НУРУМБЕТОВА Г. А., ЕШИМБЕТОВА Г. Д., ЖУМАМУРАТОВА Р.

ИНГЛИС ТИЛИ ТЕОРИЯЛЫҚ ФОНЕТИКАСЫ

НӨКИС – 2019

ӨЗБЕКСТАН РЕСПУБЛИКАСЫ ЖОҚАРЫ ҲӘМ ОРТА АРНАЎЛЫ БИЛИМ МИНИСТРЛИГИ

БЕРДАҚ АТЫНДАҒЫ ҚАРАҚАЛПАҚ МӘМЛЕКЕТЛИК УНИВЕРСИТЕТИ

Шет тиллери факультети

Инглис тили ҳәм әдебияты кафедрасы

Нурумбетова Г. А., Ешимбетова Г. Д., Жумамуратова Р.

ИНГЛИС ТИЛИ ТЕОРИЯЛЫҚ ФОНЕТИКАСЫ

Оқыў-методикалық қолланба

Нөкис – 2019

Нурумбетова Г. А., Ешимбетова Г. Д., Жумамуратова Р.
«ИНГЛИС ТИЛИ ТЕОРИЯЛЫҚ ФОНЕТИКАСЫ»
пәниниң оқытыў методикалық қолланбасы – Нөкис: ҚМУ 2019 – 252 бет.

Бул оқытыў методикалық қолланба **«ИНГЛИС ТИЛИ ТЕОРИЯЛЫҚ ФОНЕТИКАСЫ»** пәни бойынша Мәмлекетлик тәлим стандарты ҳәм үлги ис бағдарламасы тийкарында дүзилген ҳәмде, оқытыў тематикалық ис бағдарлама режесин, пәнниң оқытылыў технологиясын, шегаралық хәм жуўмақлаўшы вариантларын хәм тестлерин, семинар ҳәм өз бетинше жумыслар дизимин өз ишине алады.

«Инглис тили теориялық фонетикасы» пәниниң оқытыў методикалық қолланбасы Бердақ атындағы Қарақалпақ мәмлекетлик университети Илимий-методикалық Кеңеси мәжилисинде додаланды, баспадан шығарыў ҳәм қолланыўға усыныс етилди. 2019 жыл «7» январь «3» санлы баянламасы. Қарақалпақ мәмлекетлик университети Илимий-методикалық Кеңеси баслығы, оқыў ислери бойынша проректор М. Ибрагимов.

«Инглис тили теориялық фонетикасы» пәниниң оқытыў методикалық қолланбасы «Шет тиллери» факультети Илимий-методикалық Кеңеси мәжилисинде додаланды, баспадан шығарыў ҳәм қолланыўға усыныс етилди. 2019-жыл «5» январь «1» санлы баянламасы**.** «Шет тиллери» факультет Илимий-методикалық Кеңеси баслығы п.и.к., доцент Дж. Курбанбаев

«Инглис тили теориялық фонетикасы» пәниниң оқытыў методикалық қолланбасы «Инглис тили ҳәм әдебияты» кафедрасы мәжилисинде додаланды, баспадан шығарыў ҳәм қолланыўға усыныс етиледи. 2018 жыл «25» декабрь «4» санлы баянламасы. Кафедра баслығы ф.и.к., доцент Д. Хаджиева

Дүзгенлер: **Нурумбетова Г. А.** ф.и.к., доцент
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Оқытыў-методикалық қолланбасы Бердақ атындағы Қарақалпақ мәмлекетлик университети Илимий-методикалық Кеңеси мәжилисинде додаланды, баспадан шығарыў ҳәм қолланыўға усыныс етилди. 2019 жыл « 7 » январь «3» санлы баянламасы.

«ИНГЛИС ТИЛИ ТЕОРИЯЛЫҚ ФОНЕТИКАСЫ» ПӘНИН ОҚЫТЫЎ БОЙЫНША МЕТОДИКАЛЫҚ КӨРСЕТПЕ

«Инглис тили теориялық фонетикасы» пәниниң оқыў процессиндеги орны ҳәм студентлер билимине талаплар

Бул оқытыў методикалық қолланбасы «Инглис тилиниң теориялық фонетикасы» пәни бойынша Мәмлекетлик Тәлим Стандарты ҳәм үлги ис бағдарлама тийкарында дүзилген оқыў ис бағдарламасы, жыллық тематикалық календарь режеси, пәнниң оқытыў технологиясы, шегаралық ҳәм жуўмақлаўшы қадағалаў тестлери, семинар ҳәм өз бетинше жумыслар дизими ҳәм көргизбели оқыў қуралларын өз ишине қамтыйды. Бул оқытыў методикалық қолланба «Инглис тили теориялық фонетикасы» пәни бойынша студентлериниң терең билимге ийе болыўына ҳәм оны әмелиятта қолланыў уқыблылықларын қәлиплестириўге бағдарланған.

Ҳәзирги заман «Инглис тили теориялық фонетикасы» курсы усы тилдиң, фонетика басқышына тийисли барлық ҳәдийслерди теориялық көз қарастан үйренеди.

- Фонетика тил илиминиң тараўы сыпатында.
- Фонема тил бирлиги сыпатында.
- Фонеманың фонологиялық мектеплер тәрепинен берилген анықламалары.
- Фонетика тилдиң сес ҳәм акустик қәсийетлерин үйренетуғын лингвистиклық тараўы.

Теориялық ҳәм әмелий фонетика:

- Сегментал фонетика ҳәм бирликлери.
- Суперсегментал фонетика ҳәм бирликлери.

Фонетиканың үйрениў обьектине қарай түрлери:

- Улыўмалық фонетика
- Сүйретлеў фонетикасы
- Тарийхый фонетика
- Салыстырмалы-типологиялық фонетика

Фонетиканың аспектлери, түрлери ҳәм изертлеў методлары, артикуляцион сес ҳәм фонологиялық аспектлери.

Транскрипция: фонетикалық ҳәм фонологиялық транскрипция – фонема, силлабема, акцентема, интонема.

Фонетика ҳәм фонология тил илиминиң басқа тараўлары менен байланыслары.

Бул курста тек Британия, Америка илимпазлардың теориялық пикирлери ғана емес, ал рус ҳәм Европа тилшилери және тюркий тиллер, соның ишинде өзбек, қарақалпақ илимпазлардың усы пән бойынша ерискен табыслары ҳәм пикирлерине орын берилген.

Курстың тийкарғы мақсети – студентлерге инглис тили фонетикасынан терең билим бериўден ибарат. Бул пәнди үйренип өзлестирген студент төмендеги ўазыйпаларды орынлаўы тийис:

а) фонетиканын басқа лингвистикалық пәнлери арасында тутқан орнын билиў;

б) тил сеслериниң акустикалық, физиологиялық ҳәм функционаллық аспектлерин парық етиў;

в) инглис тилиниң буўын дүзилиси, акцентлик, акустикалық структурасы ҳәм олардың студенттиң ана тилинде буўын ҳәм пәт өзгешеликлерин ийелеў;

г) инглис тилинде гәплердиң интонацион дүзилиси;

д) инглис тилиниң әдебий (норматив), диалектлер ҳәм акцентлерге тән айтылыў нормаларын билиў ҳәм оларды инглис тилин миллий аудиторияда оқытыў усылларын билиўлери тийис.

«ИНГЛИС ТИЛИ ТЕОРИЯЛЫҚ ФОНЕТИКАСЫ» пәни бойынша студентлердиң билимине, оқыўына ҳәм көнликпелерине қойылатуғын талаплар

Бул курсты тыңлап тамамлаған студентлер, лекцияларда берилген теориялық билимлерди терең үйренип, ҳәр түрли айтылыў формаларын тийисли жеринде әмелде пайдаланып билиў, диалектлер ҳәм акцентлердиң, парықларын түсиндире билиў қәбилетине ийе болыўлары лазым.

Фонетиканың бөлимлеринде көтерилген мәселелер бойынша берилген пикирлерди түсиндире билиўлери, ҳәмде сол мәселелерге өзлериниң көз қарасларын билдириўге умтылыўлары талап етиледи.

Оқыў жобасындағы басқа пәнлер менен байланысы теориялық фонетикасы жоқары оқыў орнында өтилетуғын барлық пәнлер менен тиккелей байланысқан.

1. Тилдиң басқышларындағы сеслер, буўынлар, сөзлер ҳәтте гәп дузилислеринде ҳәр қандай сегментал хәм супрасегментал өзгерислер фонетика ҳәм фонологияның хызметлери арқалы жүз береди.
2. Тилдеги бир басқыштың сөйлесиўге өтиўи екинши басқыштың хызметин талап етеди.
3. Студентлер усындай байланысларды олардың, формаларын, инглис тилиниң айтылыўларының себеплерин билиўлери керек.
4. Студентлер ҳәзирги заман инглис тили айтылыўының үстем бағдарларын билип барыўлары оларды қәсип қәнийгелигине таярлаў, сегментал ҳәм суперсегментал фонетикалық ҳәм фонологиялық қәтелерди өзлери аңсызлаўы, оларды анықлаў усылларын, ҳәмде оларды сапластырыў жоллары үстинде ислеўи керек.
5. Теориялық фонетика улыўма тил илиминиң бир бөлеги екенлиги, соның менен бир қатарда, басқа пәнлер физиология, акустика, психология ҳәм психолингвистика, социология ҳәм социолингвистика, нейролингвистика, жоқары математика, статистика ҳәм эксперимантал фонетикаға байланыслы екенлигин көрсетиледи.
6. Аудиториялық сабақлардың көлеми, оқытыў ҳәм студентлердиң билимин баҳалаў жобасы, пәнниң бағдарламасы менен тәмийнлениўи.

«**Инглис тили теориялық фонетикасы**» пәни «**Филология ҳәм тиллерди оқытыў**» бакалавр бағдары Инглис тили қәнигелиги студентлери ушын 6 семестрде өтиледи.

«**Инглис тили теориялық фонетикасы**» пән бойынша ҳәммеси болып 68 саат, соның ишинде 18 саат лекция, 20 саат семинар ҳәм 30 саат өзбетинше жумысы саатлар болып бөлистирилген.

«**Инглис тили теориялық фонетикасы**» пәнди оқытыўдағы жаңа технологиялар ҳәр бир пәнди өзлестириў ҳәм оқытыўдың үш усылы бар. Теориялық пән болғаны ушын оны әмелият пенен байланыстырып алып барыў талап етиледи.

Курсты жобаластырыў әпиўайы фонетикалық материаллардан қурамалы теорияға өтип барылады. Фонетикалық бирликлерди тиккелей көрип, гүзетип, тыңлап түсиниў усылы, яғный аудиторияда аудио-видео үскенелер кең қоллаўды талап етиледи.

Семинар сабақларында ҳәм әмелий жумысларын ислеў даўамында студенттиң билим көлеми анықланады. Студентлерге илимий әдебият үстинде ислеў, презентация, проект жумысларын шөлкемлестириў, реферат, курс ҳәм диплом жумыслрын жазыў бойынша мәслаҳәтлер бериледи. Илимий дереклерден қандай пайдаланыў, үйренилип атырған мәселени критикалық ҳәм унамлы анализ ете билиў, әдебиятлардағы пикирлерди улыўмаластырыўы үйренеди.

Theoretical Phonetics
of the English Language

5120100 Филология ҳәм тиллерди оқытыў (инглис тили)
бакалавр бағдары студентлери ушын

THEORETICAL ASPECTS
OF THE COURSE

PREFACE

The Study Guide has the following aims: to help learners of English specializing in Cross-cultural Communication organize their Self-study sessions by learning and using the fundamental principles of Phonetics and the Phonological system of the English language, as lingua franca, and by understanding the basic segmental and supra-segmental linguistic phenomena involved in constructing spoken English, to provide access to different scholars' opinions on phonetic phenomena in excerpts of Selection of Reading Materials Packet which are not otherwise available, and to develop practical segmental and prosodic analysis skills through fluency-oriented tasks, leading to better performance in interactive situations and in decision-making about the diagnosis and treatment of pronunciation and spelling issues in Teaching English as a Second Language or Teaching English as a Foreign Language.

COURSE DESCRIPTION

More specifically, the Course of Theoretical and Applied Phonetics introduces students to the International Phonetic Alphabet and other popular transcription systems, to the syllabic structure of English, the distribution of stress within a word, the consonant and vowel systems and the supra-segmentals, such as intonation in the broad sense of the word and rhythm.

The course is taught through lectures, in the form of problem discussions, practical tasks, group sessions, oral presentations and project work. The course is intended:

- to increase interest, motivation and raise the confidence of the students in applying the concepts of Theoretical Phonetics to a variety of practical tasks, including language teaching;
- to facilitate the students' ability to approach discourse-oriented objectives with regard to key concepts of Phonetics and Phonology;
- to highlight information management and conversation management functions of Supra-segmental Phonetics which may reveal the speaker's social identity, the speaker-listener relationship, degree of interest or involvement in the discourse: reticence, assertiveness, concern, sarcasm, surprise, etc.
- to comment on the phonetic phenomena in connected speech (sound modifications, sentence stress, intonation, etc.), the type and style it represents in Modern English including the dialects of present-day English all over the world.
- to build upon the students' knowledge of English grammar (spelling and punctuation) with relevance to phonetic phenomena;
- Manifestation of intonation and its linguistic functions. Basic intonation patterns of Modern English.

Part I. INTRODUCTION TO THE COURSE OF THEORETICAL PHONETICS

1. Phonetics as a branch of linguistics
2. The work of the organs of speech
3. Methods of investigating the sound matter of the language
4. The importance of phonetics as a theoretical discipline
5. Phonetics and its connection with social sciences
6. Theories of teaching pronunciation in current TEFL / TESOL practices

Part II. PROBLEMS OF PHONOSTYLISTICS

1. Phonetic peculiarities of style
2. Style-forming and style-modifying factors
3. Classifying phonetic styles

Part III. GENERAL CHARACTERISTICS OF SPEECH SOUNDS ENGLISH CONSONANTS

1. Aspects of speech sounds
2. General characteristics of phonemes
3. Notation
4. Main trends in phoneme theory

5. Methods of phonological analysis
6. The system of English phonemes. Consonants
7. The general characteristics of consonants
8. Modifications of consonants in connected speech

Part IV. VOWELS AND THEIR MODIFICATIONS

1. General characteristics of vowels
2. Modifications of vowels in connected speech
3. Sound alternations
4. Stylistic modifications of sounds

Part V. SYLLABIC AND ACCENTUAL S TRUCTURE OF ENGLISH WORDS

1. Syllabic structure of English words
2. Accentual structure of English words

Part VI. GENERAL CHARACTER OF ENGLISH INTONATION

1. Structure and function of intonation
2. Notation
3. Rhythm

Part VII. STYLE CHARACTERISTICS OF INTONATION

1. Informational style
2. Informational dialogues
3. Press reporting and broadcasting
4. Academic style
5. Publicistic style
6. Declamatory style
7. Conversational style
8. Intonation and language teaching

Part VIII. TERRITORIAL VARIETIES OF ENGLISH PRONUNCIATON

1. Functional stylistics and dialectology
2. Spread of English. English-based pronunciation standards of English
3. American-based pronunciation standards of English
4. Accents of English outside UK and USA

Theoretical Aspects of the Course

This Study Guide has the following tasks:

- Plan of the Lectures
- Plan of the Seminar presentations
- Plan of the Practical tasks

PLAN OF THE LECTURES
THEORETICAL PHONETICS OF THE ENGLISH LANGUAGE in LECTURES

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Lecture		Problems for discussion		Tasks
Lecture 1		**INTRODUCTION to the COURSE of THEORETICAL PHONETICS**	1	Take the NOTES of the Lecture 1
Problems for discussion:	1	Phonetics as a branch of linguistics	2	Make the glossary of the main notions and give their definitions
	2	The work of the organs of speech	3	QUESTIONS
	3	Methods of investigating the sound matter of the language	4	TEST
	4	The importance of phonetics as a theoretical discipline	5	Questions for discussion at seminar № 1
	5	Phonetics and its connection with social		

		sciences		
	6	Theories of teaching pronunciation in current TEFL/ TESOL practices		
Lecture 2		**PROBLEMS of PHONOSTYLISTICS**	1	Take the NOTES of the Lecture 2
Problems for discussion:	1	Phonetic peculiarities of style	2	Make the glossary of the main notions and give their definitions
	2	Style-forming and style-modifying factors	3	QUESTIONS
	3	Classifying phonetic styles	4	TEST
			5	Questions for discussion at seminar № 2
Lecture 3		**GENERAL CHARACTERISTICS of SPEECH SOUNDS ENGLISH CONSONANTS**	1	Take the NOTES of the Lecture 3
Problems for discussion:	1	Aspects of speech sounds	2	Make the glossary of the main notions and give their definitions
	2	General characteristics of phonemes	3	QUESTIONS
	3	Notation	4	TEST
	4	Main trends in phoneme theory	5	Questions for discussion at seminar № 3
	5	Methods of phonological analysis		
	6	The system of English phonemes. Consonants		
	7	The general characteristics of consonants		
	8	Modifications of consonants in connected speech		
Lecture 4		**VOWELS and their MODIFICATIONS**	1	Take the NOTES of the Lecture 4
Problems for discussion:	1	General characteristics of vowels	2	Make the glossary of the main notions and give their definitions
	2	Modifications of vowels in connected speech	3	QUESTIONS
	3	Sound alternations	4	TEST
	4	Stylistic modifications of sounds	5	Questions for discussion at seminar № 4
Lecture 5		**SYLLABIC and ACCENTUAL STRUCTURE of ENGLISH WORDS**	1	Take the NOTES of the Lecture 5
Problems for discussion:	1	Syllabic structure of English words	2	Make the glossary of the main notions and give their definitions
	2	Accentual structure of English words	3	QUESTIONS
			4	TEST
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Lecture 6		**GENERAL CHARACTER of ENGLISH INTONATION**	1	Take the NOTES of the Lecture 6
Problems for discussion:	1	Structure and function of intonation	2	Make the glossary of the main notions and give their definitions
	2	Notation	3	QUESTIONS
	3	Rhythm	4	TEST

			5	Questions for discussion at seminar № 6
Lecture 7		**STYLE CHARACTERISTICS of INTONATION**	1	Take the NOTES of the Lecture 7
Problems for discussion:	1	Informational style	2	Make the glossary of the main notions and give their definitions
	2	Informational dialogues	3	QUESTIONS
	3	Press reporting and broadcasting	4	TEST
	4	Academic style	5	Questions for discussion at seminar № 7
	5	Publicistic style		
	6	Declamatory style		
	7	Conversational style		
	8	Intonation and language teaching		
Lecture 8		**TERRITORIAL VARIETIES of ENGLISH PRONUNCIATON**	1	Take the NOTES of the Lecture 8
Problems for discussion:	1	Functional stylistics and dialectology	2	Make the glossary of the main notions and give their definitions
	2	Spread of English. English-based pronunciation standards of English	3	QUESTIONS
	3	American-based pronunciation standards of English	4	TEST
	4	Accents of English outside UK and USA	5	Questions for discussion at seminar № 8
				Questions for discussion at seminar № 9
				Questions for discussion at seminar № 10

SEMINAR PRESENTATIONS PLAN
THEORETICAL PHONETICS OF THE ENGLISH LANGUAGE IN
TOPICS, QUESTIONS AND TASKS FOR DISCUSSION *AT SEMINARS*

Seminar № 1

Phonology and Phonetics as a Branch of Linguistics

Seminar № 2

Phonological Theories

Seminar № 3

The Principal Types of English Pronunciation

Seminar № 4

The System of Consonant Phonemes

Seminar № 5

The System of Vowel Phonemes

Seminar № 6

The Syllabic Structure of English

Seminar № 7

Word Stress

Seminar № 8

Intonation

Seminar № 9

Combinatory-Positional Changes

Seminar № 10

Phoneme and Stress Alternations. Morphonology

PRACTICAL TASKS PLAN
THEORETICAL PHONETICS OF THE ENGLISH LANGUAGE
IN PRACTICAL TASKS QUESTIONS AND PROBLEMS FOR DISCUSSION

PRACTICAL TASKS № 1
Introduction to the Course of Theoretical Phonetics

1	Problems for discussion:	1	Phonetics as a branch of linguistics
		2	The work of the organs of speech
		3	Methods of investigating the sound matter of the language
		4	The importance of phonetics as a theoretical discipline
		5	Phonetics and its connection with social sciences
		6	Theories of teaching pronunciation in current TEFL / TESOL practices
2	Take the notes of the Lecture 1		
3	Make the Glossary of the main notions and give their definitions		
			Answer the Questions (26)
			Test (20)
5	Make Presentation		
6	Feedbacks		
	Recommendations for reading		

PRACTICAL TASKS № 2
Problems of Phonostylistics

1	Problems for discussion:	1	Phonetic peculiarities of style
		2	Style-forming and style-modifying factors
		3	Classifying phonetic styles
2	Take the Notes of the Lecture 2		
3	Make the Glossary of the main notions and give their definitions		
			Answer the Questions (21)
			Test (20)
5	Make Presentation		
6	Feedbacks		
	Recommendations for reading		

PRACTICAL TASKS № 3

General Characteristics of Speech Sounds

English Consonants

1	Problems for discussion:	1	Aspects of speech sounds
		2	General characteristics of phonemes
		3	Notation
		4	Main trends in phoneme theory
		5	Methods of phonological analysis
		6	The system of English phonemes. Consonants
		7	The general characteristics of consonants
		8	Modifications of consonants in connected speech
2	Take the Notes of the Lecture 3		
3	Make the Glossary of the main notions and give their definitions		
			Answer the Questions (22)
			Task 1: Speak on the typology of sound adjustments in connected speech: Types of adjustments; Kinds of adjustments
			Task 2: Fill in the following table featuring the articulatory classification of the English RP Consonants
			Task 3: Identify the phonetic process in each word or word combination and fill them in into the appropriate section
			Task 4: Connected speech adjustment phenomena
			Test (40)
5	Make Presentation		
6	Feedbacks		
	Recommendations for reading		

PRACTICAL TASKS № 4

Vowels and their Modifications

1	Problems for discussion:	1	General characteristics of vowels
		2	Modifications of vowels in connected speech
		3	Sound alternations
		4	Stylistic modifications of sounds
			Task 1: Fill in the following table featuring the articulatory features of English RP Vowels
2	Take the Notes of the Lecture 4		
3	Make the Glossary of the main notions and give their definitions		
			Answer the Questions (20)
			Test (20)
5	Make Presentation		
6	Feedbacks		
	Recommendations for reading		

PRACTICAL TASKS № 5

Syllabic and Accentual Structure of English Words

1	Problems for discussion:	1	Syllabic structure of English words
		2	Accentual structure of English words
2	Take the Notes of the Lecture 5		
3	Make the Glossary of the main notions and give their definitions		
			Answer the Questions (59)
			Task 1: Divide these words into phonetic syllables. Give their syllabic structural patterns
			Task 2: Mark the stress in the following words
			Task 3: Mark which words contain – SN; – SI; – S
			Task 4: Write each compound in the correct group: Early stress; Late stress
			Test (20)
5	Make Presentation		
6	Feedbacks		
	Recommendations for reading		

PRACTICAL TASKS № 6

General Character of English Intonation

1	Problems for discussion:	1	Structure and function of intonation
		2	Notation
		3	Rhythm
2	Take the Notes of the Lecture 6		
3	Make the Glossary of the main notions and give their definitions		
			Answer the Questions (46)
			Task 1: Explain the following functions of intonation as singled out: a) by David Crystal; b) by Peter Roach
			Task 2: Match the given utterances with the adequate nuclear tone and attitude
			Task 3: Mark the nuclear tone you think is appropriate in the following responses
			Task 4: Define the sentence focus in every case
			Task 5: Read the following dialogue and mark the accents
			Task 6: Divide the sentences into rhythmic groups attaching the unstressed syllable to the preceding stressed syllable rather than the following one
			Test (20)
5	Make Presentation		
6	Feedbacks		
	Recommendations for reading		

PRACTICAL TASKS № 7

Style Characteristics of Intonation

1	Problems for discussion:	1	Informational style
		2	Informational dialogues
		3	Press reporting and broadcasting
		4	Academic style
		5	Publicistic style
		6	Declamatory style
		7	Conversational style
		8	Intonation and language teaching
2	Take the Notes of the Lecture 7		
3	Make the Glossary of the main notions and give their definitions		
			Answer the Questions (21)
			Test (20)
5	Make Presentation		
6	Feedbacks		
	Recommendations for reading		

PRACTICAL TASKS № 8

Territorial Varieties of English Pronunciaton

1	Problems for discussion:	1	Functional stylistics and dialectology
		2	Spread of English. English-based pronunciation standards of English
		3	American-based pronunciation standards of English
		4	Accents of English outside UK and USA
2	Take the Notes of the Lecture 8		
3	Make the Glossary of the main notions and give their definitions		
			Answer the Questions (28)
			Task 1: Give the concepts (10) of the following definitions
			Task 2: Fill out the names of major accents of English
			Task 3: Read the text ‘A TERRIBLE DAY’ and give the Standard English words for the Cockney. Slang in the frame:
			Task 4: Give the pronunciation forms for RP/BBC English and GenAm.
			Task 5: Read this Australian dialogue and give the British English equivalents to Kahcized Australian words and word combinations
			Test (50)
5	Make Presentation		
6	Feedbacks		
	Recommendations for reading		

Grading: To successfully complete the course, students are required:

- to participate in class discussions (20 % of the final grade) demonstrating an appropriate level of understanding of the considered issues and an ability to reinforce arguments with illustrations. The presentation materials can be extracted from any kind of source and from any type of English resources;
- to complete a final test (20 % of the final grade) which involves analyzing all the phonetic phenomena: modifications, supra-segmentals, type and style of English, specifying intonation groups, prominent and tonic syllables and the intonation patterns used.
- to complete a final assignment (20 % of the final grade) which involves analyzing all the phonetic phenomena: modifications, supra-segmentals, type and style of English, specifying intonation groups, prominent and tonic syllables and the intonation patterns used.
- to sit a final examination (30% of the final grade) which consists of a written essay of the theoretical aspects of the course and the analysis of natural speech phenomena.

THEORETICAL PHONETICS OF THE ENGLISH LANGUAGE

5120100 Филология ҳәм тиллерди оқытыў (инглис тили)
бакалавр бағдары студентлери ушын

THEORETICAL ASPECTS OF THE COURSE LECTURES

ABBREVIATIONS

AuE – Australian English; BAuE – Broad Australian English; GAuE – General Australian English
BBC – The British Broadcasting Corporation (the BBC)
C – Consonant; Cph – consonant phoneme
S – Sonant;
CAuE – Cultivated Australian English = Educated Australian English
CnE – Canadian English
Cph – consonant phoneme;
CUP – Cambridge: Cambridge University Press; OUP – Oxford: Oxford University Press
D – Diphthong; M – Monophthong
EE – Estuary English – was coined in 1984 by David Rosewarne – английский говор в дельте Темзы
EFL – English is taught as a foreign language; FL – foreign language
ELT – English Language Teaching i.e. teaching English to learners of all types
EPD – English Pronouncing Dictionary
GenAm – Network English widely used by the US media and enjoys intelligibility throughout the country
GenAm, GA – General American English – Western American English – Network English
GA – "General American pronunciation" –"The American English"
IPA – the International Phonetic Association (the IPA)
L2 – second language
LI – first language = native language = mother tongue
Lingua Franca – a language used as a means of communication by speakers who do not have a native language in common
LPD – Longman Pronunciation Dictionary
MT – mother tongue = first language = native language
NL – native language = first language = mother tongue
NZE – New Zealand English –"NEWZILID"
OED – The Oxford English Dictionary
RP – Received Pronunciation = Standard Pronunciation –"English English"
RP/BBC English – Southern English; U-RP – Advanced RP
S – A stressed suffix; SI – A stress-imposing suffix; SN – A stress-neutral suffix
TEFL – Teaching English as a Foreign Language, where learners are neither native speakers, nor immigrants.
TESL – Teaching English as a Second Language, where learners addressed are often immigrants to an English-speaking culture.
TESOL – Teaching English to Speakers of Other Languages
V – Vowel; Vph – vowel phoneme
Vph – vowel phoneme
WS – word stress

LECTURE 1
INTRODUCTION to the COURSE of THEORETICAL PHONETICS

P*roblems for discussion:*

1. Phonetics as a branch of linguistics
2. The work of the organs of speech
3. Methods of investigating the sound matter of the language
4. The importance of phonetics as a theoretical discipline
5. Phonetics and its connection with social sciences
6. Theories of teaching pronunciation in current TEFL / TESOL practices

1. PHONETICS as a BRANCH of LINGUISTICS

Phonetics is concerned with the human noises by which the thought is actualized or given audible shape: the nature of these noises, their combinations, and their functions in relation to the meaning. Phonetics is subdivided into practical and theoretical. **Practical Phonetics** or **Normative Phonetics** studies the substance, the material form of phonetic phenomena in relation to meaning. **Theoretical Phonetics** is mainly concerned with the functioning of phonetic units in the language. Theoretical Phonetics regards phonetic phenomena synchronically without any special attention paid to the historical development of English.

Phonetics is itself divided into *two major components*: **Segmental Phonetics**, which is concerned with individual sounds, i.e. '**segments**' of speech and **Suprasegmental Phonetics** whose domain is the larger units of connected speech: **syllables**, **words**, **phrases** and **texts**. The way these elements of the phonetic structure of English function in the process of communication will be the main concern of this course. The description of the phonetic structure of English will be based on the so-called **Received Pronunciation**.

We all agree that we are to study the '**norm**' of English, as a whole, and the '**norm**' **of English pronunciation** in particular. There is no much agreement, however, as far as the term '**norm**' is concerned. This term is interpreted in different ways. Some scholars, for instance, associate '**norm**' with the so-called '**neutral**' **style**. According to this conception stylistically marked parameters do not belong to the norm. More suitable, however, seems to be the conception put forward by Y. Screbnev, who looks upon the **norm as a complex of all functional styles**. We shall give priority to the second point of view as it is clearly not possible to look upon the pronunciation norm as something ideal which does not, in fact, exist in objective speech. We shall look upon the **norm** as a **complex unity of phonetic styles** realized in the process of communication in accordance with varying extralinguistic and social factors.

Phonetics is primarily concerned with expression level. However, **Phonetics** is obliged to take the **content level** into consideration too, because at any stage of the analysis, a considerable part of the phonetician's concern is with the effect which the expression unit he is examining and its different characteristics have on meaning. Only **meaningful sound sequences** are regarded as **speech**, and the **science** of **Phonetics**, in principle at least, is concerned only with such sounds produced by a human vocal apparatus as are, or may be, carriers of organized information of language. Consequently, Phonetics is important in the study of

language. An understanding of it is a prerequisite to any adequate understanding of the structure or working of language. No kind of linguistic study can be made without constant consideration of the material on the expression level. Three traditional **branches of the subject** are generally recognized:

- **Articulatory Phonetics** (Артикуляторная Фонетика) is the study of the way speech sounds are made 'articulated' by the vocal organs, i.e. it studies the way in which the air is set in motion, the movements of the speech organs and the coordination of these movements in the production of single sounds and trains of sounds;
- **Acoustic Phonetics** (Акустическая Фонетика) studies the physical properties of speech sound, as transmitted between the speaker's mouth and the listener's ear;
- **Auditory Phonetics** (Аудиторная Фонетика) studies the perceptual response to speech sounds, as mediated by ear, auditory nerve and brain, i.e. its interests lie more in the sensation of hearing, which is brain activity, than in the psychological working of the ear or the nervous activity between the ear and the brain. The means by which we discriminate **sounds** – **quality**, sensations of **pitch**, **loudness**, **length**, are relevant here.
- **Functional Phonetics** (Функциональная Фонетика) – is concerned with the range and function of sounds in specific languages. It is typically referred to as Phonology.

What is the main **distinction** between **Phonetics** and **Phonology**?

Phonetics is the study of how **speech sounds** are made, transmitted, and received, i.e. Phonetics is the study of all possible speech sounds. The human vocal apparatus can produce a wide range of sounds; but only a small number of them are used in a language to construct all of its words and utterances.

Phonology is the study of those **segmental**, **speech sound types**, and **prosodic**, **intonation** features which have a differential value in the language. It studies the way in which speakers systematically use a selection of units – **phonemes** or **intonemes** – in order to express meaning. It investigates the phonetic phenomena from the point of view of their use.

Within **Phonology**, two branches of study are usually recognized: SEGMENTAL and SUPRA-SEGMENTAL.

- **Segmental Phonology** analyses speech into discrete segments, such as **phonemes**;
- **Supra-segmental Phonology** or **Non-segmental Phonology** analyses those features which extend over more than one segment, such as **intonation contours**.

The **primary aim** of **Phonology** is to **discover** the **principles** that govern the **way** that **sounds are organized in languages**, to determine **which phonemes are used** and **how they pattern** the phonological structure of a language. The properties of different sound systems are then compared, and hypotheses developed about the rules underlying the use of sounds in particular groups of languages, and in all the languages – **phonological universals**.

Phonology also **solves**:

- the problem of the **identification of the phonemes** of a language;
- the problem of the **identification of the phoneme** in a **particular word**, utterance. It establishes the **System of Phonemes** and determines the frequency of occurrence in **syllables**, **words**, **utterances**.

The **distribution** and grouping **of phonemes** and **syllables** in words are dealt with an area of Phonology which is called **Phonotactics**. People engaged in the study of Phonetics are known as **phoneticians** (фонетисты). People engaged in the study of Phonology are known as **phonologists** (фонологи).

Phonology was originated in the 30s of the 20th century by a group of linguists belonging to the **Prague School** of linguistics: Vilem Matesius, Nickolai Trubetskoy, Roman Jakobson. The theoretical background of Phonology is the **Phoneme Theory** whose foundations were first laid down by I.O. Baudouin de Courtenay (1845-1929) in the last quarter of the 19th century, between the years of 1868-1881. The most important work in Phonology is THE GROUNDWORK OF PHONOLOGY in 1939 by Nickolai Trubetskoy. He claimed that Phonology should be separated from **Phonetics** as **it studies the functional aspect of phonic components of language**. Phonetics is a biological science which investigates the **sound production aspect**. Contemporary phoneticians hold the view that **form** and **function** cannot be separated and treat Phonology as a linguistic branch of Phonetics.

Before analyzing the **linguistic function of phonetic units** we need to know **how the vocal mechanism acts** in producing oral speech and what **methods** are applied in investigating the **material form** of the **language** that is its **substance**.

Phonic shaping of oral form of language is called **pronunciation** (Звуковое оформление устной формы языка называется произношением). The **concept pronunciation** has **several meanings** in present-day Phonetics. In its **narrow meaning** it is restricted to the features manifested in the articulation of the sounds of a language. Its **wide interpretation** implies the entity of discourse features relating to:

- the SOUND SYSTEM of a language, the so-called **segmental phonemes** in the form of their actual speech manifestations – **allophones** or **variants**;
- the SYLLABIC STRUCTURE of a language, **syllable formation** and **syllable division**;
- WORD-STRESS or LEXICAL STRESS;
- INTONATION as a complex unity of **pitch** (тональный), **force** (силовой) and **temporal** (темпоральный) components **[Vassilyev:1970]**

In discussing the **pronunciation** of English we can focus on one or both of **two aspects**:

- on the one hand, we may want to describe WHAT SPEAKERS DO WHEN THEY ARE SPEAKING ENGLISH. This is the **aspect** of **SPEECH** (речи), an activity carried on by communicators who use English in communicating.
- on the other hand, we may address the question, WHAT ARE THE CHARACTERISTICS OF ENGLISH WORDS AND SENTENCES or DISCOURSE, that are realized in speech? This is the **aspect** of **LANGUAGE** (языка).

Speech is not the same as language. Speech is an activity which is carried on numerous events; language is knowledge, a code which is known and shared by speakers who use their knowledge for transmitting and interpreting verbal messages in these events. When someone is speaking, anyone who is close enough can hear – the air waves set up in the air by the speaker reach the eardrums of the hearer. But only a person who knows the language can understand what is said.

Pronunciation is the primary medium through which we bring our use of language to the attention of other people. It is a process of materializing of features relating to the system of sounds and phonemes, the syllabic structure, prosody: word stress and intonation, while speech as oral verbal message is constructed **[Stevick:1978:145**]

Human speech is the result of a highly complicated series of events. The formation of the concept takes place at a **linguistic level** that is in the brain of the speaker;

- This **first 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.

Language is shaped into a spoken message by means of its **phonic structure** or **sound matter** (звуковая материя) which is traditionally treated as a combination of **four components**:

1. the **segmental component** or **phonemic component**;
2. the **syllabic structure**;
3. the **accentual structure** – word **stress** or lexical **stress**;
4. **intonation**

Word stress and **intonation** can be treated together under the heading **supra-segmental component** or **prosodic component** because these effects are superimposed on the segmental chain of sounds and carry the information which the sounds do not contain.

Now let us look through a brief overview of each of the above given components.

The Segmental Component or **Phonemic Component**: First of all, a spoken message or an utterance can be thought as a succession of the smallest, further indivisible segments which are easily singled out in the flow of speech as separate discrete elements. They are called **Sounds** of a language or **Speech sounds**. Definite sequences of **speech sounds** constitute the material forms of **morphemes**, **words** and **utterances**.

Sounds function as **phonemes**, i.e. linguistically distinctive, relevant units capable of differentiating the meanings of morphemes, words, sentences. **Phonemes** are abstract representations of those speech sounds which can differentiate the meaning – i.e. '***Sounds in the mind***' – the term suggested by **Peter Roach**. Each language has its own **set of phonemes** – the ABC (alphabet) of speech sounds. Realizations of a definite phoneme in definite positions in words are called **allophones** or **variants**, i.e. '***Sounds in the mouth***' – the term suggested by Peter Roach. The sounds of the language constitute its **Segmental** or **Phonemic**

(Сегментный, Фонемный) component – the first and basic component of the **phonic substance** of language.

The **segmental** or **phonemic** component has a **systemic character**. It is manifested in the following ways:

- It can be reflected in various **classifications of** its **phonemes** in which the latter are divided first into two fundamental **sound types – vowels** (**V**) and **consonants** (**C**) with further subdivision of each type.
- Each segmental phoneme of a language has a definite number of **allophones** which occur in definite positions in words. The occurrence of the allophones of a phoneme in different position in a word is called their **distribution**. Typical combinations or sequences of sounds are governed by certain regulations and occur in definite positions.
- The articulations of allophones within words and at the junctions of the words in the flow of speech merge and interpenetrate each other. Thus there are specific rules for joining the sounds together in every language. These rules affect **articulatory V+C**, **C+C**, and **V+V transitions [Vassilyev:1970:30]**

So the **segmental component** of language **phonic structure** can be studied and described as:

- a **system of phonemes**;
- certain **patterns of allophones** and their **distribution**;
- a set of **methods of joining speech sounds** or **speech allophones** together in words and at their junctions – coarticulatory or adjustment phenomena.

The Syllabic Structure: A unit of spoken message larger than a single sound and smaller than a word is a **syllable**.

- **Articulatorily** a word may be pronounced as a '**syllable at a time**', e.g.

tun-der-'stand

so the **syllable** is the smallest further indivisible unit of **speech production**.

- **Auditorily** the **syllable** is the smallest unit of **perception**: the listener identifies the whole of the syllable and only after that the sounds contained. The notion of **syllable** is very real to native speakers, and is used in everyday conversation.

Thus the **second component** of the **phonic structure** of language is the **syllabic structure** of its **words** both in citation forms and in utterances. The **syllabic structure of words** has **two** inseparable **aspects**:

1. **syllable formation** (слогообразование);
2. **syllable division** or **syllable separation** (слогоделение).

Both aspects are sometimes covered by the term **syllabification**. The study and description of how syllables are formed and separated is part of the **description of phonic substance** of language.

Word Stress or **Lexical Stress:** The amount of effort or energy expended in producing a syllable is called STRESS. For the hearer, stress is manifested as perceptual PROMINENCE, or strength. In other words, a stressed syllable seems more prominent or stronger than the other syllables in a word: it stands out **[Pennington:1996:129]**

- **Speaker's** perspective on stress **Amount** of effort expended
- **Listener's** perspective on stress **Degree** of perceptual prominence

Stress is a cover term for three main features, any of which may result when extra effort is expended in producing a syllable and any of which may give an impression of perceptual prominence. These are:

- **duration**, or **length**;
- **intensity**, or **loudness**; and
- **pitch**, or **fundamental frequency**.

The English stressed syllable – especially its vocalic nucleus – tends to have a greater degree of **length**, **loudness** and **pitch** associated with it than the unstressed syllable.

Traditionally, the word '**stress**' denotes prominence referring to die syllables in words as items of vocabulary, i.e. pronounced in isolation, but not in phrases and sentences – **word stress** or **lexical stress** which constitutes the third component of **phonic structure** of language.

The problem of **word stress** has **three aspects**:

1. The **physical nature** of word stress;
2. The **position** of the word stress in disyllabic and polysyllabic words;
3. The **degrees** of word stress.

Languages differ in all these aspects of **word stress** or **lexical stress**.

Supra-Segmental Features or **Prosodic Features** of **Intonation:** Words in speech are not used in isolation but in phrases and sentences where they are organized according to grammar rules, get different degrees of prominence, each syllable of a word is pronounced with a different degree of pitch and loudness of the voice, and tempo or speed of utterance. Variations in pitch, prominence or stress, and tempo are considered to be **supra-segmental** or **prosodic**. They are traditionally termed **intonation**. The most important **intonation** or **supra-segmental effects** in a language are provided by:

- the linguistic use of **pitch**, or **speech melody** (мелодика речи). Different levels of **pitch** or **tones** are used in particular sequences or contours to express a wide range of meanings. For example, all languages seem to differentiate between a **falling pitch pattern** and a **rising pitch pattern**. This distinction is used to express a contrast between '**stating**' and '**questioning**';
- The linguistic use of **utterance-level** or **sentence stress** (фразовое ударение). It is the amount of perceptual prominence given to particular words or syllables in an utterance or sentence because of the particular meaning the speaker wishes to convey in a particular situation. That perceptual prominence is principally achieved by pitch change accompanied by greater loudness, duration and more clearly defined vowel qualities. It is also termed **accent** by some phoneticians. The speakers choose to accent certain words, or to de-accent others, in an utterance and this accentuation or de-accentuation, is defined by the meaning of the utterance.
- The linguistic use of **speech tempo** (темп речи). It is possible to speed up or slow down the rate with which syllables, words, and sentences are produced to convey several kinds of meaning. In many languages, a sentence spoken with extra speed conveys urgency. Rapidly pronounced, clipped syllables may convey irritation; slowly uttered ones – greater personal involvement, etc.

Pitch, **loudness** or prominence and **tempo** together create the **rhythm** of a language. Loudness is the basis of rhythmical effects in English **[Crystal:1997]** In

other languages, such as oriental ones, **Pitch height**: **High** and **Low**, is a central feature of **Rhythm**.

Languages also vary in the way in which rhythmical contrasts are made. English rhythm is believed to preserve roughly equal intervals of time between stressed syllables respective of the number of unstressed syllables that come between them **[Roach:2000:41]** This is defined as a '**stress-timed**' or '**stress-based**' or **isochronous rhythm [Crystal:2003]** or a **stress rhythm** or **based rhythm**. According to Peter Roach, if the following sentence is said with isochronous stresses, the four syllables: Both of them are would take the time amount of time as new and here: Both of them are new here **[Laver:1995:41]** However, experimental research suggests that **isochrony**, i.e. the property of being equally spaced at in time, is rarely found in natural speech. It is more likely that the brain judges sequences of stresses to be more nearly isochronous than they really are. Still traditionally regarded as stress-timed language, English reveals an important feature: there is a tendency for unstressed syllables to become weak, and to contain short, centralized vowels or reduced vowels. In this respect, it differs from Uzbek or Karakalpak as well as other languages: Spanish, French, and Japanese, etc., which are described as '**syllable-timed**'.

Such languages depend on the principle that all syllables are of equal values and they follow each other in a steady flow without a strong contrast of stress a 'machine-run' effect. Unstressed vowels tend to retain the quality and quantity found in their stressed counterparts. The above mentioned distinctions of the nature of English rhythm should be taken into account by EFL learners.

In sum, a detailed description of phonic or sound substance of a language will consist of the study of

1. Its **segmental subsystem**,
2. The combinatory possibilities of the sounds – **syllable structure** and
3. The prosody of the language; the **supra-segmental subsystem**, i. e. how features of **pitch**, **loudness** and **tempo** work to produce **stress** or **accent**, **intonation** and **rhythm**.

2. THE WORK OF THE ORGANS OF SPEECH

In accordance with their linguistic function the organs of speech may be grouped as follows:

- The respiratory or **power mechanism** furnishes the flow of air which is the first requisite for the production of speech sounds. This mechanism is formed by the **lungs**, the **wind-pipe** and the **bronchi**. The air-stream expelled from the lungs provides the most usual source of energy which is regulated by the power mechanism. Regulating the force of the air-wave the lungs produce variations in the intensity of speech sounds. Syllabic pulses and dynamic stress, both typical of English, are directly related to the behaviour of the muscles which activate this mechanism.
- From the lungs through the wind-pipe the air-stream passes to the upper stages of the **vocal tract**. First of all it passes to the **larynx** containing the **vocal cords**. The function of the vocal cords consists in their role as a **vibrator set** in motion by the

air-stream sent by the lungs. At least two actions of the vocal cords as a vibrator should be mentioned.

- The opening between the vocal cords is known as the **glottis**. When the glottis is tightly closed and the air is sent up below it the so-called **glottal stop** is produced. It often occurs in English when it reinforces or even replaces [**p**], [**t**], or [**k**] or even when it precedes the energetic articulation of vowel sounds. The most important speech function of the vocal cords is their role in the **production of voice**. The effect of voice is achieved when the vocal cords are brought together and vibrate when subjected to the pressure of air passing from the lungs. This vibration is caused by compressed air forcing an opening of the **glottis** and the following reduced air-pressure permitting the vocal cords to come together again.
- The **height** of the speaking **voice** depends on the frequency of the **vibrations**. The more frequently the vocal cords vibrate the higher the pitch is. The typical speaking voice of a woman is higher than that of a man because the vocal cords of a woman vibrate more frequently. We are able to vary the rate of the vibration thus producing modifications of the pitch component of intonation. More than that, we are able to modify the size of the puff of air which escapes at each vibration of the vocal cords that is we can alter the amplitude of the vibration which causes changes of the loudness of the sound heard by the listener.
- From the larynx the air-stream passes to supra-glottal cavities that are to the pharynx, the mouth and the nasal cavities. The shapes of these cavities modify the note produced in the larynx thus giving rise to particular speech sounds.

3. METHODS of INVESTIGATING The SOUND MATTER of the LANGUAGE

It is useful to distinguish between phonetic studies carried out without other instruments of analysis than the human senses and such as are based upon the witness of registering or computing machines and technical analyzing or synthesizing devices. The use of such a device as the tape-recorder does not of course imply in itself any instrumental analysis of the speech recorded, but simply serves the purpose of facilitating the speech analysis and conserving a replica of the speech the informants use.

If controlled phonetic experiments employ the use of measuring devices and instrumental techniques, this sub-field of Phonetics is called **Instrumental Phonetics**. Instrumental methods deriving from **Physiology** and **Physics** were introduced into phonetics in the second half of the 19^{th} century in order to supplement and indeed to rectify the impressions deriving from the human senses, especially the auditory impressions, since these are affected by the limitations of the perceptual mechanism, and in general are rather subjective.

The use of instruments is valuable in ascertaining the nature of the limitations and characteristics of the human sensory apparatus by providing finer and more detailed analysis against which **sensory analysis** can be assessed. In a general way, the introduction of machines for measurements and for instrumental analysis into phonetics has resulted in their use for detailed study of many of the phenomena which are present in the sound wave or in the articulatory process at any given moment and in the changes of these phenomena from moment to moment. This is strictly an

Instrumental method of study. This type of investigation together with sensory analysis is widely used in **Experimental Phonetics**.

The results available from instrumental analysis supplement those available from sensory analysis. Practically today there are no areas of Phonetics in which useful work can and is being done without combining these *two ways* of **Phonetic Investigation**. The '**Subjective**' **methods** of analysis by sensory impression and the '**Objective**' **methods** of analysis by instruments are complementary and not oppositive to one another. Both '**Objective**' and '**Subjective**' **methods** are widely and justifiably used in Modern Phonetics.

Articulatory Phonetics borders with **Anatomy** and **Physiology** and the **tools** for investigating just what the speech organs do are tools which are used in these fields:

- **Direct Observation**, wherever it is possible, e.g. **lip movement**, some **tongue movement**;
- combined with **X-ray photography** or **X-ray cinematography**;
- observation through mirrors as in the **Laryngoscopic Investigation** of vocal cord movement;
- **Palatography** – recording patterns of contact between the tongue and the palate;
- **Glottography** – studying the vibrations of the vocal cords, etc.

Acoustic Phonetics comes close to studying **Physics** and the **tools** used in this field enable the investigator to measure and an alyse 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 the result in terms of frequency of **vibration** and **amplitude** of vibration in relation to time. The use of such technical devices as **spectrograph**, **intonograph** and other sound analyzing and sound synthesizing machines is generally combined with the **Method of Direct Observation**.

The methods applied in **Auditory Phonetics** are those of **Experimental Psychology**. The above mentioned instrumental techniques are used in **Experimental Phonetics**, but not all instrumental studies are experimental: when a theory or hypothesis is being tested under controlled conditions the research is **experimental**, but if one simply makes a collection of measurements using devices the research is **instrumental**.

As was stated above, **phoneticians** cannot act only as **describers** and **classifiers** of the material form of phonetic units. They are also interested in the **way** in which **sound phenomena function** in a particular language, how the **sounds** are **utilized** in that language and *what part they play* in manifesting the **Meaningful Distinctions** of the language.

4. IMPORTANCE of PHONETICS as a THEORETICAL DISCIPLINE

In linguistics, **function** is usually understood to mean **discriminatory function**, that is, the role of the various elements of the language in the distinguishing of one sequence of sounds, such as a word or a sequence of words, from another of different meaning. Though we consider the **discriminatory function** to be the main linguistic function of any phonetic unit we cannot ignore the other function of phonetic units, that is, their **role in the formation of** *syllables*, *words*, *phrases* and

even *texts*. This **Functional aspect** or **Social aspect** of **phonetic phenomena** was first introduced in the works by I. A. Baudouin-de-Courtenay. Later on N. S. Trubetskoy declared **Phonology** to be a linguistic science limiting **Articulatory Phonetics** and **Acoustic Phonetics** to *Anatomy*, *Physiology* and *Acoustics* only. This conception is shared by many foreign linguists who investigate the **material form** and the **function of oral speech units** separately.

Uzbek and Karakalpak linguists precede from the truly materialistic view that language being the man's medium of thought can exist only in the material form of speech sounds. That is why they consider **Phonology** a **branch of Phonetics** that investigates its most important **social aspect**.

Apart from its key position in any kind of scientific analysis of language **Phonetics** plays an important part in various **applications of Linguistics**. A few may be mentioned here. Though language is the most important method we have of communicating, it is manifestly not the only, method. We can communicate by gestures, facial expressions, or touch, for instance, and these are not language. The study of the complex of various communication techniques is definitely relevant to teaching a foreign language.

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

As regards the learning of specific foreign languages, there has never been a time in the world when the ability of growing numbers of people to speak one another's language really well has been of such significance as now. Some training in **Linguistics** and **Phonetics** in general, and in the pronunciation of particular language is coming more and more to be considered equipment for a teacher of foreign languages in school or special faculties making him more efficient in his routine work on the spoken language, as well as in the variety of other things, such as coping with audio-visual aids like tape-recorders and language laboratories or in knowing what to do about any of his pupils or students who have defective speech.

Knowledge of the **structure of sound systems**, and of the **articulatory** and **acoustic properties** of the production of speech is indispensable in the teaching of foreign languages. The teacher has to know the starting point, which is the sound system of the pupil's mother tongue, as well as the aim of his teaching, which is a **mastery of the pronunciation** of the language to be learnt. He must be able to point out the differences between these two, and to arrange adequate training exercises. **Ear training** and **articulatory training** are both equally important in modern language teaching. The introduction of technical equipment – disks, tape-recorders, language laboratories, etc. – has brought about a revolution in the teaching of the **pronunciation** of foreign languages.

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

and perfecting machines that will understand, that is respond to human speech, for the simpler programming of computers, machines that will produce with a high degree of intelligibility **recognizable human speech synthetically**, machines that will reliably distinguish and identify individual speakers, machines for reproducing human speech in **audible** or **visible forms**. For instance, in the experimental stage are devices for 'reading' the printed page that is for converting the printed symbols or letters into **synthetic speech**. A little further away as yet, but apparently well within the bounds of possibility is the **automatic** or **phonetic typewriter**, which will convert speech directly into printed words on paper. Because of the obvious **practical importance** of advances in these fields it is certain that further collaboration will develop between **Phonetics** and **sound engineering**, to the mutual benefit of each.

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

An understanding of Phonetics has proved extremely useful in such varied spheres as the following:

- investigations in the **historical aspects** of **languages**, and in the field of **Dialectology**;
- designing or **improving systems** of writing or spelling: **orthographies** for unwritten languages, **shorthand**, **spelling reform**, in questions involving the spelling or pronunciation of personal or place names or of words borrowed from other languages.

5. PHONETICS AND ITS CONNECTION WITH SOCIAL SCIENCES

Our further point should be made in connection with the **relationship** between **Phonetics** and **Social sciences**.

Sociophonetics studies the ways in which pronunciation interacts with society. It is the study of **the way** in which **phonetic structures change** in response to different social functions and the deviations of what these functions are. Society here is used in its broadest sense, to cover a spectrum of phenomena to do with nationality, more restricted regional and social groups, and the specific interactions of individuals within them. Here there are innumerable facts to be discovered, even about a language as well investigated as English, concerning, for instance, the nature, of the different kinds of English pronunciation we use in different situations – when we are talking to equals, superiors or subordinates; when we are 'on the job', when we are old or young; male or female; when we are trying to persuade, inform, agree or disagree and so on. We may hope that very soon **Sociophonetics** may supply elementary information about: '*who can say, what, how, using what phonetic means, to whom, when, and why*?' In teaching Phonetics we would consider the study of **Sociolinguistics** to be an essential part of the explanation in the functional area of **phonetic units**.

Psycholinguistics as a distinct area of interest developed in the early 60s, and in its early form covered the **psychological implications** of an extremely broad area, from **Acoustic Phonetics** to language pathology. Nowadays no one would want to deny the existence of strong mutual bonds of interest operating between

Linguistics, **Phonetics** in our case and **Psychology**. The acquisition of language by children, the extent to which language mediates or structures thinking; the extent to which language is influenced and itself influences such things as **memory**, **attention**, recall and constraints on perception; and the extent to which language has a certain role to play in the understanding of human development; the **problems of speech production** are broad illustrations of such bounds.

The field of Phonetics is thus becoming wider and tending to extend over the limits originally set by its purely linguistic applications. On the other hand, the growing interest in Phonetics is doubtless partly due to increasing recognition of the central position of language in every line of social activity. It is important, however, that the phonetician should remain a linguist and look upon his science as a study of the spoken form of language. It is its application to **linguistic phenomena** that makes **Phonetics** a **Social science** in the proper sense of the word, notwithstanding its increasing need of **technical methods**, and in spite of its practical applications.

6.THEORIES of TEACHING PRONUNCIATION IN CURRENT TEFL and TESOL PRACTICES

Pronunciation in the past occupied a central position in **theories of oral language proficiency**. But it was largely identified with accurate pronunciation of **isolated sounds** or **isolated words**. The most neglected **aspect** of the **teaching of pronunciation** was the relationship between **phoneme articulation** and other features of **connected speech**. Traditional classroom techniques included the use of a phonetic alphabet, **transcription**, transcription practice, recognition tasks or discrimination tasks, focused **production tasks**, **tongue twisters**, **games**, and etc. When the **Communicative Approach** to language teaching began to take over in the mid-late 1970s, most of the abovementioned techniques and materials for teaching pronunciation at the segmental level were rejected on the grounds as being incompatible with teaching language as communication. Pronunciation has come to be regarded as of limited importance in a communicatively-oriented curriculum. Most of the efforts were directed to teaching suprasegmental features of the language – **Rhythm**, **Stress** and **Intonation**, because they have the greatest impact on the comprehensibility of the learner's English **[Celce-Murcia:1996:10]**.

Today pronunciation instruction is moving away from the segmental or supra-segmental debate and toward a more balanced view **[Morley:1994]**. This view recognizes that both an inability to distinguish sounds that carry a high functional load, e.g. *list–least*, and an inability to distinguish **supra-segmental** features, such as **Intonation** and **Stress** differences, can have a negative impact on the oral communication – and the **listening comprehension abilities** – of normative speakers of English.

Today's pronunciation curriculum thus seeks to identify the most important aspects of both the **segmentals** and **supra-segmentals**, and integrate them appropriately in the teaching process that meet the needs of any given group of learners **[Richards:1986; Gilbert:1994; Pennington:1996]**.

The ability to produce English with an English-like pattern of **stress** and **Rhythm** involves **stress-timing**: the **placement of stress** on **selected syllables**, which in turn requires speakers to take **shortcuts** in how they pronounce words. **Natural-**

sounding pronunciation in conversational English is achieved through **blends** and **omissions** of sounds to accommodate its **stress-timed rhythmic pattern [Clark:l977]**. Syllables or words which are articulated precisely are those high in information content, while those which are **weakened**, **shortened**, or **dropped** are predictable and can be guessed from context **[Giegerich:1992]**.

In every language, characteristic **intonation contours** carry both **referential** and **affective meaning**. In their referential function, intonation contours provide an interpretation for a sentence by indicating which part of the information is viewed as new versus known, salient versus less salient, or topic versus comment. **Intonation** and **stress** are highly context-dependent, so that the patterns of stress and pitch that characterize isolated words or phrases are typically modified when these words or phrases occur in the context of longer utterances.

In sum, the acquisition of pronunciation of a foreign language involves learning how to produce a wide range of complex and subtle distinctions which relate sound to meaning at several different levels. **Articulatory**, **interactional**, and **cognitive processes** are equally involved.

The following sources of reference for teaching contemporary English pronunciation could be recommended:

1. Gimson A.C. Gimson's Pronunciation of English **[Gimson:2001]** which presents comprehensive and accessible standard description of spoken English.
2. Celce-Murcia M., Brinton D., Goodwin J. Teaching Pronunciation: A Reference for Teachers of English to Speakers of Other Languages **[Celce-Murcia:1996]** This book gives a valuable linguistic and didactic model for teaching North American pronunciation.
3. Pennington M. 'Phonology in English Language Teaching: An International Approach'. This is a comprehensive manual on the theory of English pronunciation **[Pennington:1996]**
4. Jenkins J. The Phonology of English as an International language. The author gives an international perspective on teaching the English pronunciation; she advocates intelligibility as the key concept in the field of English as an international language **[Jenkins:2000]**

KEY WORDS: Articulatory Phonetics – Артикуляторная фонетика; Acoustic Phonetics – Акустическая фонетика; Auditory Phonetics – Аудиторная фонетика; Functional Phonetics –Функциональная фонетика; phoneticians – фонетисты; phonologists – фонологи; Phonic shaping of oral form of language is called pronunciation – Звуковое оформление устной формы языка называется произношением; pitch component – тональный компонент; force component – силовой компонент; temporal component – темпоральный компонент; the aspect of speech – аспект речи; the aspect of language – аспект языка; phonic structure – звуковая материя; sound matter – звуковая материя; segmental component – сегментный компонент; phonemic component – фонемный компонент; syllable formation – слогообразование; syllable division – слогоделение; syllable separation – слогоделение; pitch – мелодика речи; speech melody – мелодика речи; utterance-level stress – фразовое ударение; sentence stress – фразовое ударение; speech tempo – темп речи

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LECTURE 2
PROBLEMS OF PHONOSTYLISTICS

Problems for discussion:

1. Phonetic peculiarities of style
2. Style-forming and style-modifying factors
3. Classifying phonetic styles

1. PHONETIC PECULIARITIES OF STYLE

Pronunciation is by no means **homogeneous**. It varies under the influence of numerous factors. These factors lie quite outside any possibility of signaling linguistic meaning so it is appropriate to refer to these factors as **extra-linguistic**. Information about stylistic variations in learning, understanding and producing language is directly useful for the design, execution and evaluation of teaching Phonetics. The branch of Phonetics most usually applied for such information is **Phonostylistics**. Much of what people say depends directly or indirectly on the situation they are in. On the one hand, variations of language in different situations it is used in are various and numerous but; on the other hand, all these varieties have much in common as they are realizations of the same system. That means that there are regular patterns of variation in language, or, in other words, language means which constitute any utterance are characterized by a certain pattern of selection and arrangement. The principles of this selection and arrangement, the ways of combining the elements form what is called the **Style**. Style integrates language means constructing the utterance, and at the same time differentiates one utterance from another.

The branch of Linguistics that is primarily concerned with the problems of functional styles is called **Functional Stylistics**. Stylistics is usually regarded as a specific division of Linguistics, as a sister science, concerned not with the elements of the language as such but with their expressive potential. A **functional style** can be defined as a **functional set** of formal patterns into which language means are arranged in order to transmit information. A considerable number of attempts have been made in recent years to work out a **classification** of **functional styles**. But in spite of this fact, there is no universal classification that is admitted by all analysts.

Language as a means of communication is known to have several functions. In the well-known conception suggested by academician V. V. Vinogradov, **three functions** are distinguished, that is:

- the **function of communication**, **colloquial style**
- the **function of informing**, **business style**, **official style** and **scientific style**
- the **emotive function**, **publicistic style** and the **belles-lettres style**.

Certain nonlinguistic features can be correlated with variations in language use. The latter can be studied on **three levels**:

- **phonetic**
- **lexical**
- **grammatical**

The first level is the area of **Phonostylistics**. **Phonostylistics** studies the way phonetic means are used in this or that particular situation which exercises the conditioning influence of a set of factors which are referred to as **extra linguistic**. The **aim** of **Phonostylistics** is to **analyze** all possible kinds of **spoken utterances** with the main purpose of *identifying* the **phonetic features**, both **Segmental** and **Supra-segmental**, which are restricted to certain kinds of contexts, to **explain** why such features have been used and to **classify** them into categories based upon a view of their function.

2. STYLE-FORMING and STYLE-MODIFYING FACTORS

Before describing phonetic style-forming factors it is obviously necessary to try to explain what is meant by **extra-linguistic situation**. It can be defined by three

components that are **Purpose**, **Participants**, **Setting**. These components distinguish situation as the context within which interaction, communication, occurs. Thus a speech situation can be defined by the co-occurrence of two or more interlocutors related to each other in a particular way, having a particular aim of communicating about a particular topic in a particular setting.

Purpose can be defined as the motor which sets the chassis of setting and participants going, it is interlinked with the other two components in a very intricate way. The purpose *directs the activities of the participants throughout a situation to complete a task*. Such purposes can be viewed in terms of **general activity types** and in terms of the **activity type** plus **specific subject matter**. There appear to be a considerable number of quite general types of activities, for example: working, teaching, learning, conducting a meeting, chatting, playing a game, etc. Such activity types are socially recognized as **units of interaction** that are **identifiable**. It should be noted that **activity type** alone does not give an adequate account of the **purpose** in a situation. It only specifies the range of possible purposes that participants will orient toward in the activity but not which specific one will be involved. The notion of **Purpose** requires the specification of contents at a more detailed level than that of activity type. This we shall call '**subject matter**' or '**topic**'.

Another component of situation is **Participants**. Speech varies with **participants** in numerous ways. It is a marker of various characteristics of the individual speakers as well as of relationships between **participants**. Characteristics of individuals may be divided into those which appear to characterize the individual as an individual and those which characterize the individual as a member of a significant social grouping. The taking on of roles and role relations is commonly confounded with settings and purposes. When Dr. Smith, for instance, talks like a doctor and not like a father or someone's friend it is likely to be when he is in a surgery or a hospital and is inquiring about the health of a patient or discussing new drugs with a colleague. Such confounding may well be truer of occupational roles than of non-occupational roles such as strangers or friends, adults or older and younger children, etc.

Usually **age** of participants is also an important category for **social interaction**. Among other things age is associated with the role structure in the family and in social groups, with the assignment of authority and status, and with the attribution of different levels of competence. The speech behaviour of a person not only conveys information about his or her own age but also about the listener or the receiver of the verbal message. Thus, old people speak and are spoken to in a different way from young people. For instance, an elderly person usually speaks in a high-pitched voice; people generally use higher pitch-levels speaking to younger children.

There is another factor, which is included into the '**Participants**' component of a speech situation. That is the **sex** of the **speaker**. Sex differences in pronunciation are much more numerous than differences in grammatical form. For instance, there is a consistent tendency for women to produce more standard or rhetorically correct pronunciation which is generally opposed to the omission of certain speech sounds. Girls and women pronounce the standard realization of the verb ending in /**-ing/** – read**ing**, visit**ing**, interest**ing** more frequently than boys and men who realize /**-in/** –

read**in**, visit**in**, interest**in** more often; female speakers use a more '*polite*' pattern of assertive intonation

'Yes. 'Yes, I ˌ know

while male speakers use a more deliberate pattern

ˌ Yes. ˌ Yes. I ˌ know

women tend to use certain intonation patterns that men usually do not, notably '*surprise*' pattern of high fall-rises and others. The emotional state of the speaker at the moment of speech production is likely to reveal pronunciation markers which would be a fascinating problem of research.

The last component we have to consider is called **Setting**, or **Scene**. It is defined by several features. The first of them is a **physical orientation** of **participants**. This is to some extent determined by the activity they are engaged in; thus in a lecture the speaker stands at some distance from and facing the addressees whereas in a private chat they are situated vis-à-vis each other. It is quite obvious now that speech over an intercom and speech in face-to-face communication is obviously phonologically distinguishable in a number of ways.

Scenes may be arranged along dimensions: public – private, impersonal – personal, polite – casual, high-cultured – low-cultured, and many other value scales. In large part these diverse scales seem to be subsumed under one bipolar dimension of formal – informal. The kind of language appropriate to scenes on the formal or '*high*' end of the scale is then differentiated from that appropriate to those on the informal or '*low*' end. From the acquaintance with English, Uzbek and Karakalpak we can speculate that such differentiation follows universal principles, so that '*high*' forms of language share certain properties, such as elaboration of syntax and lexicon, **phonological precision** and **rhythmicality**, whereas '*low*' forms share properties including *ellipsis*, *repetition*, *speed* and *slurring*. If this is so we may expect **pronunciation features** to be **markers** of the **scene** or at, least of its position in the **formal** – **informal dimension**.

We can single out, a number of factors which result in **Phonostylistic varieties**. They are:

1. the **purpose**, or the aim of the utterance;
2. the speaker's **attitude**;
3. the **form** of communication;
4. the **degree** of **formality**;
5. the **degree** of **spontaneity**

or the degree of preparedness or the reference of the oral text to a written one.

It should be mentioned right here that the purpose or the **aim** of the **utterance** may be called a **phonetic style-forming factor**. All other factors cause modifications within this or that style and that is why may be referred to as **style-modifying factors**. All these factors are *interdependent* and *interconnected*. They are singled out with the purpose of describing phonetic phenomena so that to give a good idea of how the system works.

The first factor we should consider is the **purpose** of the **utterance** and the **subject matter**. As the subject matter in large part determines the lexical items, it is the aim of the utterance that *affects pronunciation*. So in this respect the aim could be spoken of as the strategy of the language user and so it may be called a **style-forming**

factor. On the phonetic level there are variations related to describe what language is being used for in the situation: is the speaker trying to persuade? to exhort? to discipline? Is he teaching, advertising, amusing, controlling, etc.? Each of the above-mentioned variants makes the speaker select a number of **functional phonetic means** with the purpose of making the realization of the aim more effective. In terms of **Phonostylistics** we may analyze various phonetic ways of reflecting the speaker's purposive role in the situation in which the text occurred.

Another **extra-linguistic factor** most often referred to is the **speaker's attitude** to the situation or to what he is saying or hearing. It is common knowledge that a communicative situation is part of a human being's everyday life situation. So it is natural for a language user to consider the situation from his point of view, revealing his personal interest and participation in what he is saying. The thing he is talking about may satisfy him or not, may please him or not, may elicit his positive or negative response, his emotions. This factor forms a complex bundle with another characteristic feature of oral speech, namely, the speaker's being always concrete, no matter whether communication takes place in public or private atmosphere. This factor can well be said to greatly differ oral form of language realization from its written form. Its most common linguistic realization is **intonation varieties** which can be numerous like varieties of attitudes and emotions an individual can express in various life situations. Concluding we might say that **subjective colouring** of oral speech is one of its most **integral characteristics**.

Considering the form of communication we should say that nature of participation in the language event results in two possible varieties: a **Monologue** and a **Dialogue**.

- **Monologuing** is the speaking by one individual in such a way as to exclude the possibility of interruption by others.
- **Dialoguing,** conversing, is speaking in such a way as to invite the participation of others. It is quite possible for one person to communicate with another and to be the only speaker.

Similarly two people can **monologue** at each other. Monologues are usually more extended. They are also characterized by more phonetic, lexical and grammatical cohesion. This means that monologues usually have more apparent continuity and self-containedness than conversation. Phonetic organization of either of the two varieties cannot be analogical since each kind is characterized by specific usage of language means of all the **three levels**. If we look upon a **dialogue** and a **monologue** from **psycholinguistic point of view** it turns out that the latter is a more **complex unit**. It can be proved by the fact that people who find themselves abroad learn dialoguing quite easily, while **monologuing** requires special training even in the native language. There are a lot of people who use their native language while dialoguing quite adequately but who fail to produce an extended utterance in case they are supposed to. Among the social factors determining the usage of **stylistic means** it is the **formality** of **situation**. It is obvious that the process of speaking is very often recognition of social roles and relationship. The interaction of individuals depends upon their learning and accepting the roles of social behaviour. A certain individual may possess a certain rank in an organization which entitles him to be addressed in a

certain **fashion** by his subordinates, in another way by his **equals** and in a third way by his **superiors**.

Considering a communicative situation from the point of view of Sociolinguistics we would have to admit that the **dichotomy formal-informal** – official-unofficial can be understood here as the absence or presence of socially realized necessity to follow certain rules while generating an utterance. **Informal** communication does not make the speaker use obligatory forms, it allows using them. The influence of this factor upon the **phonetic form** of **speech** is revealed by variations of rate of articulation. In a **formal** situation the language user tends to make his speech distinct, thorough and precise. His conscious attention to the form of production makes him choose the **full style** of **pronunciation**. The notion of the appropriateness of speaking slow enough is presumably part of the cultural code which insists that it is rude to talk fast and less explicit in such situation. In an informal situation he would prefer **less explicit** and **more rapid** *form* because this form would be more appropriate and would function efficiently as a *mode of communication*. It would be a vast oversimplification to assume that there are only two varieties of pronunciation. There are, certainly, many more of them. Indeed there is an infinite number and they have no definable boundaries, each merges imperceptibly into the next.

Another factor determines the distinction of **public** and **non-public** *oral texts*. Speech is qualified as **public** when a speaker is listened to by a group of people. **Non-public** communication occurs in face-to-face situations. Still, there are no direct correlations between the formality of situation and **public** – **non-public** character of presentation.

Linguistic realization of the formality on both **segmental** and **supra-segmental levels** is very important for a student of another language. He brings to his-learning task all the habits and knowledge of his mother tongue and his culture. Learning a foreign language involves suspending these and acquiring others. The student, however, will often continue *to interpret situations as he would in his own culture*. In other words his grasp of formality of situation is incomplete. He may often have a formal way and perhaps a relatively informal one but he may not know the gradation in between the extremes. The result may be an *un-appropriate usage of intonation structure* with the *wrong meaning*. For example, in Uzbek «*Хуш болинг*» and in Karakalpak «*Хош болын*» the leave-taking can be pronounced both with low rising and low falling tone, which sounds neutral, while in English «*Good-bye*» pronounced with a low falling tone sounds fairly rude, while rising tone makes it neutral.

Analyzing **extra-linguistic factors** we should add some more to the above-mentioned ones. They are: the speaker's *individuality*, *temporal provenance*, and *social provenance*, *range of intelligibility*, *sex* and *age* of the speaker. The first thing to know about them is that they are *incidental*, *concomitant features*. They are characteristic of a language user and cannot vary, with very little exception, like all the above-mentioned ones. So they are not deliberately chosen by the speaker at the time of text production, though they may very well serve as his **identifying features**, thus from this point of view they may be considered **informative**.

One of the most important **style-modifying factors** is the *degree* of *spontaneity*. So if we examine the situations in which people speak rather than write

from the point of view of **Psychology** we can distinguish between those in which they are *speaking spontaneously* as opposed to those in which they are speaking non-spontaneously as the actor and the lecturer are most often doing. The *types of speech* **situations** which lead to **spontaneous speech** include classroom teaching, television and radio interviews, sporting commentaries on radio and television of an event actually taking place, conversation between experts in a particular field of everyday conversations. We should realize, of course, that between two poles of spontaneity there are a number of more delicate distinctions. For example, the sporting commentator has studied notes and has described this sort of thing before; the people whose professions are highly verbal ones such as the journalist, the politician, the teacher, the lawyer and the stage entertainer become accustomed to producing spontaneous texts and are very often called upon to speak spontaneously about the same area of experience. This means that although they have no written text in front of them there are elements of preparation and repetition in their speaking performances which give them some of the characteristics of written modes. These characteristics are most clearly identified at the **Phonetic level of analysis**.

If an utterance is qualified as **fully spontaneous from** linguistic point of view it means that its verbal realization is taking place at the moment of speaking, though, of course, it could be thought over in advance. There are situations where this kind of speech activity is not possible. The reason that accounts for that results from three things:

a) the **utterance** is too long to be remembered because, as we know, there are memory constraints; these are utterances produced in the form of lectures, reports, etc.;
b) the **time** of the **speaker** is **limited**, so the message has to be conveyed without any hesitation; for example, news over the radio and TV;
c) the **speaker** is **realizing** somebody else's **utterance**, for example, reading a piece of prose, quoting, etc.

In the above-mentioned cases the **utterance** or rather its verbal realization is prepared in advance, i.e. written on a sheet of paper. This script version is used at the moment of production – it is read. This type of presentation is qualified as fully prepared. The speaker may use the written variant just to help himself remember the logic succession of the uttered contents. In this case the speech is also fully prepared. In either of the above-mentioned cases a written text was made with the purpose of being produced orally. This kind of written text should be distinguished from literary written texts which are not to be read aloud though such possibility is not completely excluded. The latter differs from the former in fairly specific organization of lexical and grammatical means which is one of its most important characteristics.

Now if we look upon the *degree of spontaneity* as a **style-modifying factor** we should admit that it has a decisive influence on the **phonetic organization** of an **oral text**. This is where **Phonetics** *overlaps* with **Psycholinguistics**.

The point is that **speaking** and **reading** being *processes of communication* and *varieties of speech activity* are two different **psychic processes**, i.e. the **sounding utterance** is generated in quite different ways. When a written text is being read aloud, a reader has got a verbal realization before his eyes, the script which has been prepared in advance either by himself or by another person. So he need not think of

what to say or rather of how to **put the ideas into words**. **Oral realization** should be made according to **pronunciation rules** of a particular language. Besides, if he is to read with comprehension the graphic symbols of the language he must learn to supply those portions of the signals which are not in the graphic representation themselves. He must supply the significant **stresses**, **pauses** and **tone** sequences. As a result the usage of **phonetic means** is characterized by a very high degree of regularity. **Melodic**, **temporal**, **rhythmic** organization of the text is even **pauses** are made at **syntactical junctures** within and between the sentences. The text sounds loud and distinct: both **sounds** and **intonation** are meant.

While **spontaneous speech** is taking place, when no notes are used, the process of **psychic activity** consists of two equally important items, i.e.

a) the process of **searching** – **remembering** information and the ways of expressing it verbally and

b) the process of **giving** – **transmitting**, information

The speaker has got an intention to express some ideas and he should choose an **adequate linguistic form** to express these ideas and in this way to **generate** the **utterance**.

Analyzing most important characteristics of a **spoken spontaneous text** we should first of all mention a phenomenon called **Hesitation**. The point is that while generating a text, a speaker has no time or rather not enough time to make sure of the correct form of the expression he has chosen, because he is simultaneously planning what he is going to say next and also monitoring what he is saying. The wording is taking place simultaneously with pronouncing. Consequently, the speaker hesitates. He hesitates to remember a further piece of information, to choose a correct word, a correct grammar structure and so on. This hesitation phenomenon breaks the regularity and **evenness of phonetic form**. There appear micro-pauses, **pauses** of different length and quality which seldom occur at the **syntactic juncture**; *lengthening of sounds* within the words and in the word final position. A spontaneous text is characterized by a number of relevant features both on **segmental** and **supra-segmental levels**: various kinds of **assimilation**, **reduction**, **elision** which manifest **simplification** of *sound sequences*; **uneven** *rhythm*, fragments **melody** contour, *abundance of pauses*, *varying loudness*, from very loud to very low, *narrow range* of *voice*, *varying tempo*, from very fast to very slow.

Another characteristic is the **Delimitation**. In reading pauses occur at the syntactic junctures, so an intonation group coincides with what is called a '**syntagm**(a)'. In a spontaneous text hesitating often prevents the speaker from realizing a full **syntagm**(a). There may appear a hesitation pause which breaks it, so an **intonation** group does not coincide with a **syntagm**(a). Pauses at the end of the phrase are often optional, because the speaker *does not realize* the rules of phrasing, i.e. of *making pauses at the moment of speaking*. The speaker's attitude to the communicative situation, to what he is saying, the relationships of the partners are revealed by **timbre**. **Timbre** combined with *non-verbal system* of communication, *kinetic system*, is a marker of some specific attitude, or emotion which would be a permanent characteristic of a language user in a given communicative act. **Delimitation** is another characteristic which is commonly referred to as a style differentiating feature on the perceptive level. There are different patterns of **phonetic**

delimitation of an oral text. The terms most often referred to denote fragments of speech continuum into which the whole text is naturally divided are as follows:

a phonopassage, in monologues
semantic block, in dialogues
a phrase
an intonation group

A third characteristic which is usually referred to the set of style-differentiating ones is the **accentuation** of **semantic centers**. By **semantic centers** we mean *parts of the utterance that have a considerable value in realization of functional utterance perspective*, i.e. in expressing the main contents of the utterance. For example, in **spontaneous speech** the contrast between **accented** and **non-accented segments** of an utterance is greater than in reading, due to the fact that in speech the unaccented elements are pronounced at a lower pitch.

In describing **phonetic style-differentiating** characteristics; both on segmental and supra-segmental level, we would have to deal with **pitch direction**, **pitch range**, **pitch**, **level**, **loudness**, **tempo**, which includes both pauses and speech rate, **rhythm** and some others, the meaning of which will become clear as the book proceeds. Talking about **style-differentiating** means of **phonetic level** we should remember that their usage is no aim in itself. **Phonetic means** of the **language** in interacting with lexics and grammar optimize the process of realization of ideas by verbal means. While classifying various speech realizations from **phonostylistic** point of view an analyst should single out criteria that are different from the ones used as a basis for distinguishing **functional styles** of **language**.

3. CLASSIFYING PHONETIC STYLES

Among the well-known **classifications** of **phonetic styles** we would like to mention the following two. One of them belongs to S. M. Gaiduchic. He distinguishes **five phonetic styles**:

1. **solemn** (официальный)
2. **scientific business** (научно-деловой)
3. **official business** (официально-деловой)
4. **every day** (обиходный) and
5. **familiar** (неофициальный) [**Gaiduchic:1972**]

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:

1. **informal ordinary**
2. **formal neutral**
3. **formal official**
4. **informal familiar** and
5. **declamatory** [**Dubovsky:1978**]

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. A. Sokolova's approach is slightly different. She distinguishes between **segmental** and **supra-segmental level** of **analysis** because some of them, the aim of

the utterance, for example, result in variations of mainly **supra-segmental level**, while others, the formality of situation, for example, reveal **segmental varieties**.

It might be generally assumed that 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 generated in everyday communication of a modern man. They are as follows:

1. Informational style
2. Academic style, Scientific
3. Publicistic style, Oratorical
4. Declamatory style, Artistic
5. Conversational style, Familiar [**Sokolova:1996**]

But differentiation of intonation according to the purpose of communication only is definitely not enough. As was mentioned above, there are other factors that affect **intonation** in various **extra-linguistic situations**.

We could add that any **style** with very little exception is seldom realized in its pure form. Each generated text is likely to include **phonetic characteristics** of different **styles**. In such cases we talk about **overlapping**, **fusion** of **styles**.

KEY WORDS: solemn style – официальный стиль; scientific business style – научно-деловой стиль; official business style – официально-деловой стиль; every day style – обиходный стиль; familiar style – неофициальный стиль.

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LECTURE 3
GENERAL CHARACTERISTICS of SPEECH SOUNDS
ENGLISH CONSONANTS

Problems for discussion:

1. Aspects of speech sounds
2. General characteristics of phonemes
3. Notation
4. Main trends in phoneme theory
5. Methods of phonological analysis
6. The system of English phonemes. Consonants
7. The general characteristics of consonants
8. Modifications of consonants in connected speech

1. ASPECTS OF SPEECH SOUNDS

Speech sounds are

1) produced by man's organs of speech
2) travel in sound waves, and
3) perceived by man's hearing mechanism as
4) sounds of language functioning as units capable of differentiating meanings of the words.

It follows that speech sounds differ from each other in their physical or acoustic properties, in the way they are produced by the organs of speech and in their features

which take part or do not take part in differentiating the meaning, i.e. it will be possible to distinguish the following **four aspects** of **speech sounds**:

1) **articulatory**
2) **acoustic**
3) **auditory**
4) **functional**; **linguistic**, **social**

Neither of them can be separated in the actual process of communication, in the flow of speech. Each of them can be singled out for linguistic analysis.

The **articulatory** or **sound production aspect**: from the articulatory point of view every speech sound is a complex of definite coordinated and differentiated movements and positions of speech organs. The movements and positions necessary for the production of a speech sound constitute its **articulation**.

The **acoustic aspect**: every speech sound is a complex of acoustic effects and has its physical properties: it is a physical phenomenon, a kind of moving matter and energy. The **physical** or **acoustic properties** of speech sounds consist of:

1) **frequency**
2) **spectrum**
3) **intensity**
4) **duration**

The **auditory** or **sound-perception aspect** involves the mechanism of hearing. It is a kind of psychological mechanism which

- reacts to the physical properties of speech sounds
- selecting from a great amount of information only the one which is linguistically relevant

The **functional**; **linguistic** or **social aspect** is called so because of the role the sounds of language play in its functioning as **medium** of **human communication**.

2. GENERAL CHARACTERISTICS OF PHONEMES

When we talk about the **sounds** of a **language**, the term '**sound**' can be interpreted in two rather different ways. A linguist uses two separate terms: '**phoneme**' is used to mean '**sound**' in its contrastive sense, e.g.: *tie – die*, *seat – seed* and '**allophone**' is used for sounds which are **variants** of a **phoneme**. They usually occur in different positions in the word; i.e. in different environments, and hence cannot contrast with each other, nor be used to make meaningful distinctions.

V. A. Vassilyev defined the **Phoneme** like this: 'The segmental **phoneme** is the smallest, i.e. further indivisible into smaller consecutive segments, language unit, sound type, that exists in the speech of all the members of a given language community as such speech sounds which are capable of distinguishing one word of the same language or one grammatical form of a word from another grammatical form of the same word' **[Vassilyev:1970:136]**

The only drawback of this definition is that it is too long and complicated for practical use. The concise form of it could be:

The **phoneme** is a minimal abstract linguistic unit realized in speech in the form of speech sounds opposable to other phonemes of the same language to distinguish the meaning of morphemes and words **[Соколова:1996:40]**

Let us consider the **phoneme** from the point of view of its **three aspects**.

- *Firstly*, the **phoneme** is a **functional unit**. Function is usually understood to mean discriminatory function, that is, the role of the various components of the phonetic system of the language in distinguishing one morpheme from another, one word from another or also one utterance from another. The opposition of phonemes in the same phonetic environment differentiates the meaning of morphemes and words, e.g. *said – says*, *sleeper – sleepy*, *bath – path*, *light – like*. Sometimes the opposition of phonemes serves to distinguish the meaning of the whole phrases, e.g. *He was **heard badly** – He was **hurt badly***. Thus we may say that the phoneme can fulfill the **distinctive function**.
- *Secondly*, the **phoneme** is **material**, real and objective. That means that it is realized in speech of all English-speaking people in the form of speech sounds, its **allophones**. The sets of speech sounds that are the allophones belonging to the same phoneme are not identical in their articulatory content though there remains some phonetic similarity between them.

As a first example, let us consider the English phoneme [**d**], which when not affected by the articulation of the preceding or following sounds is a *plosive*, *fore-lingual apical*, *alveolar*, *lenis stop*. This is how it sounds in isolation or in such words as *door*, *darn*, *down*, etc., when it retains its typical articulatory characteristics. In this case the consonant [**d**] is called the principal **allophone**. At the same time there are quite predictable changes in the articulation of allophones that occur under the influence of the neighbouring sounds in different phonetic situations. Such **allophones** are called **subsidiary**.

- [**d**] is slightly palatalized before front vowels and the sonorant [**j**], e.g. *deal*, *day*, *did*, *did you*.
- [**d**] is pronounced without any plosion before another stop, e.g. *be**dt**ime*, *ba**d p**ain*, goo**d d**og; it is pronounced with the nasal plosion before the nasal sonorants [**n**] and [**m**], e.g. *su**dd**en, a**dm**it, coul**d n**ot, coul**d m**eet*; the plosion is lateral before the lateral sonorant [**l**], e.g. *mi**dd**le, ba**dl**y, ba**d l**ight*.
- Followed by [**r**] the consonant [**d**] becomes post-alveolar, e.g. ***dr**y, **dr**eam*; followed by the inter-dental [**θ**], [**ð**] it becomes dental, e.g. *brea**dth**, lea**d th**e way, goo**d th**ing*.
- When [**d**] is followed by the labial [**w**] it becomes labialized, e.g. ***dw**eller*. In the initial position [**d**] is partially devoiced, e.g. ***d**og*, ***d**ean*; in the intervocalic position or when followed by a sonorant it is fully voiced, e.g. *or**d**er*, *lea**d**er*, ***d**river*; in the word-final position it is voiceless, e.g. *roa**d***, *raise**d***, *ol**d***.

Allophones are arranged into functionally similar groups that are groups of sounds in which the members of each group are not opposed to one another, but are opposable to members of any other group to distinguish meanings in otherwise similar sequences. But the phones which are realized in speech do not correspond exactly to the allophone predicted by this or that phonetic environment. They are modified by **phonostylistic**, **dialectal** and **individual factors**. In fact, the speech sounds are absolutely alike.

- *Thirdly*, allophones of the same phoneme, no matter how different their articulation may be, function as the same linguistic unit. The native speaker is quite readily aware of the phonemes of his language but much less aware of the allophones: it is possible, in fact, that he will not hear the difference between two allophones like

the alveolar and dental consonants [**d**] in the words *brea**d*** and *brea**dth*** even when a distinction is pointed out; a certain amount of ear-training may be needed. The reason is that the phonemes differentiate words like *tie* and *die* from each other. Allophones, on the other hand, have no such function.

At the same time native speakers realize, quite subconsciously of course, that allophones of each phoneme possess a bundle of distinctive features that makes this phoneme functionally different from all other phonemes of the language concerned. This functionally relevant bundle of articulatory features is called the **invariant** of the **phoneme**. Neither of the articulatory features that form the invariant of the phoneme can be changed without affecting the meaning. All the allophones of the phoneme [**d**], for instance, are *occlusive*, *fore lingual*, *lenis*. If occlusive articulation is changed for constrictive one [**d**] will be replaced by [**z**], *bree**d** – breeze*, ***d**eal – **z**eal*; [**d**] will be replaced by [**g**] if the *fore lingual* articulation is replaced by the *back lingual* one, ***d**ear – **g**ear*, ***d**ay – **g**ay*. The *lenis* articulation of [**d**] cannot be substituted by the *fortis* one because it will also bring about changes in meaning, ***d**ry – **t**ry*, *la**dd**er – la**tt**er*, *bi**d** – bi**t***

The articulatory features which form the invariant of the phoneme are called **distinctive** or **relevant**. To extract a relevant feature of the phoneme we have to oppose it to some other phoneme in the same phonetic context. If the opposed sounds differ in one articulatory feature and this difference brings about changes in the meaning of the words the contrasting features are called **relevant**. For example, the words *port* and *court* differ in one consonant only that is the word ***p**ort* has the initial consonant [**p**], and the word ***c**ourt* begins with [**k**]. Both sounds are *occlusive* and *fortis*, the only difference being that [**p**] is *labial* and [**k**] is *back lingual*. Therefore it is possible to say that *labial* and *back lingual* articulations are **relevant** in the system of English consonants.

The articulatory features which do not serve to distinguish meaning are called *non-distinctive*, *irrelevant* or *redundant*; for instance, it is impossible in English to oppose an *aspirated* [**p**] to a *non-aspirated* one in the same phonetic context to distinguish meanings. That is why *aspiration* is a *non-distinctive feature* of English consonants.

- If an *allophone* of some *phoneme* is *replaced by* an *allophone* of a different phoneme the mistake is called **phonological**, because the meaning of the word is inevitably affected, e.g.: *beat – bit*.
- If an *allophone* of the *phoneme* is *replaced by* another *allophone* of the same phoneme the mistake is called **phonetic**. It happens when the invariant of the phoneme is not modified and consequently the meaning of the word is not affected, e.g.: When the vowel [**i:**] is fully long in such a word as *sheep*, for instance, the quality of it remaining the same, the meaning of the word does not change.
- Thirdly, the phoneme is *abstract* or *generalized* and that is reflected in its definition as a *language unit*. It is an **abstraction** because we make it abstract from concrete realizations for classificatory purposes.

3. NOTATION

The **abstractional** and **material** *aspects* of the **phoneme** have given rise to the appearance of transcription. **Transcription** is a set of symbols representing speech sounds. The symbolization of sounds naturally differs according to whether the aim is to indicate the phoneme, i.e. a functional unit as a whole, or to reflect the modifications of its allophones as well.

The **International Phonetic Association** (**IPA**) has given accepted values to an inventory of symbols, mainly alphabetic but with additions. The **first type of notation**, the **broad** or **phonemic transcription**, provides special symbols for all the phonemes of a language. The **second type**, the **narrow** or **allophonic transcription**, suggests special symbols including some information about articulatory activity of particular allophonic features. The **broad transcription** is mainly used for practical *experience*; the **narrow type** serves the *purposes of research work*. We shall discuss *two kinds* of **broad transcription** which are used for **practical purposes**. The *first type* was introduced by **D. Jones**. He realized the difference in quality as well as in quantity between the vowel sounds in the words *sit* and *seat*, *pot* and *port*, *pull* and *pool*, the neutral vowel and the vowel in the word *earn*.

According to D. Jones' **Notation** English vowels are denoted like this: [**i**] – [**i:**], [**e**] – [**æ**], [**ʌ**] – [**ɑ:**], [**ɔ**] – [**ɔ:**], [**u**] – [**u:**], [**ə**] – [**ɜ:**]. This way of notation disguises the qualitative difference between the vowels [**i**] and [**i:**], [**ɔ**] and [**ɔ:**], [**u**] and [**u:**], [**ə**] and [**ɜ:**] though nowadays most phoneticians agree that **vowel length is not a distinctive feature** of the vowel, but is rather **dependent** upon the **phonetic context**, that is it is definitely redundant. For example, in such word pairs as *hit – heat*, *cock – cork*, *pull – pool*. They opposed vowels are approximately of the same length, **the only difference** between them lies in their quality which is therefore relevant.

The other type of **broad transcription**, first used by V. A. Vassilyev, causes no phonological misunderstanding providing special symbols for all vowel phonemes: [**i**], [**i:**], [**e**], [**æ**], [**ɑ:**], [**ʌ**], [**ɒ**], [**ɔ:**], [**u**], [**u:**], [**ə**], [**ɜ:**].

The **narrow** or **phonetic transcription** incorporates as much more phonetic information as the phonetician desires, or as he can distinguish. It provides special symbols to denote not only the **phoneme** as a language unit but also its **allophonic modifications**. The symbol [**h**] for instance indicates aspirated articulation: [**kheit**] – [**skeit**].

4. MAIN TRENDS IN PHONEME THEORY

Views of the **phoneme** seem to fall into four main classes. The '**mentalistic**' or '**psychological**' view regards the phoneme as an ideal '**mental image**' or a target at which the speaker aims. He deviates from this ideal sound partly because an identical repetition of a sound is next to impossible and partly because of the influence exerted by neighbouring sounds. According to this conception **allophones** of the phoneme are **varying materializations** of it. This view was originated by the **founder of the Phoneme Theory**, the Russian linguist **I.A. Baudouin de Courtenay** and something like it appears to have been adopted by E.D. Sapir, Alf. Sommerfelt, M. Tatham.

The so-called '**functional**' view regards the phoneme as the **minimal sound unit** by which meanings may be differentiated without much regard to actually pronounced speech sounds. Meaning differentiation is taken to be a defining characteristic of phonemes. Thus the absence of **palatalization** in [**l**] and

palatalization of the **dark** [ɬ] in English do not differentiate meanings, and therefore [**l**] and [ɬ] cannot be assigned to different phonemes but both form allophones of the phoneme [**l**]. This view is shared by many foreign linguists: see in particular the works of N. Trubetskoy, L. Bloomfield, R. Jakobson, M. Halle.

The **functional view** of the **phoneme** gave rise to a branch of Linguistics called '**Phonology**' or '**Phonemics**' which is concerned with relationships between contrasting sounds in a language. Its special interest lies in establishing the system of distinctive features of the language concerned. **Phonetics** is limited in this case with the precise description of **acoustic** and **physiological aspects** of *physical sounds* without any concern to their linguistic function.

A stronger form of the '**functional**' approach is advocated in the so-called '**abstract**' view of the **phoneme**, which regards phonemes as **essentially independent** of the **acoustic** and **physiological properties** associated with them that are of speech sounds. This view of the **phoneme** was pioneered by L. Hjelmslev and his associates in the *Copenhagen Linguistic Circle*, H.J. Uldall and K. Togby.

The views of the phoneme discussed above can be qualified as **idealistic** since all of them regard the **phoneme** as an **abstract conception** *existing* in the *mind* but not in the reality that is in human speech, speech sounds being only **phonetic manifestations** of these conceptions.

The '**physical**' view regards the **phoneme** as a '**family**' of related sounds satisfying certain conditions, notably:

1. The **various members** of the 'family' must show *phonetic similarity* to one another, in other words be **related in character**.
2. **No member** of the 'family' may occur in the **same phonetic context** as any other.

The extreme form of the '**physical**' **conception**, as propounded by D. Jones and shared by B. Bloch and G. Trager, excludes all reference to non-articulatory criteria in the grouping of sounds into phonemes.

5. METHODS OF PHONOLOGICAL ANALYSIS

The **aim** of the **phonological analysis** is,

- *firstly*, to determine which differences of sounds are **phonemic**, i.e. relevant for the differentiation of the phonemes, and which are **non-phonemic** and,
- *secondly*, to find the **inventory** of the **phonemes** of this or that language.

A number of principles have been established for ascertaining the phonemic structure of a language. For an unknown language the procedure of identifying the phonemes of a language as the smallest language units has several stages. The first step is to **determine** the **minimum recurrent segments**; **segmentation of speech continuum**, and to record them graphically by means of **allophonic transcription**. To do this an analyst gathers a number of **sound sequences** with *different meanings* and *compares* them. For example, the comparison of [**stɪk**] and [**stæk**] reveals the **segments** or **sounds** [**ɪ**] and [**æ**], comparison of [**stɪk**] and [**spɪk**] reveals the segments [**st**] and [**sp**] and the further comparison of these two with [**tɪk**] and [**tæk**], [**sɪk**] and [**sæk**] splits these segments into smaller segments [**s**], [**t**], [**p**]. If we try to divide them further there is no comparison that allows us to divide [**s**] or [**t**] or [**p**] into two, and we have therefore arrived at the minimal segments. From what it is shown it follows

that it is possible to single out the minimal segments opposing them to one another in the same phonetic context or, in other words, in sequences which differ in one element only.

The next step in the procedure is the **arranging** of **sounds** into **functionally similar groups**. We do not know yet what sounds are contrastive in this language and what sounds are merely allophones of one and the same phoneme. There are *two* most **widely used methods** of finding it out. They are the **Distributional method** and the **Semantic method**. The **Distributional method** is mainly used by phoneticians of '**structuralist**' persuasions. These phoneticians consider it to group all the sounds pronounced by native speakers into phonemes according to the *two laws* of **phonemic** and **allophonic distribution**. These laws were discovered long ago and are as follows.

1. **Allophones** of different phonemes **occur** in the same phonetic context.
2. **Allophones** of the same phoneme **never occur** in the same phonetic context.

The fact is that the sounds of a language combine according to a certain pattern are characteristic of this language. **Phonemic opposability** depends on the way the phonemes are distributed in their occurrence. That means that in any language certain sounds do not occur in certain positions.

- If more or less different sounds **occur** in the same phonetic context they should be allophones of *different phonemes*. In this case their distribution is **Contrastive**.
- If more or less similar speech sounds occur in different positions and **never occur** in the same phonetic context they are allophones of one and the same phoneme. In this case their distribution is **Complementary**.

Still there are cases when two sounds are in **complementary distribution** but are not referred to the same phoneme. This is the case with the English [**h**] and [**n**]. [**h**] **occurs** only **initially** or before a vowel while [**n**] **occurs** only **medially** or **finally** after a vowel and never occurs initially. In such case the *method of distribution* is modified by addition of the criterion of **phonetic Similarity** or **phonetic Dissimilarity**. The decisions are not made purely on distributional grounds. Articulatory features are taken into account as well.

So far we have considered cases when the distribution of sounds was either **Contrastive** or **Complementary**. There is, however, a third possibility, namely, that the sounds both occur in a language but the speakers are inconsistent in the way they use them. In such cases we must take them as **free variants** of a single **phoneme**. We could explain it on the basis of '**dialect**' or on the basis of **Sociolinguistics**. It could be that one variant is a '**prestige**' **form** which the speaker uses when he is constantly '**monitoring**' what he says while the other variant of pronunciation is found in casual speech or less formal speech.

The Semantic method. It is applied for phonological analysis of both unknown languages and languages already described. In case of the latter it is used to determine the **phonemic status of sounds** which are not easily identified from phonological point of view. The method is based on a **phonemic Rule** that *phonemes can distinguish words and morphemes when opposed to one another*. The semantic method of identifying the phonemes of a language attaches great significance to **meaning**. It consists in systematic substitution of the sound for another in order to ascertain in which cases where the phonetic context remains the same, such

substitution *leads to a change of meaning*. It is with the help of an informant that the change of meaning is stated. This procedure is called the **commutation test**. It consists in **finding minimal pairs of words** and their grammatical forms. For example, an analyst arrives at the sequence [**pin**]. He substitutes the sound [**p**] for the sound [**b**] or [**s**], [**d**], [**w**]. The substitution leads to the change of meaning, cf.: *pin*, *bin*, *sin*, *din*, *win*. This would be a strong evidence that [**p**], [**b**], [**s**], [**d**], [**w**] can be regarded as **allophones** of **different phonemes**.

To establish the **phonemic structure** of a language it is necessary to establish the **whole System of Oppositions**. All the sounds should be opposed in **word-initial**, **word-medial** and **word-final positions**. There are **three *kinds of oppositions***.

1. If members of the opposition differ in *one feature* the opposition is said to be **single**, e.g. **pen – ben**.
   - **Common features**: occlusive – occlusive labial – labial.
   - **Differentiating feature**: fortis – lenis

2. If *two distinctive features* are marked, the opposition is said to be **double**, e.g. **pen – den**.
   - **Common features**: occlusive – occlusive.
   - **Differentiating features**: labial – lingual, fortis voiceless – lenis voiced.

3. If *three distinctive features* are marked the opposition is said to be **triple**, e.g. **pen – then**.
   - **Differentiating features**: occlusive – constrictive, labial – dental, fortis voiceless – lenis voiced.

6. THE SYSTEM OF ENGLISH PHONEMES CONSONANTS

If speech sounds are studied from the point of view of their **production** by man's organs of speech, it is the differences and similarities of their articulation that are in the focus of attention. A speech sound is produced as a result of definite coordinated movements and positions of speech organs, so the articulation of a sound consists of a **set of articulatory features**.

Grouping speech sounds according to their major articulatory features is called an **Articulatory Classification**.

According to the specific character of the work of the speech organs, sounds in practically all the languages are subdivided into *two major subtypes*: **VOWELS** (**V**) and **CONSONANTS** (**C**). There are **Articulatory, Acoustic** and **Functional differences** between **V** and **C**.

1. The most substantial articulatory difference between **vowels** and **consonants** is that in the articulation of **V** the *air passes freely* through the mouth cavity, while in making **C** an **obstruction** is formed in the mouth cavity and the **airflow exhaled** from the lungs meets a narrowing or a complete obstruction formed by the speech organs.
2. Consonants articulations are relatively easy to feel, and as a result are most conveniently described in terms of **PLACE** and **MANNER** of *articulation*.
3. Vowels have no place of obstruction, the whole of speech apparatus takes place in their formation, while the articulation of consonants can be **localized**, an obstruction or narrowing for each **C** is made in a definite place of the speech apparatus.

4. The **particular quality** of **Vs** depends on the **volume** and **shape** of the **mouth resonator**, as well as on the shape and the size of the resonator opening. The mouth resonator is changed by the movements of the tongue and the lips.
5. The particular quality of **Cs** depends on the kind of noise that results when the tongue or the lips obstruct the air passage. The kind of noise produced depends in its turn on the **type of obstruction**, on the **shape** and the **type** of the **narrowing**. The vocal cords also determine the quality of consonants.
6. From the acoustic point of view, **vowels** are called the **sounds of voice**, they have **high** acoustic **energy**, **consonants** are the **sounds of noise** which have **low** acoustic **energy**.
7. Functional differences between **Vs** and **Cs** are defined by their role in syllable formation: **Vs** are **syllable forming elements**, **Cs** are **units** which **function** at the **margins of syllables**, either singly or in clusters.
These differences make it logical to consider each class of sounds independently.

As it follows from the above given considerations, the sounds of a language can be classified in different ways. H. Giegerich, M. Pennington, use a set of basic binary, two-way, distinctions in terms of:

1) **phonation**;
2) **oro-nasal process**;
3) **manner of articulation [Giegerich:1992;Pennington:1996]**

CLASSIFICATION of the SOUNDS of a LANGUAGE

1. **Phonation:**
- **Sonorants**: sounds whose phonetic content is predominantly made up by the sound waves produced by their voicing
- **Obstruents: noise consonants**: sounds produced as a result of obstruent articulation involving an obstruction of the air stream that produces a phonetic effect independent of voicing. They can typically occur in voiced and voiceless variants.

2. **Oro-nasal process:**
- **Oral:** sounds in the production of which the air escapes through the mouth.
- **Nasal**: sounds in the production of which the soft palate is lowered, and the air escapes through the mouth.

3. **Manner of articulation:**
- **Stops**: sounds made with a complete obstruction or stoppage of the air flow coming up from the lungs. They are also termed ***plosives***.
- **Continuants**: sounds in which the obstruction of the airflow is only partial, so that the sound can be prolonged for a period of time. ***Vowels*** are one type of continuants and there are three consonant types of continuants: ***fricatives***: whose phonetic content includes a hissing noise, produced by turbulence in the air stream as it is forced through the narrow gap between the articulators; ***affricates***: complex sounds which consist of two components which correspond to two phases of articulation an oral- stop phase followed with a short friction phase.
- **Approximants**: sounds in the production of which one articulator moves close to another, though not so close as to cause a ***turbulent*** as to produce ***friction***. /**r**/, /**w**/, /**j**/ are termed *central* ***approximants*** because air passes through the oral tract along

the center of the opening, /**l**/ is called a *lateral* ***approximant*** **because** air passes out along the side/s of the articulation. /**h**/ is a *glottal* ***approximant***. In some phonological systems approximants are treated as ***semi-consonants*** /**l**/, /**r**/ or ***semi-vowels*** /**w**/, /**j**/.

Thus, in accordance with the above-given grouping of sounds, the sounds of English can be classified as follows:

CLASSIFICATION of the ENGLISH SOUNDS

Nasal – m n ŋ

Oral:

1. **Stop – b d g p t k**
2. **Continuant:**
   1) **fricative – f θ s ʃ v ð z ʒ**
   2) **affricate – tʃ dʒ**
   3) **approximant – w l r j h**
   4) **vowel – i: i u: u e ə: ə ʌ ɑ: æ ɔ: ɔ**

7. GENERAL CHARACTERISTICS OF CONSONANTS

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

1. **occlusive**, in the production of which a **complete obstruction** is formed;
2. **constrictive**, in the production of which an **incomplete obstruction** is formed.

The phonological relevance of this feature could be exemplified in the following oppositions:

1. **[ti] – [si]** *tea – sea* **– occlusive – constrictive**
2. **[si:d] – [si:z]** – *seed – seas* **– occlusive – constrictive**
3. **[pul] – [ful]** – *seed – seas* **– occlusive – constrictive**
4. **[bəut] – [vəut]** – *boat – vote* **– occlusive – constrictive**

Each of the two classes is subdivided into **noise consonants** and **sonorants**. The division is based on the factor of prevailing either **noise** or **tone** component in the auditory characteristic of a sound. In their turn noise consonants are divided into **plosives consonants** or **stops** and **affricates**.

CLASSIFICATION of the ENGLISH NOISE CONSONANTS

1. **Occlusive**
   1) **noise consonants**
      - **plosives (stops)**
      - **affricates**
   2) **sonorants**
2. **Constrictive**
   1) **noise consonants**
   2) **sonorants**
      - **medial**
      - **lateral**

Another point of view is shared by M. A. Sokolova, K. P. Gintovt, G. S. Tikhonova, R. M. Tikhonova. 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: **noise consonants** and **sonorants**.

Sonorants are sounds that differ greatly from all other consonants of the language. This is largely 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. On this ground some of the British phoneticians refer some of these consonants to the class of **semivowels**, [**r**], [**j**], [**w**], for example. 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. However, on functional grounds, according to their position in the syllable, [**r**], [**j**], [**w**] are included in the *consonantal category*, but from the point of view of their phonetic description they are more perfectly treated as **vowel glides**.

The **Place of Articulation** is another characteristic of English consonants which should be considered from the phonological point of view. The place of articulation is determined by the active organ of speech against the point of articulation. According to this principle the English consonants are classed into: **labial, lingual, glottal.** The class of **labial consonants** is subdivided into:

a) **bilabial**
b) **labio-dental**

among the class of **lingual consonants** three subclasses are distinguished; they are:

CLASSIFICATION of LINGUAL CONSONANTS

a) **forelingual**
b) **medio-lingual**
c) **backlingual**

1. **Noise consonants**
    1) **occlusive consonants**
    2) **constrictive consonants**
    3) **occlusive – constrictive consonants**
2. **Sonorants**
    1) **occlusive**
    2) **constrictive**
        - **medial sonorants**
        - **lateral sonorants**

The classification of consonants according to this principle is illustrated in the following scheme:

CLASSIFICATION of LINGUAL CONSONANTS

1. **labial**
    1) **bilabial**
    2) **labio-dental**
2. **lingual**
    1) **forelingual**
    2) **medio-lingual**
    3) **backlingual**
3. **glottal**

The importance of this characteristic as **phonologically relevant** could be proved by means of a simple example. In the **System** of **English consonants** there could be found *oppositions* based on the *active organ* of speech and the *place* of **obstruction**.

1. **[pæn] – [tæn]** – *pan – tan* – **bilabial – fore-lingual**
2. **[wai] – [lai]** – *why – lie* – **bilabial – fore-lingual**
3. **[weil] – [jeil]** – *wail – Yale* – **bilabial – medio-lingual**
4. **[pik] – [kik]** – *pick – kick* – **bilabial – back-lingual**
5. **[les] – [jes]** – *less – yes* – **fore-lingual – medio-lingual**
6. **[dei] – [gei]** – *day – gay* – **fore-lingual – back-lingual**
7. **[sai] – [hai]** – *sigh – high* – **fore-lingual – glottal**
8. **[fi:t] – [si:t]** – *feet – seat* – **labio-dental – fore-lingual**

Our next point should be made in connection, with another sound property, that is **voiced–voiceless** characteristic which depends on the work of the **vocal cords**. It has long been believed that from the articulatory point of view the distinction between such pairs of consonants as [**p**]-[**b**], [**t**]-[**d**], [**k**]-[**g**], [**s**]-[**z**], [**f**]-[**v**], [ʃ]-[ʒ], [**tʃ**]-[**dʒ**] is based on the **absence** or **presence** of **vibrations** of the **vocal cords**, or on the **absence** or **presence** of **voice** or **tone** component. However, there is also **energy difference**. All **voiced** consonants are **weak** or **lenis** and all **voiceless** consonants are **strong** or **fortis**.

According to the *position* of the **soft palate** consonants can be **oral** and **nasal**. There are relatively few consonantal types in English which require the *lowered position* of the **soft palate**. They are the **nasal occlusive sonorants** [**m**], [**n**] and [**ŋ**]. They differ from **oral plosives** in that the **soft palate** is lowered allowing the escape of air into the nasal cavity. It is a well-known fact that no differences of meaning in English can be attributed to the presence or absence of **nasalization**. It is for this reason that it cannot be a **phonologically relevant feature** of English consonants, so it is an **indispensable concomitant feature** of English **nasal consonants**.

Another problem of a phonological character in the English consonantal system is the **problem of affricates** that is 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 **mono-phonemic** entities or **bi-phonemic** combinations, sequences, clusters?
2. If they are mono-phonemic, how many phonemes of the same kind exist in the system of English consonants, or, in other words, can such clusters as [**tr**]-[**dr**], [**tʃ**]-[**dʒ**] and [**tθ**]-[**dð**] be considered **affricates**?

Theoretically in each language there might be as many affricates as there are fricatives but in reality the number of them is limited and there are languages where there are none.

According to specialists in English Phonetics, there are two affricates in English, they are: [**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]**, [**dð**].

The fact is that the 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, because their aim is limited by *practical reasons* of teaching English.

According to N.S. Trubetskoy a sound complex may be considered **non-phonemic** if:

1. its elements belong to the **same syllable**;
2. it is produced by **one articulatory effort**;
3. its **duration** should not exceed **normal duration** of either of its elements.

The grouping of the RP consonants according to the articulatory principles exemplified above may be illustrated in the table given below:

RP Consonants

Active organ, place of obstruction / Type of Obstruction A manner of The production of noise		Labial		Lingual						Pharyngeal
				Forelingual				Mediolingual	Back-lingual	
		bilabial	labio-dental	interdental	alveolar	post alveolar	palate alveolar	palatal	velar	glottal
Occlusives	Plosives	p, b			t, d				k, g	
	Nasal plosions	m			n				ŋ	
Constrictives	Fricatives		f, v	θ, ð	s, z		ʃ, ʒ			h
	Sonants	w			l	r		j		
Affricates							tʃ, dʒ			

8. MODIFICATIONS OF CONSONANTS IN CONNECTED SPEECH

Language in everyday use is not conducted in terms of isolated, separate units; it is performed in connected sequences of larger units, in words, phrases and longer utterances.

Consonants are modified according to the **Place of Articulation**. **Assimilation** takes place when a sound changes its character in order to become more like a neighbouring sound. The characteristic which can vary in this way is nearly always the **Place of Articulation**, and the sounds concerned are commonly those which involve a complete closure at some point in the mouth that is **plosives** and **nasals** which may be illustrated as follows:

1. The dental [**t**], [**d**], followed by the **interdental** [**θ**], [**ð**] sounds, partial **regressive assimilation** when the influence goes backwards from a 'latter' sound to an 'earlier' one, e.g. '*eig**th***', '***at the***', '*brea**dth***', '*sai**d th**at*'.
2. The **post-alveolar** [**t**], [**d**] under the influence of the **post-alveolar** [**r**], partial **regressive assimilation**, e.g. '***f**ree*', '***tr**ue*', '*tha**t r**ight word*', '***dr**y*', '***dr**eam*', '*the thir**d r**oom*'.
3. The **post-alveolar** [**s**], [**z**] before [ʃ], **complete regressive assimilation**, e.g. *hor**se-sh**oe* ['**hɔ:ʃʃu:**], *thi**s sh**op* [**ðɪʃˋʃɔp**], *doe**s sh**e* [ˋdΛʃʃi:].

4. The affricative [**t+j**], [**d+j**] combinations, **incomplete regressive assimilation**, e.g. *gra**du**ate* [**'grædʒueit**], *congra**tu**late* [**kən'grætʃuleit**], *di**d y**ou* [**'didʒu:**], *coul**d y**ou* [**'kudʒu:**], *what **d**o **y**ou say* [**'wɔtʒu:'sei**].

The **Manner of Articulation** is also changed as a result of *assimilation*, which includes:

1. **Loss of plosion**. In the sequence of two plosive consonants the former loses its **plosion**: *gla**d t**o see you*, *grea**t t**rouble*, and *ol**d** clock* – **partial regressive assimilations**.

2. **Nasal plosion**. In the sequence of a **plosive** followed by a **nasal sonorant,** the manner of articulation of the plosive sound and the work of the soft palate are involved, which results in the nasal character of **plosion release**: *sudden*, *not now*, *at night*, *let me see* – **partial regressive assimilations**.

3. **Lateral plosion**. In the sequence of a **plosive** followed by the **lateral sonorant** [**l**] the noise production of the plosive stop is changed into that of the **lateral stop**: *settle*, *table*, *at last* – **partial regressive assimilations**. It is obvious that in each of the occasions one characteristic feature of the phoneme is lost.

The voicing value of a consonant may also change through assimilation. This type of assimilation affects the work of the vocal cords and the force of articulation. In particular **voiced lenis** sounds *become* **voiceless fortis** when followed by another voiceless sound, e.g.:

1. **Fortis voiceless** or **lenis voiced** type of **assimilation** is best manifested by the **regressive assimilation** in such words as *newspaper* (news[**z**]+paper); *gooseberry* (goose[**s**]+berry). In casual informal speech **voicing assimilation** is often met, e.g. *have to do it* [**'hæf tə'du:**], *five past two* [**'faif pəst 'tu:**]. The sounds which assimilate their voicing are usually, as the examples show, **voiced lenis fricatives** *assimilated* to the **initial voiceless fortis** consonant of the following word. Grammatical items, in particular, are most affected: [**z**] of *has*, *is*, *does* changes to [**s**], and [**v**] of have becomes [**f**], e.g. *She's five. Of course.*
She has fine eyes. You've spoiled it.
Does Pete like it?

2. The **weak forms** of the verbs *is* and *has* are also *assimilated* to the **final voiceless fortis** consonants of the preceding word thus the assimilation is functioning in the **progressive** direction, e.g. *Your aunt'**s** coming*. *What'**s** your name*? – **partial progressive assimilation**

3. English sonorants [**m**], [**n**], [**r**], [**l**], [**j**], [**w**] preceded by the **fortis voiceless** consonants [**p**], [**t**], [**k**], [**s**] are **partially devoiced**, e.g. *smar**t***, *sna**k**e*, *t**r**ay*, ***qu**ick*, ***tw**ins*, ***pl**ay*, ***pr**ide* – **partial progressive assimilation**.

Lip position may be affected by the **accommodation**, the interchange of **consonant+vowel** type. **Labialization** of consonants is traced under the influence of the neighbouring **back vowels** – **accommodation**, e.g. *pool*, *moon*, *rude*, *soon*, *who*, *cool*, etc. It is possible to speak about the **spread lip position** of consonants followed or preceded by **front vowels** [**i:**], [**i**], e.g. *tea – beat*; *meet – team*; *feat – leaf*, *keep – leak*; *sit – miss* – **accommodation**.

The position of the soft palate is also involved in the accommodation. Slight **nasalization** as the result of prolonged lowering of the soft palate is sometimes

traced in vowels under the influence of the neighbouring sonants [**m**] and [**n**], e.g. *a**n**d*, *mo**r**n**i**ng*, ***m**e**n***, *co**m**e i**n*** – **accommodation**

Elision or **complete loss** of sounds, both vowels and consonants, is observed in the structure of English words. It is typical of rapid colloquial speech and marks the following sounds:

1. **Loss** of [**h**] in personal and possessive pronouns ***h**e*, ***h**is*, ***h**er*, ***h**im* and the forms of the auxiliary verbs ***h**ave*, ***h**as*, ***h**ad* is widespread, e.g.

What has he done? [**'wɔt əz i ʔdʌn**]

2. [**l**] tends to be **lost** when preceded by [**ɔ:**], e.g. *always* [**'ɔ:wiz**], *already* [**ɔ:'redi**], *all right* [**ɔ:'rait**].

3. **Alveolar plosives** are often elided in case the cluster is followed by another consonant, e.g. *nex**t** day* [**'neks 'dei**], *just one* [**'dʒʌs 'wʌn**], *mashed potatoes* [**'mæʃ pə'teitəuz**]. If a vowel follows, the consonant remains, e.g. *first of all*, *passed in time*. Whole syllables may be **elided** in rapid speech: *library* [**'laibri**], *literary* [**'litri**].

Examples of **historical elision** are also known. They are initial consonants in *write*, *know, knight*, the medial consonant [**t**] in *fasten*, *listen*, *whistle*, *castle*. While the **elision** is a very common process in connected speech, we also occasionally find sounds being **inserted**. When a word which ends in a vowel is followed by another word beginning with a vowel, the so-called **intrusive** [**r**] is sometimes pronounced between the vowels, e.g.

Asia and Africa [**'eɪʃər ənd 'æfrɪkə**]
the idea of it [**ði:aɪ'dɪər əvɪt**]
ma and pa [**'mɑ:r ənd 'pɑ:**]

The so-called **linking** [**r**], is a common example of **insertion**, e.g. *clearer*, *a teacher of English*.

When the word-final vowel is a diphthong which **glides** to [**i**] such as [**ai**], [**ei**] the **palatal sonorant** [**j**] tends to be **inserted**, e.g. *saying* [**'seijiŋ**]; *trying* [**'traiiŋ**].

In case of the [**U**]-gliding diphthongs [**əu**], [**au**] the **bilabial sonorant** [**w**] is sometimes **inserted**, e.g. *going* [**'gəuwiŋ**], *allowing* [**ə'lauwiŋ**].

The process of inserting the **sonorants** [**r**], [**j**] or [**w**] may seem to contradict the *tendency towards the economy* of articulatory efforts. The explanation for it lies in the fact that it is apparently easier from the articulatory point of view to insert those sounds than to leave them out.

The insertion of a *consonant-like sound*, namely a **sonorant**, interrupts the sequence of two vowels (**VV**) to make it a more *optional syllable type*: **consonant+vowel** (**CV**). Thus, insertion occurs in connected speech in order to *facilitate* the process of *articulation* for the speaker, and not as a way of providing extra information for the listener.

The ability to produce English with an English-like pattern of **stress** and **rhythm** involves **stress-timing** [=*the placement of stress only on selected syllables*], which in turn requires speakers to take shortcuts in how they pronounce words. Natural sounding pronunciation in conversational English is achieved through **blends**, **overlapping**, **reduction** and **omissions** of sounds to accommodate

its stress-timed rhythmic pattern, i.e. to squeeze syllables between stressed elements and facilitate their articulation so that the regular timing can be maintained. Such processes are called **co-articulatory** or **adjustment phenomena** and they comprise:

1. **change** of consonant or vowel **quality**
2. **loss** of consonant or vowels, and even
3. **loss** of entire syllables:

I must go [**məssgəu**] = vowel **change** and consonant **loss**
memory [**'memrı**] = vowel and syllable **loss**
did you [**dıdʒə**] = consonant **blending** and vowel **change**
actually [**'ækʃlı**] = consonant **blending**, vowel and syllable **loss**

Syllables or words which are articulated precisely are those high in information content, while those which are **weakened**, **shortened**, or **dropped** are predictable and can be guessed from the context. **Sound Adjustments** in connected speech can be summarized as follows:

SOUND ADJUSTMENTS

1. **Types of adjustments:** Adjustments related to C-C linking

Kinds of adjustments:

1) **Adjustments –** modifications of a C under the influence of neighbouring C

2. **Types of adjustments:** Adjustments related to V-V, C-V, V-C linking

Kinds of adjustments:

1) **Liaison** – connecting of the final sound of one word or syllable to the initial sound of the next.
2) **Accommodation** (**adaptation**) – modifications of a C under the influence of adjacent V or vice versa: e.g. *two* – labialized [**t**] under the influence of rounded [**u**]; *let* – more open [**e**] after [**l**].
3) **Glottal stop / hard attack**

3. **Types of adjustments:** Adjustments related to C-C linking

Kinds of adjustments:

1) **Elisions** (**ellipsis** or **omissions**) – delition of a sound in rapid or careless speech.
2) **Epenthesis** – inserting of a V or C segment within an existing string of segments.
3) **Smoothing** – a diphthong optionally loses its 2nd element before another V, or it is monophthongized: e.g. *fire* [**`faiə - `fəə - `fə:**]

4. **Types of adjustments:** Adjustments on the syllable level

Kinds of adjustments:

1) **Compression** when two syllables, usually both weak optionally become one. Applies only to [**i**], [**u**], syllabic consonants: [**i**] becomes like [**j**], e.g. *lenient* [**`li:niənt**] - [**`li:njənt**], etc.

5. **Types of adjustments:** Weakening

Kinds of adjustments:

1) **Weak forms** are alternate forms of words so reduced in their articulation that they consist of a different set of phonemes. **Weak forms** differ from **strong forms** by containing a weak vowel resultant from reduction or by elision of one or more of its phonemes, e.g. *can* [**kən**], [**kn**]

ADJUSTMENTS RELATED to C-C LINKING

Assimilation: During assimilation a given C, the **assimilating** C, takes on the characteristics of a neighboring C, the **conditioning** C. This is often misunderstood as '**lazy**' or '**sloppy**' speech, since the organs of speech involved appear to be taking the path of least resistance. However, **Assimilation** is a **universal feature** of spoken language. In English it occurs frequently, both within words and between words.

Several **Types** of **Assimilation** can be recognized

1. According to the **degree** the assimilating C takes on the characteristics of the neighbouring C, assimilation may be 1) **partial** or 2) **total**.

In the phrase *ten bikes*, the normal form in colloquial speech would be [**tem baıks**], not [**ten baıks**] which would sound somewhat '**careful**'. In this case, the **assimilation** has been **partial**: the [**n**] has fallen under the influence of the following [**b**] and has adopted its **bilabiality**, becoming [**m**]. It has not; however adopted its **plosiveness**. The phrase [**tebbaıks**] would be likely if one *had a severe cold!*

The **assimilation** is **total** in *ten mice* [te**m** **m**aıs], where the [**n**] is now **identical** with [**m**].

2. A further classification is in terms of the direction in which the **assimilation works**. There are three **possibilities**:

2.1. **Regressive** or **anticipatory Assimilation**: the sound changes due to the influence of the following sound, e.g. *ten bikes*. This is particularly common in English in **alveolar consonants** in *word-final position*. Another example of **regressive** assimilation is reflected in the English spelling system – namely in the four variants of the negative suffix /**in-**/ which occurs in all the cases except when the subsequent sound is a **bilabial** or a **liquid** [**l**] or [**r**]:

in-	***im-***	***il-***	***ir-***
in*different*	***im****possible*	***il****logical*	***ir****regular*
in*excusable*	***im****balanced*	***il****legal*	***ir****relevant*
in*flexible*	***im****measurable*	***il****legible*	***ir****responsible*

In rapid native speaker speech, sequences of sibilants having the form [**s**] or [**z**]+[**j**] are particularly susceptible to this type of **regressive assimilation**: [**s**]+[**j**] = [ʃ], e.g. *horseshoe*, *one's shadow*, *his shirt* [**z**]+[**j**] = [ʒ], e.g. *hosier*

With a **stop C**, a **final** /**t**/ or /**d**/ may assimilate to a following initial [**p**], [**k**], or [**b**], [**g**] respectively, i.e. the place of articulation changes but the voiced or voiceless quality of the segment remains constant:

goo**d b**oy	goo**d g**irl	a**t p**eace	pe**t k**itten
[**b:**]	[**g:**]	[**p:**]	[**k:**]

A **final nasal C**, especially /**n**/, may also adjust the place of articulation according to that of a following conditioning **C**:

He is	*i**n p**ain.*		They're	i**n** Korea.
	[**m**]	→		[**n**]
It rains	*i**n M**ay*		Be	o**n** guard!
	[**m**]	→		[**n**]

Changes in place of articulation or in voicing are the most common types of **Regressive Assimilation** in English. There are, however, also some cases of **Regressive Assimilation** with a change in **Manner of articulation.** These tend to occur in informal speech, e.g.

Could you	*gi**ve m**e*	*a call*?	*Le**t m**e*	*do that for you.*
	[**m:**]		[**m:**]	

2.2. **Progressive** or **perseverative Assimilation**: the C changes because of the influence of the preceding **C**, e.g. *lunch score* articulated with [**s**] becoming [ʃ]

under the influence of [**t**ʃ]. But these **assimilations** are less common in English. They occur in some contractions, e.g. *it's*, *that's*

2.3. **Coalescent** or **reciprocal Assimilation** (**взаимная ассимиляция**) is a type of **reciprocal assimilation**: the first **C** and the second **C** in a cluster fuse and mutually condition the creation of a third **C** with features from both original **C**s.

This **assimilation** occurs most frequently when final alveolar **C**s [**t**], [**d**] are followed by initial palatal [**j**]. Then they become affricates [**t**ʃ], [**d**ʒ], and this assimilation is called **affricatization**. Final alveolar **C**s [**s**], [**z**] before [**j**] can become palatalized **fricatives** or **sibilants** [ʃ] and [ʒ] respectively – the **Assimilation** is then called **Assibilation**, e.g.:

t+j = [**t**ʃ] *Is that your dog*?, *virtue*, *statue*
d+j = [**d**ʒ] *Would you mind moving*? *education*, *during*
s+j = [ʃ] *issue*, *He is coming this year*.
z+j = [ʒ] *Does your mother know*?

The amount of assimilation that occurs in native speaker pronunciation will depend on the formality of the situation, the rate of speech, and the style of the speaker.

ADJUSTMENTS RELATED to C-V, V-C LINKING

The ability to speak English SMOOTHLY, to utter words or syllables that are appropriately connected entails the use of LINKING or LIAISON, which is the connecting of the final sound of one word or syllable to the initial sound of the next. The amount of linking that occurs in native-speaker speech will depend on a number of factors, such as the informality of the situation, the rate of speaking, and of course the individual speech Profile or idiolect, of the speaker. Thus, the amount of linking that occurs is not entirely predictable. However this phenomenon occurs with regularity in the following environments:

Linking r: In BrE, RP, and other non-rhotic accents, a word said in isolation never ends in [**r**]. Nevertheless, in connected speech an [**r**] may be pronounced in some cases if the next word begins with a vowel sound. This typically happens with a word or syllable that ends in one of the vowels, when the following word or syllable begins with a vowel sound: *far* [**fɑ:**], [**fɑ:r**]. In isolation, or before a consonant sound, this word is, in RP, pronounced [**fɑ:**]. But in a phrase such as *far away*, *far out* it is usually pronounced [**fɑ:r**]. In GenAm it is always [**fɑ:r**], whatever the environment it occurs in *near* [**nɪə**]. In isolation, the RP form is [**nɪə**]. But in a phrase such as *near enough* it is usually pronounced [**nɪər**].

Usually, as in the cases just mentioned, the spelling includes /**r**/. The inserted /**r-**/ sound is then known as linking /**r**/. It corresponds to a historical [**r**], now lost before a consonant or pause.

In **RP**, however, as in other non-rhotic accents, some of **New England accents** and in New York City, speakers tend to add an **intrusive** [**r**] to **V+V** sequence even when there is no /**r**/ in the spelling of the preceding word. This is called **intrusive** [**r**] which does not correspond to historical [**r**], e.g. *comma* ['**kɔmə**], ['**kɑ:mə**]. In isolation, the RP form is ['**kɔmə**]. But in a phrase such as *put a comma in*, it is often pronounced ['**kɔmər**]. In GenAm it is always ['**kɑ:mər**], whatever the environment *thaw* [**θɔ:**], [**θɑ:**]. In isolation, RP *thaw* is [**θɔ:**]. In the

phrase *thaw out*, intrusive /**r**/ may be added. Some more examples of intrusive /**r**/: *vanilla*[**r**] *ice cream*, *media*[**r**]*event*, *formula*[**r**] *A*, *the idea*[**r**] *of it*, *Asia*[*r*] *and Africa.*

Linking and **intrusive /r/** are special cases of **juncture**; this name refers to the relationship between one sound and the sounds that immediately precede or follow it, and has been given some importance in phonological theory. If we take the two words *my turn* [**mai tɜ:n**], the relationship between [**m**] and [**ai**], between [**t**] and [**ɜ:**] and between [**ɜ:**] and [**n**] is said to be one of **close juncture**, [**m**] is preceded by silence and [**n**] is followed by silence, and so [**m**] and [**n**] are said to be in a position of external **open juncture**. The problem lies in deciding what the relationship is between [**ai**] and [**t**]; since we do not usually pause between the words, there is no **silence** or **external open juncture**, to indicate word division. But if English speakers can usually recognize it as *my turn* [**mai tɜ:n**] and not *might earn* [**mait ɜ:n**]. This is where the problem of **internal open juncture**, usually just called **juncture** for short, becomes apparent.

What is that makes perceptible the difference between [**mai tɜ:n**] and [**mait ɜ:n**]?

1. The answer is that in the one case the [**t**] is **aspirated – initial in** *turn*, and in the other case [**t**] is not – being final in *might*. In addition to this, [**ai**] is shorter in *might*. Of course, the context in which such words occur almost always makes it clear where the **boundary** comes, and the **juncture** information is often redundant.

More examples: *all that I'm after today* – *all the time after today*
kid's skin – *kids kin*
he lies – *heal eyes*
keep sticking – *keeps ticking*

2. When a word or syllable ending in a single **C** is followed by a word or syllable beginning with a **V**, the **C** is often produced **inter-vocalically** as if it belonged to both syllables: *black and gray*, *Macintosh apple*, *dog eat dog*.

3. When a word or a syllable terminating a consonant cluster is followed by a word or a syllable commencing with a vowel, the final consonant of the cluster is often pronounced as a part of the following syllable. This phenomenon is sometimes referred to as **resyllabification**: *lef/t arm, fin/d out, push/ed up, adap/table*

NOTE that **resyllabification** does not result in any **Aspiration** of **voiceless stops**.

4. When two identical consonants come together as a result of the **Juxtaposition** of two words, there is one single, **elongated articulation** of the consonant, i.e. native speakers do not produce the consonant sound twice:

Examples	Elongated consonant
*sto**p** pushing*	**[p:]**
*ba**d** dog*	**[d:]**
*shor**t** time*	**[t:]**
*bi**g** gap*	**[g:]**
*quic**k** cure*	**[k:]**
*les**s** serious*	**[s:]**

5. A **glottal stop**, symbolized **[ʔ]**, is a **plosive made** at the glottis by the vocal folds. It has several different functions in English.

a) It is optionally used as a way of **adding emphasis** to a syllable that begins with a vowel sound.
b) It is optionally used to separate adjacent vowel sounds in successive syllables. In BrE this can be a way of avoiding /**r**/, as in one pronunciation of *underexpose* [**ˌʌndəikˈspəuz**] – [**-əʔik-**].
c) It forms an essential part of certain interjections, e.g. AmE *uh-uh*. In these uses **[ʔ]** does not represent any phoneme of the language.
d) It may be used as an allophone of the phoneme [**t**] in certain positions.

This is known as '**glottalling**', or '**glottal replacement**'. This use of **[ʔ]** is condemned by many speakers. Nevertheless, it is increasingly heard, especially in **BrE**. Note, however, that **[ʔ]** is found as an **allophone** of [**t**] ONLY:
– at the end of a syllable,
– when the preceding sound is a **sonorant** [= **vowel**, **diphthong**, **liquid**, or **nasal**].

In both **BrE** and **AmE**, it is widely used where the following syllable begins with a nasal: *atmospheric* [**ˌætməsˈferik**] – [**ˌæʔməs-**], *button* [**ˈbʌtən**] – [**ˈbʌʔn**]
In BrE, it is often used in informal speech at the end of a word,

a) where that word is at the end of a sentence, OR
b) where the following word begins with a consonant.

What's that? [ˌ**wɔʔsˈðæʔ**], *quite wrong* [ˌ**kwaitˈrɔŋ**]

It is sometimes used, especially in BrE, to strengthen [**p**], [**t**], [**tʃ**], [**tr**], [**k**] at the end of a syllable, when followed, in the case of **p**, **t**, **k** by a consonant in the next syllable. This is known as **glottal reinforcement**. There may be a **resyllabification**: *accurate* [**ˈækjurət**] – [**ˈæʔkjurət**], *teaching* [**ˈtiːtʃiŋ**] – [**ˈtiːʔtʃiŋ**]

ADJUSTMENTS RELATED to SOUND DELETION or INSERTION

ELISION: **Ellipsis**, **Omission**, **Deletion** is the process of deleting or not nearly articulating of sounds in certain contexts. It is not random, but follows certain rules, which differ from one language to another. In some cases, the spelling system of English is sensitive to this phenomenon, representing **deletion** in the contracted forms of auxiliary verbs plus NOT: e.g. *isn't*, *mustn't*. In other cases, however, **omission** occurs without any acknowledgement in the spelling system. Even many native speakers may be unaware of where deletion occurs. The process is **pervasive**.
1. Some types of **Elision** typically occur within a **single syllable** and therefore within word. In English they include:

- the **elision** of [**t**] in [**ntʃ**] and of [**d**] in [**ndʒ**]. Thus *lunch* [**lʌntʃ**] may be pronounced [**lʌntʃ**] or, less commonly, [**lʌnʃ**]; *strange* [**streindʒ**]; may be [**streindʒ**] or, less commonly, [**streinʒ**].
- **loss** of [**t**] when [**nt**] is between two vowels or before a syllabic [**l**]: *winter, Toronto, mantle*
- **loss** of /**t**/ or /**d**/ when they occur in a sequence or cluster of three consonants:

[**t**] *restless, listless, exactly*
[**d**] *windmill, kindness, hands*

- the **elision** of [**p**] in [**mps**], [**mpt**], of [**t**] in [**nts**], and of [**k**] in [**ŋks**], [**ŋkt**]. Thus *jumped* [**dʒʌmpt**] may be pronounced [**dʒʌmpt**] or, less commonly, [**dʒʌmt**], *lynx* [**liŋks**] may be [**liŋks**] or, less commonly, [**liŋs**].

2. Other types of **Elision** occur only at **syllable boundaries**. This applies both within words and between words. They include the **Elision** of [**t**] and [**d**]when surrounded by other consonants, and the **Elision** of [**ə**] before a liquid.

- **Elision** of [**t**] or [**d**] is usually possible when it is preceded by one of certain consonants at the end of a syllable, if the next syllable or word starts with a consonant, under these conditions:

[**t**] may be **elided** in [**ft**], [**st**], and less commonly in [**pt**], [**kt**], [**tʃt**], [**θt**], [**ʃt**];
[**d**] may be **elided** in [**ld**], [**nd**], and less commonly in [**bd**], [**gd**], [**dʒd**], [**vd**], [**ðd**], [**td**], [**md**].

Additionally, [**t**] is sometimes **elided** in the contracted negative /**-n**'**t**/ no matter what kind of sound follows. For example, *next* [**nekst**] in isolation or before a vowel sound is pronounced [**nekst**], but in a phrase, *such as next thing*, *next question*, it is often pronounced [**neks**], with **Elision** of the [**t**]. *stand* [**stænd**] in isolation, or before a vowel sound, is pronounced [**stæend**], but in a phrase such as ***stand*** *clear*, ***stand*** *firm* it is often pronounced [**staæn**], with **Elision** of the [**d**].

When *didn't* ['**didnt**] is followed by another word in a phrase, it is sometimes pronounced ['**dıdn**], with **Elision** of the[**t**].

- **Elision** of [**ə**] is often, though not always, possible when it is followed by a **liquid** = [**l**] or [**r**] and then a weak vowel. This has the effect of making the **liquid syllabic**, unless **compression** also occurs; in which case all trace of the [**ə**] disappears. *camera*: the full form is ['**kæmərə**]. When [**ə**] is **elided**, in the first instance it makes the [**r**] syllabic: ['**kæmrə**]. This is usually **compressed** to 'give *camera*' ['**kæmrə**]. All three possibilities occur.

In casual speech [**ə**] is also sometimes **elided** in the first syllable of a word in which the second syllable is stressed and begins with a liquid. The initial syllable then undergoes compression. Thus *terrific* [**tə'rifik**] sometimes becomes [**t'rifik**], or *collide* [**kə'laid**] – [**k'laid**]. They belong only in casual style of pronunciation.

Sometimes a pronunciation that was originally the result of elision has become the only possibility for some speakers. Some people have ['**kæmrə**] as the only pronunciation for *camera*, or [**pli:s**] as the only form for *police*. For many English people it would feel very artificial to pronounce a [**t**] in *postman* ['**pəusmən**].

DELETION: Deletion of the word-final [**t**] or [**d**] occurs in clusters of two consonants at a word boundary when the following word begins with a consonant: *Eas*(**t**)*side*, *blin*(**d**)*man*, *wil*(**d**)*boar*

NO DELETION: however, when the following word begins with a vowel, there is any **deletion**. Instead **re-syllabification** occurs: *Eas*/**t***end*, *blin*/**d***eye*, *wil*/**d***ass*

- **Loss** of the **final** [**v**] in OF, i.e. **reduction** to **schwa**, before words with **initial** consonants: *lots of money*, *wastes of time*, *hearts of palm*.
- **Loss** of **initial** /**h**/ and [**ð**] in pronomial forms in connected speech: *ask her*, *help him*, *tell them*.

- **Smoothing**. A diphthong optionally loses its second element before another vowel:

[**ai**], [**au**]	→	[**a**]	*try again* [tr**a** ə'gein], *how about* [h**a** ə'baut]
[**ei**]	→	[**e**]	*stay around* [st**e** ə'raund]
[**əu**]	→	[**ə**]	*going* [gəiŋ]

ADJUSTMENTS on the SYLLABLE LEVEL

Compression. Sometimes a sequence of sounds in English has two possible pronunciations: either as two **separate syllables**, or **compressed** into a **single syllable**, e.g. the word *lenient* [`**li:nıənt**] two pronunciations are possible: a *slower* one [`li:n**ıənt**], and a *faster* one [`**li:njənt**]. *diagram* **[`daiəgræm**] – two pronunciations are possible: a *slower* one [`**daiəgræm**], and a *faster* – [`**dʌəgræm**] Generally the **uncompressed** version is more usual**[Wells:1995:152-153]**:

- in rarer words
- in slow or deliberate speech the first time the word occurs in a discourse.

The **compressed** pronunciation is more usual:

- in frequently-used words in fast or casual speech if the word has already been used the discourse.

NOTE: These compressions are commonly used in **RP** but not in **GenAm**.

Weakening or **Reduction.** In some circumstances a **strong** vowel becomes **weak**:

- in related words: *anatomic* [ˌ**ænæ'tɔmık**] – *anatomy* [**ə'nætəmı**];
- in affixes: *president* ['**prezıdənt**] – *preside* [**prı'zaıd**];
- variant pronunciations: *Monday* ['**mʌndeı**] – ['**mʌndı**];
- in function words: from [**frɔm**] – [**frəm**].

Weak form words are alternate forms of words so reduced in their articulation that they consist of a different set of phonemes. There are vast numbers of such words in English but there are only forty-odd which have variants which cannot be considered as optional. These are of vital importance to the user of English as a foreign language because they are the words which principally operate in its grammatical structure. Such weak-form words with stylistically distinctive variants can in one or the other of their forms seriously effect the style or meaning of an expression.

The essential importance of **weak forms** lies in the fact that their use, which is universal for all forms of mother tongue English worldwide, makes a very large contribution to the characteristic **Rhythm** of English. Failure to use them, which are so common among EFL speakers, can result in bizarrely abnormal effects even if every single other feature is completely idiomatic. Such for example would be the speaking with no use of **weak forms** in all of the following sentences:

- The speaker asked *for* [**fə**] questions. – The speaker asked *four* [**fɔ:**] questions.
- He is going *to* [**tu:**] fast instead of [**tə**] – He is going *too* [**tu:**] fast.
- Which flight are you taking? – The five *to* [**tə**] six (5.66) – The five-*two* [**tu:**] six (5.26).

EFL users undoubtedly find great difficulty in attempting to approximate to the native Speaker's usage in this area and reproduce the only natural fluent pronunciations of such very simple sentences as the following:

- *The ice has melted. I shall have finished soon. That will do.*
- *When am I expected*? *What have we got*? *How long has he had it*?

Most often the **Weak form** differs from the **Strong form** by containing a weak vowel resultant from **Reduction** or by **Elision** of one or more of its phonemes.

KEY WORDS: coalescent assimilation – взаимная ассимиляция; reciprocal assimilation – взаимная ассимиляция

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Practical task

1. **Study articulatory features of RP consonants:**

RP Consonant Phonemes: Cph 24	
[p]	a labial, bilabial, occlusive, plosive, voiceless, fortis consonant phoneme Cph
[b]	a labial, bilabial, occlusive, plosive, voiced, lenis Cph
[t]	a lingual, forelingual, alveolar, occlusive, plosive, voiceless, fortis Cph
[d]	a lingual, forelingual, alveolar, occlusive, plosive, voiced, lenis Cph
[k]	a lingual, backlingual, occlusive, plosive, voiceless, fortis Cph
[g]	a lingual, backlingual, occlusive, plosive, voiced, lenis Cph
[f]	a labial, labio-dental, constrictive, fricative, voiceless, fortis Cph
[v]	a labial, labio-dental, constrictive, fricative, voiced, lenis Cph
[θ]	a foreligual, interdental, constrictive, fricative , voiceless, fortis Cph
[ð]	a foreligual, interdental, constrictive, fricative , voiceless, fortis Cph
[s]	a forelingual, alveolar, constrictive, fricative, voiceless, fortis Cph
[z]	a forelingual, alveolar, constrictive, fricative, voiced, lenis Cph
[ʃ]	a foreligual, palato-alveolar, constrictive, fricative, voiceless, fortis Cph
[ʒ]	a foreligual, palato-alveolar, constrictive, fricative, voiced, lenis Cph
[h]	a glottal, constrictive, fricative, voiceless, fortis Cph
[t͡ʃ]	a voiceless affricate

[dʒ]	a voiced affricate
[m]	a bilabial, occlusive, plosive nasal **sonant** (S)
[n]	an alveolar-apical, occlusive, plosive nasal S
[ŋ]	a backlingual, velar, occlusive, plosive nasal S
[l]	an alveolar-apical, constrictive, fricative, lateral S
[w]	a bilabial, constrictive, fricative, medial S
[r]	a post-alveolar, constrictive, fricative, medial S
[j]	a medio-lingual, palatal, constrictive, fricative S

LECTURE 4
VOWELS AND THEIR MODIFICATIONS

Problems for discussion:

1. General characteristics of vowels
2. Modifications of vowels in connected speech
3. Sound alternations
4. Stylistic modifications of sounds

1. GENERAL CHARACTERISTICS of VOWELS

The quality of a vowel is known to be determined by the **size**, **volume**, and **shape** of the **mouth resonator**, which are modified by the movement of *active speech organs*, that is the **tongue** and the **lips**. Besides, the particular quality of a vowel can depend on a lot of other *articulatory characteristics*, such as

- the **relative stability** of the **tongue**,
- the **position** of the **lips**,
- physical **duration** of the **segment**,
- the **force** of **articulation**,
- the **degree** of **tenseness** of *speech organs*.

So vowel quality could be thought of as **a bundle** of definite **articulatory characteristics** which are sometimes *intricately interconnected* and *interdependent*. For example, the **back position** of the **tongue** causes the **lip rounding**, the **front position** of the **tongue** makes it rise higher in the mouth cavity, the **lengthening** of a **vowel** makes the organs of speech **tenser** at the moment of production and so on.

The analysis of the **articulatory constituents** of the **quality** of **vowels** allowed phoneticians to suggest the criteria which are conceived to be of great importance in **classificatory description**. First to be concerned here are the following criteria termed:

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

Stability of articulation specifies the actual position of the articulating organ in the process of the articulation of a vowel. There are two possible varieties:

a) the tongue position is stable;

b) it changes, that is the tongue moves from one position to another.

In the first case the articulated vowel is **relatively pure**, in the second case a vowel consists of two clearly perceptible elements. There exists in addition a third variety, an intermediate case, when the change in the **tongue position** is fairly weak. So according to this principle the English vowels are subdivided into:

1. **monophthongs**,
2. **diphthongs**,
3. **diphthongoids**.

This interpretation is not shared by British phoneticians. A. C. Gimson, for example, distinguishes **20 vocalic phonemes** which are made of **vowels** and **vowel glides**. **7** of them are treated as **short phonemes**: [**i**], [**e**], [**æ**], [**ɒ**], [**u**], [**ʌ**], [**ə**] and **13** as **long** ones:[**ɑ:**], [**ɔ:**], [**ɜ:**], [**i:**], [**u:**], [**ei**], [**ɜu**], [**ai**], [**au**], [**ɒu**], [**iə**], [**ɛə**], [**uə**] **5** of which are considered **relatively pure**: [**ɑ:**], [**ɔ:**] [**ə:**], [**i:**], [**u:**]; the rest are referred to long phonemes with different glides:[**ei**], [**ai**], [**ɒi**] with a glide to [**i**]; [**ɜu**], [**au**] with a glide to [**u**]; and [**iə**], [**ɛə**], [**uə**] with a glide to [**ə**].

Diphthongs are complex entities just like **affricates**, so essentially similar complications are known to exist with them. The question is whether they are **monophonemic** or **biphonemic** units. Scholars like V. A. Vassilyev and L. R. Zinder grant the English **diphthongs monophonemic** *status* on the basis of **articulatory**, **morphonological** and **syllabic indivisibility** as well as the criteria of **duration** and **commutability**.

As to articulatory indivisibility of the diphthongs it could be proved by the fact that neither **morpheme** nor **syllable boundary** that separate the **nucleus** and the **glide** can pass within it, for example: [**ˈsei-iŋ**] *saying*, [**ˈkrai-iŋ**] *crying*, [**in-ˈdʒɔ-iŋ**] *enjoying*, [**ˈslɜu-ə**] *slower*, [**ˈplɜu-iŋ**] *ploughing*, [**ˈkliə-rə**] *clearer*, [**ˈɛə-riŋ**] *airing*, [**ˈpuə-rə**] *poorer*. The present study of the **duration** of **diphthongs** shows that the **length** of **diphthongs** is the same as that that characterizes the English **long monophthongs** in the same phonetic context, [**sait – si:t**], [**kɜut – kɔ:t**].

Finally the application of commutation test proves the **monophonemic status** of **diphthongs** because any diphthong could be commutated with practically any vowel. It could be exemplified in the following oppositions: [**bait-bit**] *bite – bit*; [**bait-bʌt**] *bite – but* ; [**bait-bɔ:t**] *bite – bought* and so on. **Monophonemic character** of English **diphthongs** is proved by native speakers' intuition, who perceives these sound complexes as a **single segment**.

Another principle we should consider from phonological point of view is the **position** of the **tongue**. For the sake of convenience the position of the tongue in the mouth cavity is characterized from two aspects, that is the **horizontal** *movement* and **vertical** *movement*. According to the **horizontal movement** phoneticians distinguish **5 classes** of English vowels. They are:

1. **front**: [**i:**], [**e**], [**ei**], [**æ**], [**ɛ(ə)**];
2. **front-retracted**: [**i**], [**i(ə)**];
3. **central**: [**ʌ**] [**ɜ:**] [**ə**], [**ɜ(u)**], [**ɛ(ə)**];
4. **back** [**ɒ**], [**ɔ:**], [**u:**], [**ɑ:**];

5. **back-advanced**: [**u**], [**u(ə)**].

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

As to the **tongue position** in its **vertical** movement British scholars distinguish **three classes** of **vowels**:

high or **close** *vowels*
mid or **half-open** *vowels*
low or **open** *vowels*

Other phoneticians made the classification more detailed distinguishing **two** *subclasses* in each class, i.e. **broad** and **narrow** *variations* of the **three vertical positions** of the **tongue**. Thus the following **six** groups of **vowels** are distinguished:

I	**close**	a) **narrow**: b) **broad**:	[**i:**] [**u:**]; [**i**], [**u**], [**i(ə)**], [**u(ə)**];
II	**mid**	a) **narrow**: b) **broad**:	[**e**], [**ɜ:**], [**ə**], [**e(i)**], [**ɜ(u)**]; [**ə**], [**Λ**];
III	**open**	a) **narrow**: b) **broad**:	[**ɛ(ə)**], [**ɔ:**], [**ɒ(i)**]; [**æ**], [**a(i)**], [**a(u)**], [**ɒ**], [**ɑ:**]

Another *feature* of English vowels which is sometimes included into the principles of classification is **lip rounding**. Traditionally **three lip positions** are distinguished, that is

spread
neutral and
rounded

For the purpose of classification it is sufficient to distinguish between two **lip positions**:

rounded
unrounded or **neutral**

The fact is that 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*. So **lip rounding** is a phoneme constitutive *indispensable feature*, because no **back vowel** can exist without it.

Another *property* of English vowel **sounds–checkness** depends on the character of the articulatory *transition from* a *vowel* to a *consonant*. This kind of **transition** (**VC**) is very close in English unlike Uzbek and Karakalpak. As a result all English **short vowels** are **checked** when **stressed**. The *degree* of **checkness** may vary and depends on the *following consonant*. *Before* **fortis** *voiceless consonant* it is more perceptible than before a **lenis** *voiced consonant* or *sonorant*. All **long vowels** are **free**.

The English **monophthongs** are traditionally divided into **two *varieties*** according to their **length**:

a) **short vowels – 7**: [**ɪ**], [**e**], [**æ**], [**ɒ**], [**u**], [**Λ**], [**ə**];
b) **long vowels – 5**: [**i:**], [**ɑ:**], [**ɔ:**], [**ɜ:**], [**u:**].

A **vowel** like any sound has **physical duration** – time which is required for its *production* or *articulation*. When sounds are used in *connected speech* they cannot help being *influenced* by one another. **Duration** is one of the **characteristics** of a vowel which is modified by and 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** of the sound **in a syllable**,
5. the **position in a rhythmic structure**,
6. the **position in a tone group**,
7. the **position in a phrase**,
8. the **position in an utterance**,
9. the **tempo** of the whole utterance,
10. the **type of pronunciation**,
11. the **style of pronunciation**.

The problem the analysts are concerned with is whether variations in **quantity** or **length** are meaningful or relevant, that is whether **vowel length** can be treated as a **relevant feature** of English vowel system. Different scholars attach varying significance to **vowel quantity**.

The approach of D. Jones, an outstanding British phonetician, extends the principle, underlying **phonological relevance** of *vowel quantity*. That means that words in such pairs as [**bid**] – [**bi:d**], [**sit**] – [**si:t**], [**ful**] – [**fu:d**], [**ˈfɒ:wə:d**] *forew***o***rd* – [**ˈfɔ:wəd**] *forw***a***rd* are distinguished from one another by the **opposition** of different **length**, which D. Jones calls **chronemes**. The difference in **quantity** is considered to be decisive and the difference in **quality** – the position of the active organ of speech, is considered to be subordinate to the difference in **quantity**.

According to the point of view of V. A. Vassilyev, English is not a language in which **chronemes** as **separate prosodic phonological units** can exist **[Vassilyev:1970:204]**.

One more *articulatory characteristic* needs our attention. That is **Tenseness**. It characterizes the state of the organs of speech at the moment of production of a vowel. Special instrumental analysis shows that historically **long vowels** are **tense** while historically **short vowels** are **lax**.

Summarizing we could say that **phonological analysis** of *articulatory features* of English **vowels** allows considering functionally relevant the following two characteristics:

a) **stability** of articulation
b) **tongue position**

The rest of the features mentioned above, that is **lip position**, **character** of **vowel end**, **length**, and **tenseness** are *indispensable constituents* of vowel **quality**. Though they have **no** *phonological value* they are considerably important in teaching English Phonetics.

It is well-known that a vowel in an *unstressed syllable* is perceived as very **short**, **weak**, and **indistinct**. The *unstressed syllables* are usually associated with *vowels of central* or *centralized* **quality** [**ə**], [**i**], sometimes [**u**] and the diphthongs [**ɜu**], [**ai**] or a syllabic consonant, e.g. *among* [**ə′mʌŋ**], *before* [**bi′fɔ:**], *useful* [**′ju:sful**], *tomato* [**tə′mɑ:tɜu**], *exercise* [**′eksəsaiz**], *sudden* [**′sʌdn**].

Also vowels of **full quality** sometimes occur in *unstressed positions*, often in borrowed words of Latin and Greek origin, e.g. *architect* [**′ɑ:kitekt**], *paragraph* [**′pærəgrɑ:f**], *canteen* [**kæn′ti:n**]. These **non-reduced vowels** in unstressed syllables are typical of all styles of pronunciation.

Then again **partially reduced** sounds are found in **unstressed positions**. They appear in more *formal* and *careful style* of pronunciation instead of the **neutral sound** used in informal casual speech: *phonetics* [**fɜu′netiks – fɜ′netiks – fə′netiks**].

Our next point should be made in connection with the **phonemic status** of the **neutral sound** [**ə**]. The phonological analysis marks the opposition of the neutral sound to other **unstressed vowels**, the most common among them being [**ɪ**]. In the minimal pairs: *officers* [**′ɒfisəz**] – *offices* [**′ɒfisiz**]; *accept* [**ək′sept**] – *except* [**ik′sept**], *armour* [**′ɑ:mə**] – *army* [**′ɑ:mi**] the neutral sound [**ə**] is **phonologically opposed** to the phoneme [**i**] with its own distinctive features capable of differentiating the meaning of lexical units. So the neutral sound [**ə**] in *officers*, *accept*, *armour* is an **independent phoneme** *opposed* to the [**i**] phoneme of the **minimal pairs** given above.

On the other hand, the problem of the phonemic status of the neutral sound has a **Morphological aspect**. In English as well as in Uzbek and Karakalpak there are numerous alternations of vowels in stressed and unstressed syllables between the derivatives of the same root or different grammatical forms of the same word:

[**æ**] – [**ə**]	*m***a***n*	–	*sportsm***a***n*
[**ʌ**] – [**ə**]	*s***o***me*	–	*wholes***o***me*
[**ɒ**] – [**ə**]	*c***o***mbine* (n)	–	*c***o***mbine* (v)
[**ei**] – [**ə**]	*oper***a***tion*	–	*oper***a***tive*
[**ɜu**] – [**ə**]	*p***o***st*	–	*p***o***stpone*

The alternated sounds are **allophones** of one and the same phoneme as they are **derivatives** of the same lexical units, the same **morphemes**. Thus the neutral sounds in the examples above are the neutralized allophones of the non-reduced vowels of full formation; so [**ə**] in *sportsman* is an **allophone** of the [**æ**] phoneme as in *man*; [**ə**] in *photography* is an **allophone** of the [**ɜu**] phoneme as in *photograph*. To exemplify the above-mentioned principles of classification, the RP vocalic system can be presented in the following way:

1. Stability of articulation	**Monophthongs**		**Diphthongs**
2. Length of articulation	Long**: i:**, **u:**, **ɑ:**, **ɔ:**, **ə:**	Short: **i**, **e**, **æ**,**ɔ**, **ʌ**, **u**, **ə**	**i**–glide**: ai**, **ei**, **ɔi**
3. Degree of muscular tension	Tense**: i:**,**u:**, **ɑ:**, **ɔ:**, **ə:**	Lax**: i**, **e**, **æ**, **ɔ**, **ʌ**, **u**, **ə**	**ə**–glide**: ɛə**, **iə**, **uə**
4. Lip participation	Rounded	Unrounded non-	**u**–glide**: au**, **ɔu**

		(labialized) **u:**, **u**, ɔ:, ɔ		labialized**:** **i**, **e**, **æ**, **ʌ**, **ə**, **i:**, **ɑ:**, **ə:**		
5.Vertical movement of the tongue		6. Horizontal movement of the tongue				
Variety		fully front	front retracted	central(mixed)	back advanced	fully back
high (close)	narrow	**i:**				**u:**
high (close)	broad		**i**		**u**	
mid (mid-open)	narrow	**e**		**ə:**		
mid	broad			**ə ʌ**		
low	narrow					**ɔ**
low (open)	broad		**æ**			**ɔ ɑ:**

2. MODIFICATIONS of VOWELS in CONNECTED SPEECH

The modifications of vowels in a speech chain are traced in the following directions: they are either **Quantitative** or **Qualitative** or both. These changes of vowels in a speech continuum are determined by a number of factors such as

- the **position** of the vowel in the word,
- **accentual structure**,
- **tempo** of speech,
- **rhythm**, etc.

The **decrease** of the **vowel quantity** or in other words the **shortening** of the vowel **length** is known as a **Quantitative modification of vowels**, which may be illustrated as follows:

1. The **shortening** of the vowel **length** occurs in unstressed positions, e.g. *blackboard* [**ɔ:**], *sorrow* [**ɜu**] – **Reduction**. In these cases **Reduction** affects both the **length** of the unstressed vowels and their **quality**.

Form words often demonstrate **Quantitative reduction** in unstressed positions, e.g. *Is →**he** oṛ she to blame*? – [**hi:**]

but: *At → last **he** haṣ come*. – [**hi**]

2. The **length** of a vowel depends on its *position in a word*. It varies in different phonetic environments. English vowels are said to have **positional length**, e.g. *knee – need – neat* – **Accommodation**. The vowel [**i:**] is the longest in the final position, it is obviously shorter before the **lenis voiced** consonant [**d**], and it is the shortest before the **fortis** voiceless consonant [**t**].

Qualitative modification of most vowels occurs in unstressed positions. Unstressed vowels lose their '**colour**', their **quality**, which is illustrated by the examples below:

1. In **unstressed syllables** vowels of full value are usually subjected to **qualitative changes**, e.g. *m***a***n* [**mæn**] – *sportsm***a***n* [**'spɔ:tsmən**], *c***o***nduct* [**'kɔndək**t] – *c***o***nduct* [**kən'dʌkt**]. In such cases the **quality** of the vowel is reduced to the **neutral sound** [**ə**]. These examples illustrate the **neutralized** or **reduced allophones** of the same phonemes as the same **morphemes** are opposed.

Nearly one sound in five is either [**ə**] or the unstressed [**i**]. This high frequency of [**ə**] is the result of the **Rhythmic** pattern: if unstressed syllables are given only a **short duration**, the vowel in them which might be otherwise full is **reduced**. It is common knowledge that English rhythm prefers a pattern in which **stressed syllables** alternate with **unstressed** ones. The effect of this can be seen even in single words, where a shift of stress is often accompanied by a change of vowel **quality**; a full vowel becomes [**ə**], and [**ə**] becomes a full vowel. Compare: **a***n***a***lyse* [**'ænəlaız**] – **a***n***a**l*ysis* [**ə'nælisis**].

2. Slight degree of **nasalization** marks vowels preceded or followed by the nasal consonants [**n**], [**m**], e.g. *never*, *no*, *then*, *men* – **Accommodation**.

The realization of **Reduction** as well as **Assimilation** and **Accommodation** is connected with the *style of speech*. In rapid colloquial speech **Reduction** may result in vowel **Elision**, the **complete omission** of the unstressed vowel, which is also known as **Zero reduction**. **Zero reduction** is likely to occur in a sequence of unstressed syllables, e.g. *history*, *factory*, *literature*, *territory*. It often occurs in initial unstressed syllables preceding the stressed one, e.g. *correct*, *believe*, *suppose*, *perhaps*.

The example below illustrates a **Stage-by-stage Reduction**, including **Zero reduction**, of a phrase.

*H***a***s h***e** *done it*?	[**hæz hıˑ ˌdʌn it**]
*H***a***s h***e** *done it*?	[**həz hı ˌdʌn it**]
*H***a***s h***e** *done it*?	[**əz ı ˌdʌn it**]
Has *h***e** *done it*?	[**z ı ˌdʌn it**]

3. SOUND ALTERNATIONS

The sound variations in words, their derivatives and grammatical forms of words are known as **Sound alternations**. It is perfectly obvious that sound alternations are *caused* by **Assimilation**, **Accommodation** and **Reduction** in speech. **Alternations** of **consonants** are mainly due to **contextual Assimilations**: the **dark** [ɬ] in spell alternates with the **clear** [**l**] in spelling. **Vowel alternations** are the result of the **Reduction** in unstressed positions: *c***o***mbine* [**'kɒmbain**] (n) – *c***o***mbine* [**kəm'bain**] (v) where [**ɒ**] in the stressed syllable of the noun alternates with the neutral sound [**ə**] in the unstressed syllable of the verb. Some sound alternations are traced to the **phonetic changes** in earlier periods of the language development and are known as **historical**. The following list of examples presents the most common types of **historical alternations**.

I. VOWEL ALTERNATIONS

1. **Distinction of irregular verbal forms**:

[**i: – e – e**]:	m**ea**n	m**ea**nt	m**ea**nt	[**u: – ɒ – ɒ**]:	sh**oo**t	sh**o**t	sh**o**t
[**ı – ʌ – ʌ**]:	d**i**g	d**u**g	d**u**g	[**e – ɜu – ɜu**]:	t**e**ll	t**o**ld	t**o**ld
[**aı – ɜu – ı**]:	wr**i**te	wr**o**te	wr**i**tten	[**i – æ – æ**]:	s**i**t	s**a**t	s**a**t
[**i – æ – ʌ**] :	s**i**ng	s**a**ng	s**u**ng	[**i – ɔ: – ɔ:**]:	th**i**nk	th**ou**ght	th**ou**ght

[**ɛə – ɔ: – ɔ:**]	w**ear**	w**ore**	w**orn**	[**Λ – ei – Λ**]:	bec**o**me	bec**a**me	bec**o**me
[**ai – i – i**]:	h**i**de	h**i**d	h**i**dden	[**ai – ɜu – i**]:	r**i**se	r**o**se	r**i**sen
[**i: – ɜu – ɜu**]	sp**ea**k	sp**o**ke	sp**o**ken	[**ɜu – u: - ɜu**]	gr**ow**	gr**ew**	gr**ow**n
[**ɜu – u: - ɜu**]	kn**ow**	kn**ew**	kn**ow**n	[**u: – ɜu - ɜu**]	ch**oo**se	ch**o**se	ch**o**sen
[**i – ei – i**]:	g**i**ve	g**a**ve	g**i**ven	[**ai – u: – ɜu**]	fl**y**	fl**ew**	fl**ow**n
[**e – ɒ – ɒ**]:	g**e**t	g**o**t	g**o**t	[**ai – ɔ: – ɔ:**]	f**igh**t	f**ou**ght	f**ou**ght
[**i: – ɔ: – ɔ:**]	t**ea**ch	t**au**ght	t**au**ght	[**ai – au - au**]	f**i**nd	f**ou**nd	f**ou**nd
[**æ – u – u**]:	understand	understood	understood	[**i: – ɔ: – i:**]:	s**ee**	s**aw**	s**ee**n
[**ei – u – ei**]	t**a**ke	t**oo**k	t**a**ken	[**iə – ɜ: – ɜ:**]:	h**ear**	h**ear**d	h**ear**d
[**ei – ɜu – ɜu**]	w**a**ke	w**o**ke	w**o**ken				

And some other less common **verbal alternations** of this type.

2. **Distinction of causal verbal forms:**

[**i – e**]:	s**i**t	s**e**t
[**ai – ei**]:	r**i**se	r**ai**se
[**ɔ: – e**]	f**a**ll	f**e**ll

3. **Distinction of singular and plural forms of nouns:**

[**æ – e**]:	m**a**n	m**e**n
[**u – i:**]:	f**oo**t	f**ee**t
[**u: – i:**]:	t**oo**th	t**ee**th
[**au – ai**]:	m**ou**se	m**i**ce
[**u – i**]:	w**o**man	w**o**men
[**ai – i**]:	ch**i**ld	ch**i**ldren

4. **Distinction of parts of speech in etymologically correlated words:**

[**i: – e**]:	f**ea**st	f**e**stive
[**ɑ: – æ**]:	cl**a**ss	cl**a**ssify
[**ɒ – e**]:	l**o**ng	l**e**ngth
[**ɔ: – e**]:	br**oa**d	br**ea**dth
[**ei – æ**]:	n**a**tion	n**a**tional
[**ai – i**]:	w**i**se	w**i**sdom
[**ɒ – i:**]:	h**o**t	h**ea**t

This type of alternation is often strengthened not only by **suffixation** but also by the **shifting** of **stress** like in: *'part– par'ticular*, *'climate – cli'matic*.

II. CONSONANT ALTERNATIONS

1. **Distinction of irregular verbal forms:**

[**d – t**]:	sen**d**	sen**t**
[**d – t**]:	len**d**	len**t**

2. **Distinction of parts of speech in etymologically correlated words:**

[**s – z**]:	adv**i**ce	adv**i**se
[**s – z**]:	hou**s**e	hou**s**e

[**s – z**]:	u**s**e	u**s**e
[**s – d**]:	defen**s**e	defen**d**
[**t – d**]:	inten**t**	inten**d**
[**k – t͡ʃ**]:	spea**k**	spee**ch**
[**t – s**]:	important	importan**ce**

3. **Vowel+Consonant Alternations,** often supported by suffixation and the shifting of stress

[**i – ai**]	+	[**v – f**]:	l**i**ve – l**if**e
[ɑ: – **ei**]	+	[**θ – ð**]:	b**ath** – b**ath**e
[**e – i:**]	+	[**θ – ð**]:	br**eath** – br**eath**e
[**ɒ – u:**]	+	[**s – z**]:	l**oss** – l**os**e

Sound alternations are also widely spread on the *synchronical level* in the present day English and are known as **contextual**. In connection with **Contextual sound alternations** there arises a problem of **phonemic identification of alternated sounds**. The functioning of sounds in different grammatical forms and derivatives of words seems very **complicated** and **flexible**. The study of the relationship between **phonemes** and **morphemes** is called **Morphophonemics**. The *interrelation* of Phonology and Morphology in linguistic investigations is also known as **Morphophonology** or **Morphonology** which is actually the **Phonology of morphemes**. **Morphonology** studies the way in which **sounds** can **alternate** as *different realizations* of one and the same *morpheme*. A **morpheme** is a minimal unit of meaning. We would all agree that such words as *windy*, *dusty*, *sunny* consist of **two morphemes**. Similarly, **demonstration**, **alternation** have *two component morphemes*. The meanings of *wind*, *dust*, *sun* as well as of **demonstrate**, situate are obvious. But what function do the **morphemes** /**-y**/ and /**-ion**/ perform? On the basis of the examples, it appears that the function of /**-y**/ is to convert a *noun* into an *adjective*. Similarly /**-ion/** converts a *verb* into a *noun*. These **morphemes** have a *grammatical meaning*, their main purpose is to convert one part of speech into another. Each set of data below exemplifies a **Sound alternation** in one and the same **morpheme** of two different parts of speech.

*m***a***lice*	[**'mælis**]	–	*m***a***licious*	[**mə'li͡ʃəs**]
a*ctive*	[**'æktiv**]	–	**a***ctivity*	[**ək'tiviti**]
a*bstract*	[**'ɑbstrækt**]	–	**a***bstract*	[**əb'strækt**]
*c***o***nduct*	[**'kɒndəkt**]	–	*c***o***nduct*	[**kən'dʌkt**]
*c***o***ntrast*	[**'kɒntræst**]	–	*c***o***ntrast*	[**kən'træst**]

We are interested now in the sound in its **weak position**. Vowels are said to be in their **strong position** when they are in *stressed syllables* and in the **weak position** when they are in the *unstressed* ones. Consonants may well be said to be in their strong position before vowels and in the *intervocalic position*; they are in **weak positions** when they are word final or precede other consonants.

There may be different solutions to the problem of **phoneme identification** in **weak positions** of alternated words. The question arises whether the sound [**ə**] in the words *ac'tivity* and *con'trast* is a *neutral phoneme* or it is an *allophone* of the [**æ**] or [**ɒ**] phonemes, as in *'active*, *'contrast* which loses some of its *distinctive features* in the **unstressed position**. The difference is quite essential as in the first case the **neutral sound** [**ə**] is identified as an **independent neutral phoneme**, in

the second – it is a **neutralized allophone** of the [**æ**] or [**ɒ**] phonemes of the corresponding alternated words.

The loss of one or more *distinctive features* of a **phoneme** in the *weak position* is called **Phonemic neutralization**. In English, the voicing opposition is neutralized after the **initial** [**s**]. We are well aware of the fact that the phonemes [**t**] and [**d**], for example, contrast in most environments: **initially:** ***t****ick* – ***D****ick;* **finally**: *bi****d*** – *bi****t***; after **nasals**: *ben****d*** – *ben****t***, after [**l**]: *col****d*** – *col****t***. But after [**s**], no contrast between [**t**], [**d**] is possible, nor, similarly, is there a contrast between [**p**], [**b**] and [**k**], [**g**] in this environment. The voicing contrast is neutralized after initial [**s**].

4. STYLISTIC MODIFICATIONS OF SOUNDS

Stylistic oppositions have long been observed in linguistic literature in the two marginal types of pronunciation: **formal** and **informal**. *Formal speech* suggests dispassionate information on the part of the speaker. It is characterized by **careful articulation** and relatively slow speed.

- C. Gimson defines it as **Careful colloquial style [Gimson:1981]**.
- G. Brown describes it as **Formal slow colloquial style of speech[Brown:1977]**
- V.A. Vassilyev labels it Normal-speed **colloquial style** of speech **[Vassilyev:1970]**
- Other researchers call it **Full style [Буланин:1970]**. *Informal speech* implies everyday conversation.
- The following definitions are also used: **Rapid colloquial speech**, **Conversational style**. Stylistic modifications of **intonation** do not coincide with those of sounds.

Now let us turn to different forms of communication. A **Monologue** often presupposes *public speaking* with a considerable distance of the addresser or the speaker from the addressee – the listener or a piece of calm narrative. **Dialogues** are more often private, personal and intimate. **Monologuing** is characterized by more **phonetic precision**. On the other hand speech may vary in numerous ways. The interaction of the extra linguistic factors may arrange the opposite situation: the speaker's *highly excited narration* of some *critical situation* will become **full** of **slurring** while a **dialogic discussion** of problems between colleagues will be phonetically most precise. **Stylistic sound variations** seem to have the tendency towards the increase of the sound modifications in speech with the **quickening** of its *tempo* and the **weakening** of the *carefulness*, e.g. *government* [**'gʌvənmənt → 'gʌvəmnt → 'gʌvmnt → 'gʌbmnt**]

Phonetic means which are stylistically relevant depend on the extra-linguistic situation of the discourse. The first thing that counts in the **stylistic modifications** of sounds is the character of relationship between the speaker and the listener and the degree of formality in their discourse. Speech continuum reflects the amount of attention that the speakers give to their speech. It is assumed that in formal situations the participants will monitor their linguistic behaviour. If the speaker wants to be clearly understood, like while producing a lecture with an educational aim, he should **sound explicit** and his pronunciation may be characterized as super correct. In **informal** situations, where speakers are more relaxed, less attention will be given to speech and more **natural** and **simplified** it

will sound. Consequently, the **degree of simplification of speech – Assimilation**, **Reduction**, **Elision,** may be looked upon as a **Style forming means**.

Typical character of sound simplifications in relation to the degree of formality is the great qualitative stability of vowels in slow formal speech and more frequent sound variability in informal spoken English. Both ***front*** and ***back vowels*** in less explicit articulation tend to be changing towards neutralized sounds, especially in grammatical words.

Spelling	Formal	Informal
i*t's n***o***t*	[**its 'nɒt**]	[**əts 'nót**]
*bec***au***se*	[**bi'kɒz**]	[**bikəz**]
*acc***o***rding to*	[**ə'kɔ:diŋ tə**]	[**əkədiŋ tə**]
I *think h***e** *w***a***s*	[**ai'θiŋk hi· wəz**]	[**Λ'θiŋk i wz**]

The historically long vowel [**i:**] tends to lose its *diphthongization*; as the next stage it undergoes **Quantitative reduction** and finally changes its **quality** as well.

Spelling	Formal	Informal
*I don't bel***ie***ve it*	[**ai 'dʒunt bi'li:v it**]	[**Λdʒun(t) bə'liv it**]
*it s***ee***ms to be*	[**it 'si:mz tə bi·**]	[**it 'simz tə bi**]

The similar process of **Reduction** is likewise observed in [**u:**] simplified to [**u**].

Spelling	Formal	Informal
*a f***e***w m***o***re words*	[**ə 'fju: 'mɔ: 'wɜ:dz**]	[**ə fju mɔ· 'wɜ:dz**]
*a n***e***w aspect*	[**ə 'nju: 'æspekt**]	[**ə 'n(j)u 'æspekt**]

As to **labialization** of vowels the amount of rounding varies greatly between the individual speakers. The vowel [**ɔ:**] seems to retain lip rounding as a rule. The vowels [**ɒ**] and [**ɒi**] have very little, if any, rounding at all in *informal* speaking. The vowels [**u:**], [**u**] seem to lose the rounding altogether.

Diphthongs are very often **monophthongized** in *informal* speech. The diphthong [**ɛə**] tends to be *simplified* to [**ɛ (:)**] e.g.

Spelling	Formal	Informal
*wh***ere**	[**wɛə**]	[**wɛ**]
*h***ere** *and th***ere**	[**'hiər ənd 'ðɛəƏ**]	[**'hi(ə)r ən 'ðɛ**]

In an unstressed position it is further modified to [**e**], e.g. *th***ere** *is an opinion* [**ðer iz ən ə'pinjən**]

The diphthong [**iə**] often gets a sort of central vowel realization [**ɜ**].

Spelling	Formal	Informal
*r***ea***lly strange*	[**'riəli 'streindʒ**]	[**'rɜli 'streindʒ**]
*s***er***ious action*	[**'siəriəs 'ækʃn**]	[**'sɜri(ə)s 'ækʃn**]
*exp***er***ienced worker*	[**iks'piəriənst 'wɜ:kə**]	[**iks'pɜrənst 'wɜ:kə**]

The [**u**] ending diphthongs [**au**] and [**ɜu**] are simplified into [**Λ**] and [**ɜ**] accordingly. The various stages of their realizations are found both in stressed and unstressed positions. The quality of the initial element is retained and the second element, the glide, is obscured or lost.

Spelling	Formal	Informal
*n***ow** *they*	[**'nau ðei**]	[**'nΛ ðe(i)**]
*s***ou***th of Italy*	[**'sauθ əv 'itəli**]	[**'sΛθ əv 'itəli**]
*g***o***ing ahead*	[**'gɜuiŋ ə'hed**]	[**'gɜŋ ə'hed**]
*yes or n***o**	[**'jes ɔ·'nɜu**]	[**'jes ə'nɜ**]

Unstressed positions are sometimes marked by the next stage of **Qualitative reduction**. The diphthong [**au**] is realized as some kind of [ʌ].

Spelling	Formal	Informal
*and n***ow** *we've come to*	[**ənd 'nau wi·v 'kʌm tə**]	[**ən nʌwi·v' kʌm tə**]
*mark h***ow** *different it is*	[**'mɑ:k hau 'difərənt it iz**]	[**'mʌk hʌ'difrənt it iz**]

The diphthong [**ɜu**] is sometimes *completely neutralized* in the unstressed position.

Spelling	Formal	Informal
*s***o** *we've discussed*	[**sɜu wi·v dis'kʌst**]	[**sə wiv dis'kʌst**]
*h***ope** *to settle it*	[**hɜup tə 'setl it**]	[**hə tə 'setl it**]

Vowel **Elision** is very frequent in *informal conversational style*. It often goes with other processes involving **Assimilation** and **Elision** of consonants. *Elided neutral sound* [**ə**] is very common in the unstressed syllables of *polysyllabic words*, like:

Spelling	Formal	Informal
*c***o***llective*	[**kə'lektiv**]	[**'klektiv**]
*diff***e***rent*	[**'difərənt**]	[**'difrənt**]
*pris***o***ner*	[**'prizənə**]	[**'priznə**]
*p***o***litical*	[**pə'litikl**]	[**'plitikl**]
phonetically	[**fə'netikəli**]	[**'fnetikəli**]

In the last three examples the loss of [**ə**] in the initial unstressed syllable of a word causes the initial consonant form a cluster with the consonant of the stressed syllable.

Vowel Reduction mostly occurs in extended utterances in sequences of words. The loss of the neutral sound [**ə**] in the preposition *to* or the particle *to* precede by a consonant is a very common pattern.

Spelling	Formal	Informal
next **to** *Liverpool*	[**'nekst tə 'livəpu:l**]	[**'nekst 'tlivəpu:l**]
back **to** *London*	[**'bæk tə 'lʌndən**]	[**'bæk 'tlʌnd(ə)n**]
to *see them*	[**tə 'si: ðəm**]	[**'tsi: ðəm**]
*future situa***t***i***o***n*	[**'fju:tʃə ,sitju'eiʃən**]	[**'fju:tʃə 'sitjueiʃn**]
*this af***te***rnoon*	[**ðis 'ɑ:ftə'nu:n**]	[**ðis 'ɑ:ftnu:n**]
*af***te***r all*	[**' ɑ:ftər 'ɔ:l**]	[**' ɑ:ft'rɔ:l**]

In the majority of spoken utterances beginning with *it's* the initial [**i**] is elided when the phrase runs on without a marked pause after the previous saying.

Spelling	Formal	Informal
it's *paid well*	[**its 'peid wel**]	[**ts 'peid wel**]
it's *necessary*	[**its 'nesəsəri**]	[**ts 'nesəsəri**]
it's *counted as*	[**its 'kauntid əz**]	[**ts' kauntid əz**]
it's *paid well*	[**its 'peid wel**]	[**ts 'peid wel**]

Likewise in polysyllabic words beginning with the unstressed /**ex-**/ it is often simplified to [**ks**]

Spelling	Formal	Informal
ex*tremely*	[**iks'tri:mli**]	[**'kstri:mli**]
ex*traordinary*	[**iks'trɔ:dnri**]	[**'kstrɔ:dnri**]
ex*cluded*	[**iks'klu:did**]	[**'ksklu:did**]

As it has already been mentioned **vowel Reduction** often results in regular **consonant clusters** like [**tr**], [**fr**], [**pl**], [**kl**] typical for the English sound system: *tram*, *try*, *tree, interesting*, *aft*(*e*)*r all*; *please*, *play, p*(o)*litical*; *clay*, *cloud*, *circle*,

collective; *friend*, *from, diff*(*e*)*rence*. Alongside with **regular clusters** in informal careless speech we find phonetic facts which seem impossible for the English pronunciations namely **consonant sequences** [**tsn**], [**tsk**], [**tsp**] and others.

Spelling	Formal	Informal
*i***t's n***ot exact*	[**its 'nɒt ig'zækt**]	[**ts'nɒt ig'zækt**]
*i***t's c***lose to*	[**its 'klɜus tə**]	[**ts'klɜus tə**]
*i***t's p***erhaps you*	[**its pəhæps 'ju:**]	[**ts'pəhæps 'ju:**]

These sequences never occur in speech where the words are uttered clearly and explicitly but in the stream of informal speech in the least prominent parts of the utterance. These facts represent the natural process of **compression**, or **simplification** which is known in other languages.

We shall now turn to the most common tendencies in **the stylistic modifications of consonants**. The process of different sorts of **Assimilations** typical for the English language is usually not as simple as the replacement of one member of phoneme by another. The **Mechanism of Assimilation** is a *complex of alternations of segmental realizations within the cluster*, which is difficult to exemplify in the symbols of the accepted form of transcription, especially when the described sound is only partially 'there'.

The **Assimilations** of consonants according to **voiced** or **lenis** – **voiceless** or **fortis** principle are not as common in English as they are in Uzbek and Karakalpak. Still the **degree of voicing** or **degree devoicing** of consonants increases passing gradually through several stages from slow careful reading before a large audience to informal careless conversation and ends with the **Elision** of the sound, e.g. *must be* [**mʌst bi- → mʌst bpi· → mʌst pi· → mʌs pi·**];

don't get [**dʒunt get → dʒunt kget → dʒunt ket**].

In the intermediate stages the **cluster** is represented by a series of **sound alternations** which reflect the adaptation to the neighbouring sound. The **Elision** of /**t**/ is often met in the position between two consonants.

The consonants are also markedly different in informal conversational style according to their **Place of articulation**. Word final consonants [**t**], [**d**], [**n**], sometimes [**m**], [**s**], [**z**] immediately followed by a **velar** or **labial** consonant undergo a sort of adaptation.

Spelling	Formal	Informal
*grea***t b***urden*	[**'greit bɜ:dn**]	[**'greip bɜ:dn**]
*tha***t m***an*	[**'ðæt 'mæn**]	[**'ðæp 'mæn**]
*a***m***erican*	[**æ'merikən**]	[**ə'merikən**]
*gover***n**ment	[**'gʌvnmənt**]	[**'gʌv(ə)mənt**]
*hundre***d** *places*	[**'hʌndrid 'pleisiz**]	[**'hʌndrəb 'pleisiz**]
*take***n** *gladly*	[**'teikn 'glædli**]	[**'teikŋ 'glædli**]

Instead of the closure for the [**t**] a marked **glottal stop** [**ʔ**] is also observed before the **modified plosive** consonant.

Spelling	Formal	Informal
Great Britain	[**'greit 'britn**]	[**'greiʔʌ'pbritn**]
didn't go	[**'didnt 'gɜu**]	[**'didŋʔ'kgɜu**]
couldn't come	[**'kudnt 'kʌm**]	[**'kudŋʔ'kʌm**]

The illustrated modifications could be summarized in the following way:

[**t**]		[**p**] before [**p**]	*tha***t p***lace*	[**'ðæp 'pleis**]
[**t**]		[**p**] before [**m**]	*tha***t m***ight*	[**'ðæp 'mait**]
[**t**]		[**k**] before [**k**]	don'**t q***uestion*	[**'dɜuŋk 'kwestʃ(ə)n**]
[**d**]		[**b**] before [**p**], [**m**]	*goo***d m***orning*	[**'gub 'mɔ:niŋ**]
[**d**]		[**b**] before [**b**]	*woul***d b***e*	[**'wub bi:**]
[**d**]		[**g**] brfore [**g**]	*Goo***d G***od*	[**'gug 'gód**]
[**d**]		[**g**] brfore [**k**]	*goo***d c***ook*	[**'gug 'kuk**]
[**n**]		[**m**] before [**p**], [**m**]	*o***n m***e*	[**ɒm 'mi:**]
[**n**]		[**m**] before [**b**]	*i***n b***usiness*	[**im 'biznis**]
[**n**]		[**ŋ**] brfore [**k**]	*i***n q***uite*	[**iŋ 'kwait**]
[**n**]		[**k**] brfore [**g**]	*ca***n g***et*	[**kəg 'et**]
[**n**]		[**k**] brfore [**k**],	*ca***n g***et*	[**kək 'et**]

We should strongly emphasize the idea that the students are not recommended to imitate these extreme forms of the existing ways of adaptation in very rapid careless speech.

A definite and very frequent process of **Assimilation** is observed when [**s**], [**z**] sounds are followed by the **palatal** [**j**] in the unstressed part of the phrase. The alveolars tend to become **palato-alveolar** in informal conversational style.

Spelling	Formal	Informal
*thi***s** *year*	[**'ðis 'jiə**]	[**'ðiʃ 'jiə**]
*a***s** *you*	[**əz ju:**]	[**əʒ ju:**]
*a***s** *yet*	[**əz jet**]	[**əʒ jet**]

The **palatal** [**j**] is strong enough to affect the **Manner of articulation** of the preceding [**t**], [**d**] sounds. In accordance with the **tempo** and **style** of speech, individual **fluency**, number of **recipients** and other situational factors the assimilated segment preceding [**j**] may consist of several sections with gradually changing features. The process most often leads to an **affricate**:

*woul***d** *you*	[**wudju:**	→	**wud'ju**	→	**wudʒu**]
*cou***ld** *you*	[**kudju:**	→	**kudt ju**	→	**kudʒu**]
*min***d** *you*	[**maindju:**	→	**maindt ju**	→	**maindʒu**]
*can'***t** *you*	[**kɑ:ntju:**	→	**kɑ:ntʃju**	→	**kɑ:ntʃu**]
*abou***t** *you*	[**əbautju:**	→	**əbautʃju**	→	**əbautʃu**]

The **Elision** of **consonants** is no less frequent process in **informal speech** than a **vowel Elision**. The most common consonants to find involved in **Elision** are [**t**] and [**d**]. **Elision** usually occurs in a *syllable final sequence* when the sound stands between two consonants. It is said to be more common for [**t**] and [**d**] to be **elided** between the other two consonants than it is for them to be pronounced.

Spelling	Formal	Informal
*secon***d** *group*	[**'sekənd 'gru:p**]	[**'sekəŋ 'gru:p**]
*firs***t** *five*	[**'fɜ:st 'faiv**]	[**'fɜ.s 'faiv**]
*nex***t** *point*	[**'nekst 'pɔint**]	[**'neks 'pɔint**]
*bes***t** *judge*	[**'best 'dʒʌdʒ**]	[**'bes 'dʒʌdʒ**]

*the fac***t** *that*	[**ðə 'fækt ðət**]	[**ðə 'fæk ðət**]
*secon***d** *term*	[**'sekənd 'tɜ:m**]	[**'sekən 'tɜ:m**]

[**d**] **elides** even more readily than [**t**]. We find the loss of [**d**] in a syllable final sequence preceding another consonant but immediately following a vowel.

Spelling	Formal	Informal
*that it woul***d** *be he sai***d** *some words about*	[**ðət it wud 'bi: hi· 'sed sʌm 'wɜ:dz əbaut**]	[**ðət it wu 'bi (h)i 'se səm 'wɜ:dz əbaut**]

Other consonants tend to be **elided** in some definite environments. For instance, the consonant [**v**] is often **elided** when it is **final** in an *unstressed form* word *have* or *of* and immediately precedes another consonant.

Spelling	Formal	Informal
*lists o***f** *the students*	[**'lists əv ðə 'stju:dənts**]	[**'lists ə ðə 'st(j)u:d(ə)nts**]
*we'***v***e been studying, o***f** *course*	[**wi·v bin 'stʌdiiŋ əv'kɔ:s**]	[**wi bin 'stʌdiiŋ ə'kɒs**]
*we'***v***e been studying, o***f** *course*	[**wi·v bin 'stʌdiiŋ əf 'kɔ:s**]	[**wi bin 'stʌdiiŋ ə'kɒs**]

The **definite article** [**ðə**] is often realized as the **neutral sound** alone. It occurs in cases when the definiteness of the noun is clearly established and [**ə**] can only be interpreted as the realization of the definite article [**ðə**].

Spelling	Formal	Informal
and **the** *way he did it*	[**ənd ðə 'wei hi· 'did it**]	[**ən(d) ə 'wei (h)i 'did it**]
and **the** *reason for it*	[**ənd ðə 'ri:zn fər it**]	[**ən(d) ə 'ri:zn frt**]
and **the** *Scotchman*	[**ənd ðə 'skɒtʃmən**]	[**ən(d) ə 'skɒtʃmən**]

The **Elision** of [**l**] is restricted to the position after the vowel [**ɔ:**]. This process was established in the earlier periods of the English language which is reflected in the pronunciation of the words *talk*, *walk*; sometimes in the word *certainly*.

Spelling	Formal	Informal
*a***ll** *right*	**[ɔ:l 'rait]**	**[ɔ: 'rait]**
*a***l***ready*	**[ɔ:l 'redi]**	**[ɔ:'redi]**
*a***l***ways*	**['ɔ:lwiz]**	**['ɔ:wiz]**
*a***l***so*	**['ɔ:lsɜu]**	**['ɔ:sɜu]**

The **Elision** of [**l**] in words beginning with all is typical even for slow full speech style.

We cannot deny that every actual sound realization is a unique and individual idiophone. Apart from the **Distinctive**, **Contextual** and **Stylistic** *features* it differs in the timbre and personal voice qualities of every speaker which make his speech recognizable though we may not see the speaker but only hear him over the radio or in a telephone talk. Thus the sound realizations of phonemes are marked by **personal** *features* in addition to **Distinctive, Contextual** and **Stylistic**. In the most general way the relationship between these **phonetic units** may be illustrated in this scheme. So, a **phoneme**, an **allophone**, a **variant** and a **phone** form a kind of **hierarchy** of *phonetic units* in discourse.

The degree of formality or in other words the character of relationship between participants of the discourse proves to be most significant in the **Stylistic**

Modifications of **sounds**.

Phoneme	→	**Allophone**	→	**Variant**	→	**Phone**
Distinctive features		Distinctive features		Distinctive features		
Distinctive features		Contextual features		Contextual features		
Contextual features				Stylistic features		
Stylistic features						
Personal features						

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Practical task

Study articulatory features of RP vowels:

RP Vowel Phonemes / Vph: 20	
RP Monophthongs / M: 12	
[i:]	a monophthong , long, tense, unrounded, front, high/close vowel phoneme of the narrow variety (= **V**)
[i]	a M, short, lax, unrounded, front retracted, high / close Vph of the wide v.
[e]	a M, short, lax, unrounded, front, mid / half-open V ph of the narrow v.
[æ]	a M, half-long, lax, unrounded, front, low / open V ph of the wide v.
[ʌ]	a M, short, lax, unrounded, central / mixed, mid V ph of the wide v.
[ɑ:]	a M, long, tense, unrounded, back, low / open V ph of the wide v.
[ɒ]	a M, short, lax, rounded, back, low / open V ph. Of the wide v.
[ɔ:]	a M, long, tense, rounded, back, low / open V ph of the narrow v.
[u]	a M, short, lax, rounded, back advanced, low / open V ph of the wide v.
[u:]	a M, long, tense, rounded, back, high / close V ph of the narrow v
[ɜ:]	a M, long, tense, unrounded, central / mixed, mid V ph of the narrow v.
[ɜ]	a M, short, lax, unrounded, central / mixed, mid V ph of the wide v.
RP Diphthongs = D: 8	
[ei]	a closing diphthong (= **D**) with the [**i**]-glide
[ai]	a closing D with the [**i**]-glide
[ɔi]	a closing D with the [**i**]-glide
[əu/ɜu/ɔu]	a closing D with the [**u**]-glide
[au]	a closing D with the [**u**]-glide
[iə]	a centering D with the [**ə**]-glide
[eə]	a centering D with the [**ə**]-glide
[uə]	a centering D with the [**ə**]-glide

LECTURE 5
SYLLABIC and ACCENTUAL STRUCTURE of ENGLISH WORDS

Problems for discussion

1. Syllabic structure of English words
2. Accentual structure of English words

1. SYLLABIC STRUCTURE of ENGLISH WORDS

Speech is a **continuum**. However, it can be broken into minimal pronounceable units into which sounds show a tendency to **cluster** or **group** themselves. These smallest phonetic groups are generally given the name of **Syllables**. The **Syllable** is one or more speech sounds forming a single uninterrupted unit of utterance which may be a commonly recognized subdivision of a word or the whole of a word **[Wells:2000:758]**. Being **the smallest pronounceable units**, the **Syllables** form language units of greater magnitude that is **Morphemes**, **Words** and **Phrases**. Each of these units is characterized by a certain **Syllabic structure**. Consequently we might say that a **meaningful language unit** has two **Aspects**: **Syllable formation** and **Syllable division** which form a dialectical unity.

The **Syllable** is a fairly complicated phenomenon and like the phoneme it can be **studied** on four **levels**: **Acoustic**, **Articulatory**, **Auditory** and **Functional**, which means that the syllable can be approached from different points of view.

Talking about the analysis of **Articulatory** or **Motor aspect** of the syllable we could start with the so-called **Expiratory**, or **Chest pulse** or **Pressure theory** (Дыхательная теория слога) which was experimentally based 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 that the number of the syllables in an utterance is **determined** by the **number of expirations** made in the production of the utterance **[Stetson:1951]** This theory was strongly criticized by linguists. G. P. Torsuev, for example, writes that in a phrase **a number of words** and consequently **syllables** can be **pronounced** with a **single expiration** **[Торсуев:1960]**. This fact makes the validity of the **Pulse Theory** doubtful.

Another theory most often referred to is the theory of syllable put forward by O. Jespersen. It is generally called the **Sonority Theory** or the **Prominence Theory** (сонорная теория слога) and is based on the **Concept of Sonority**. The creator of this theory, the Danish linguist Otto Jespersen, has proved that the least sonorous sounds which have the least carrying power are those for which the mouth is closed – **voiceless oral stops**, while the most sonorous sounds are those for which the mouth is wide open – **low vowels**. All other sounds are ranked in between these two extreme points of the **sonority scale**: from the highest degree to the lowest:

1. Low vowels: [**ɑ:**], [**ɔ**]
2. High vowels: [**i:**], [**i**]
3. Semivowels: [**j**], [**w**]
4. Liquids: [**l**], [**r**]

5. Nasals: [**m**], [**n**], [**ŋ**]
6. Fricatives – voiced: [**v**], [**z**], [**ð**]
7. Fricatives – voiceless: [**f**], [**s**], [**θ**]
8. Oral stops – voiced: [**b**], [**d**], [**g**]
9. Oral stops – voiceless: [**p**], [**t**], [**k**]

By this theory the syllable is treated as the combination of a more sonorous sound with a less sonorous one. All the sounds with the greatest degree of sonority: vowels and sonorants are at the **peak** of the **syllable**, by which the **Syllable** may be marked as a **unit**, because the rest of the sounds surrounding the peak cling to it.

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** **[Vassilyev:1970]**. Besides, the **concept** of **sonority** with which the theory operates is not very clearly defined, which makes it still less consistent.

Further experimental work aimed at the description of the **Syllable** as a **Phonetic phenomenon** resulted in a lot of other theories, such as F. de Saussure's theory, the theory of the Rumanian linguist A. Rosetti, and the theory of the Czech linguist B. Hala. The existence of such a variety of approaches to the problem of the syllable means that it is not an easy matter to describe it. That is why the theories referred to above are unable to explain more than a restricted aspect of the phenomenon.

Academician L.V. Shcherba put forward the **Theory of Muscular Tension** (Теория мускульного напряжения). It was put forward by the French linguist Michaelle Grammont and supported and further developed by the Russian linguist L.V. Scherba. Academician Lev Vladimirovich Scherba explained **syllable formation** by **muscular tension** impulses and three types of consonants. In speaking, muscular tension imputes follow one another. Each impulse has its strongest point – the **peak of prominence** – and its weakest prominence – the **valley of prominence**. **Valleys** of **prominence** correspond to points of **Syllabic division**. The end of one syllable and the beginning of the next one can be ascertained by determining the type of consonants which take part in **forming the syllables** **[Shcherba:1963]**

Consonants may be pronounced:

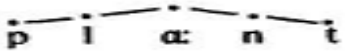
1. **Initially strong** – the beginning of a consonant may be more energetic, while the end may be weaker;
2**. Finally strong** – the beginning of the consonant may be weak, and its end more energetic;
3. **Geminate** or **double** – both the beginning and the end are energetic with a weakening of muscular tension in the middle, acoustically, they give the impression of two consonants.

The more energetic part of a consonant is attached to a vowel, so that **initially** strong **C** occurs at the end of a close syllable, while **finally** strong **C** occurs at the beginning of a syllable, his theory again does not give a complete explanation of the **Syllable division mechanism**.

It is worth noticing that the theory has been modified by V.A.Vassilyev **[Vassilyev:1970]**. The point is that the syllable like any other pronounceable unit can

be characterized by three **physical parameters**: **Pitch**, **Intensity** and **Length**. Within the range of the syllable these parameters vary from minimum on the prevocalic consonants to maximum on the centre of the syllable, and then there is another decrease within the postvocalic consonants.

So the conclusion follows: *if we take into consideration the tension of articulation and the abovementioned acoustic data on the speech production level the **Syllable** can be treated as an **Arc of Articulatory Effort***, for example:



Up till now we have spoken about theories which try to define the **Syllable** on either of the two levels of production or perception. The linguist and psychologist N. I. Zhinkin has suggested the so-called **Loudness theory** which seems to combine both levels [**Zhinkin:1958:15**]. The experiments carried out by N. I. Zhinkin showed that the **arc of loudness** on perception level is formed due to variations of the volume of pharyngeal passage which is modified by contraction 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 syllable. So according to this theory **the syllable** could be thought of as *the* **Arc of Loudness** *which correlates with the arc of articulatory effort on the speech production level since variations in loudness are due to the work of all the speech mechanisms.*

There exist two points of view on the **Syllable**:

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 grounds that the boundaries of the **syllable** do not always coincide with those of the **morphemes**.
2. However the majority of linguists treat the **Syllable** as **the smallest pronounceable unit** which can **reveal some Linguistic function**.

The definition of the **Syllable** from the **functional** point of view existing in modern Linguistics 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 the rules which are specific enough for a particular language.

1. syllable formation (слогообразование)
2. syllable division/separation (слогоделение).

- **Articulatorily**, the syllable is the **minimal articulatory unit** of the utterance.
- **Auditorily**, the syllable is the **smallest unit of perception**: the listener identifies the whole of the syllable and after that the sounds which it contains.
- **Phonologically** it is a **structural unit** which consists of a sequence of one or some phonemes of a language in numbers and arrangements permitted by the given language.

- **Syllable formation** in English is based on the phonological opposition vowel – consonant.

In English the syllable is formed:

1. by any vowel alone or in combination with one or more consonants – not more than three preceding and not more than four following it, e.g. are [**ɑ:**], we [**wi:**], it [**it**], sixths [**siksθs**]
2. by a word final sonorants [**n**], [**l**], [**m**] immediately preceded by a consonant: e.g.

	E		E
rhythm	[**'rið m**]	*garden*	[**gɑ:d n**]

The English sonorants [**w**], [**j**] are never syllabic as they are always **syllable-initial**. Thus *vowels* and *sonorants* are **syllable-forming** elements and every word, phrase or sentence has as many syllables as it has syllabic elements. Every English syllable has a **center** or **peak** – a vowel or a sonorant. The peak may be preceded by one or more non-syllabic elements which constitute the onset of the syllable, and it may be followed by one or more non-syllabic elements which constitute the coda, e.g. *cat* [**kæt**], *tree* [**tri:**], *ice* [**ais**]. Every language has its own common patterns in which the phonemes are arranged to form syllables.

According to the placement of vowels and consonants the following **Types** of **Syllables** are distinguished:

Placement of VOWELS	Placement of CONSONANTS
open: the **V** is at the end, such a **S**is articulated with the opening of the mouth by the end: e.g. *they*, *wri-ter*	**covered at the beginning**: the **C** is at the beginning of the syllable: e.g. *tie*
closed: which end in **C**, at the end of such a **S** the mouth is closed: e.g. *hun-dred, hat*	**covered at the end**: the **C** is at the end of a **S**: e.g. *on*

The presentation of a syllable structure in terms of **C** and **V**, canonical forms, gives rather numerous combinations which can be grouped into **Four Structural Types of Syllables**:

1.	**Fully open**	V *ore, or*
2.	**Fully closed** (**V** between **C**)	CVC *fat* CCVC *place* CVCC *fact* CCCVCC *street* CVCCC *facts* CVCCCC *sixths* [**siksθs**]
3.	**Covered at the beginning** (one **C** or a sequence of **C** precede a vowel)	**CV** too **CCV** spy CCCV *traw*
4.	**Covered at the end** (one C or more complete the syllable)	VC *on* YCC *act* VCCC cts

Structurally, the commonest types of the syllable in English are: **VC**; **CVC**. **CV** is considered to be the universal structure. **CV** syllabic types constitute more than half of all structural types in Uzbek and Karakalpak.

The characteristic feature of English is **mono-syllabism**: it contains between four and five thousand monosyllabic words. Most of the words of old English origin are of one syllable, the limit for the number of syllables in a word in English is eight, e.g. *incomprehensibility*.

Syllables can be also designated

1. by the position in the word: from the beginning INITIAL (начальный), MEDIAL (средний), FINAL (финальный/конечный) or from the end ULTIMATE

(конечный), PENULTIMATE (предпоследний), ANTEPENULTIMATE (третий от конца);

2. by the position in relation to stress: PRETONIC (предударный), TONIC (ударный), POSTTONIC (заударный). Any syllable which is not tonic is ATONIC (безударный) e.g.:

tre–	***men–***	***–dous***
initial	medial	final
antepenultimate	penultimate	ultimate
pretonic	tonic	posttonic

The linguistic importance of syllable division in different languages is in finding typology of syllables and syllabic structure of meaningful units of a language that is morphemes and words. It is the syllable division that determines the syllabic structure of the language, its syllabic typology.

Syllabic structure of a language like its phonemic structure is patterned, which means that the sounds of language can be grouped into syllables according to certain rules. The part of phonetics that deals with this aspect of a language is called **Phonotactics**. Phonotactic possibilities of a language determine the rules of syllable division.

Each syllable contains exactly one vowel. This vowel may be preceded or followed by one or more consonants. The vowel itself may be a short vowel, a long vowel or a diphthong; or if it is the weak vowel [**ə**], it may be combined with a nasal [**n**], [**m**]or a liquid [**l**] to give a syllabic consonant.

The division of a word into syllables is called **Syllabification [Wells:2000:XIX]**. The question of syllabification in English is **controversial**: different phoneticians hold different views about it. It is generally agreed that phonetic syllable divisions must be such as to avoid (as far as possible) creating consonant clusters which are not found in words in isolation **[Wells:2000]**. Thus it may be argued that *candy* should be [**'kæn.dɪ**] or [**'kaend.ɪ**] but not [**'kæ. ndɪ**] since [**nd**] is not a possible initial consonant cluster in English. This principle is called the **Phonotactic constraint** (Фонотактическое напряжение) on syllabification. Syllable divisions in *Longman Pronunciation Dictionary* (**LPD**) by J. C. Wells are shown by spacing, e.g. *playtime* [**'plei taim**] **[Wells:2000]**.

In *English Pronouncing Dictionary* (**EPD**) by Daniel Jones, Alfred Ch. Gimson, Peter Roach, syllable division is marked with a dot – [.] as recommended by the *International Phonetic Association* (**IPA**), e.g. *admirable* [**'æd.mər. ə.bl**] **[Jones,Gimson,Roach:1997]**. The following **rules of phonetic** spoken **syllable division** are adopted in **LPD-2000**:

1. A **syllable boundary** is found wherever there is a **word boundary**, and also coincides with the morphological boundary between elements in a **compound**:

displace	[**ˌdis 'pleis**]	become	[**bi 'kʌm**]	countless	[**'kauntləs**]	hardware	[**'hɑ:dweə**]
CVC-CSVC		**CV-CVS**		**CVSC-SVC**		**CVC-SV**	

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

3. The English **diphthongs** are unisyllabic, they make one vowel phoneme, while the so-called **triphthongs** are disyllabic, because they consist of a **diphthong** + the **neutral vowel** or **schwa**:

table	*science*	*flower*
CV-CS	**CV-VSC**	**CSV-V**

The English **affricates** [**tʃ**], [**dʒ**] cannot be split: *catching* [**'kætʃiŋ**]

Sometimes a syllable consists phonetically only of a consonant or consonants. If so, a consonant or one of them, is **nasal**, usually [**n**], or a **liquid**, usually [**l**] or [**r**] in AmE, for instance, in the usual pronunciation of *suddenly* [**'sʌdnli**]. Such a consonant is a **syllabic consonant**. The **IPA** provides a special **diacritic** [**.**] to show syllabicity, thus syllabic consonants may be shown [**n̩**] [**l̩**].

Instead of a syllabic consonant, it is possible to pronounce a vowel [**ə**] plus an ordinary non-syllabic consonant. Thus it is possible though not usual to say [**'sʌdənlɪ**]. Likely syllabic consonants are shown in **LPD** with the raised symbol [**ə**], thus [**'sʌdənlɪ**]: a raised symbol indicates a sound whose inclusion **LPD** does not recommend, hence this notation implies that **LPD** prefers bare [**n**] in the second syllable.

Syllabic consonants are also sometimes used where **LPD** shows italic [**ə**] plus a nasal or a liquid, e.g. *distant* [**'dɪstənt**]. Although there is a possible pronunciation [**'distnt**], **LPD** recommends [**'distənt**].

When followed by a weak vowel, a syllabic consonant may lose its syllabic quality, becoming a plain non-syllabic consonant, e.g. *threatening* [**'θretəníŋ**] may be pronounced with three syllables including syllabic [**n̩**]: [**'θret-n̩ɪŋ**] or compressed into two syllables with plain [**n**]: [**'θret-niŋ**].

EPD adds the following recommendations as for the syllabification of syllabic consonants [**EPD:1997:XV**]:

1. In case of [**l**] corresponding to the /*-le*/ spelling form, preceded by any plosive or homorganic fricative as in *bottle*, *wrestle*, it is not felt to be acceptable in BBC or RP pronunciation to pronounce this with a vowel in the second syllable, and therefore [**l**] is marked as syllabic: *bottle* [**'bɔt.l̩**], *cycle* [**'saik.l̩**]. Where a word such as the above carries a suffix with the initial vowel, as in *bottling*, *cycling*, two variants are possible [**'bɔt.l.iŋ**] and [**'bɔt.liŋ**].
2. Syllabic nasals are not usual where they would result in a **nasal**-plosive-syllabic consonant sequence, e.g. *London*, *abandon* must contain a schwa vowel in the final syllable: [**'lʌn.dən**].

Phonetic, **spoken** syllables must not be confused with **orthographic**, **written** syllables. An orthographic syllable is a group of letters in spelling **[Wells 2000:758**]. Syllables in writing are also called **syllabographs**.

When a word is split across two lines of writing, it should be broken at an orthographic syllable boundary. Parts of phonetic and orthographic syllables do not always coincide:

worker [**'wɜ:k.ə**] **CVC-V** = two **phonetic syllables** and one **syllabograph**

A most **GENERAL RULE** claims that division of words into syllables in writing is passed on the **morphological principle** which demands that the part of a word which is separated should be either a prefix, or a suffix or a root,

morphograph, e.g. *pic-ture* [**'piktʃə**]. **Compound words** can be divided according to their meaning: *hot-dog*; *spot-light*

It is not possible to divide a word within a **phonetic syllable**:

- A suffix of TWO syllables such as -ABLE, -ABLY, -FULLY cannot be divided in writing, e.g. *reli-able*, *lov-ably*, *beauti-fully*. If there are two or three consonants before -NG, these consonants may be separated in writing: *gras-ping*, *puz-zling*.
- With the exception of -LY, a word cannot be divided so that an ending of two letters such -ED, -ER, -IC begins the next line, e.g. *worked*, *teacher*, *hectic*, BUT: *cold-ly*, *bold-ly*.
- A word of ONE **phonetic syllable**, a word of less than FIVE letters cannot be divided into **syllabographgs**, e.g. *piece* [**pi:s**], *time* [**taim**].

Now we shall consider three very important functions of the syllable.

I. The first function is known to be the **Constitutive function** (Конститутивная функция) of the syllable. It lies in its ability to be a part of a word or a word itself. The **syllable forms** language units of greater magnitude that is words, morphemes and utterances. In this respect two things should be emphasized.

- First, the **syllable** is the unit within which the relations between the distinctive features of the phonemes and their acoustic correlates are revealed.
- Second, within a **syllable** or a sequence of syllables, prosodic characteristics of speech are realized, which form the stress-pattern of a word and the rhythmic and intonation structures of an utterance.

In sum, the **syllable** is *a specific minimal structure of both segmental and supra-segmental features*.

II. The other function of the syllable is its **Distinctive function** (Смыслоразличительная/Дистинктивная функция). In this respect the syllable is characterized by its ability to differentiate words and word-forms. To illustrate this, a set of **minimal pairs** should be found so that **qualitative** and **quantitative** peculiarities of certain **allophones** should indicate the beginning or the end of the **syllable**.

So far only one **minimal pair** has been found in English to illustrate the word **distinctive function** in the **Syllable** that is [**'nai-treit**] *nitrate* – [**'nait-reit**] *night-rate*.

The **Distinction** here lies in:

1. the degree of **Aspiration** of [**t**] sounds which is greater in the first member of the opposition than in the second;
2. **Allophonic difference** of [**r**]: in the first member of the opposition it is slightly devoiced under the influence of the initial [**t**];
3. the **Length** of the **diphthong** [**ai**]: in the second member of the opposition it is shorter because the **syllable** is closed by a **voiceless plosive** [**t**].

III. The third function of the syllable is the **Identificatory function** (Идентификативная функция): the listener can understand the exact meaning of the utterance only when the correct syllabic boundary is perceived:

an aim	–	*a name*
mice kill	–	*my skill*

an ice house	–	*a nice house*
peace talks	–	*pea stalks*
plate rack	–	*play track*

Sometimes the difference in **syllabic division** might be the **basic ground** for differentiation sentences in such **minimal pairs** as:

I saw her eyes.	–	*I saw her rise.*
I saw the meat.	–	*I saw them eat.*

2. ACCENTUAL STRUCTURE of ENGLISH WORDS

The syllable or syllables which are uttered with more prominence than the other syllables of the word are said to be **stressed** or **accented**. **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 **[Леонтьева:1988:179]**. The correlation of varying prominences of syllables in a word is understood as the accentual structure of the word or its stress pattern.

According to the most salient feature the following **Types** of **Word Stress** are distinguished in different languages:

1. **Dynamic** or **Force stress** if special prominence in a stressed syllable or syllables is achieved mainly through the **intensity of articulation**;
2. **Musical** or **Tonic stress** if special prominence is achieved mainly through the range of **pitch**, or **musical tone**.
3. **Quantitative stress** if special prominence is achieved through the changes in the **quantity** of the **vowels**, which are longer in the stressed syllables than in the unstressed ones.
4. **Qualitative stress** if special prominence is achieved through the changes in the **quality of the vowel** under **stress [Леонтьева:1988:180]**. Vowel **Reduction** is often used as manipulation of **quality** in unstressed syllables.

According to A. C. Gimson, the **effect** of **prominence** is achieved by any or all of four factors: **Force**, **Tone**, **Length** and **vowel Colour [Gimson:1970]**. The **Dynamic stress** implies greater force with which the **syllable** is pronounced. In other words in the articulation of the **stressed syllable** greater **muscular energy** is produced by the speaker.

European languages such as English, German, and French are believed to possess predominantly **Dynamic word stress**. In Scandinavian languages the **Word Stress** is considered to be both **dynamic** and **musical**. The **Musical** or **tonic**, **word stress** is observed in Chinese, Japanese, and Vietnamese. It is effected by the variations of voice pitch in relation to neighbouring syllables.

Recent investigations of **Lexical stress** in English show the **existence of a hierarchy of acoustic cues** to the stressed status of a syllable in English:

- the perceptually most influential cue is higher **pitch**,
- the second most important cue in the hierarchy is longer **duration**,
- the third is greater **intensity** and
- the last is segmental sound **quality [Laver:1995:513]**.

The English linguists D. Crystal and A.C. Gimson agree that in English **Word stress** or accent is a complex phenomenon, marked by the variations in **Force**, **Pitch**, **Quantity** and **Quality**. The **dynamic** and the **tonic** features of English word stress prevail over the others. It should be noted that when the **tonic** or **musical** component of **Word stress** is involved it is the change of **pitch** level that is significant in making the **syllable prominent**, but not the type of tone direction **[Crystal:1969;Gimson:1970]**

As to the **quantitative** and **qualitative** components of **Word stress** they are also significant. Certain distinctions of the vowel length and colour are reduced or lacking in unstressed syllables. The fact strengthens the idea that the **accentuation** is influenced by the **vowel length** and **quality**. The vowel of the stressed syllable is perceived as never reduced or obscure and longer than the same vowel in the unstressed syllables. Thus, the word '**Stress**' or '**Accent**' is also defined as **qualitative** where the vowel **colour** or **quality** is a means of **stress** and **quantitative** with relatively increased **length** of the stressed vowel.

The term **Prominence** seems to cause some ambiguity when related to **Word stress**. The **stressed syllables** are often said to be the most **prominent syllables** in the word. According to G. P. Torsuev the notions '**Stressed**' and '**Prominent**' should not be used synonymically **[Torsuev:1960]**.

Prominence in speech is a broader term than **Stress**. It is obtained by the *components* of **Word stress**, such as the **Loudness**, the **Length**, the **Quality** of the vowel plus the inherent **Sonority** of the vowel and its **Historical length**. In a discourse the effect of **Prominence** may be strengthened by the **Melody** which is the component of **Intonation**.

Languages are also differentiated according to the **placement** 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 *multisyllabic 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 **Word stress** in English is not only **Free** but it may also be **Shifting**, performing the ***semantic function*** of differentiating lexical units, parts of speech, grammatical forms. It is worth noting that in English **Word stress** is used as a **means** of **word-building**, e.g.

'contrast	–	*con'trast*
'habit	–	*ha'bitual*
'music	–	*mu'sician*

The opinions of phoneticians differ as to how many **Degrees of stress** are linguistically relevant in a word. The majority of British: D. Jones, R. Kingdon, A.C. Gimson and Russian linguists: V.A. Vassilyev, J. Shakhbagova usually distinguish **three degrees of stress** in the word.

- The primary stress is **the strongest**;
- The secondary stress is **the second strongest**.
- All the other degrees are termed **weak stress**.

Unstressed syllables are supposed to have **weak stress**. The American scholars B. Bloch, G. Trager find four contrastive degrees of **Word stress**, namely:

- **loud** word stress
- **reduced** loud word stress
- **medial** word stress
- **weak** word stress **[Bloch:1942]**

Other American linguists also distinguish four degrees of **Word stress** but term them:

- **primary stress**
- **secondary stress**
- **tertiary stress**
- **weak stress**

The difference between the **secondary** and **tertiary stresses** is very subtle and seems subjective. The criteria of their difference are very vague. **Secondary stress** differs from **tertiary** in that it usually occurs on the 3rd or 4th **pre-tonic syllable**, and **tertiary** is always **post-tonic**. The **second pre-tonic syllables** of such words as *,libe'ration, ,recog'nition* are marked by **secondary stress** in **RP**, in **GA** they are said to have a **tertiary stress**. In **GA** a **tertiary stress** also affects the suffixes /-**ory**/, /-**ary**/, /-**ory**/ of nouns and the suffixes /-**ate**/, /-**ize**/, /-**y**/ of verbs, which are considered unstressed in **RP**, e.g. *'terri,tory, 'cere,mony, 'dictio,nary*; *'demonst,rate, 'orga,nize, 'simpli,fy*.

There are several systems of **notation** for **marking stress** in a *written word* that can make the concept visual for the language users: *CAPitals*, ***bold****face*, *grave* and *ague* accents, underlining. Most dictionaries mark **primary stress** with a **vertical superscript** stress **mark** /–'/ before the main stress syllable, and **secondary stress** with a subscript stress **mark** /–,/ before the syllable bearing **secondary stress**; **tertiary stress** is marked with /–./ before the appropriate syllable: *interchangeability* [**,intə.tʃeindʒə'biləti**]. The **stress** marks in the Uzbek, Karakalpak and Russian phonetic traditions are placed above the stressed vowels which are the **Nuclei** of the **syllable** (Ядро слога).

The **stress** in a word may be:

- on the **last syllable**, the **ult**;
- on the **next-to-last** – the second from the end, the **penult**;
- on the **third syllable from the end**, the **antepenult**;

and a few words are stressed

- on the **fourth syllable from the end**, the **pre-antepenult** **[Kreidler:1997:156]**.

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**.

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. *,revo'lution, ,organi'sation,as,simi'lation,* etc. It also explains the placement of **Primary stress** on the 3rd syllable from the end in three-syllable and four-syllable words, e.g. ***'ci****nema, **'si**tuate, ar**'ti**culate*.

The **Retentive tendency** consists in the retention of the **Primary stress** on the parent word: ***'per****son* - ***'per****sonal*, or more commonly the retention of the **Secondary stress** on the current word: ***'per****sonal-perso**'na**lity*. The difference between **Constant accent** and the **Retentive stress** consists in that the former remains on the same syllable in all the **grammatical forms** of a word or in all the **derivatives** from one and the same **root**, whereas **Retentive stress** in a derivative falls on the same syllable on which it falls in the **parent word**, while in the **derivatives** from the same root it may be **shifted [Vassilyev:1970:278]**, e.g. *.'person – **'per**sonal – per**'so**nify*.

There are certain categories of **English words stressing** of which is determined by the **Semantic factor**, e.g. **compound words** and **words** with the so-called **separable prefixes**, the majority of such words have **two equally strong stresses**, both stressed parts are considered to be of *equal semantic importance*, with the **semantic factor** thus canceling the *rhythmic tendency* in word stressing,

- **compound adjectives**: *hard-working, blue-eyed,*
- **verbs with post positions**: *sit down, take off,*
- **numerals from 13 to 19**: *fourteen, sixteen*.

It should be noted that the **rhythmic tendency** becomes operative when such words occur in sentences and the first stress of a double-stressed English word disappears when immediately or closely preceding word requires stress:
a 'very good-looking 'girl.

The numerous variations of **English word stress** are systematized in the **typology of accentual structure** of English words worked out by G. P. Torsuev. He classifies them according to the number of **stressed syllables**, their **degree** or **character**: the **main stress** and the **secondary stress [Torsuev:1960]**. The distribution of stressed syllables within the **word accentual types** forms **Accentual structures** of **words**, e.g. the accentual type of words with two equal stresses may be presented by several accentual structures:

'well-'bred [☐ ☐],

'absent-minded [☐ ☐ _], or

'good-looking [☐ ☐ _].

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:

I. [□ __]. 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.*

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

III. [□ □ □] and **IV**. [□ □ □ □]. The **accentual types** are met in initial **compound abbreviations** like *'U'S'A, 'R'S'V'P.*

IV. [ˈ ˌ –] The type is realized both in **simple** and **compound words**, very common among compound words, e.g. *'hair-,dresser, 'sub,structure*.

V. [ˌ ˈ –]. 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**: *,disorgani'zation*.

VI. [ˈ ˌ ˈ –]. The type includes rather a small number of **simple words** with the separable prefixes, e.g. *'mis,repre'sent*.

VII. [ˌ ˌ ˈ –]. The type is found in a very small number of words, usually **simple words** with the stresses on the prefix, the root and the suffix, e.g. *,indi,viduali'zation*.

VIII. [ˈ ˈ ˌ –]. The type is met in rare instances of **compound words** with separable prefixes, e.g. *'un'sea,worthy*.

IX. [ˈ – ˌ ˌ]. The type is represented by rare instances of **simple** and **compound words**, e.g. *'soda-,water ,bottle.*

X. [ˌ ˈ ˌ].The type is found in rare instances of **compound words** consisting of the three components, e.g. *,ginger'beer-,bottle*.

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 I [□ __]**, **Type II [□ □]**, **Type V** [ˈ – ˌ] and **Type VI** [ˌ ˈ –]. 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. As we may see, the typical feature of English accentual structure is its instability. There is a great number of words having variants of their **accentual patterns**. They may differ in:

1. **number of stresses**: *RSVP* [ˈ ˈ ˈ ˈ] or [ˈ – – –];
2. **the place of stress**: *hospitable* [ˈ – – –] or [– ˈ – –];
3. **the degree of stress**: *individualization* [ˌ – ˌ – ˈ – –] or [ˈ – ˌ – ˈ – –]

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*.
'Find 'page four'teen. But: *We 'counted 'fourteen 'birds*.

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.

The **Word stress** is closely interrelated with **Sentence stress**. The demarcation of **word stress** and **sentence stress** is very important both from the theoretical and the practical viewpoint. **Sentence stress** usually falls on the very **Syllable** of the word which is marked by **Word stress**. Thus the **Accentual structure** of the **word** predetermines the arrangement of **stresses** in a phrase. At the same time the **stress pattern** of a phrase is always conditioned by the **semantic** and **syntactical** factors. The **words** which usually become **stressed** in a phrase are **notional words**. They convey the **main idea of the phrase**, though any word including form words may be marked by **Sentence stress**, if it has certain **semantic value** in the sentence. The common character of **Word stress** and **Sentence stress** is also observed in their **rhythmical tendency** to alternate stressed and unstressed syllables and pronounce them at approximately equal intervals.

- **Word stress** and **Sentence stress** 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 Fif'teen. '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.

We shall turn now to the **Functional aspect** of **Word stress**. **Word stress** in a language performs **three functions**.

I. **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*.

J. Laver holds the view that **Lexical stress** shows a **culminative function**: being a characteristic property of the word, it is thought to help the listener to judge how many *individual words* the speaker has produced in a given utterance

II. **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** 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.

III. **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**. There are about **135 pairs of words** of *identical orthography* in English which could occur either as **Nouns**, with **stress** on the **penultimate syllable** or as **Verbs**, with **stress** on the **final syllable**, with a very small number of cases the location of **Lexical stress** alone being the **differentiating** factor:

'import (n) – *im'port* (v),

'insult (n) – *in'sult* (v) **[Laver:1995:516-517]**.

Orthographically identical word-pairs in English differentiated by **word-stress** as **nouns** – **penultimate stress** or verbs – **ultimate stress**:

abstract	contest	extract	produce
accent	contrast	fragment import	progress
addict	convict	impact	protest
address	defect	impress	rebel
affect	desert	incline	recess
affix	detail	increase	record
annex	digest	insert	refill
collect	discard	insult	refuse
combat	discharge	intern	segment
commerce	discount	object	survey
commune	discourse	outrage	subject
compound	escort	perfume	suspect
compress	envelope	pervert	torment
confine	exploit	present	transfer
conflict	export	project	transport

V.A. Vassilyev introduces the term '**Accenteme**' for **Word stress** as a *supra-segmental phonological unit* having different degrees and placement in a **word** **[Vassilyev:1970]**. For instance the **primary Accenteme** is opposed to the *weak word* **Accenteme** – **unstressed position**, in *'import – im'port* differentiating the **noun** from the **verb**. A.C. Gimson establishes three groups of words with identical spelling representing different parts of speech which are opposed by means of shifting of the stress **[Gimson:1970]**.

1. A small group of words where the **noun** is differentiated from a **verb** by the opposition of the accentual pattern of the word alone, e.g.

increase	['**inkris**]	–	[**in'kri:s**]
insult	['**insʌlt**]	–	[**in'sʌlt**]
impress	['**impres**]	–	[**im'pres**]
inlay	['**inlei**]	–	[**in'lei**]

2. The second group where the **Shifting** of the **stress** which means the change of the accentual pattern of the word may be or may not be accompanied by the **Reduction** of the **vowel** in the unstressed syllable of the **verbs**, e.g.

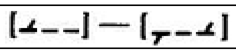
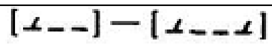
transport	[**'træsnspɔ:t**]	[**træns'pɔ:t**]	or	[**trəns'pɔ:t**]
torment	[**'tɔ:ment**]	[**tɔ:'ment**]	or	[**tə'ment**]

3. The largest group of such pairs of words manifests the change of their accentual pattern together with the **Qualitative reduction** of the unstressed vowel, e.g.

combine	[**'kɒmbain**]	–	[**kəm'bain**]
conduct	[**'kɒndʌkt**]	–	[**kən'dʌkt**]
contrast	[**'kɒntrɑ:st**]	–	[**kən'trɑ:st**]

and many others.

Oppositions of **Accentual types** of words are also observed as a **concomitant factor** in word-formation in addition to suffixation

1		e.g.	'organize	–	,organi'zation
		e.g.	'substitute	–	,substi'tution
2		e.g.	're'organize	–	're,organi'zation
		e.g.	'predis'pose	–	'pre,dispo'sition
3		e.g.	'palatalize	–	'palatali'zation
		e.g.	'solemn	–	'solemni'zation
4		e.g.	,incon'siderable	–	'incon,side'ration

There is also a group of **accentuation oppositions** where **compound nouns** are opposed to **free word combinations**, e.g.

a 'blackboard	классная доска
a 'black 'board	чёрная доска
a 'dancing-girl	танцовщица
a 'dancing 'girl	танцующая девочка

The **Accentual structure** of words is actually very closely interrelated with their **semantic value**. By way of illustration we shall now analyze a fairly large class of words in English which are marked by two **primary stresses**.

- **Accentual Type II** They are either compounds consisting of two *semantically important stems* or words with *semantically relevant separable* prefixes or the suffix /-**teen**/. The **accentual pattern** of this group of words is regulated by the meaningful weight of the elements of the compounds. **Word stress** establishes contrastive relationship of the elements and often creates opposition to comparable words. Most of **compound adjectives** have two equal **stresses** as both elements in them are **semantically** important, e.g. *'absent-'minded, 'left-'handed, 'good-'looking.* As soon as the significance of one of the elements of a compound adjective is weakened, its accentual pattern is changed.
- **Accentual Type I**, e.g. *'spring-like*, *'nymph-like, 'powder-like; 'oval-shaped, 'bow-shaped.* The same tendency is observed in compound nouns: if their elements are **semantically important** both elements are **equally stressed** – **Accentual Type П**, e.g. *'north-'east, 'north- 'west, 'south-'west.* At the same time most of compound nouns have **one stress** on the **first element** which is more significant than the second one. They are sometimes opposed to other

compounds with the same second element, e.g. *'dining-room –'bedroom – 'bathroom – 'living-room; 'shop-girl – 'ballet-girl.*

Compound **verbs** have **two equal stresses** as their postpositions change the actual meaning of the verb itself as it is illustrated in the following example:

What shall I do with it?	–	'Put it where it, was.
What shall I do with it?	–	'Put it, on.
What shall I do with it?	–	'Put it, off.

Oppositions are also found among compound verbs:

to 'switch 'on	–	to 'switch 'off
to 'turn 'on	–	to 'turn 'off

Words with meaningful prefixes are likewise semantically opposed to those without prefixes. Compare:

'educated	–	*'un'educated*
'regular	–	*'ir'regular*
'please	–	*'dis'please*
'cyclone	–	*'anti'cyclon*
.understand	–	*'misunder'stand*

Compound numerals have naturally **two equal stresses**, making both elements significant, e.g. *'twenty-'three*, *'sixty-'five*.

Numerals with the /–**teen**/ suffix are marked by **two stresses** to oppose them to the numerals with the unstressed suffix /–**ty**/. If the suffix /–**teen**/ is not stressed the vowel [**i:**] in it is shortened and obscured, the sonant [**n**] is weakened, and there is consequently a danger of misunderstanding, e.g.

– *'What ˌpage is it*? | |
– *'Seven*ˌ*teen*. | |
– *'Seven ,teen | or ˌseventy*? | | |

GUIDELINES to ENGLISH WORD STRESS PLACEMENT

English **Stress placement** is a highly complicated matter. There is an opinion that it is best to treat **Stress placement** as a **property** of an *individual word*, to be learned when the word itself is learned. However, it is also recognized that in most cases when English speakers come across an unfamiliar word, they can pronounce it with the correct stress. Thus in principle, it should be possible to summarize rules of **Lexical stress placement** in English, and practically all the rules will have exceptions.

In order to decide on **Stress placement**, it is necessary to make use of some or all of the following information:

1. whether the word is **morphologically simple**, or whether it is **complex** containing one or more *affixes*, *prefixes* or *suffixes* or a **compound word**;
2. the **Grammatical category** to which the word belongs: *noun*, *verb*, *adjective*,
3. the number of **syllables** in a **word**;
4. the **Phonological structure** of the **syllables**; **[Roach:1995:88]**
5. the **Historical origin** of a **word**.

The following **guidelines** to **Lexical stress placement** in English should be taken as tendencies rather than absolute rules due to exceptions to almost any rule.

Lexical stress of monosyllabic words presents no problem: pronounced in isolation they are said with **primary stress**. **Basic rules of stressing two-syllable**

Simple words comprise rules of stressing verbs, nouns, adjectives, etc. The basic rule of stressing two-syllable **VERBS** runs that if the second syllable of the verb contains a *long vowel* or a *diphthong*, or if it ends with more than one consonant, that second syllable is stressed: *apply, attract, arrive.*

1. if the final syllable contains a short vowel and one final consonant, the first syllable is stressed: *open, enter*.
2. a final syllable is also unstressed if it contains *hah, follow, borrow.*
3. any two-syllable verbs with prefixes of Germanic and Latin origin have the root syllable stressed: *see* a more detailed explanation in words with prefixes.

Two syllable simple **ADJECTIVES** are stressed according to the same rule as two-syllable verbs: *'lovely, 'even, 'hollow*; e.g.: *di'vine, co'rrect, a'live* There are exceptions to this rule: *'honest, 'perfect*.

Two-syllable **NOUNS** have the first syllable stressed if the second syllable contains a short vowel: *dinner, money, colour*. Otherwise it will be on the second syllable: *de'sign, ba'loon*. Other two-syllable words such as adverbs seem to behave like verbs and adjectives

LEXICAL STRESS of THREE-SYLLABLE SIMPLE WORDS

Three-syllable Verbs: If the last syllable of a three-syllable verb

1) contains **a short vowel** and ends with not more than one consonant, that syllable will be unstressed, and /**s**/ will be placed on the preceding **penultimate syllable**: *de'termine*, *en'counter*.

2) contains a long vowel or a diphthong, or ends with more than one consonant, that final syllable will be stressed: *enter'tain, under'stand.*

Three-syllable Nouns: If the final syllable of a three-syllable simple noun contains

1) **a long vowel** or **a diphthong** and ends with more than one consonant, the stress will usually be placed on the first syllable: *'intellect, 'marigold.*

2) **a short vowel** and the middle syllable contain a short vowel and ends with not more than one consonant, the first syllable will be stressed: *'quantity*, *'cinema*.

3) contains a short vowel or [**əu**] and if the **penultimate syllable** contains a long vowel or a diphthong, or if it ends with more than one syllable, that **penultimate syllable** will be stressed: *po'tato, di'saster, sy'nopsis*.

Lexical stress of words of four or **more syllables**: It can be stated in a most general way that in words of four and more syllables the **stress** is placed on the **antepenultimate syllable** – third from the end, *e'mergency, hi'storical, ca'lamity*. But most of such words are of **complex Morphological structure** containing affixes: prefixes or suffixes, which make it necessary to regard **stress placement rules** applied to prefixal and suffixal words separately.

Words with prefixes: As a general rule, words containing prefixes tend to be **stressed** on the **first syllable** of the base or **root** element, with the prefix either unstressed or having **secondary stress [Celce-Murcia:1996:134]** In English, prefixes fall into one of two categories:

CATEGORIES of PREFIXES

Prefixes of Germanic origin: a-, **be-**, **for-**, **fore-**, **mis-**, **out-**, **over-**, **un-**, **under-**, **up-**, **with-** e.g. *awake, believe, forgive, foresee, mistake, outrun, overdo, untie, understand, uphold, withdraw*

1) Some of these prefixes are always **unstressed** in the words in which they occur: *a-, be-, fore-, with-*.

2) Others usually receive **secondary stress** in the following **prefix+verb** combinations: *undo, outdo, overlook, underpay*.

3) An exception to this general rule: **secondary stress** on the prefix and **primary stress** on the base, occurs when a word with a prefix functions as a noun and has the same pattern as a noun compound. In this case, the prefix or its first syllable tends to have **primary stress**: *foresight, outlook, overdose, underwear, upstart.* e.g.: *I couldn't stop the OVERflow of the tank!* – **prefix+base** functioning as a noun. *Why did the tank overFLOW* – **prefix+verb**

Prefixes of **Latin ate origin: a(d)-**, **com-**, **de-**, **dis-**, **ex-**, **en-**, **in-**, **o-**, **per-**, **pre-**, **pro-**, **re-**, **sub-**, **sur-** e.g. *admix, complain, discard, exclude, entreat, inhale, oppose, persuade, remember, subside, surmount*

1) It is usually the base, not the prefix that receives **primary stress**. However, unlike Germanic prefixes, the majority of Latin prefixes are **unstressed** when part of a **verb**: *compare, disturb, produce, expect.*

2) When these prefixes are part of a word that functions as a **noun**, the prefix often receives **primary stress**: e.g.: *Fresh PROduce* (n) *is expensive in winter. The company will PRO'duce* (v) *new brands*. In these examples, the difference in stress patterns helps to reinforce the differences between parts of speech.

TYPES of SUFFIXES

We can identify three types of suffixes, from the point of view of stress:

1. **Stress-neutral suffix:** the suffix doesn't affect the location of stress in the base stem to which it is attached

1) for the most part, **stress-neutral suffixes** are Germanic in origin: **-hood**, **-less**, **-ful**, **-ship** e.g. *child**hood***, *taste**less***, *beauti**ful***, *friend**ship***

2) Other **neutral suffixes** – not all of Germanic origin – that function the same way include derivational suffixes ending in **-ment**, and most of those ending in **-y**: **ary**, **-ery**,**-ory**, **-cy-**, **-acy**, **-ty**; diminutive **-y**; **-ish**, **-ism**, **-ist**, **-er**, **-ess**, **-ness**, **-dom**, e.g. *disaGrEEment*, *inFIRmary*, *DELicacy*, *FOOlish*, *SEParatist*, *LlOness*, etc.

2. **Stress-imposing** or **stress-attracting suffix**: the suffix causes the **stress** to fall on a **particular syllable** of the stem

1) on the **Syllable** immediately preceding the **suffix**: **-eous**, *advanTAgeous*, **-graphy**, *phoTOgraphy*, **-ial**, *proVERBial*, **-ian**, *PARlsian*, **-ic**, *cliMATic*, **-ical**, *ecoLOGical*, **-ious**, *inJURious*, **-ity**, *aBILity*, **-ion** *eduCAtion*.

3. **Stressed or stress-fixing suffix:** the suffix itself is **stressed**

1) suffixes that have come into English from French often cause the **final syllable** of a word to receive **primary stress [Kreidler:1989:307]**: **-aire**, *questionNAIRE*, **-eer**, *volunTEER*, **-ese**, *VietnamESE*, **-esque**, *groTESQUE*, **-ique**, anTIQUE, **-oon**, balLOON, **-ette**, casSETTE **[Gimson:2001:226-227; Celce-Murcia:1996:136]**

NOTE:

1. In cases where the base and the suffix have different historical origins, it is the suffix that determines the English stress pattern, e.g. Germanic suffixes /**-ly**/ and /**-ness**/ when added to the words of Romance origin cause no shift in stress: *PASsive*, *PASsively*, *PASsiveness* but the shift from *PASsiv* to *passivity* occurs on adding the Latin suffix /**-ity**/ **[Celce-Murcia:1996:138]**

2. Some suffixes can be **stress-neutral** or **stress-fixing** in particular cases, e.g. /**-able**/, which is in most cases **stress-neutral**: *adore – aDORable*, *question – QUEStionable*, *reconcile – REconcilable*. However, in a number of **disyllabic roots** with **stress** on the **final syllable**, that stress may be shifted to the **first syllable** of the **root**: *admire – ADmirable*, *apply – Applicable*, *prefer – PREferable*. In some cases the general pressure from the stress-neutrality of /**-able**/

may lead to alternative pronunciations **[Gimson:2001:206]**: *apPLlCable*, *COMparable – comPARable* (**GenAm**), *deMONstrable – DEMonstrable*, etc.

STRESS in COMPOUNDS and PHRASES

Compounds are composed of more than one **root morpheme** but function **grammatically** or **semantically** as a single word. **Compounds** may be written as one word, e.g. *dishwasher*, or with a hyphen, e.g. *user-friendly*, or with a space between the two elements, e.g. *season ticket*. There is no systematic practice in the choice among these three ways, although there is a tendency for compounds with **primary stress** on the **first element** to be written as one word or with a hyphen, and for those with the **primary stress** on the **final element** to be written as two words **[Gimson:2001:228]**.

When an adjective modifies the following noun, they make **a phrase**, and typically, they have **a late stress**, i.e. the second word has more stress than the first, e.g. *,polished 'wood*, *,interesting 'book*, *,funning 'water*, *,hard 'work*, *,difficult 'course*. There are some guidelines for defining stress placement in **compounds** and **phrases**:

Compounds typically have **early stress**; the first element is more stressed than the second: *'firewood*, *'library book*, *'running shoes*, *'homework*, and *correspondence course*.

Early stress is usual in compounds in which:

- the two elements are written as one word: *'headline*, *'screwdriver*; *'laptop*, *'lifestyle*;
- expressions consisting of NOUN+NOUN: *'picture frame*, *'child abuse*, *'theme park*, *'tape measure*.
- expressions consisting of Adjective+NOUN, N's+N, N+V, N+Ving: *'batting average*, *'bull'seye*, *'crow'snest*, *'landfill*, *'ear-splitting*, *'job-sharing*, phrasal and prepositional verbs used as nouns: *'burn-out*, *'lay-off*, *'melt-down*, *'set-up*.

Late stress is usual in the following compounds as if they were phrases:

- when the first element is the material or ingredient out of which the thing is made: *cherry 'pie*, *pork 'chop*, *pee 'pudding*, *panama 'split*, except for CAKE, JUICE and WATER: these have normal **Early stress**: *'carrot cake*, *'orange juice*, *'mineral water*.
- the first element is a proper name: *,Euston 'Road*, *the ,Hilton 'Hotel*, *,Oxford 'Circus*, except for STREET: these have normal **Early stress**: *'Oxford Street*, *'Euston Street*.
- the first element names a place or time: *,city 'centre*, *,town 'hall*, *,summer 'holidays*, *Easter 'bunny*, *,Christmas 'pudding*, *,morning 'paper*, *,office 'party*, *,kitchen 'sink*.
- when both № 1 and № 2 are equally referential: *acid 'rain*, *aroma 'therapy*, *fridge-'freezer*;
- when № l is a value: *100 per cent 'effort*, *dollar 'bill*, *pound 'note*.

Compound adjectives divide fairly evenly between those with initial primary stress: *'seasick*, *'hen-pecked*, *'ladylike*, and those with final stress: *deep-'seated*, *rent-'free*, *skin-'deep*, *sky-'blue* **[Kreidler:1997:144-154; Wells:2000:163]**

Sometimes the same sequence of words can make a **phrase** or a **compound**. Here the **Late** or **Early stress** distinguishes them: **Table 16**

Compounds = EARLY STRESS ↔ Phrases = LATE STRESS

- *a 'darkroom* = a room for developing photographs ↔ *a ,dark 'room* = a room which is dark because there is little light in it
- *a 'moving van* = to carry furniture when one moves house ↔ *a ,moving 'van* = a van that is in motion
- *a blackbird* = a kind of bird:Turdus merula ↔ *a ,black 'bird* = any bird that is black
- *an 'English teacher* = a teacher of English ↔ *an ,English 'teacher* = a teacher who is English

The **stress patterns** of some English words are liable to variations of different kinds. There is free variation of stress location due to some **rhythmic** and **analogical pressures**, both of which entail in addition considerable changes of sound pattern in words **[Gimson:2001:231]**, e.g.

1) in some words of **three syllables**, there is variation between **'- - -** and **- '- -** patterns: *deficit*, *integral* (adj), *exquisite*.

2) similarly, in words of **four syllables**, there is variation between **first** and **second syllable** stressing: *hospitable*, *formidable*, *despicable*.

Pronunciation patterns of such words due to the variation in **stress placement** have the status of **Alternative pronunciation forms** which occur in educated usage.

Cases of **variable stress placement** caused by the context are known as '**Stress-shift**'. When a word of several syllables has a **stress** near the end of the word, and is followed by another word with **stress** near its beginning, there is a tendency or the **stress** in the first word to move nearer the beginning if it contains a **syllable** that is capable of receiving **stress**, e.g. the word *academic* in isolation usually has the stress on the **penultimate syllable** [**-dem-**]. However, when the word *year* follows, the **stress** is often found to move to the **first syllable** [**æk-**]; the whole phrase *'academic year* will have the **primary stress** on the word *year*, so the **resulting stress** pattern will be *,academic 'year*. In isolation, we say *fundamental*; *Japanese* with **primary stress** on /**-ment**/, /**-nese**/ In *connected speech* these words may have a different pattern: *greater* **stress** on /**fund-**/, /**Jap-**/ **[EPD:1997:XII]**

There are also often *differences* between the **stressing** of **compounds** in **RP** and **General American**:

RP	GenAm
'season ,ticket	**,season 'ticket**
,Adam's 'apple	**'Adam's ,apple**
,peanut 'butter	**'peanut ,butter**
,peanut 'butter	**'peanut ,butter**
,vocal 'cords	**'vocal ,cords**

KEY WORDS: expiratory theory – дыхательная теория слога; chest pulse theory – дыхательная теория слога; pressure theory – дыхательная теория слога; the sonority theory – сонорная теория слога; the prominence theory – сонорная теория слога; the theory of muscular tension – теория мускульного напряжения; syllable formation – слогообразование; syllable division – слогоделение; separation division – слогоделение; Initial syllable –

начальный слог; Medial syllable – средний слог; Final syllable – финальный слог; Final syllable – конечный слог; Final syllable from the end – Ultimate syllable – конечный слог; Penultimate syllable – предпоследний слог; Antepenultimate syllable – третий слог от конца; Pretonic syllable – предударный слог; Tonic syllable – ударный слог; Posttonic syllable – заударный слог; Atonic syllable – безударный слог; the phonotactic constraint – фонотактическое напряжение; constitutive function – конститутивная функция; distinctive function – смыслоразличительная функция; distinctive function – дистинктивная функция; the identificatory function – идентификативная функция; the nuclei of the syllable – ядро слога

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LECTURE 6
GENERAL CHARACTER OF ENGLISH INTONATION

Problems for discussion:

1. Structure and function of intonation
2. Notation
3. Rhythm

1. STRUCTURE and FUNCTION of INTONATION

Intonation is a language universal. There are no languages which are spoken as a monotone, i.e. without any change of **prosodic parameters**, but **Intonation functions** in various languages in a different way.

There is wide agreement among linguists that on perception level **Prosody** is a complex, a whole, formed by significant variations of **Pitch**, **Loudness**, **Tempo** and **Rhythm**: i.e. the rate of speech and pausation, closely related. Some linguists regard **speech timbre** as a component of **Intonation**. There is an agreement between phoneticians that on **perception level** a complex unity formed by significant variations of

1) **Pitch**
2) **Loudness** (**force**) and
3) **Tempo**

i.e. the rate of speech and pausation, is called **Intonation**. Thus, *prosody* and *intonation* relate to each other as a more general notion – **Prosody** and its part – **Intonation**.

On the **Acoustic** level **Pitch** correlates with the fundamental frequency of the vibration of the vocal cords; **Loudness** correlates with the amplitude of vibrations; **Tempo** is a correlate of time during which a speech unit lasts.

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. The **syntagm** is a group of words which is semantically and syntactically complete. In phonetics **actualized syntagms** are called **intonation groups**.

Not all stressed syllables are of equal importance. One of the syllables has the greater prominence than the others and forms the nucleus

focal point
semantic centre
focus
prominence

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**.

According to **Roger Kingdon** the most important nuclear tones in English are:

Low Fall – \No.
High Fall –`No.
Low Rise –´No.
High Rise – /No.
Fall-Rise – ∨No.
Rise-Fall – ^No. [Kingdon:1958]

These tones are called KINETIC or MOVING (Кинетический тон) because the **pitch** of the voice moves upwards or downwards, or first one and then the other, during the whole duration of the **tone**.

Roger Kingdon also distinguishes STATIC TONES (Статический тон), in which the ice remains steady on a given **pitch** throughout the duration of the **tone**: the HIGH LEVEL TONE, the LOW LEVEL TONE. Moreover the **pitch** can change either in one direction only – a SIMPLE TONE and more than one direction – a COMPLEX TONE.

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**', '**independence**'. Thus a straight-forward statement normally ends with a **Falling tone** since it asserts a fact of which the speaker is certain. It has an air of *finality*, e.g.

Where's John? – *He* →*hasn't* \ *come yet.*
What't the time? – *It's* \ *nearly* `*five o'* \ *clock.*

A **Rising tone** of any level and range on the contrary expresses '**uncertainty**', '**incompleteness**' or '**dependence**'. A general question, for instance, has a rising tone, as the speaker is uncertain of the truth of what he is asking about, e.g.

I think I'll go now. – →*Are you ready*?
Michael is coming to London. – \ *Is he* `*coming* \ *soon*?

I. **The English Low Fall** in the nucleus starts somewhat higher than the mid level and usually reaches the LOWEST PITCH LEVEL. It is represented graphically with a downward curve on the tonogram and its tone mark in the text is /↘/

The use of the **Low Fall** enables the speaker to convey in his utterance an impression of **neutral**, **calm finality**, **definiteness**, **resoluteness**. Phrases with the **Low Fall** sound **categoric**, **calm**, **neutral**, **final**.

II. **The English High Fall** in the nucleus starts very high and usually reaches the lowest pitch. The **High Fall** provides a great degree of prominence, which depends on the height of the fall. Its tone mark in the text is /↘/

The use of the **High Fall** adds **personal concern**, **interest** and **warmth** to the features characteristic of the **Low Fall**. The **High Fall** sounds lively, interested and airy in statements. It sounds **very emotional** and **warm**, too.

III. **The English Low Rise** in the **nucleus** starts from the lowest level and reaches the medium level: the **nuclear variant**. If the nucleus is followed by a **tail**, it is pronounced on the lowest level and the **syllables** of the tail **raise** gradually – the **Nuclear-post-nuclear variant**. The two variants of the **Low Rise**: **the nuclear** and the **Nuclear-post-nuclear** are pronounced in a different way and consequently they have different graphical representations on the tonogram, but the **same tone** marks in the text.

The **Low Rise** conveys a feeling of **non-finality**, **incompleteness**, **hesitation**. Phrases pronounced with this tone sound not categoric, non-final, encouraging further conversation, *wondering*, *mildly puzzled*, *soothing*.

IV. **The English High Rise** in the **nucleus** rises from a medium to a high **pitch**, if there is no tail. If there are unstressed syllables following the nucleus, the latter is pronounced on a fairly *high level* **pitch** and the syllables of the **tail** *rise gradually*.

The **High-Rise** expresses the speaker's **active searching for information**. It is often used in echoed utterances, calling for repetition or additional information or with the intention to check if the information has been received correctly. Sometimes this tone is meant **to keep the conversation going**.

V. The **English Fall-Rise** is called a **compound tone** as it actually may present a combination of two tones: either the **Low Fall-Low Rise** or the **High Fall-Low Rise**. The **Low Fall-Rise** may be spread over one, two or a number of syllables; the **High Fall-Rise** always occurs on separate syllables.

If the **Low Fall-Rise** is spread over one syllables, the **Fall** occurs on the first part of the vowel from a medium till a low **pitch**, the **Rise** occurs on the second part of the vowel very low and does not go up too high: e. g.

↘↗*No – the undivided variant*.

If the **Fall** and **Rise** occur on different syllables, any syllables occurring between them are said on a very **low pitch**, notional words are stressed: e. g.

I ↘think his face is fa ↗miliar (the divided variant)

The **falling** part marks the **idea** which the speaker wants to **emphasize** and the **rising** part marks the **addition** to this **main idea**.

The **Fall-Rise** is a highly **implicatory tone**. The speaker using this tone **leaves** something **unsaid** known both to him and his interlocutor. It is often used in **statements** and **imperatives**. **Statements** with the **Fall-Rise** express correction of what someone else has said or a contradiction to something previously said or a warning. **Imperatives** pronounced this way sound pleading. *Greetings* and *leave-takings* sound *pleasant* and *friendly* being
pronounced with the **Fall-Rise**: e. g.

He is ↘thirty. – He is ↘thirty-↗five (a mild correction).
We'II ↘go there. –- You ↘↗shan't. (a contradiction).
I must be on ↘time. – ↘You'll be ↗late (a warning).
It's all so ↘awful. – ↘Cheer ↗up. (pleading).
Goodnight, Betty. – ↘Good ↗night, Mrs. Sandford. (friendly).

VI. **The English Rise-Fall** is also a compound **tone**. In syllables pronounced with the **Rise-Fall** the voice first rises from a fairly *low* to a *high* **pitch**, and then quickly falls to a *very low* **pitch** e.g.

Are you sure? – ↗↘Yes.

The **Rise-Fall** denotes that the speaker is **deeply impressed** – favorably or unfavorably. Actually the **Rise-Fall** sometimes expresses the meaning of '**even**'

You aren't ↗↘trying. (You aren't even trying).

This **Nuclear tone** is used in *statements* and *questions* which sound **impressed**, **challenging**, **disclaiming responsibility**, and imperatives pronounced this way sound **hostile** and **disclaiming responsibility** e.g.:

Don't treat me like a baby. – Be ↗↘sensible then.
Has he proposed to her? – Why should you ↗↘worry about it?
Did you like it? – I simply ↗↘hated it.
I'm awfully sorry. – No ↗↘doubt. (But it's too late for apologies).

VII. **The Mid-Level** tone in the nucleus is pronounced on the **medium level** with any following **Tail syllables** on the same level. Its **tone mark** in the text is '>' and it is marked on the tonogram with a **dash**: '–'The **Mid-Level** is usually used in non-final intonation groups expressing **non-finality** without any expression of expectancy e. g.:

Couldn't you help me? >At present | I'm too busy.
What did Tom say? >Naturally, | he was delighted.

The English **dialogic speech** is *highly emotional*, that's why such emphatic tones as the **High Fall** and the **Fall-Rise** prevail in it. It is interesting to note, that the most frequently occurring **nuclear tone** in English the **Low Fall** occupies the fourth place in dialogic speech after the **High Fall**, the **Fall-Rise** and the **Low Rise**.

Parenthetical and **subsidiary** information in a statement is also often spoken with a **rising tone**, or a **Mid-level tone**, because this information is **incomplete**, being **dependent** for its full understanding on the main assertion e.g.
I'm not sure I can join you now. – If you > like | we can ↘go to the `picnic ↘later.

Encouraging or **polite denials**, **commands**, **invitations**, **greetings**, **farewells**, etc. are generally spoken with a **Rising tone**.

*What shall I do now***? →***Do go ,on.*
Could you join us? →*Not ,now.*

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**, e.g.
Do you like pop-music? – *,Some,times.* (but not in general)

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: ↘*Those who `work in the ∨offices* | ↘*ought to take `plenty of ,exercise.*

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** – the **nuclear syllable**. Otherwise the **Rise** occurs in the remainder of the **tone** unit e.g.:

Do you agree with him? – ∨*Yes.*
What can I do to mend matters? –*You could ap*↘*ologize ,to her.*

Where the rise of the **Fall-Rise** extends to a stressed syllable after the **nucleus** we signal the **Falling-rising tone** by placing the **Fall** on the **nucleus** and a **Rise** on the *later stressed* **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**. The weight of evidence seems to force the second solution, for the following reasons:

1. The **final level tone** is always more prominent than the others e.g. *I'm afraid I can't manage it. – In* ↘*view of `all the >circumstances* | ↘*why not `try a,gain*?
Also the **syllable** on which it occurs is lengthened substantially, and there is a clear rhythmic break between what precedes and what follows.
2. This **tone** nearly always occurs on the last lexical item, which is not obligatory in spontaneous speech, before a phonetic boundary and this is distributionally similar to a **Nuclear tone**.
3. In subordinate structures this **tone** may be replaced by a **Rising-type tone**.
4. In non-subordinate structures this **tone** has a particular range of meaning: **boredom**, **sarcasm**, etc., which is very similar in force to other **nuclear** *semantic functions*.

Low-Level tone is very characteristic of **reading poetry**. Though occasionally heard in reading **Mid-Level tone** is particularly common in spontaneous speech functionally replacing the **Rising tone**.

As has been mentioned before, the **change in the pitch of the word** which is most important semantically is called a **Nuclear tone**. Other words in the sentence also important for the meaning are stressed but their **pitch** remains unchanged.

The **Nucleus** may be preceded or followed by stressed and unstressed syllables. Stressed syllables preceding the **nucleus** together with the intervening unstressed syllables form the **Head** of a **tone unit**.

Initial unstressed syllables make the **Pre-head**. Unstressed and half-stressed syllables following the **Nucleus** are called **the Tail**.

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 e.g.: *↘No, Mary. – ,Well, Mary.*

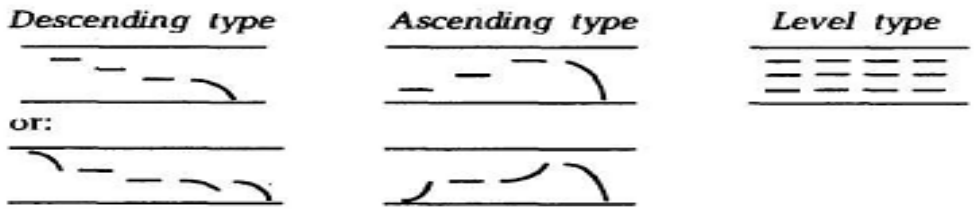
The **Nucleus** and the **Tail** form what is called **Terminal tone**.

The **Head** and the **Pre-head** form the **Pre-nuclear** part of the **intonation** pattern and; like the **tail**; they may be looked upon as optional elements e.g.

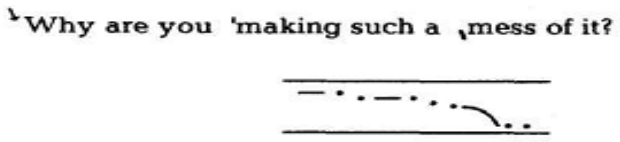
→Lake ,District | is one of the ↘loveliest `parts of ,Bretain.

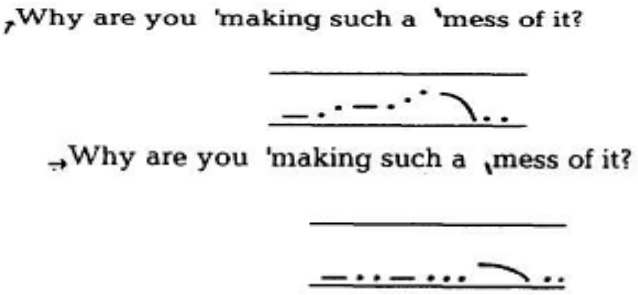
Usually a **Nucleus** will be present in a **tone** unit; other elements may not be realized, i. e. the possibilities for combining the elements of a **tone unit** may be as follows: **Table 18**

	Pre–head	Head	Nucleus	Tail
1			*Do.*	
2			*Do*	*something.*
3		*What should I*	*do?*	
4	*I'll*	*ask what to*	*do*	
5	*I'll*	*ask what to*	*do*	*about it.*
6	*I*		*do*	
7	*I*		*do*	*it.*



For example:





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**:

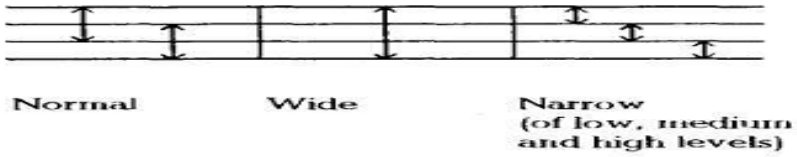
1) a **Descending type** in which the **pitch** gradually descends, often in '**steps**' to the **Nucleus**;

2) an **Ascending type** in which the **syllables** form an ascending sequence and

3) a **level type** when all the **syllables** stay more or less on the same level:

As the examples show, the different types of **Pre-nucleus** do not affect the Grammatical meaning of the sentence but they can convey something of the **speaker's attitude**.

Variations in **Pitch range** (Мелодийных диапазонов) occur within the normal range of the human voice, i.e. within its upper and lower limits. Three **Pitch ranges** are generally distinguished: **Normal**, **Wide**, **Narrow**:



Pitch levels (мелодийный уровень) may be **High**, **Medium** and **Low**.

High _____
Medium_____
Low_____

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 e.g. the **High Head** combined with the **Low Fall**, the **High Fall**, the **Low Rise**, the **High Rise**, and the **Fall-Rise** in the phrase '*Not at all!*'

→*Not at* ↘*all.* (reserved, calm)
→*Not at* ˋ*all.* (surprised, concerned)
→*Not at* ˌ*all.* (encouraging, friendly)
→*Not at* ↗*all.* (questioning)
→*Not at* ∨*all.* (intensely encouraging, protesting)

It should be noted that the more the height of the **pitch** contrasts within the **intonation** pattern the more *emphatic* the **intonation** group sounds, e.g.:

He's won. – Fan ↘*tastic.*
He's won. →*Fan* ↘*tastic.*

- The **Tempo** of speech as the third component of intonation 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**. It is sufficient to 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 phono-passages, phrases, intonation groups.
- **Emphatic pauses** serve to make especially prominent certain parts of the utterance, e.g.

She is the most ⟨ charming girl I've ever seen.

- **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**, e.g.

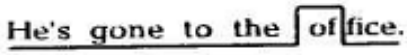
She is rather a ... good student.
– Where does she live? – Um, not very far from here.

Our ear can also perceive a **pause** when there is no **stop** of **phonation** at all. It may happen because a **stop** of **phonation** is not the only factor indicating an **intonation** unit boundary. The first and the main factor is a **perceivable pitch change**, either stepping down or stepping up, depending on the direction of **Nuclear tone** movement. The other criterion is the presence of *junctural features* at the end of each **intonation** group. This usually takes the form of a **pause** but there are frequently accompanying *segmental phonetic modifications*: variations in **tempo**, **aspiration** etc., which reinforce this.

The changes of **pitch**, **loudness** and **tempo** tend to become formalized or standardized, so that all speakers of the language use them in similar ways under similar circumstances. 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 mould into which all sentences may be poured so that they achieve **utterance**.

2. NOTATION

There are a variety of **methods for recording intonation patterns** in writing and we can look at the advantages and disadvantages of some of the commoner ones. The first three methods reflect variations in pitch only:

1. The method introduced by Ch. Fries *involves drawing a line around the sentence to show relative pitch heights*: 

[Fries:1965]

2. According to the second method <u>*the syllables are written at different heights across the page*</u>. The method is particularly favoured by D. Bolinger, for example:
I absolutely deny it

	ab			***ny***	
I		***solutely***	***de***		***it***

D. Bolinger's book of reading has the cover title:

This method is quite inconvenient as its application wants a special model of print [**Bolinger:1972]**
3. According to the third, '**levels**' **method**, a number of discrete levels of **pitch** is recognized, and the utterance is marked accordingly. This method was favoured by some American linguists such as K. Pike and others, who recognized four **levels** of **Pitch**: **Low**, **Normal**, **High** and **Extra-high**, numbering them from 1-4 **[Pike:1958]**

	2		**3**	**1**
He's	*gone*	*to the*	*o*	*ffice.*

4. The fourth method is favoured by most of the British phoneticians such as D. Jones, R. Kingdon, J. D. O'Connor and G. F. Arnold, M. Halliday, D. Crystal and others. This method has a number of **advantages**.

- Firstly, not only *variations of pitch* but also *stressed syllables are marked*.
- Secondly, *distinct modifications of pitch in the nuclear syllable are indicated by special symbols*, i.e. by a downward and an upward arrow or a *slantwise stress mark*. More than that, *Pitch movements* in the pre-nuclear part can be *indicated too*.
- Thirdly, it *is very convenient for marking intonation in texts*.

One of the *disadvantages* of this method is that there has been *no general agreement about the number of terminal tones and pre-nuclear parts* English **Intonation system** requires in order providing an adequate description. So the simplest D. Jones recognizes only two **tones**, a **Fall** and a **Rise** – easy to distinguish, but not sufficient for the phonological analysis. We should definitely give preference to a more complex system, such as J. D. O'Connor and G. F. Arnold's, which has no fewer than **ten** different **Nuclear tones**. All the relevant **pitch** changes in the **Pre-nuclear** part are indicated by arrows placed before the first stressed syllable instead of an ordinary *stress-mark*, e.g.:

That `isn't as `simple as it \sounds.
That →isn't as `simple as it \sounds.
That ↘ isn't as `simple as it \sounds.
That ↗ isn't as `simple as it \sounds.

Intonation is a powerful means of human intercommunication. One of the aims of communication is the exchange of information between people. The meaning of an English utterance, i.e. the information it conveys to a listener, derives not only from the Grammatical structure, the Lexical composition and the Sound pattern. It also derives from variations of **Intonation**, i.e. of its **Prosodic parameters**.

David Crystal in '*The Cambridge Encyclopedia of Language*' offers the **Functions** of **Intonation** summarized as follows:

FUNCTIONS of INTONATION

1. **Emotional** – to express a wide range of attitudinal meanings: excitement, boredom, surprise, friendliness, reserve, etc. Here, intonation works along with other prosodic and paralinguistic features to provide the basis of all kinds of vocal emotional expression.
2. **Grammatical** – to mark grammatical contrasts. The identification of such major units as clause and sentence often way pitch contours break up an utterance; and several specific contrasts depends on the, such as question and statement, or positive and negative, may rely on intonation. Many languages make the important conversational distinction between '**asking**' and '**telling**' in this way, e.g. *She's here, isn't she*! (where a rising pitch is the spoken equivalent of the question mark) vs *She's here, isn't she*! (where a falling pitch expresses the exclamation mark)
3. **Information structure** – to convey what is new and what is already known in the meaning of an utterance – what is referred to as the 'information structure' of the utterance. If someone says '*I saw a BLUE car*', with maximum intonational prominence on '*blue*' this presupposes that someone has previously asked about the colour; whereas if the emphasis is on '*I*', it presupposes a previous question about which person is involved. It would be very odd for someone to ask ***Who*** *saw a blue car*!, and for the reply to be: *I saw a* ***BLUE*** *car*!
4. **Textual** – to construct larger than an utterance stretches of discourse. Prosodic coherence is well illustrated in the way paragraphs of information are given a distinctive melodic shape, e.g. in radio-news reading. As the news-reader moves from one item of news to the next, the pitch level jumps up, then gradually descends, until by the end of the item the voice reaches a relatively low level.
5. **Psychological** – to organize language into units that are more easily perceived and memorized. Learning a long sequence of numbers proves easier if the sequence is divided into rhythmical 'chunks'.
6. **Indexical** – to serve as markers of personal identity - an 'indexical' function. In particular, they help to identify people as belonging to different social groups and occupations, such as preaches, street vendors, and army sergeants **[David:1997:173]**

Peter Roach summarizes the following **Functions** of **Intonation** most of which are, on a closer look, overlapping with the above given ones:

FUNCTIONS of INTONATION

1. **Attitudinal** – intonation enables us to express emotions and attitudes as we speak, and this adds a special kind of 'meaning' to spoken language.
2. **Accentual** – intonation helps to produce the effect of prominence on syllables that need to be perceived as stressed, and in particular the placing of tonic stress on a particular syllable marks out the word to which it belongs as the most important in a tone unit.
3. **Grammatical** – the listener is better able to recognize the grammar and the syntactic structure of what is being said by using the information contained in the intonation: e.g. such things as the placement of boundaries between phrases, clauses and statements and the use of grammatical subordination may be indicated.
4. **Discourse** – intonation can signal the listener what is to be taken as NEW information and what is already GIVEN, can suggest when the speaker is indicating some sort of contrast or link with material in another tone-unit and, in *conversation*, *can* convey to the listener what kind of response is expected. **[Roach:1995:163]**

The **communicative function** of **intonation** is realized in various ways which can be grouped under five general headings. **Intonation** serves:

1. To structure the **information content** of a textual unit so as to show which information is new or cannot be taken for granted, as against information which the

listener is assumed to possess or to be able to acquire from the context, that is given information.
2. To determine the **speech function** of a **phrase**, i.e. to indicate whether it is intended as a *statement*, *question*, *command*, etc.
3. To convey connotational meanings of '**attitude**' such as *surprise*, *annoyance*, *enthusiasm*, *involvement*, etc. This can include whether meaning are intended, over and above the meanings conveyed by the Lexical items and the Grammatical structure.
4. **To structure a text**. **Intonation** is an organizing mechanism. On the one hand, it **delimitates** texts into smaller units, i.e. phonetic passages, phrases and intonation groups, on the other hand, it integrates these smaller constituents forming a complete text.
5. **To differentiate** the meaning of **textual units**: i.e. intonation groups, phrases and sometimes phonetic passages, of the same grammatical structure and the same lexical composition, which is the **distinctive** or **phonological function** of **intonation**.
6. To characterize a particular style or variety of oral speech this may be called the **Stylistic function [Соколова:1996]**

There is no general agreement about either the number or the **Headings** of the functions of **intonation**. T. M. Nikolajeva names the **three functions of intonation**:

- **delimitating**
- **integrating** and
- **semantic** functions **[Николаева:1977]**.

L. K. Tseplitis suggests the **semantic**, **syntactic** and **stylistic** functions the former being the primary and the two latter being the secondary functions **[Цептилис:1974]**; N. V. Cheremisina singles out the following main **functions of intonation**:

- **communicative**
- **distinctive** (or **phonological**)
- **delimitating**
- **expressive**
- **appellative**
- **aesthetic**
- **integrating [Черемисина:1973]**

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 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 **[Halliday:1970]**

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**. He supports R. Quirk's view that a **tone unit** has a **Falling nucleus** unless there is some specific reason why it should not and illustrates this statement by observing that non-final structures are marked by the choice of **Low-** or **Mid-Rising** or **Level tones [Crystal:1969]**.

M. A. Sokolova, K. P. Gintovt, I. S. Tikhonova and R. M. Tikhonova's approach is different again. On the *phonological level* **intonation** is viewed as a **complex structure of all its prosodic parameters**. They see the description of **intonation structure** as one aspect of the description of interaction and argue that intonation choices carry information about the structure of the interaction, the relationship between and the discourse function of individual utterances, the intonational '**givenness**' and '**newness**' of information and the state of **convergence** and **divergence** of the participants.

In oral English the smallest piece of information is associated with an **intonation** group that is a unit of **intonation** containing the **Nucleus**.

There is no exact match between **punctuation** in writing and **intonation** groups in speech. Speech is more variable in its structuring of information than writing. **Cutting up** speech into **intonation groups** depends on such things as the **speed** at which you are speaking, what **emphasis** you want to give to the parts of the message, and the **length** of *Grammatical units*. A single phrase may have just one intonation group; but when the **length** of *phrase* goes beyond a certain point, say roughly ten words, it is difficult not to split it into two or more separate pieces of information e.g. *The man told us we could park it here.*

The man told us | we could park it at the railway station.
The man told us | we could park it | in the street over there.

Accentual systems involve more than singling out important words by accenting them. **Intonation group** or **Phrase accentuation** focuses on the **Nucleus** of these intonation units. The **nucleus** marks the focus of information or the part of the pattern to which the speaker especially draws the hearer's attention. The focus of information may be concentrated on a single word or spread over a group of words.

Out of the possible positions of the **Nucleus** in an **intonation** group, there is one position which is normal or unmarked, while the other positions give a special

or marked effect. In the example: '*He's gone to the office*' the **Nucleus** in an unmarked position would occur on '***office***'. The general rule is that, in the unmarked case, the **Nucleus** falls on the last Lexical item of the **intonation** group and is called the **End-focus**. In this case **sentence stress** is normal.

But there are cases when you may shift the **nucleus** to an earlier part of the **intonation group**. It happens when you want to draw attention to an earlier part of the intonation group, usually to contrast it with something already mentioned, or understood in the context. In the **marked position** we call the **Nucleus contrastive focus** or **Logical sentence stress**. Here are some examples:

Did your brother study in Tashkent? *,No, ꜜ he was .born in Tashkent.*

In this example **contrastive** meaning is signaled by the **Falling tone** and the increase of **loudness** on the word ***born***.

Sometimes there may be a double contrast in the phrase, each contrast indicated by its own **Nucleus**:

Her ˛mother | is ˛Uzbek | but her . father | is ˛German.

In a **marked position**, the **nuclei** may be on any word in an **intonation group** or a phrase. Even words like *personal pronouns*, *prepositions* and *auxiliaries*, which are not normally stressed at all, can receive **Nuclear stress** for **special contrastive purposes**:

It's not ↘her book, | it's ↘ours.

The widening of the range of **Pitch** of the **Nucleus**, the increase of the degree of **loudness** of the syllable, the slowing down of the **Tempo** make sentence accent **emphatic**:

A: →*Tom has ↘passed his exam.*
B: *Well ↘fancy `that*!

We can roughly divide the information in a message into given, or retrievable **information** or the **theme**, and **new information**, or the theme. **Given information** is something which the speaker assumes the hearer knows about already. **New information** can be regarded as something which the speaker does not assume the hearer knows about already.

A: *What did John say to you*?
B: *He was →talking to ↘Mary | not to ↘me.*

In the response '*He was talking*' is given information; it is already given by the preceding clause; '***not to me***' conveys **new information**. **New information** is obviously what is most important in a message; it receives the information focus, in the **nucleus**, whereas old information does not. By **putting the stress** on one particular word, the speaker shows:

- first, that he is **treating** that word as the carrier of **New**, non-retrievable **information**, and,
- second, that the information of the other, *non-emphasized words* in the **intonation** group is not new but can be retrieved from the **context**.

'**Context**' here is to be taken in a very broad sense: it may include something *that has already been said*, in which case the **antecedents** may be very **specific**, but it may include only something or someone present in the situation, and it may even

refer, very vaguely, to some aspect of shared knowledge which the addressee is thought to be aware of. The *information* that the listener needs in order to interpret the sentence may therefore be *retrievable* either from something already mentioned, or from the general ***context of situation***:

retrievable information → from verbal context

retrievable information → from situational context

Degrees of information are relevant not only to the position of **sentence stress** but also to the choice of the **Nuclear tone**. We tend to use a **Falling tone** of wide range of **pitch** combined with a greater degree of **loudness** that is **emphatic stress**, to give emphasis to the main information in a phrase. To give subsidiary or less important information, i.e. information which is more predictable from the context or situation, the **Rising** or **level Nuclear tone** is used.

Another use of **intonation** in English is that of *transmitting* **feelings** or **emotions** and **modality** and this forces it to *harness emotion* in the *service of meaning*. As with words which may have two or more related *lexical meanings* so with **intonation** patterns one must indicate a **central meaning** with **marginal variations** from it. Most phrases and parts of them may be pronounced with several different **intonation** patterns according to the *situation*, according to the speaker's momentary *feeling* or *attitude* to the subject matter. These **modifications** can vary from *surprise* to *deliberation*, to sharp isolation of some part of a sentence for attention, to mild intellectual detachment. It would not be wise to associate a particular intonation pattern with a particular grammatical construction. Any sentence in various contexts may receive any of a dozen other patterns:

When can you do it? – ↘*Now.* (detached, reserved)

When did you finish? – *Now.* (involved)

When did you come? – ,*Now.* (encouraging further conversation)

You are to do it right now. – ∨*Now*? (greatly astonished)

The most important **Grammatical function** of **Intonation** in the language family to which English belongs is that of

- tying the major parts together within the phrase and
- tying phrases together within the text –

showing, in the process, what things belong more closely together than others, where the divisions come, what is subordinate to what, and whether one is *telling*, *asking*, *commanding* or *exclaiming*.

Many linguists attempt to view **intonation** on the **phonological level**. **Phonology** has a special branch, **Intonology**, whose domain are the larger units of **connected speech**:

- **intonation groups**
- **phrases** and even
- **phonetic passages** or
- **blocks of discourse**

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 level**
- **phrase level** and
- **text level**

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*'. In the dialogue segments which represent text units

A: *You must a*→*pologize at* **,***once. – You must a`pologize at once.*

B: *I* ↗*don't `see why I* ↘*should. – I* →*don't* **,***see why I* **,***should.*

the opposition of intonation patterns of both the stimulus and the response manifests different meaning.

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:

↘*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 en***,***joy it*? (general question) – →*Didn't you en***,***joy 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 we choose to use 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 **writing** the difference may be marked by **punctuation**. 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**. Some words in an utterance 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, as it's known, **lexical content words** are generally accented while **grammatical form** or 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 because of some outside noise 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**.

There are exceptional cases when the **opposition** of **terminal tones** serves to differentiate the **actual meaning** of the **sentence**. 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; or:

He's a →French ↘teacher. (He comes from France)

He's a ↘French teacher. (He teaches France)

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*.

The special question *Why*?, for instance, 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*.

Another example: The sentence *Yes* as a response to the stimulus '*Did you agree with him*?' pronounced with the **Low-Falling tone** sounds **categoric**, **cool**, **detached**. Being pronounced with the **Falling-Rising tone**, it implies quite a special shade of emotional meaning '*up to the point*', sounding *concerned*, *hurt*, *tentatively suggesting*.

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**:

→*Hel,lo! – Hel,lo!*

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

There are cases when groups of **intonation** patterns may be treated as **synonyms**. It happens when fine shades of meaning in different situations modify the basic meaning they express e.g.: the basic meaning of any **Falling tone** in statements is finality. **Low Fall** and **High Fall** both expressing finality have their own particular **semantic** *shades*. **Low Fall** is used in final, categoric detached statements. **High Fall** together with finality may express concern, involvement:

Where's my copy? – ↘*Peter took it for you.*

Where's my copy? – *Peter took it for you.*
Isn't it a lovely view? – *De↘lightful.*
Isn't it a lovely view? – *De\lightful.*

In a sentence or an intonation group some words are of greater importance than the others. Words which provide most of the information are called

- **content words**
- **notional words**
- **function form words**
- **structure form words**

are those words which do not carry so much information.

Content words are brought out in speech by means of **sentence-stress** or **utterrance-level stress**.

Sentence stress or **utterance-level stress** is a special prominence given to one or more words according to their relative importance in a sentence or utterance.

Stress, i.e. prosodic highlighting, is related in a very important way to information. In languages, prosodic highlighting serves a very obvious **deictic function** which is to signal important information for the listeners. The general rule in all languages is that the most important information in a phrase or longer utterance will be highlighted, that is will receive prominence through some kind of accentuation of a particular word or group of words, thus accentuation may involve a noticeable:

1. change in a pitch - usually, but not always, a pitch rise;
2. increase in duration, or length of a syllable;
3. increase in loudness; or
4. combinations of l) –3) **[Pennington:1996:137]**.

In English all 3 of the **prosodic features** l) – 3) occur together to signal prominence; in other languages **accentuation** may be accomplish by one of these **prosodic features**.

Under normal, or **unmarked conditions**, it is the

- **content words**: *nouns*, *verbs*, *adjectives*, *adverbs,* that are accentuated by pitch, length, loudness or a combination of: the **prosodic features**
- **Function words:** prepositions, articles, pronouns and affixes, suffixes and prefixes, are **de-emphasized** or **backgrounded** informationally by distressing them

When any word receiving **stress** has more than one syllable, it is only the word's most strongly stressed syllable that carries the **sentence stress**. Look at this telegram message: *Arriving Kennedy airport Tues 03.45 p.m.* This is not a complete sentence, but the words carry the **important information**; they are all **content words** are emphasized by sentence stress: nouns, adjectives, verbs; with the exception of link verbs, auxiliary verbs and modal verbs, numerals, adverbs, demonstrative, interrogative pronouns, etc.

Let us expand the message: *I am ARRIVING KENNEDY AIRPORT on TUESDAY 03.45.* Articles, prepositions, conjunctions, personal pronouns, possessive pronouns, etc, are not normally emphasized. As a matter of fact, they

can be **pronounced** in two different ways: in their **strong** – stressed, **form** and in their **weak** – reduced unstressed **form**. It is important to know when these forms can and cannot be used.

Function words usually have **strong** forms when they are:

1. at the **end** of the **sentence**, e.g. *What are you looking **at**? Where are you **from**? I'd love **to**.*
2. used for **emphasis** e.g. *Do you want this one? No. Well, which one **do** you want? **That** one.*
3. used for **contrast** e.g. *He is working so hard. **She** is but not **him**.*

In ordinary, rapid speech such words can occur much more frequently in their **weak form** than in their strong form. Because they are unstressed in the stream of speech, function words exhibit **various forms** of **Reduction**, including the following:

1. the **weakening** or **centralizing** of the **internal vowel** to [**ə**] e.g. *must* [**məst**].In certain phonetic environments, e.g. where syllabic consonants are possible, the **reduction** of a short vowel+consonant sequence to a syllabic consonant [**ænd**] → [**n**], e.g. *bread and butter*, *fish and chips*, etc. Sometimes the **unstressed internal vowel** can fall out completely, e.g. *from* [**frəm**] → [**frm**], [**fm**]
2. **loss** of an **initial consonant sound**, e.g. *them* [**ðəm**] → [**əm**], *his* [**hiz**] → [**iz**];
3. **loss** of a **final consonant**, e.g. *and* [**ənd**] → [**ən**], *of* [**ɔv**] → [**ə**].

In fact, function words cause problems for the nonnative listeners since in their most *highly* **reduced** *form*, the pronunciation forms for many common function words are virtually identical, e.g. *a*, *have*, *of* → [**ə**].

The **main function** of **sentence stress** is to single out the **focus centre** or the **communicative centre** of the sentence which introduces new information.

Sentence Focus: Within a **sentence** or an **intonation unit**, there may be several words receiving **sentence stress** but only one main idea or prominent element. Speakers choose what information they want to highlight in an utterance or a sentence. The stressed word in a given sentence which the speaker wishes to highlight receives **prominence** and is referred to as the **information focus** or the **semantic center**. In unmarked utterances, it is the **stressed syllable** in the last content word that tends to exhibit **prominence** and is the **focus**. When a conversation begins, the **focus center** or the **semantic center** is usually **on the** last **content** word, e.g. *Give me a HELP. What's the MATTER? What are you DOING*?

Words in a sentence can express **new information**; i.e. something mentioned for the first time: theme, comment or old information; i.e. something mentioned or referred to before: theme or topic. Within an **intonation** unit or sentence, words expressing old or given information: i.e. **semantically predictable information**, are unstressed and are spoken with lower **pitch**, whereas words expressing **new information** are spoken with **strong stress** and higher **pitch**. Here is an example of how **Prominence** marks new versus old information. Capital letters signal new information – strong stress and high **pitch**:

A. *I've lost my HAT.* (basic stress pattern: the last content word receives prominence)

B. *What KIND of hat'*? (‘**hat**’ is now old information; ‘**kind**’ is new information)

A. *It was a SUN hat*.

B. *What COLOR sun hat?*

C. *It was YELlow. Yellow with STRIPES.*

D. *There was a yellow hat with stripes in the CAR.*

E. *WHICH car?* **[The example is taken from Celce-Murcia:1996]**

The speaker can give **focus** or **prominence** – **strong stress** and **high pitch**, to words to *contrast information*, i.e. to *correct* or *check* it. Words which are given **prominence** to **contrast information** have **Contrastive stress**, e.g.

I. A. *Have they ever visited LONdon*?

B. *No, THEY haven't, but their SON has.* (correcting information)

II. A. *I didn't LIKE the movie.*

B. *You didn't LIKE*? (checking information)

The speaker can wish to place special emphasis on a particular element – **Emphatic stress**. The element receiving **emphatic stress** usually communicates *new information* within sentence. It is differentiated from normal **focus** or **prominence** by the greater degree of emphasis placed on it by the speaker, e.g.

A.*How do you like the new courses you've taken this semester*?

B.*I'm REALLY enjoying them*! (**emphatic stress** on **really** indicates a strong degree enjoyment)

A. *I'm NEVER eating oysters again*! (**emphatic stress** placed on **never** signals a particularly bad reaction the speaker once had when eating oysters)

English has certain **Anaphoric words** whose function is to refer to what has previously and recently been communicated in a different way. Since **anaphoric words** contain no new information – in fact, are intended to repeat old information – they typically not accented.

A summarized list of **anaphoric words** can be given as follows:

1. The pronouns **he**, **she**, **it**, and **they**, which replace *definite nouns* and *noun phrases*, e.g. *Everybody likes **Archibald**. – Everybody **likes him**.*

*I was sitting behind **Lisa**. – I was sitting be**hind her**.*

*We waited for our **friends**. – We **wai**ted for **them**.*

2. The pronouns **one** and **some**, which replace *indefinite noun phrases*, e.g.

*I'll lend you some **mo**ney. – I'll **lend** you **some**.*

*She ordered a **cake**. – She **or**dered **one**.*

3. The pronoun **one**, **ones**, which replaces *nouns* after certain modifiers, e.g.

*Are you wearing your **brown** suit /or the **blue one***?

*Is she wearing her **brown** shoes /or the **black ones***?

4. The words **so** and **not**, which replace clauses after certain verbs and adjectives, e.g. *Has she failed to do it? – I **hope** not, but I'm af**raid so**.*

5. The adverbs **there** and **then**, which replace place phrases and time phrases, respectively, e.g. *Have you ever been to **Map**lewood? I used to **live there**.*

*Next Monday's a **ho**liday. I think I'll **rest then**.*

6. The auxiliary **do**, which replaces a whole verb phrase, e.g. *Who made all this mess? – **I** did.*

7. When an anaphoric word is accented, the accent signals contrast or something special, e.g. *Do you know Mary and John? I know* ***her*** **[Kreidler:1997:168-170]**

In addition to the cases listed above, we can recall old information by using words, which in a different context, would present **new information**. Such lexical items are **de-accented**, and the **de-accenting** tells us that the lexical items are being used **anaphorically**. There are several kinds of **Lexical Anaphora**:

1. **Repetition**, e.g. *I've got a* ***job****, / but I don't like the* ***job****. How many* ***times****? Three* ***times****.*

2. **Synonyms**, e.g. *Maybe this* ***man*** *can give us directions. I'll ask the* ***fellow****.* (the fellow = the man)

3. **Super ordinate terms**, e.g. *Did you enjoy* ***Blue Highways****? I haven't read the* ***book****.* (Blue Highways = the book). *This* ***wrench*** *is no good. I need a bigger* ***tool*** (wrench = tool) **[Kreidler:1997:170]**.

The **purpose** of **de-accenting** in this case is to relate the more **general term** – *the book* and *tool*, in these examples, to the more specific term of the preceding sentence. But the **de-accented word** or **term** does not necessarily refer directly to a previous term, e.g. *That's a nice looking* ***cake****. Have a* ***piece****.* But it must be **de-accented**.

- **De-accenting** also occurs when a word is **repeated**, even though it has a different referent the second time, e.g.

  *a room with a view and with****out*** *a view*
  deeds and ***mis****deeds*
  written and ***un****written*

- **De-accenting** can be used for a very subtle form of communication – to embed an **additional meaning**, e.g.

  What did you say to ***Ro****ger? I didn't* ***speak*** *to the idiot.*

The last sentence actually conveys two meanings, one embedded in the other: *I didn't speak to Roger*', and *I call Roger an idiot*' **De-accenting** the ***idiot*** is equivalent to saying: the referent for this phrase is the same as the last noun that fits.

In sum, **Sentence stress** or **Utterance-level stress** helps the speaker emphasize the most **significant information** in his or her message.

3. RHYTHM

We cannot fully describe **English Intonation** without reference to **Speech Rhythm**. **Prosodic components**: **Pitch**, **Loudness** and **Tempo**, and **Speech Rhythm** work, interdependently. **Rhythm** seems to be a kind of framework of **speech organization**. Linguists sometimes consider **Rhythm** as one of the components of intonation. D. Crystal, for instance, views **rhythmicality** as one of the constituents of **prosodic systems** **[Crystal:1969]**

Rhythm as a linguistic notion is realized in **Lexical**, **Syntactical** and **Prosodic means** and mostly in their combinations. For instance, such figures of speech as *sound repetition* or *word repetition*, *syntactical parallelism*, *intensification* and others are perceived as **rhythmical** on the **Lexical, Syntactical** and **Prosodic levels**.

In speech, the **Type** of **Rhythm** depends on the language. Linguists divide **languages** into two groups:

- **syllable-timed** like French, Spanish and other Romance languages and
- **stress-timed** languages, such as Germanic languages English and German

In a **Syllable-timed language** the speaker gives an approximately equal amount of time to each **syllable**, whether the syllable is stressed or unstressed and this produces the effect of even rather **staccato rhythm**.

In a **Stress-timed language**, of which English is a good example, the **rhythm** is based on a larger unit than syllable. Though the amount of time given on each syllable varies considerably, the total time of uttering each **rhythmic unit** is practically unchanged. The **stressed syllables** of a rhythmic unit form **peaks** of **prominence**. They tend to be pronounced at **regular intervals** no matter how many unstressed syllables are located between every two stressed ones. Thus the distribution of time within the **rhythmic unit** is unequal. The regularity is provided by the strong '**beats**'.

Speech Rhythm has the immediate influence on vowel **Reduction** and **Elision**. Form words such as *prepositions*, *conjunctions* as well as *auxiliary* and *modal verbs*, *personal* and *possessive pronouns* are usually unstressed and pronounced in their **weak forms** with **reduced** or even **elided** vowels to secure **equal intervals** between the **stressed syllables**, e.g.

↘*Come and `see me to,morrow.*

↘*None of them ∧was `any ,good.*

The markedly **regular stress-timed** pulses of speech seem to create the strict, abrupt and spiky effect of English **rhythm**. The English language is an analytical one. This factor explains the presence of a considerable number of **monosyllabic** form words which are normally unstressed in a stretch of English speech. To bring the meaning of the utterance to the listener the **stressed syllables** of the notional words are given more **prominence** by the speaker and the unstressed monosyllabic form words are left very **weak**. It is often reflected in the spelling norm in the **conversational style**, e.g.

I'm sure you mustn't refuse him.

Speech Rhythm is traditionally defined as recurrence of stressed syllables at more or less equal intervals of time in a speech continuum. We also find a more detailed definition of **Speech Rhythm** as the regular alternation of acceleration and slowing down, of relaxation and intensification, of length and brevity, of similar and dissimilar elements within a **speech event**.

In the present-day linguistics **Rhythm** is analyzed as a system of similar adequate elements. A. M. Antipova defines **Rhythm** as *a complex language system which is formed by the interrelation of lexical, syntactic and prosodic means* [**Antipova:1984**]

It has long been believed that the basic **Rhythmic unit** is a rhythmic group, a speech segment which contains a stressed syllable with proceeding and following unstressed syllables attached to it.

Another point of view is that a **Rhythmic group** is one or more words closely connected by sense and grammar, but containing only **strongly stressed**

syllable and being pronounced in one breath, e.g. ↘*Thank you*→. The **stressed syllable** is the **prosodic nucleus** of the **rhythmic group**. The initial unstressed syllables preceding the **nucleus** are called **Proclitics**, those following the **nucleus** are called **Enclitics**, e.g.: *The **'do**ctor **'says** it's **not** quite ↘**se**rious* = one **intonation** group and four **rhythmic** groups:

ðə `dɔktə	**`sez its**	**`nɔt kwait**	**\siə.ri.əs**
1st rhythmic group **proclitics**	2nd rhythmic group **enclitics**	3rd rhythmic group **enclitics**	4th rhythmic group **enclitics**

In qualifying the **unstressed syllables** located between the stressed ones there are two main alternative views among the phoneticians. According to the so-called **Semantic** viewpoint the unstressed syllables tend to be drawn towards the stressed syllable of the same word or to the lexical unit according to their **semantic connection**, concord with other words, e.g.

Negro Harlem | became | the largest | colony | of coloured people.

According to the other viewpoint the unstressed syllables in between the stressed ones tend to join the preceding stressed syllable. It is the so-called **Enclitic tendency**. Then the above-mentioned phrase will be divided into **rhythmical** groups as follows, e.g.

Negro Harlem | became the | largest | colony of | coloured people.

To acquire a good English **speech Rhythm** the learner should:

1) arrange sentences into **intonation groups** and
2) then into **rhythmic groups**
3) **link every word** beginning with a **vowel** to the preceding word
4) **weaken** unstressed words and syllables and **reduce** vowels in them
5) **make** the **stressed syllables** occur **regularly** at equal periods of time

Maintaining a regular beat from stressed syllable to stressed syllable and reducing intervening unstressed syllables can be very difficult for Uzbek and Karakalpak learners English. Their typical mistake is not giving sufficient stress to the content words and not sufficiently reducing unstressed syllables. Giving all syllables equal stress and the lack of selective stress on key or content words actually hinders native speakers' comprehension.

The rhythm-unit break is often indeterminate. It may well be said that the **speech tempo** and **style** often regulate the division into **rhythmic** groups. The *enclitic tendency* is more typical for **informal speech** whereas the **semantic** *tendency* prevails in accurate, more **explicit speech**.

The more organized the speech is the more rhythmical it appears, poetry being the most extreme example of this. Prose read aloud or delivered in the form of a lecture is more rhythmic than colloquial speech. On the other hand **Rhythm** is also individual – a fluent speaker may sound more **rhythmical** than a person searching for the right word and refining the structure of his phrase while actually pronouncing it. However, it is fair to mention here that absolutely regular speech produces the effect of **monotony**.

The most frequent type of a **rhythmic** group includes two-four syllables, one of them stressed, others unstressed. In phonetic literature we find a great variety of terms defining the **basic rhythmic unit**, such as an **Accentual group** or

a **Stress group** which is a speech segment including a stressed syllable with or without unstressed syllables attached to it; a **Pause group** – a group of words between two pauses, or **breath group** – which can be uttered within a single breath. As you have probably noticed, the criteria for the definition of these units are limited by physiological factors. The term '**Rhythmic Group**' used by most of the linguists implies more than a stressed group or breath group **[Lehiste:1973;Gimson:1981; Антипова:1984]**

I.V. Zlatoustova terms it '**Rhythmic Structure**'. Most **rhythmic** groups are simultaneously **sense units**. A **rhythmic** group may comprise a whole phrase, like '*I can't do it*' or just one word: '*Unfortunately...*' or even a one-syllable word: *Well...*; *Now....* So a **syllable** is sometimes taken for a **minimal rhythmic unit** when it comes into play **[Zlatoustova:1979]**

We undoubtedly observe the most striking rhythmicality in poetry. In verse the similarity of **rhythmical units** is certainly **strengthened** by the **metre**, which is some strict number and sequence of stressed and unstressed syllables in a line. Strict alternation of stressed and unstressed syllables in metric versification allows us to regard a **syllable** as the **minimal rhythmic unit** in **metric verse**. Then again comes a **rhythmic** group, an **intonation** group, a **line**, a **stanza**. They all form the hierarchy of **rhythmic units** in **poetry**. English **verse** is marked by a descending bow-shaped melody contour, **decentralized stress organization**. The strict recurrence of such **intonation** patterns secures a *stable periodicity* in **verse rhythm**. The **basic rhythm unit** in verse, however, is a **Line**. On the **prosodic level** the **Rhythm** in a line is secured by the similar number of syllables, their temporal similarity, descending *melody contour*, *tone* and intensity maximum at the **beginning**, *tone* and intensity minimum at the **end** and the **final pause**. These parameters make the **Line** a *stable* **Rhythmic unit**.

Phonetic devices add considerably to the *musical quality* a poem has when it is read aloud.

1. First and foremost among the **sound devices** is the **rhyme** at line endings. Most skilful rhyming is sometimes presented by internal rhyme with two rhyming words within a single line.
2. **Assonance** occurs when a poet introduces *imperfect rhymes* often employed deliberately to avoid the jingling sound of a too insistent **rhyme** pattern, e.g. '*stone*' is made to **rhyme** with '*one*'; '*youth*' is rhymed with '*roof*'. In this way the **rhymes** do not fall into a sing-song pattern and the lines flow easily.
3. **Alliteration** is the repetition of the same sound at frequent intervals.
4. **Sound symbolism**: imitation of the sounds of animals makes the description very vivid.

Structural or **syntactical stylistic devices** indicate the way the whole poem has been built, thus helping the **rhythm** to fulfill its **constitutive function**.

1. **Repetition**: Poets often repeat single lines or words at intervals to **emphasize** a *particular idea*. Repetition is to be found in poetry which is aiming at special musical effects or when a poet wants us to pay very *close attention* to something.
2. **Syntactical parallelism** helps to increase **rhythmicality**.

3. **Inversion**: the unusual word order specially chosen to emphasize the **logical centre** of the phrase.
4. **Polysyndeton** is a syntactical stylistic device which actually stimulates **rhythmicality** of a poem by the *repetition* of phrases or **intonation** groups beginning with the same conjunctions '*and*' or '*or*'.

Semantic stylistic devices impart high artistic and aesthetic value to any work of art including poetry.
1. **Simile** is a direct **comparison** which can be recognized by the use of the words, '*like*' and '*as*'.
2. **Metaphor** is a stylistic figure of speech which is rather like simile, except that the comparison is not direct but implied and that makes the *effect more striking*.
3. **Intensification** is a special choice of words to show the *increase* of *feelings*, *emotions* or *actions*.
4. **Personification** occurs when inanimate objects are given a human form or human *feelings* or *actions*.

Our further point should concern **prose**. We would like to start with a fairy-tale which is nearest to poetry and could be considered an intermediate stage between poetry and prose as it is famous for its obvious **rhythmicality** and poetic beauty.

A **fairy-tale** has a specific manner of **oral presentation**, different from any other sort of text. The reading of a fairy-tale produces a very strong impression on the listener. The **prosodic organization** of a fairy-tale creates the effect of **euphony** which implies **sound harmony**, **melodiousness**, measured steps of epic character of **phonation**. The most functional features of **euphony** are **rhythmicality** and the **melody** component of **intonation**.

The **Rhythm** of a fairy-tale is created by the alternations of **commensurate Tone**, **Loudness** and **Tempo** characteristics of **intonation [O'Connor:1977**]. Intonation groups are marked by similarity of **tone contour** and **tempo** in the **Head** and the **Nuclear tone**. **Rhythmicality** is often traced in alternations of greater and smaller **syllable durations**.

The fairy-tale narration is marked by the descending or **level tone contour** in the **Head** of **intonation** groups and specific **compound Nuclear tones**: *level-falling*, *level-rising*, *falling-level*, *rising-level*. The level segment of **Nuclear tones** adds to the effect of slowing down the fairy-tale narration and its **melodiousness**.

The reading or reciting of a fairy-tale is not utterly monotonous. Alongside with the even measured flow of fairy-tale narration we find **contrastive** data in **prosodic parameters** which help to create vivid images of fairy-tale characters and their actions. For example, with respect to medium parameters **High** or **Low pitch** level is predominant in describing the size of a fairy-tale character *huge bear – little bear*; **fast** or **slow Tempo** strengthens the effect of fast or slow movements and other actions. **Splashes** of **Tone** on such words of intensification as: *all*, *so*, *such*, *just*, *very* make for attracting the listener's attention. Deliberately strict **rhythm** serves as a means of creating the image of action dynamism so typical of fairy-tales.

Now we shall turn to the **oral text** units which form the hierarchy of **rhythm** structure in prose. **Rhythmic** groups blend together into **intonation** groups which correspond to the smallest **semantic** text unit – **syntagm**. The **intonation** group reveals the similarity of the following features: the **Tone** maximum of the beginning of the **intonation** group, **Loudness** maximum, the lengthening of the first **rhythmic** group in *comparison* with the following one, the descending character of the **melody**, often a bow-shaped **Melody contour**. An **intonation** group includes from one to four **Stressed syllables**. Most of **intonation** groups last 1-2 seconds. The end of the **intonation** group is characterized by the **Tone** and **Loudness** minimum, the lengthening of the last **rhythmic** group in it, by the **Falling terminal tone** and a **short Pause**.

The similarity of the **Prosodic organization** of the **intonation** group allows us to count it as a **rhythmic unit**. The next text unit is undoubtedly the phrase. A **phrase** often coincides either with an **intonation** group or even with the **phonopassage**. In both those cases a **phrase** is perceived as a **rhythmic unit** having all the parameters of either an **intonation group**, or a **phonopassage**.

In **Prose** an **intonation** group, a **phrase** and a **phonopassage** seem to have *similar* **prosodic organization**:

1. the **beginning** of a rhythmic unit is characterized by the **tone** and **intensity** maximum, the slowing of the **tempo**;
2. the **end** of a rhythmic unit is marked by a **pause** of different length, the **tone** and **intensity** minimum, slowing of the **tempo**, generally sloping descending **terminal tones**;
3. the most common **Pre-nuclear** pattern of a rhythmic unit is usually the **High** or **Medium Level Head**.

The prosodic markers of rhythmic units differ in number. The **intonation** group has the maximum of the **prosodic features** constituting its rhythm. The **phonopassage** and the **rhythmic group** are characterized by the minimum of prosodic features, being mostly marked by the **temporal similarity**.

It should be also noted that there are many factors which can disrupt the *potential* **rhythm** of a **phrase**. The speaker may **Pause** at some points in the utterance, he may be interrupted, and he may make **false starts**, repeat a word, correct himself and allow other **hesitation phenomena**.

Spontaneous dialogic informal **discourse** reveals a rich variety of **rhythm organization** and the change of rhythmic patterns within a single stretch of speech. The most stable regularity is observed on the level of **rhythmic** and **intonation** groups. They often coincide and tend to be short. The brevity of remarks in **spontaneous speech** explains the most common use of level **Heads** of all ranges, abrupt terminal tones of both directions. The **Falling** terminal **tone** seems to be the **main factor** of rhythmicality in **spontaneous speech**. Longer intonation groups display a great variety of intonation patterns including all kinds of **Heads** and terminal **tones**. The choice of the intonation pattern by the participants of the conversation depends on their relationship to each other, the subject matter they are discussing, the emotional state of the participants and other situational factors. As a

result **informal spontaneous conversation** sounds very lively and lacks monotony.

The experimental investigations carried out in recent researches give ground to postulate the differences in the **Prosodic organization** of prosaic and poetic **rhythm**:

1. In **verse** there are simple contours often with the stepping **Head**, the **Falling nuclear tone** is more often gently sloping; there is a stable tendency towards a **monotone**.
2. In **verse** the **stressed syllables** are stronger marked out by their **intensity** and **duration** than in prose.
3. In **verse** the **tempo** is comparatively **slower** than in prose.
4. In **verse** the **rhythmic units** except the rhythmic group tend to be more **isochronous** than in prose. The rhythmic group presents an exception in this tendency of verse.

The ability to process, **segment**, and **decode speech** depends not only on the listener's knowledge of lexicon and grammar but also on being able to exploit knowledge of the **phonetic means**. It has been proved that the **incoming stream** of **speech** is not decoded on the word level alone. Having analyzed a corpus of '**mishearings**' committed by native English speakers in everyday conversation, scholars have discovered the following **four strategies**: holding the stream of speech in **short-term memory**, which the speakers employ to process **incoming speech**:

1. Listeners attend to **stress** and **intonation** and construct a **metrical template** – a distinctive pattern of **strongly** and **weakly stressed syllables** – **to fit the utterance**.
2. They **attend** to **stressed vowels**. It should be noted, however, that errors involving the perception of the stressed vowels are rare among native speakers.
3. They **segment** the **incoming stream** of **speech** and **find words** that **correspond** to the **stressed vowels** and their **adjacent consonants**.
4. They **seek a phrase** – with grammar and meaning – compatible with the **metrical template** identified in the first strategy and the words identified in the third strategy.

All four strategies are carried out simultaneously. In addition to carrying out these strategies, listeners are also calling up their prior knowledge, or **schemata** – higher-order mental frameworks that organize and store knowledge; to help them make sense of the bits and pieces of information they perceive and identify using these strategies **[Gilbert:1983;Celce-Murcia:1996:223]**

These exemplified strategies suggest that in **decoding speech** listeners perform the following processes related to **pronunciation**:

1. discerning **intonation units**;
2. recognizing **stressed elements**;
3. interpreting **unstressed elements**;
4. determining the full forms underlying **reduced speech**.

One of the most important realizations that contribute to successful **speech processing** is that spoken English is divided into **chunks** of talk = **intonation**

units: also referred to as thought groups or **prosodic phrases**. In spoken English there are five signals that can mark the end of one intonation unit and the beginning of another **[Celce-Murcia:1996:226]**:

1. a unified pitch contour
2. a lengthening of the unit-final stressed syllable
3. a pause
4. a reset of pitch
5. an acceleration in producing the unit-initial syllable(s)

Successful identification of the **metrical template** is based on the identification of the prominent elements in a thought group. In their overview of Phonology and Discourse, M. Celce-Murcia and E.Olshtain emphasize the following important **functions** of **Prosody** in oral discourse:

1. the **information management** function
2. the **interactional management** function, and
3. the **social functions** of intonation [Celce-Murcia:2000:30-45]

Now we will discuss these functions in brief and outline their importance for intercultural **verbal interactions**. It is generally claimed that **Phonology** performs two related **intonation** management **actions** in English and in other languages:

1. it allows the speaker to **segment** intonation into meaningful word-groups;
2. it helps the speaker **signal** new or important information versus old and less important information **[Celce-Murcia:2000:36]**.

In English the speakers usually resort to the following prosodic clues to **segment** their **speech** into **meaningful word groups**:

1) they make a **pause** at the end of a meaningful word group
2) deploy a **change** in speech and
3) **lengthen** the last **stressed syllable** **[Gilbert:1983]**

These clues enable them to organize information into chunks. Consider the following examples to illustrate this **function prosody**, in which the same words with different prosody express very different meanings **[Celce-Murcia:2000:37]**:

Have you met my brother Fred?	'*Father*, '*said Mother*, '*is late*'
Have you met my brother, Fred?	*Father said*, '*Mother is late*'.

At the **discourse level** the speaker should aim at appropriate **prosodic segmentation** and avoid misinterpretation or confusion on the part of the listener.

The other important information management function of **prosody** is marking new versus old information. It should be noted that **new information** typically occurs at the end of the utterance. In these examples, whatever information is new tends to receive *special* **prosodic** *attention*: the word is **stressed** and the **pitch** changes; such syllables are printed in capital letters:

A. S1: *Can I HELP you*?
S2: *YES, please. I'm looking for a BLAzer*.
S1: *Something CAsual*?
S2: *Yes, something casual in WOOL*.

B. S1: *I've lost an umBRELla*.
S2: *A lady's umbrella*.
S1: *YES. One with STARS on it. GREEN stars* **[Celce-Murcia:2000:38]**

Interaction management function of prosody includes moves involving contrast, correction or repair, and contradiction. The speakers signal contrast using prosodic cues: strong **stress**, High **pitch**, when they want to shift the focus of attention or create a contrast where there was none before as in the example that follows:

S1: *I'd like APples, please.*

S2: *Would you like the YELlow ones or the RED ones?*

When contradictions or disagreements arise in oral discourse, the speakers apply **prosodic clues** to **shift** the focus from one constituent to another, e.g.:

S1: *It's HOT.*

S2: *It's NOT hot*

S1: *It IS hot.*

S2: *Come on, it's not THAT hot* **[Celce-Murcia,Olshtain:2000:38-47**]

The speakers actively use **prosodic means** while self-correcting or correcting their interlocutors in the process of conversation during the so-called **repair**. This example of **interactional management function** is very similar to disagreement from a **prosodic** point of view, e.g.:

S1: *You speak GERman, DON'tyou?*

S2: *Not GERman, FRENCH.*

The examples given above illustrate how English speakers use **prosody** for **informational** management and **interactional** management.

Phonetic and phonological problems of discourse still require a point-by-point and systemic study.

KEY WORDS: KINETIC TONE – кинетический тон; MOVING TONE – кинетический тон; STATIC TONE – статический тон; pitch range – мелодийные диапазоны; pitch levels – мелодийный уровень

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LECTURE 7
STYLE CHARACTERISTICS OF INTONATION

Problems for discussion:

1. Informational style
2. Informational dialogues
3. Press reporting and broadcasting
4. Academic style
5. Publicistic style
6. Declamatory style
7. Conversational style
8. Intonation and language teaching

1. INFORMATIONAL STYLE

The choice of an intonational style is determined primarily by the purpose of communication and then by a number of other extralinguistic and social factors. '*An **Intonational style** can be defined as a system of interrelated intonational means which is used in a social sphere and serves a definite aim of communication*' **[Соколова:1996:216]**

The following intonational styles are singled out:

1. Informational
2. Academic (Scientific)

3. Publicistic (Oratorial)
4. Declamatory (Artistic)
5. Conversational (Familiar)

Intonational style markers are restricted to certain kinds of situational contexts and above all to the speakers' aim in communication. Thus an intonational style is seen as some kind of additive by which a basic content of thought may be modified.

The purpose of communication determines the **types** of **information** conveyed in oral texts. They may be intellectual, attitudinal – **emotional**, modal and volitional – **desiderative**. Each of these types is realized by means of specific **prosodic parameters**. These stylistically marked modifications of all the prosodic features represent the **invariants** of the style forming intonation patterns common to all the registers of the particular style. The **invariant** of the **intonation** patterns circulating in certain fields of communication at a given period of time may be treated as the **norm** or the ideal of **speech behavior** for these particular spheres of communication.

Informational style is sometimes qualified as '**formal**', '**neutral**', since in an ideal setting, in its pure manifestation it is least of all influenced or correlated by **extra-linguistic factors**. It is manifested in the written variety of an **informational narrative** read aloud. The majorities of these texts is of a purely descriptive character and are simply called **descriptive narratives**. The written speech, the reading, should not be subjected to the contextual variables and the commonest and 'ideal' situation for this register is the reading of such texts in class. They may be labeled as **educational informational descriptive narratives**.

As is widely known, spoken speech is less imperial, the spoken variety of such texts expresses more personal concern and involvement. They may be presented in different forms: **Monologues**, **Dialogues**, and **Polylogues**.

Press reporting and **broadcasting**, especially the reading of the news coverage over the radio is very close in its manner to this type of the style as the reader tends to **sound impartial** when reporting routine news or weather forecasts, for example. **Informational style** includes other spheres of communication: business and legal **intercourse**, the **reading** of administrative documents and so on.

Types of **style**, i.e. certain spheres of discourse are called **Registers**, the term being widely used abroad in a broader sense, often meant as **Style** in **general**:

CORRELATION between the INFORMATIONAL INTONATIONAL STYLE REGISTERS and SPEECH TYPOLOGY

Speech typology:

- **Informational style registers**: **Varieties of the language** – reading, spoken, speaking; **Forms of communication** – monologue, dialogue, polylogue; **Degree of preparedness** – prepared, spontaneous; **Number of participants involved** – public, non-public; **Character of participants relationship** – formal, informal.
- **Educational information style registers**: **Varieties of the language** – reading, spoken, speaking; **Forms of communication** – monologue, dialogue, polylogue; **Degree of preparedness** – prepared, spontaneous; **Number of participants involved** – public, non-public; **Character of participants relationship** – formal, informal.

- **Press reporting; broadcasting style registers**: **Varieties of the language** – reading, spoken, speaking; **Forms of communication** – monologue, dialogue, polylogue; **Degree of preparedness** – prepared, spontaneous; **Number of participants involved** – public, non-public; **Character of participants relationship** – formal.

SPHERES of DISCOURSE in which the INFORMATIONAL INTONATIONAL STYLE can be heard in RELATION to FORMS of COMMUNICATION and the number of Participants Involved

Varieties of the language and forms of communication:

1. **Educational information – Spheres of Discourse – registers**:

- **Written variety of the language (Reading) –** Monologue – public – **Reading in class**; Monologue – non-public – **Reading to a listener**; Dialogue – public – **Reading in class**
- **Spoken variety of the language (Speaking) –** Monologue – public – **Speaking public**; Monologue – non-public – **Talking to a listener**; Dialogue – public – **Talking in class;** Dialogue – non-public – **Just talking**; Polylogue – public – **Round-table talks**

2. **Press reporting and broadcasting – Spheres of Discourse – registers**:

- **Written variety of the language (Reading) –** Monologue – public – **Reading news coverage over the radio**, **TV**; **reading newspaper in class;** Monologue – non-public – **Reading newspaper to a listener**
- **Spoken variety of the language (Speaking) –** Monologue – public – **Talking on events over the TV**; Monologue – non-public – **Talking to a listener**; Dialogue – public – **Commenting on the events, discussing them**; Dialogue – non-public – **Just discussing the events;** Polylogue – public – **Round-table talks of commentators**

The invariants of phonostylistic characteristics of informational educational descriptive texts reading and descriptive spontaneous monologue are presented as the following:

INVARIANT of PHONOSTYLISTIC CHARACTERISTICS of INFORMATIONAL EDUCATIONAL DESCRIPTIVE TEXTS READING

Timbre – impartial, dispassionate, reserved, resonant

Delimitation – phonopasseges – phrases – intonational groups; pauses are mostly at syntactical junctures, normally of medium length but for the end of the passage

Style-marking prosodic features:

Loudness – normal: piano, throughout the text, varied at the phonopassage boundaries

Levels and ranges – decrease of levels and ranges within the passage

Rate – normal: moderate or slow, not variable

Pauses – mostly syntactical of normal length, occasional emphatic ones for the semantic accentuation

Rhythm – systematic, properly organized isochronic, decentralized accentuation

Accentuation of semantic centers:

Terminal tones – common use of final categoric falls; in non-final segments mid-level and low rising tones are often used

Pre-nuclear patterns – common use of falling and level heads or several falls within one interpausal unit

Contrast between accented and unaccented segments – not great

INVARIANT of PHONOSTYLISTIC CHARACTERISTICS of INFORMATIONAL EDUCATIONAL DESCRIPTIVE SPONTANEOUS MONOLOGUE

Timbre – dispassionate, businesslike, reserved, occasionally interested

Delimitation – phonopassages – phrases – intonational groups; a number of hessitation and breath-taking pauses: filled and silent, breaks phrases into a great number of intonational groups destroying their syntactical structure

Style-marking prosodic features:

Loudness – normal or piano; contrastive at the passage boundaries; diminuendo, decrease towards the end of it; increase of loudness on semantic centers

Levels and ranges – decrease of levels and rages within the passage; various ranges and levels bind together several successive sequences into a larger unit

Rate – variable, allegro on interpolations, lento on emphatic semantic centers

Pauses – varied, the length depends on the syntactic and semantic value of the segment, the maximum length being at the passage boundaries

Rhythm – non-systematic, subjective isochrony, centralized stress distribution, the rhythmicality within the phonopassage is achieved by the alternation of all prosodic features

Accentuation of semantic centers:

Terminal tones – common use of final categoric falls on the semantic centers, non-final falls, mid-level and rising tones on non-final intonation group; the emphasis is achieved by the loose of high falls; very abrupt for a male voice

Pre-nuclear patterns – varied, common use of level heads with one accentuated pre-nuclear syllable; descending falling heads are often broken by the 'accidental rise'

The contrast between accented and unaccented segments – great, achieved by the centralized stress pattern, increase of loudness, levels and ranges on semantic centers, high categoric falls; emphatic stress on them and other variations of all prosodic characteristics

By comparing the invariant characteristics of the two varieties of the language: written and spoken, in this register by the *systematic* **phonological opposition** we can make the following conclusion:

Written, read aloud, and spoken texts belonging to the same **Intonational style** have different **prosodic realization**.

- In **oral speech** the means of the **prosodic realization** are more vivid, expressive and varied, especially in voice **timbre**, **loudness**, **tempo**, length of **pauses** and **rhythm**.
- The speaker often uses some hesitation phenomena: hesitation **pauses** and **temporizers**, intentionally, which enables him to obtain the balance between formality and informality and establish contacts with the public.
- The speaker uses various **hesitation phenomena** unintentionally which enables him to gain the time in search for suitable expression or idea and thus not interrupt the **flow** of **speech**.
- The speech is characterized by a greater number of **intonation groups**, **supra-phrasal units** and **phono-passages**. In spontaneous speech an **intonation** group doesn't always coincide with a syntagm. **Pauses** at the end of the phrase are optional.
- The reading is characterized by a **decentralized stress distribution** whereas speaking – by a centralized one.
- **Spontaneous speech** is more **contrastive**, communicative centers are more vividly underlined; the emphasis is achieved by a wider range of **terminal tones**, greater degree of **loudness** and **prominence** of accented segments.

The reading is **rhythmical**, oral speech **rhythm** is non-systematic, unpredictable, and variable: see the following statements:

OPPOSITION of PHONOSTYLISTIC INVARIANT CHARACTERISTICS of INFORMATIONAL DESCRIPTIVE MONOLOGUE

Phonostylistic characteristics:

Varieties of the language: READING

Timbre – impartial, dispassionate, reserved, resonant

Delimitation – phonopassages – phrases –intonational groups; pauses are mostly at syntactical junctures normally of medium length, but for the end of the passage

Other style-marking prosodic features:

- **Loudness** – normal: piano, throughout the text, varied at the phonopassage boundaries
- **Levels and ranges** – decrease of levels and rages within the passage
- **Rate** – normal: moderate, or slow, not variable
- **Pauses** – not greatly varied, mostly syntactical, occasionally emphatic
- **Rhythm** – systematic, properly organized, isochronic, decentralized accentuation

Varieties of the language: SPEAKING

Timbre – dispassionate, businesslike, reserved, occasionally interested

Delimitation – phonopassages – phrases –intonational groups; a number of hessitation and breath-taking pauses; filled and non-filled, breaks phrases into a great number of intonation groups destroying their syntactical structure

Other style-marking prosodic features:

- **Loudness** – normal: piano, contrastive at the boundaries; decrease towards the end of the passage; increase on semantic centers
- **Levels and ranges** – decrease of levels and rages within the passage; various rages and levels bind together several sequences into a larger unit
- **Rate** – variable, allegro on interpolations, lento on emphatic semantic centers
- **Pauses** – varied; the length depends on the syntactical and semantic value of the segment, the maximum length being at the passage boundaries
- **Rhythm** – non-systematic, subjective isochrony, centralized stress distribution, the rhythmicality within the passage is achieved by the alternation of all prosodic features

2. INFORMATIONAL DIALOGUES

Our next step in the **Analytic style** description will be a **Dialogue**. The following factors seem to be basical for the description in the Dialogue – **monologue dichotomy**:

- the subject matter of a talk, its randomness
- the inexplicitness of the speech
- the incompleteness of utterances
- the redundance of vocal expression

This gives us the reason to distinguish several **types** of **Dialogues**:

- specialized informative talks on serious and intellectual subject matters such as educational, psychological, political, etc.
- discussions on serious and weighty problems,
- debates,
- everyday conversations, telephone talks among them.

There are certain things common to all **Dialogue talks** as opposed to **monologues**. A **dialogue** is a coordinated simultaneous speech act of two participants or rather a speaker and a listener. Thus the factious contact is conveyed. It is essential that in any successful conversation '**give-and-take**' between the sender and receiver should be maintained.

The **attention-getting function** is established by putting all sorts of questions, agreement, and question tags to show the interest and guide the course of the talk towards a given theme and also by using all sorts of response and non-response words and utterances both of verbal and non-verbal character. This

communion may be so close that the speakers often talk simultaneously. There might be also permanent recapitulations upon the request of the listener. The utterances on the part of both participants tend to be incomplete since the context makes perfectly plain to them what was being intended thus making redundant its **vocal expression**.

Hesitation phenomena are of primary significance in determining acceptability or otherwise of conveyers. Hesitancy is strongly influenced by periods of creative thinking and word searching. **Voiceless hesitation** is also very frequent; it tends to occur relatively randomly, not just at places of major grammatical junctions, which is more the pattern of written English read aloud. **Voiced hesitation** consists of hesitant drawls, verbal and non-verbal fillers such as *er*, *ehm*, *mm*.

Any kind of **Dialogue** is also joined up by means of non-verbal communication – facial expressions: a raised eyebrow, a glance towards the partner, etc., gestures, body movements and noises such as whistles, artificial clearing of the throat, snorts, sniffs, laughs and other **paralinguistic features** of significance. On the **Lexical** and **Grammatical level** there is a high-proportion of errors which seem not to bother the speakers. **Interpolations** are commonly interjectional in character; their function is primarily to indicate that attention is being maintained. We should also mention here all sorts of introductions, afterthoughts, high proportion of parenthetical words which even increases in a more serious **type** of **conversation**.

Dialogues are commonly characterized by a large number of loosely coordinated clauses, the coordination being structurally ambiguous, and a series of loosely coordinated sentence-like structures. The invariant of phonostylistic characteristics of informational spontaneous dialogues is given as follows:

INVARIANT of PBONOSTYLISTIC CHARACTERISTICS of INFORMATIONAL SPONTANEOUS DIALOGUES

Timbre – businesslike, detached, occasionally interested

Delimitation – coodinated block– dialogical units: stimulus – response – phrases intonational groups, frequent absence of end-of-utterence pauses due to the rapid taking up of cues; frequent use of hessitation pauses filled and silent, occasional silence for purposes of emphatic pause

Style-marking prosodic features:

Loudness – normal or reduced: piano expression; variation of it at block boundaries and also for the accentuation of semantic centers; occasional inaudible lowered mumbles and trailing off into silence occurring by the end of the segments

Levels and ranges – greatly varied, especially for the contrastive accentuation of semantic centers; narrowed pitch ranges for many monosyllabic responses

Rate – slow or normal; varied on the accented semantic centers and interpolations, characteristically uneven, as flexible as one wishes it to be

Pauses – may be of any length; their length being the marker of contact between the speakers; simultaneous speaking is quite common; silence of any stretch occurs for the sake of emphasis and as a temporizer to gain some time before expressing the view

Rhythm – non-systematic, greatly varied, interpausal stretches have a marked tendency towards the subjective rhythmic isochrony; the rhythmicality within the block is achieved by the variation of all prosodic parameters

Accentuation of semantic centers:

Terminal tones – regular use of falling, high and medium, final and categoric tones, the increase of the range of the nuclei on the semantic centers; occasional usage of level and low rising tones in non-final groups, of emphatic tones: High-Fall, Fall-Rise, Rise-Fall, on emphatic semantic centers; high proportion of narrowed tones throughout the responses

Pre-nuclear patterns – common use of level heads, usually with one accented pre-nuclear syllable and high pre-heads, longer pre-nuclear patterns are not frequent, if they do occur, then sudden wide pitch jumps within the segments characterize them

The contrast between accented and unaccented segments – great, achieved by the variations in all prosodic parameters

By opposing informational **Monologue** – **Dialogue** phonostylistic characteristics we will draw the following **conclusions**:

- The structural hierarchy of a **monologue** is: **phonopassages** – phrases – intonation groups; whereas the one of a **dialogue** is: blocks – dialogical units – phrases – **intonation groups**.
- There is some distinction between the opposed varieties on the part of **segmental features** notably in **vowel length**, **voicing** and devoicing of consonants, **assimilations** and **elisions**, but the phonological differences lie mainly in the use of non-segmental features of **basic prosodic** configurations.
- In a **dialogue** there is a wider range of **contrasts** in **prosodic** and **paralinguistic effects**, thus the danger of misunderstanding is avoided through the introduction of a large number of **prosodic contrasts**.
- The attitudes of the talkers are more variable in a **dialogue**, but, since both analyzed forms belong to the **informational style**, impartiality prevails. Changes in the attitude condition changes in **prosodic features**. They also condition variations in **utterance length**. In a **dialogue** there is a strong tendency to keep them **short**, to break up potentially lengthy **intonation groups** wherever possible. The **average length** of units in the majority of cases falls within the range of 1–5 words. Relatively high proportion of incomplete phrasal segments is noticeable. Phrases are commonly short at the beginning, longer as topics are introduced, longer still as argument develops and short again as the end approaches.
- In a **dialogue** the rhythmicality is even more non-systematic; there is no stable pattern of rhythm.
- The **tempo rate+pauses** in a **monologue** is normally less varied but in both cases it is conditioned by the importance of information, the *fluency* of speakers, their familiarity with the topic, theme and experience in speaking. In general in a **monologue** less *fluent speech* is being the expected kind.

3. PRESS REPORTING AND BROADCASTING

It is common knowledge that press reporting and broadcasting is a strong ideological weapon and is surely socially and politically marked. The same text addressed to a foreign listener sounds more imposing and edifying.

The events of political importance can be presented to the public in different lights by using similar techniques, by changing the **voice timbre**. This only proves the statement that a journalist, a reporter cannot be completely independent in his political views of his class, party, country and so on.

The central function of a newspaper and news bulletin is to inform, to present a certain number of facts to a reader, listener, or a viewer with the effect of giving the impression of neutral, objective, factual reporting. So, all types of discourse in that **style** share some important **prosodical features**.

It should be noted, however, that the speech of radio and television announcers is somewhat different though they use similar techniques in the presentation; the ability to be seen on the screen helps a TV news reader to guide the understanding to the viewer by means of facial expressions and gestures. On the contrary the radio announcer, being isolated in a studio, tends to exaggerate certain **prosodic features** to be better understood by a listener.

The speech of a radio announcer is very close to the '**ideal model**' and especially during news coverage when he elegantly enunciates the news in rather chilly distant tones adopted specially for this occasion.

The invariant of phono-stylistic characteristics of the reading of a news bulletin, press reporting and broadcasting is given as follows:

INVARIANT of PHONOSTYLISTIC CHARACTERISTICS of the READING of a NEWS BULLETIN PRESS REPORTING and BROADCASTING

Timbre – dispassionate, impatial, but resolute and assured; the effect of 'chilly distant sounding' usually achieved by special training of the announcers

Delimitation – phonopassages – phrases –intonational groups

Style-marking prosodic features:

Loudness –normal or increased, contrasted at the phonopassage boundaries

Levels and ranges – normal; decrease towards the end of the passage; noticeable increase at the start of any new news item

Rate – not remarkably varied; slow rarely allegro; deliberately slow (lento) on communicatively important centers

Pauses – rather long, especially at the end of each news item

Rhythm – stable, properly organized

Accentuation of semantic centers:

Terminal tones – frequent use of final, categoric falling tones on the semantic centers and falling-rising or rising ones in the initial intonation groups

Pre-nuclear patterns – common use of the descending heads, very often broken; alternation of descending and ascending heads

The contrast between accented and unaccented segments – not great

By the **phonological opposition** of phono-stylistic characteristics of the reading of an informational descriptive text and a news bulletin we come to the following conclusions:

Broadcast texts and newspaper articles read aloud convey mainly the intellectual information as it is the language of factual statements; thus attitudinal and *emphatic funciton* of **intonation** is of secondary importance here.

The **prosodic parameters** are not greatly varied in both registers of the style but for several occasions in news bulletins when **pitch levels**, types of **heads** and **pauses** are alternated to break the monotony of speech and draw the listeners' or viewers' attention to something very **important** in a message. This often happens when events are enumerated. It is a very notable features here – the ability of good news-readers to mark the beginning and the end of each new paragraph or topic.

The **voice timbre** is a very important marker of a news coverage reading. It is something peculiar, very easily identified, often labelled as 'distant', 'indifferent', 'impartial', and '**neutral**'. It is true, of course, for events of a routine

character. When tragic events are broadcast, for instance, all the **prosodic features** are switched to convey the meaning.

- In the '**news bulletin reading**' **type** of the **Informational style** the use of broken descending **Heads** and **Fall-Rises** on initial **intonation** groups is more common.
- **Pauses** tend to be **longer**, the general **tempo** is **faster** than that in the descriptive reading.

The '**broadcast**' reading is more properly **rhythmically organized**. Highly skilled newsreaders are capable of making the sense clear by the **careful control** of **Rhythm**.

4. ACADEMIC STYLE

Academic style is often described by phonostylists as both **intellectual** and **volitional**. It is determined by the purpose of the communication as the speaker's aim is to attract the listener's attention, to establish close contacts with the audience and to direct the public attention to the message carried in the contents of the text. It is frequently manifested in academic and educational *lectures*, scientific *discussions*, at the *conferences*, *seminars* and in *classes*. As the users of the style are interested in the involvement of the audience into the talk, this **Intonational style** tends to be **concerned** and rather **emotional**.

The '**ideal model**' of the **Scientific style talk** would be an academic informational lecture read aloud or relied heavily upon the set of notes with the attempts on the part of lecturers to get their meaning across clearly. The balance between formalities is obtained in favour of the former:

ACADEMIC STYLE

SUGGESTED SPHERES of COMMUNICATION

WRITTEN VARIETY of the languages:

- **Monologue. Public**

Prepared: the reading of lectures or scientific reports in public, over the radio, TV
Spontaneous: the reading of examples in answers at conferences or interviews

- **Dialogue. Public**

SPOKEN VARIETY OF THE LANGUAGE:

- **Monologue. Public**

Prepared: scientific talks and explanations at seminars and classes
Spontaneous: explanations at seminars, answers in the interviews, at conferences

- **Monologue. Non-public**

Prepared: answers at examinations
Spontaneous: answers at examinations

- **Dialogue. Public**

Prepared: interviews in TV studios
Spontaneous: interviews, talks at scientific conferences, congresses

- **Dialogue. Non-public**

Prepared: talks at examinations, at scientific conferences
Spontaneous: interviews, talks at examinations, at conferences, meetings

- **Polylogue. Public**

Prepared: discussions over the radio; TV; at conferences; at seminars
Spontaneous: discussions at conferences**,** congresses, at seminars, in TV studios

- **Polylogue. Non-public**

Spontaneous: discussions at congresses, conferences

Specific characteristics of the **Academic Style** which display features not shared by others include:

- A **scientific** or **academic text** read aloud in public in front of a fairly-sized audience conveys both intellectual and volitional information, so the **attitudinal** and **emphatic** functions of **intonation** are of primary importance here.
- A lecturer always sounds self-assured, authoritative, instructive and edifying, because any **scientific style** talk should be well prepared and is often even rehearsed by a trained lecturer.
- A **scientific style** talk presenter sounds much **louder** than an *informational style* reader as any public oration is produced face to face with a fairly-sized audience. Instances of diminished loudness are observed only in bringing out phrases expressing forgetfulness, uncertainty, and word-searching.
- The **prosodic features** of the **academic style reading** are rather varied as intonation correlates the lecturer's attempts to get the meaning across clearly and to obtain the balance between **formality** and **informality**. This variety is created by:

a) The alternation of **pauses**, **types** of **heads**, **pitch levels** and **terminal tones**

b) The ample use of *variations* and *contrasts* of the **tempo** to help the listener to differentiate between the more and less important parts of the overall flow of speech. The speaker normally **slows down** when he introduces *rules*, *terms*, scientific *laws*, etc. This makes them stand out.

- The **rhythmical organization** of a **scientific text** is properly balanced by the alternation of all **prosodic features** which gives the **acoustic** impression of '**rhythmicality**'
- **High-Falling** and **Falling-Rising** terminal **tones** are widely used as a means of both **logical** and **contrastive emphasis**; see the following statements:

INVARIANT of PHONOSTYLISTIC CHARACTERISTICS of an ACADEMIC STYLE READING

Timbre – authoritative, imposing, edifying, instructive, self-assured

Delimitation – phonopassages – phrases – intonational groups

Style-marking prosodic features:

Loudness – increase, sometimes to forte

Levels and ranges – remarkably varied with the passage segments; gradual decrease within the supra-phrasal unity

Rate – normal, slow, on the most important parts of the lecture (rules, conclusions, examples); rate is as flexible as the lecturer wishes to be

Pauses – rather long, especially between the phonopassages; a large proportion of pauses serving to bring out communicatively important parts of utterences; occasional use of breath-taking pauses

Rhythm – properly organized, especially while giving the rules, reading the laws, drawing conclusions, etc.

Accentuation of semantic centers:

Terminal tones – high proportion of compound terminal tones (High Fall+Low Rise; Fall–Rise, Rise–Fall–Rise); a great number of high categoric falls

Pre-nuclear patterns – frequent use of stepping and falling heads; alternation of descending and ascending heads, especially in enumerations

The contrast between the accented and unaccented segments – not great

5. PUBLICISTIC STYLE

The term '**publicistic**' serves for many kinds of oratorial activities, that is why this **intonational style** is often called '**oratorial**'. There is a great deal of overlap between **academic**, **publicistic** and **declamatory style** when the basic aim of the speaker is to extend persuasive and emotional influence on the listeners and, of course, **volitional** and **de-siderative information** is predominant in the texts. But in publicistic speeches it is achieved not only through argumentation as in the academic style or imagery as in the declamatory style, but through all sorts of **direct oratorial performances**. These performances are designed to entertain the public thus accomplishing the purpose of imposing the speaker's ideas on listeners.

So **Publicistic style** is commonly called by phonostylists **Oratorial**, **Volitional** and **Desiderative** Its manifestation can be heard in political, judicial, oratorial speeches, in sermons, parliamentary debates, at congresses, meetings, press conferences and so on. The invariant of phonostylistic characteristics of Publicistic oratorial speeches is given below:

INVARIANT of PHONOSTYLISTIC CHARACTERISTICS of PUBLICISTS ORATORIAL SPEECHES

Timbre – dignified, self-assured, concerned and personally involved; a variety of attitudinal arid modal expressions in the voice

Delimitation – phonopassages – phrases –intonational groups

Style-making prosodic features:

Loudness – enormously increased, ranging from forte to fortissimo; sometimes instances of diminished loudness are observed to bring out words and phrases of paramount importance and produce certain psychological effect

Ranges and levels – greatly varied; the predominant use of wide ranges within phonopassage; a very high level of the start of the initial intonation groups

Rate – moderately slow; the public speaker slows down to bring out communicatively important centers; less important information entails accelerations of speed

Pauses – definitely long between the passages; a great number of breath-taking pauses; pausation is commonly explicable in semantic and syntactic terms; interpausal segments are rather short; thus phrases may be overloaded by pauses of different length; another charachteristic feature of this register is a rather frequent stop of phonation before the emphatic semantic center; it serves as a means of bringing out words and phrases; voiceless hesitation pauses occur to produce the effect of apparent spontaneity, 'rhetorical silence' is often used to exert influence on the public

Rhythm – properly organized; within the speech segments rhythmic groups have recurrent alternation, which produces the acoustic effect of strict rhythmicality

The accentuation of semantic centers:

Terminal tones – mostly emphatic, especially on emotionally underlined semantic centers; in non-final intonational groups falling-rising tones are frequent; terminal tones are contrasted to distinguish between the formal segments of speech and less formal ones: illustrations, examples, jokes, and so on

Pre-nuclear patterns – common use of the descending sequence of stressed syllables; a large proportion of falling and stepping heads, frequently broken by accidental rises to increase the emphasis; another common 'rhetorical trick' is the tonal subordination when semantically and communicatively important intonation groups contrast with their neighbours by all prosodic features; so the high level head may be alternated with the low level head, espetially in enumerations

The contrast between accented and unaccented segments – not great

Paralinguistic features – a great number of Paralinguistic effects, kinesic components – facial expressions, bodily movements, gestures–subjected to the main purpose of the publicistic discourse: to influence the audience, involve it into the talk and to exert the expected response from it.

Public oratorial speeches are so removed from everyday informational narratives and so vividly marked on the *grammatical*, *lexical* and *prosodic* **levels** that are immediately recognized by listeners and labelled as **oratorial skills** and exercises.

As there is a very strong concern on the part of the speaker about the effects achieved by his speech on the listener, the former uses all kinds of *oratorial performances* which on the **prosodic level** are characterized by the incomparable variations and contrasts within the systems of **pitch loudness**, **tempo** and **timbre** accompanied by **kinesic components**.

These **prosodic contrasts**, very expressive facial mimics and gestures identify certain oral texts as belonging to **Publicistic intonational style**. It is undoubtedly clear that **volitional** and **emotional function** of **intonation** is predominant in this register against the background of other functions.

As any **publicistic speech** is fully prepared and even rehearsed, it usually goes smoothly and with ease, without hesitation devices. It is marked by its dignified **slowness**, **careful articulation** and **impressive resonance** on the most important communicative centres and **properly rhythmically organized**. A certain amount of **style variations** is a must when we perform within publicistic discourse.

Publicistic speakers are usually very enthusiastic about what they say and how they say, so they may go to extremes by enormously **increasing** the **loudness** and alternate it with **whisper** or by pronouncing very **long breath** groups and suddenly interrupt the phonation by using the **rhetorical silence**. These and other **prosodic contrasts** produce great effects and captivate the attention and interest of the listener. The greatest single **stylistic characteristic** of **publicistic speeches** is the large amount of **parallelisms** on any level, prosodic features including.

All the above-mentioned general characteristics serve to produce a complex vocal effect called '**oration**', designed to make the listeners respond to the publicistic speech-maker.

6. DECLAMATORY STYLE

This **intonational style** is also called by some as '**artistic**, **acquired** or **stage**'. Attitudinal, volitional and intellectual functions of **intonation** are of primary importance here and serve to appeal to the mind, will and feelings of the listener. Most commonly it is performed through all sorts of imagebearing devices which require rehearsing and professional skills. This intonational style can be heard on the stage, on the screen, in a TV studio or in a classroom during **verse speaking** and **prose readings** and **recitations**. It is always a written form of the language read aloud or recited.

Acting is a two-way conversation, players respond very directly and promptly to the '*feedback*' they get from the audience; the '*feedback*' in their case being almost certainly communal, collective, non-verbal language. Methods of

achieving, stimulating and maintaining this '*conversation*' with their audience must inevitably be the mainspring of the actors' '*training*'.

To feel, to know, and even to express the contents of their drama is a wasted and futile activity if it is not conveyed to other participants – the audience. Distancing, posture, gesture, facial expression and timing – all these facets of actor's art are as important as the delivery of words themselves. It is common knowledge that **prose**, which describes an action or a series of actions to tell a story, is called **narrative**.

The **prose** is **descriptive** when scenes, objects, people, or even a person's feelings are described in such a way that we can imagine them vividly. In good descriptive writing an author builds up a picture in words in much the same way as an artist paints a landscape or a portrait.

The **prosodic organization** of the declamatory reading depends on the type of the *literary text* – **descriptive**, **narrative**, **dialogue**; on the **character** of the **described events**, schemes and objects: humorous, tragic, romantic, dreamy, imaginative and so on, and of course on the **skills** of the **reader**. But it is always clearly marked and distinguished by its **expressiveness**, personal involvement on the part of the author, by the **emphasis**, by the entire range of **prosodic** and **paralinguistic effects** and it is all felt through the **skilful reading**:

INVARIANT of PHONOSTYLISTIC CHARACTERISTICS of the DECLAMATORY PROSE READING

Timbre – concerned, personally involved, emotionally rich

Delimitation – phonopassages – phrases –intonational groups

Style-marking prosodic features:

Loudness – varied according to the size of the audience and to the emotional setting

Levels and **Ranges** – variable

Rate – deliberately slow, necessitated by the purpose of the reading: the complete understanding of the author's message by the listener; changes in the speed of utterances are determined by the syntactic structures, importance of information and the degree of emphasis

Pauses – long, especially between the passages. Disjunctive pauses tend to be longer than connecting ones. Internal boundary placement is always syntactically or semantically predictable. A declamatory reading is distinctly marked by a great number of prolonged **emphatic pauses** – the device used by the reader to underline the emphasis

Rhythm – properly organized, the isochronic recurrence of stressed and unstressed syllables

The accentuation of semantic centers:

Terminal tones – common use of categoric low and high falls in final and even initial intonation groups and on semantic centers; occasional use of rising and level tones to break the monotony and in initial groups to connect segments of the phrase, to lead the listener on the later developments

Pre-nuclear patterns – varied, contain patterns which have both common emphatic and non-emphatic usage; for the emphasis the following patterns are most frequently used:

Low Head+High Fall; High Head+Low Fall

High Head+High Fall; Stepping Head+High Fall

The contrast between accented and unaccented segments – not great

The **phonological opposition** of the informational and declamatory reading shows that both readings differ totally in any aspect, but primarily in the voice timbre – in the declamatory reading the emotional colouring of the voice is very rich, varied according to the degree of emphasis.

On the prosodic level the markers of the declamatory style reading are:

- Slow tempo, caused by the lento rate of utterances and prolonged pauses, especially at the passage boundaries
- Stable rhythmicality
- The use of the falling terminal tones in initial intonation groups, the increase of their range with the emphasis.

7. CONVERSATIONAL STYLE

Conversational style is also called familiar. This kind of English is also a means for everyday communication, heard in natural conversational interaction between speakers. So phonetic stylists call it **conversational**. Some scholars also call it **informal**, because this style occurs mainly in informal external and internal relationships in the speech of relatives, friends, well-acquainted people and so on

In **informal situations**, where speakers are more relaxed, less attention is given by them to the effect they produce on the listeners, because in everyday life a more natural and spontaneous style will be used. It is the style at the extreme informal end of the stylistic linear continuum that is known as '**vernacular**' **[Brown:1977]**. Thus all speakers have a vernacular style but its variations in the use of non-standard norms depend on the social background. In this style variation will be at its most consistent level. It is the most situationally influenced kind of English.

In **conversational style** the emotional reaction to the stimulating speech signals is very important so the attitudinal function of **intonation** here comes to the fore. Therefore one is liable to find here a wider range of contrasts at any level than could be expected elsewhere.

In a conversation we do not just listen to words, we derive the meaning consciously or unconsciously from a number of other communicative systems and it could be that a lift of an eyebrow, a twitch at the side of the mouth, or a silence tell us more than a dozen sentences. But undoubtedly the verbal part of the communication plays a very important role and has its own systems too but only linked with other effective ways contributed by the speakers. The full effect is achieved and meanings are exchanged even with strangers and about unfamiliar topics.

Spontaneous, colloquial, informal conversations display certain common linguistic characteristics.

1. Firstly, talks of this kind are characterized by the inexplicitness of the language as the speakers rely very much upon the **extra-linguistic factors** – context, kinesics, etc. This manifests itself in '**incompleteness**' of many utterances as the context makes it clear what was meant by the speaker, thus making redundant its vocal expression: *see* example 1:

Example 1

Jane: *Well... maybe, but... take responsibility; the... the... you don't need as great a sense of responsibility for you... your kind of work as you do in teaching – all those children, all those parents...*

Brenda: *No, but you do have your... your... your colleagues at work – you have a certain amount of responsibility to them*.

Occasionally, the listeners request recapitulation by all sorts of repeated and echoing questions: *see* example 2:

Example 2

Richard: *Well, I'm going tonight in fact*.
Jane: *Tonight? Oh, are you?*
Richard: *Yes, most nights really*.

2. Secondly, conversations are characterized by the lack of planning and the randomness of subject matter. They are very often unpredictable, not guided to an overall theme as, for example, in our first conversation. This is the most changeable variety of the language. It is, however, true that in many everyday communications certain semantic blocks are commonly repeated. For instance, the stereotyped exchange of greetings, partings, pleasantries, making acquaintance, is starting the conversation, arresting attention, making contacts and so on.

One can easily spot phrases of speech etiquette functioning in colloquial talks such as questions to keep the conversation going, asking for information, expressions leading up to questions, polite formulas for attracting attention, requesting, agreeing and refusing, expressing gratitude and others. These devices and opening gambits are very helpful for speakers to build up a conversational unity and are used by native speakers mechanically.

3. The third general feature of the conversational style talks is '**non-fluency**'. Informal spontaneous conversation is characterized by a high proportion of '**errors**' involving **hesitation phenomena**, slips of the tongue and all sorts of overlapping and simultaneous speech: *see* example 3:

Example 3

Bob: *I think I'd much prefer to go in for teaching***.**
Jane: *Jolly good*! (simultaneously)
Bob: *Because ... er ... well, you get long holidays*. (simultaneously)

Entire range of vocalic clusters, sounds, **non-verbal signals** are common in conversations, e.g. *mmmm*, *sshh*, *ah*, *bn*, etc. Also, one can hear whistles, laughs, giggles, clearings of the throat, snorts and sniffs. On the grammatical level informal conversation provides delimitation of utterances and sentences. Other points to be noted on the **grammatical level** include:

1. High proportion of parenthetic compound types of sentence introduced by *you see*, *you know*, *I mean, I say and others*.
2. Frequent use of interrogative sentence types and very few imperatives.
3. Common use of vocatives, especially in initial position.
4. Rare use of nominal groups as subjects; the personal pronouns are more in evidence, the informal you is quite common in its impersonal function.
5. A great number of question tags.
6. The use of all sorts of repetitions and repetition structures. Even adverbial intensifiers such as very may be repeated several times.
7. The occurrence of contrasted **verbal forms**: *he's, I'll*, *I've*.
8. The frequency of **colloquial ellipses**.

The most noticeable **aspect** of everyday **conversations** is their **vocabulary**. It is characterized by colloquial idioms, the use of words simple in structure, and the

avoidance of phraseology; also the informality of the text is achieved by the use of words and phrases specific for such conversations, e.g. *Yeah. Right. OK. I see. Oh, yes. Yes, yes. Oh, lovely. Oh dear. Alright. Sure. Good heavens! Thanks! Jolly good! Really? Come off it! Oh, no! Hey!* and others **[Crystal:1979]**

On the **prosodic level** the field researchers provide us with data that help us to do some generalizations **[Crystal:1979; Диалогическая речь:1980**].

1. Conversations fall into coordinated blocks, consisting of **supra-segmental** and **supra-phrasal units** tied up by variations within the length of **pauses**, **speed**, **rhythm**, **pitch** ranges, pitch levels and **loudness**.
2. Since there are no restrictions on the range and depth of emotions which might be displayed in conversational speech situations they will allow entire range of prosodic effects.
3. **Intonation groups** are rather short; their potentially lengthy tone units tend to be broken. These short inter-pausal units are characterized by **decentralized stress** and sudden jumps down on communicative centres: *see* example 4.

Example 4

Jane: → *That's ,going…* | *to* →*make you very un*↘*fit, you know.*

4. The heads are usually level, or rarely, falling. Falling heads occur only in groups consisting of several stressed syllables.
5. As for the nuclei, simple falling and rising tones are common. Emphatic tones occur in highly emotional contexts. High pre-nuclear syllables are very frequent: *see* example 5.

Example 5

'*– Do you think it* ↘ *matters*?'

'*– I'd* →*rather be* ∧*thin than* ↘ *fat*.'

6. The **tempo** of **colloquial speech** is very varied. The natural speed might be very fast but the impression of 'slowness' may arise because of a great number of hesitation pauses both filled and non-filled – hesitant drawls within the block. However, the speakers may have no pauses between their parts, very often they speak simultaneously, interrupt each other. Also a familiar point about informal conversation is the frequency of silence for purposes of contrastive pause as opposed to its being required simply for breath-taking. Pauses may occur randomly, not just at places of grammatical junctions: *see* example 6.

Example 6

Richard: ↘ *Oh,* || **…**↘*look*, | *you*↘ *don't seem to* |↘*realize* >*that* |||**…** *that I* ↘*like it*||

So, tempo is very flexible in this style. It is uneven with and between utterances.

7. Interpausal stretches have a marked tendency towards subjective rhythmic isochrony.

8. INTONATION and LANGUAGE TEACHING

1. All **intonation** choices depend ultimately on the **extra-linguistic situation** the speakers find themselves in, on the speaker's assessment of the state and extent of the common ground between himself and his listener.
2. There are three very important stages especially in classroom interaction – **opening**, **answering** and **follow-up**. An **opening phrase** sets up certain constraints

and expectations which the answering phrase(s) fulfils. **Answering** is said to fulfill expectations but to set up none can be followed either by a new opening, which may be produced by the same speaker or the other one, or by a follow-up, which reacts to or comments on the answering phrase: *see* examples 7, 8.

Example 7

– *Have you got the time*?
– *It's three o'clock*.
– *Thanks*.

Example 8

– *Have you got the time*?
– *It's three o'clock. Are you in a hurry*?
– *Thanks. I certainly am*.

3. To convey the idea adequately the speaker must be always aware of the relative information load carried by particular elements in his discourse. The distribution of prominence in each particular phrase depends upon the speaker's apprehension of the state of convergence he shares with the hearer.

Attempts have been made to identify the major varieties of speaker and listener behaviours. Among speaker's **non-verbal behaviours** the following are substantively distinct.

1.'**Active ending**' characterized by the shifting of posture towards the listener, turning and pointing the head towards the listener, small head nods, the holding of gesticulations and a clear pause.

2. '**Floor maintenance**' consists of turning the head and eyes away from the listener both prior to and during the verbal listener response.

3. '**Persistent display**' is comprised, of eyebrow flashes and raised brows during the end of the speaker's utterance and the lowering of brows and termination of smiles during the subsequent verbal listener response phase.

4. '**Deactivation ending**' consists of the termination of smiles, or frowns, and of eyebrow rises prior to the listener response.

Among **listener's behaviours** the following could be mentioned:

1. '**Normal acknowledgement**' is based upon a number of normal head nods during the verbal listener response. It appears to be a classic indicator of attention to, and acceptance of, the flow of the speaker's utterances.

2. '**Preprocessing**' is head nodding prior to the end of the speaker's utterance indicating that the listener is signaling understanding before the speaker has finished talking.

3. '**Minimal recognition**' is composed of brief smiles and small head nods during the listener's verbalization.

4. '**Interest**' is based on forward posture and visual attention prior to the verbal listener response and the initiation of eye brow raises or flashes or blinks during the verbal listener response.

5. '**Disengagement**' includes both gaze aversion and return of gaze during the listener response period.

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LECTURE 8
TERRITORIAL VARIETIES of ENGLISH PRONUNCIATON

Problems for discussion:

1. Functional stylistics and dialectology
2. Spread of English. English-based pronunciation standards of English
3. American-based pronunciation standards of English
4. Accents of English outside UK and USA

1. FUNCTIONAL STYLISTICS and DIALECTOLOGY

Dialectology is inseparably connected with **Sociolinguistics**, the latter deals with

- **language variation** caused by **social difference** and
- **differing social needs**

it studies the ways language interacts with social reality.

Every **national variant of English** falls into

- **Territorial varieties – dialects** (Территориальная разновидность) and
- **Regional varieties – dialects** (Региональная разновидность)

A **Dialect** (Диалект) is a **variant** of the **language** that includes differences in **grammar**, **vocabulary**, and **pronunciation**. Thus a dialect includes an **Accent** (Тип произношения), i.e. a way of pronouncing the language.

An **Accent** is a unified entity of **pronunciation** patterns used for **communicative interaction** by the members of the same **speech community**. Speakers of the same **accent** typically:

1. share a relevant **social** or **geographical attribute** and
2. maintain a uniform set of **phonological characteristics**, despite a certain amount of limited **phonetic** and **lexical-incidental variation** between them **[Parashchuk:2000]**

Sociolinguistics is the branch of Linguistics which studies different aspects of language – Phonetics, Lexics and Grammar with reference to their **social functions** in the society. Thus **Sociolinguistics** explains **language phenomena** in connection with factors outside the language faculty itself

- in terms of **large-scale social structure** and
- in terms of how people use **language** to **communicate** with one another.

Language is indissolubly linked with the society; in it we can see a faithful reflection of the society in which people live.

Such fields of science as **Linguistics**, **Sociolinguistics**, and **Psycholinguistics** are inseparably linked in the treatment of various **language structures**. For example, the subject matter of **Ethno-linguistics** gradually merges into that of **Anthropological Linguistics** and that into **Sociological Linguistics** and that into **Stylistics**, and the subject matter of **Social Psychology**.

Some scholars consider **Functional Stylistics** to be a branch of **Sociolinguistics** since it studies the **distinctive linguistic characteristics** of smaller **social groupings**, such as those due to occupational class, age and sex differences **[Швейцер:1983; McAnalay:1977]**.

A language which is a **mother tongue** of several nations is called a **Polyethnic language** (Поли-этнический язык) or a **Nationally heterogeneous language** (Национально-гетерогенный язык), e.g. English, German, Spanish, etc. In a **Polyethnic language** there can exist a great variety in terms of **pronunciation**.

First of all, a **Polyethnic language** can have **National variants of pronunciation** (Национальные варианты произношения) or **Types of pronunciation** (Типы произношения).

English is the **Mother tongue** of several nations, thus it has the following **national variants of pronunciation**:

- British English
- American English
- Australian English
- New Zealand English

In the case of **English** there exists a great diversity in the **spoken realization** of the language and particularly in terms of **pronunciation**. The varieties of the language are conditioned by language communities ranging from small groups to nations. Now speaking about the **nations** we refer to the **National variants of the language**. In their treatment we follow the conception of A.D. Shweitzer. According to him **National language** is a historical category evolving from conditions of economic and political concentration which characterizes the formation of a **nation [Швейцер:1983]**. In other words **National language** is the language of a **nation**, the **standard** of its form, the **language of a nation's literature**.

The **literary spoken form** has its **national pronunciation standard**. A '**Standard**' may be defined as '*a socially accepted variety of a language established by a codified norm of correctness*' **[McAnalay:1977:68]**.

Today all the **English-speaking nations** have their own **national Variants** of **pronunciation** and each of them has peculiar features that distinguish it from other **varieties** of **English**. It is generally accepted that

- for the '**English English**' it is '**Received Pronunciation**' or **RP**;
- for 'The **American English**' – '**General American pronunciation**';
- for the **Australian English** – '**Educated Australian**'

One of the **Accents** in the country implicitly enjoys the status of being '**correct**', cultivated and accepted by the **educated speakers** throughout the **national community**. It is called **Literary pronunciation** (Литературное произношение) – **Orthoepic pronunciation** (Орфоэпическое произношение), the term traditionally used by the most of **European linguists**, or a **National standard of pronunciation** (Национальный стандарт произношения), the term traditionally used by **American** and **British scholars**.

A **standard** of **pronunciation** can be defined as **phonetic shaping of spoken form** of a **national language** received by the educated users of that language which at a given time is generally considered correct, statistically relevant and enjoys **social prestige [Parashchuk:2000]**.

The term '**Standard**' is to be interpreted to mean '*implicitly considered to represent correct and socially acceptable usage for educated purposes*'.

The use of the other **Pronunciation types** is applied to certain regions, smaller localities, social, professional, and age groups. Thus **Varieties in pronunciation** within a country can include a **National standard** of **pronunciation** and **territorial accents** or **area accents**. **Accents** always mark the geographical origin of the speaker.

Though every **national variant of English** has considerable differences in **Pronunciation**, **Lexics** and **Grammar**, they all have much in common which gives us **ground to speak** of one and the same language – the **English language**.

National Standards undergo constant changes due to various **Internal factors** and **External factors**. **Pronunciation**, above all, is subject to all kinds of innovations. Therefore the **National variants** of English differ primarily in **Sound**, **Stress**, and **Intonation**. It is well-known that there are countries with more than one **National language**, the most common case being the existence of two **national languages** on the same territory. For this **Canada** will be an example, where two different languages – **English** and **French** – form the repertoire of the community. In this case scholars speak about **Bilingualism** in contrast to **Mono-lingualism** typical of a country with one national language. Here arises the problem of **Interference**, that is '*linguistic disturbance which results from two languages or dialects*, *coming into contact in a specific situation*' **[Crystal:1977:254]**

Every **National variety** of the language falls into **Territorial dialects** 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 word '**Accent**'. So **Local accents** may have many features of **Pronunciation** in common and consequently are grouped into **Territorial accents** or **Area accents**.

In Britain, for example,

- Yorkshire **accent**
- Lancashire **accent**
- Cheshire **accent**

form the group of '**Northern accent**'.

The terms '**Dialects**' and '**Accents**' should be treated differently when related to different **Aspects of the language**. It is, however, true that there is a great deal of overlap between these terms. For certain geographical, economic, political and cultural reasons one of the **Dialects** becomes the **Standard language** of the **Nation** and its **Pronunciation** or its **Accent** – the **Received Standard Pronunciation**. This was the case of London dialect, whose accent became the '**RP**' – '**Received Pronunciation**' of Britain **[Gimson:1981]**

It has been estimated that the **Standard Pronunciation** of a country is not homogeneous. It **changes** in **relation**:

- to **other languages** influences
- to **geographical** influences
- to **psychological** influences
- to **social** influences
- to **political** influences

In England, for example, we **distinguish**

- **Conservative RP**
- **General RP**
- **Advanced RP [Gimson:1981]**

The pressure of **Standard English** is so strong that many people are **bilingual** in a sense that they use an imitation of **RP** with their teachers and **lapse** into their **native local accent** when speaking among themselves. In this occasion the term **Diglossia** should be introduced to denote a state of **linguistic duality** in which the **Standard Literary form** of a language and one of its **regional dialects** are used by the same individual in different social situations. This phenomenon should not be mixed up with **Bilingualism** that is the command of **two different languages**. In the case of both **Diglossia** and **Bilingualism** the so-called **Code-switching** takes place. In recent years the effect of these forms of **linguistic behaviour** is studied by **Sociolinguists** and **Psychologists**.

Every language community, ranging from a **small group** to a **nation** has its own **Social dialect**, and consequently, its own **Social accent**. British sociolinguists divide the **society** into the following **classes**:

- upper class
- upper middle class
- middle middle class
- lower middle class
- upper working class
- middle working class
- lower working class

It is well worth to understand that classes are split into different *major* and *minor* **social groups**:

- professional

- educational
- cultural
- age
- sex and so on.

Correspondingly every social community has its own **Social dialect** and **Social accent**. D.A. Shakhbagova defines **social dialects** as '*varieties spoken by a socially limited number of people*' **[Shakhbagova:1982]**

So in the light of social criteria languages are '*characterized by two plans of socially conditioned variability – stratificational linked with societal structure, and situational, linked with the social context of language use*' **[Швейцер:1983:6]**

It is evident that the language means are chosen **consciously** or **subconsciously** by a speaker according to his perception of the situation, in which he finds himself. Hence **Situational varieties** of the language are called **Functional dialects** or **Functional styles** and **Situational pronunciation varieties – Situational accents** or **Phono-styles**.

It has also to be remembered that the language of its users; varies according to their individualities, range of intelligibility cultural habits, sex and age differences. Individual speech of members of the same language community is known as **Idiolect**.

1. SPREAD of ENGLISH
ENGLISH-BASED PRONUNCIATION STANDARDS of ENGLISH

It is common knowledge that between 375 million people speak English now, as their **First language** or **Mother tongue**. It is the national language of Great Britain, the USA, Australia, New Zealand and Canada: part of it.

English was originally spoken in England and south-eastern Scotland. Then it was introduced into the greater part of Scotland and southern Ireland. In the 17th and 18th centuries it was brought to **North America**, mainly from the **West of England**. Later in the 18th and 19th centuries English was exported to Australia, New Zealand and South Africa owing to the colonial expansion. A flow of emigrants who went to invade, explore and inhabit those lands came mostly from the south-eastern parts of England.

English became wide-spread in Wales at about the same time. **Welsh English** is very similar to southern English, although the influence of Welsh has played a role in its formation. Then in the 20th century **American English** began to spread in Canada, Latin America, on the Bermudas, and in other parts of the world. Thus nowadays two main types of English are spoken in the English-speaking world: **English 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 **Irish English** fall somewhere between the two being somewhat by themselves **[Hughes:1980;Trudgill:1982]**

BRITISH ENGLISH ACCENTS

English English Southern English

1. Southern English
2. East Anglia English
3. South-West English

Northern English

1. Northern English
2. Yorkshire English
3. North West English

Welsh English

Scottish English

1. Educated English
2. Scottish English
3. Regional Varieties

Northern Ireland English

ENGLISH ENGLISH ACCENTS

Roughly speaking the **non-RP accents** of England may be grouped like this:

1. **Southern accents**:
   1) **Southern accents** – Greater London, Cockney, Surrey, Kent, Essex, Hertfordshire, Buckinghamshire
   2) **East Anglia accents** – Lincolnshire, Norfolk, Suffolk, Cambridgeshire, Bedfordshire, Northamptonshire, Leicestershire
   3) **South-West accents** – Gloucestershire, Avon, Somerset, and Wiltshire
2. **Northern** and **Midland accents**:
   1) **Northern accents** – Northumberland, Durham, Cleveland
   2) **Yorkshire accents**
   3) **North-West accents** – Lancashire, Cheshire
   4) **West Midland** – Birmingham, Wolverhampton

RP (RECEIVED PRONUNCIATION)

RP or **BBC English** implicitly enjoys the status of the **National Standard** of pronunciation in the United Kingdom.

In **American English**, three main types of **Literary pronunciation** or **Cultivated pronunciation** are distinguished:

1. **General American (GenAm**, **GA) – Network English** which is also known as **Western American English** and comprises that majority of **American accents** from Ohio through the Middle West and on to the Pacific coast. These accents do not show marked eastern or southern characteristics **[Wells:1982:471;Шахбагова: 1982:15]**
2. **Eastern American English** including
   1) Boston and eastern New England, and
   2) New York City

3. **Southern American English** includes accents of lowland south: Virginia, North and South Carolinas, Tennessee, Florida, Georgia, Alabama, Mississippi, Arkansas, Louisiana, Texas, etc.

The opinions as to the US **National Standard of Pronunciation** vary. Some scholars hold the view that **GenAm** –**Network English** implicitly enjoys the status of the **National Standard of Pronunciation** in the USA, others claim that there is no **nationwide pronunciation standard**. But it is an actual fact that **GenAm** is widely used by the US media and enjoys intelligibility throughout the country.

In **New Zealand**, **RP** is used as **Pronunciation model** for educated speakers.

In **Australia**, there is no or little geographical **variation in pronunciation [The Cambridge Encyclopedia:1995:350]**, but a great deal of **variation** can be classified according to **social criteria**. Three groups of accents are distinguished with no sharp boundary between them:

1. **Cultivated Australian** used by about 10% of the population on which **RP** continues to exert a considerable pressure; its opposite extreme, **Broad Australian** which is used by about 30% of the speakers and which appears to be most localized, most clearly identified with the notion of 'an **Australian Twang**', most vividly displaying **Cockney** influence;
2. **General Australian**, which is spoken by the mainstream of educated **Australian** speakers and which may be implicitly treated as **Australian pronunciation standard**

The type of **educated English pronunciation** used in **Canada** has many similar features with **GenAm** alongside with specific **Canadian** traits.

New varieties of **English** or **New Englishes** have emerged as the result of the colonial experience:

- Indian English
- Hong Kong English
- Singaporean English
- West African English [**Pride:1982**]

These **accents** exhibit differences. The following two accents of English have been under extensive investigation due to their importance, prestige and social advantage in certain geographical areas:

1. **Southern English** or **RP English**, **BBC English**
2. **General American – GenAm** or **Network English**

In sum, major **Accents** of **English** can be summarized as follows:

ACCENTS of ENGLISH

ENGLISH–based pronunciation standards:

1. Irish English
2. Australian English
3. New Zealand English
4. **BRITISH ENGLISH:**
    1) Northern English
    2) Southern English or Received Pronunciation
    3) Scottish English
    4) Welsh English

5) Northern Ireland English

AMERICAN-based pronunciation standards:

1. American English
2. Canadian English

NEW ENGLISHES:

1) Indian English
2) South African English
3) Hong Kong English
4) Singaporean English etc.

SOCIO-HISTORICAL SURVEY of RP/BBC ENGLISH

The historical origins of **RP** go back to the 16^{th}–17^{th} centuries recommendations that the **speech model** should be that provided by the **educated pronunciation** of the court and the capital **[Gimson:1980]**. Thus, the roots of **RP** are in London, more particularly the **pronunciation** of the London region and the Home Counties lying around London within 60 miles: Middlesex, Essex, Kent, and Surrey.

- By **the 18th century** a prestigious pronunciation model was characterized as the speech '*received by the polite circles of society*' **[Gimson:1977]**
- By **the 19th century London English** had increasingly acquired social prestige losing some of its local characteristics. It was finally fixed as the **pronunciation** of the **ruling class**.
- In **the mid 19th century** there was an increase in education, in particular, there occurred the rise of public schools – since 1864 **Public School Act**. These schools became important agencies in the transmission of **Southern English** as the form with highest prestige. Since that time **London English** or **Southern English** was termed as
  - Classroom English
  - Public School English
  - Educated English

What was **Southern Educated English** at the beginning of the 20^{th} century? It was a **social**, **regionally-defined variety** of more or less clearly definable social basis – rather a small group of people who had had public school education: Oxford, Cambridge. **[Leitner:l982]**

There was a forceful normalization movement towards the establishment of Educated Southern English as the **STANDARD ACCENT**. The major motifs of this were:

1) the need for a clearly defined and recognized **Norm** for **public** and other purposes;

2) the desire to provide adequate descriptions for teaching **English** both as the **Mother tongue** and a **Foreign language**.

Professor Daniel Jones described this **variety** as a **hoped-for Standard pronunciation** in the first editions of his books '*The Pronunciation of English*' **[1909]** and '*Outline of English Phonetics*' **[1917]**. By 1930, however, any intention of setting up a **Standard** of **Spoken English** was disclaimed by many phoneticians. The term '**Standard Pronunciation**' was replaced by '**Received Pronunciation**', which had been introduced for **Southern Educated English** by

phonetician Ida Ward who defined it as **Pronunciation** which '*had lost all easily noticeable local differences*' **[Leitner:1982].**

Thus, in the **early 20th century** the consolidation of **Educated Southern English** (**RP**) as a **Model** took place, though **variations** according to *style*, *age* and *idiolect* were observable in it.

The British Broadcasting Corporation – **the BBC**, adopted **RP** for the use by its newsreaders since 1920s. The country's population, for more than half a century, had been exposed through broadcasting to **RP**. Until the early 70s of the last century it was the only **Accent** demanded in the BBC's announcers [**Wells:1982**]. For that reason **RP** often became identified in the public mind with **BBC English**. Only over the last 30 years, both the BBC and other British national radio and TV channels have been increasingly tolerant of the **Accent** of their broadcasters.

Before World War 2, **RP** had a regional base but its occurrence was socially determined – it was characteristic of upper-class speech throughout the country.

The **second half** of the **20th century** witnessed the radical changes in **RP's social base**:

1. the second great communication leap = the advent of radio and television, has led to a greater number of speakers, in various **layers** of **society**, using **RP**;
2. the social structure of the **British society** has lost much of its earlier rigidity;
3. access to higher education has led to a relaxation of view on prestige in **pronunciation**.

Since post-war years this **pronunciation norm** has not been exclusively correlated with one section of society. This vast extension of **RP's social base** has resulted in a dilution of the original concept of **RP** in the last quarter of the 20th century as compared with its consolidation in the first part of the century **[Gimson:1977**]. This dilution of **RP's concept** manifests itself in the admittance of **variant pronunciations** as of common and acceptable usage. It is fair to mention, however, that only 3-5% of the population of England speak **RP**. British phoneticians **[Barber:1964;Gimson:1981;Hughes:1994]** estimate that nowadays **RP** is not homogeneous. A.C. Gimson suggest that it is convenient to distinguish three main types within it:

- '**the Conservative RP forms**', used by the older generation, and traditionally, by certain profession or social groups;
- **the general RP forms**, most commonly in use and typified by the pronunciation adopted by the **BBC**, and
- **the Advanced RP forms**, mainly used by young people of exclusive social groups – mostly of the upper classes, but also for prestige value, in certain professional circles' **[Gimson:1981:88**].

This last type of **RP** reflects the tendencies typical of change in **pronunciation**. It is the most '**effected**' and '**exaggerated variety**' of the **Accent**. Some of its features may be results of temporary fashion; some are adopted as a **norm** and described in the latest textbooks. Many native speakers, especially teachers of English and professors of colleges and universities: particularly from

the **South** and **South-East of England**, have **accents** closely resembling **RP** but not identical to it. P. Trudgill and J. Hannah call it **Near-RP Southern**. So various types of **Standard English pronunciation** may be summarized as follows:

- **Conservative RP** – Adoptive RP;
- **General RP** – Mainstream RP;
- **Advanced RP** – U-RP;
- **NearRP** – southern.

Three main types of **RP** are distinguished by A.C. Gimson and A. Cruttenden:

1) **General RP**
2) **Refined RP** and
3) **Regional RP**

General RP reflects the **pronunciation** of *middle class educated speakers*.

Refined RP is defined as an **accent** reflecting a class distinction associated with *upper-class families*, and the number of its speakers is declining. Its particular characteristics are the realization of [**əu**] as [**ɛu**] and a very open word-final [**ə**] and where [**ə**] forms part of [**iə**], [**eə**], [**uə**], and [**i**]. The vowel [**ɜ:**] is pronounced very open in all positions, and [**æ**] is often **diphthongized** as [**ɛæ**]. This description coincides with **U-RP**, according to J. C. Well's terminology [**Well:1982**]

Regional RP is basically **RP** except for the presence of a few regional characteristics which go unnoticed even by other speakers of **RP**, e.g. **vocalization** of dark [**ä**] to [**u**] in words like *hold* [**heuld**] and *ball* [**bɔul**], a characteristic feature of **Cockney** and some other **regional accents**, now passes virtually unnoticed in a fully **RP accent [Gimson:1994:81]**.

Nowadays British phoneticians refer to an **educated accent** in London and the southeast which is termed **Estuary English** – **EE** – (английский говор в дельте Темзы). **[Coggle:1994; Rosewarne:1994]**. **EE** is said 'to be adopted by those wishing to avoid the stigma of **RP** as 'posh' and by upwardly mobile speakers of **local dialect**. It is often characterized among younger speakers as having 'street credibility' or *streetcred*, i.e. as being fashionable'**[Gimson: 2001:81]**.

It is early to predict the future development of **RP** for sure, but its recent extensively permissive attitude to **pronunciation variants**, the existence of **varieties** within it correlating with different criteria should be taken into account by **EFL** learners today. In fact, the term **RP** has become imprecise, but it still has wide currency in books on contemporary **English pronunciation**. In Professor **Wells**'s opinion, '***EFL*** *teachers working within a* ***British-oriented*** *environment should continue to use* ***RP*** *... as their* ***pronunciation model****. But this model must be* ***revised*** *and* ***updated*** *from time to time*' **[Wells:1997]**

A speaker's experiences of languages may typically embrace

- a **first language**
- a **second language**, and
- a **foreign language [Laver:1995:78]**.

A **First language** – **L1** is the speaker's **Native language** – **NL** or **Mother tongue** – **MT**, whose learning normally begins in the speaker's earliest experience of **language acquisition** as a very small child.

Speakers in the world understand at least one language other than their own. A **Second language – L2** is any other language that the speaker learns to control, at any time, to a level of near **native-like proficiency**. Typically immigrants acquire it in **L1**'s **natural environment**.

A **Foreign language – FL** is any language spoken by the speaker to less than **L2 level**. In case of English teaching and learning different terms applicable to different groups of **non-native speakers** are in use:

- **ELT** – *English Language Teaching* – i.e. **teaching English to learners of all types**.
- **TEFL** – *Teaching English as a Foreign Language* – where **learners are neither native speakers**, **nor immigrants**.
- **TESL** – *Teaching English as a Second Language* – where **learners addressed are often immigrants to an English-speaking culture**.
- **TESOL** – *Teaching English to Speakers of Other Languages* – which is slightly more neutral term encompassing both **TESL** and **TEFL**, but avoiding the labels such as '**second**' or '**foreign**' – mainly used in **American English**.

A **Lingua Franca** is a language used as a means of communication by speakers who do not have a native language in common **[Trudgill:1994:140]**

Originally it was a special case when a foreign language was used as the medium of linguistic communication in some area, e.g. for trade purposes – literally '**language of the Franks**', the Arabic term of the day for all Europeans. The largest world **Lingua Francas** in use today include **English** and **Mandarin Chinese**.

A **Pidgin language** is the language used for the purpose of communication between speakers of mutually **unintelligible languages**, usually in the Third World, which has been developed out of the **mixture of the languages** of the communities concerned: e.g.

- Papua New Guinea **Pidgin English**
- **Chinese Pidgin** = *Tok Pisin*

As such, it would have no native speakers. The origin of the term **Pidgin** is thought to be 'a **Chinese** corruption of **English** business' **[The Oxford English Dictionary: 1989**]. The citations from **OED – The Oxford English Dictionary** suggest that the **Spelling Pigeon** was commoner than **Pidgin** in the 19th century, when European traders were active on the South China Coast, and appears to be the origin of the expression *That's not my pigeon = That's not my business* or *concern*.

Tom McArthur states that '*… for over a century, **Pidgin** has been used... as a label for any **hybrid language** used in ports and on ships, and in garrisons, markets, mines, and the like*' [**McArthur:1998:163**]. It is only in the later 20th century that it has acquired the neutral, technical sense of '*a **contact language** which draws on elements from two or more languages*' **[The Oxford Companion to the English Language:1992:778]**.

Such languages are **linguistically simplified**, i.e. they typically have a limited vocabulary, a reduced grammatical structure and a narrow range of functions compared to the languages from which they derive. For example, speakers of **ordinary languages** have approximately 25-30,000 words. Speakers

of **Neomelanesian** use approximately 1,500 items. Here are a few examples from various **linguistic sources** illustrating grammatical and lexical contrasts of **Standard English** and **Pidgin English**:

A hungry man doesn't sit down in one place (Standard English) –
Hogri man no de set dan won pies (Pidgin English)
Lots of men have no wives (Standard English) –
Plenti man no get woman (Pidgin English)

Grass (Standard English) – *Gras* (Pidgin English)
Moustache (Standard English) – *Mouthgras* (Pidgin English)
Beard (Standard English) – *Gras bilongfes* (Pidgin English)
Hair (Standard English) – *Gras bilong hed* (Pidgin English)
Eyebrow (Standard English) – *Gras antop long ai* (Pidgin English)

Weed (Standard English) – *Gras nogut* (Pidgin English) [**Romaine:1994:174**]

A **Creole** is a second stage in the process of the **Pidgin** development, i.e. it is a **Pidgin language** which has become the **Mother tongue** of a community when within a **multilingual community**, increasing number of people begin to use a **Pidgin** as their principal means of communication **[The Cambridge Encyclopedia: 1995:346]**. This causes a major expansion of the **Grammar** and **Vocabulary**, and the range of the situations where the language is used. When the children of the speakers of a **Pidgin** become to use it as their **Mother tongue**, that language becomes known as a **Creole**. In other words, a **Creole** is the **First language** of the children of **Pidgin** speakers. There are considered to be between 6 and 12 million people still using **Pidgin languages**, and between 10 and 17 million using **Creoles [Yule:1996:234]**. English-based **Creoles** are used in **Jamaica** and **Sierra Leone**.

The spread of English throughout the world has been visualized as **three concentric circles**, representing different ways in which the language has been acquired and is currently used **[Kachru:1985]**:

1. **The Inner circle** refers to the traditional bases of **English**, where it is the **Primary language**: it includes

- **the USA** – approximately 238,9 million, **the UK** – 56,4 million,
- **Ireland**, **Canada** – 25,4 million,
- **Australia**, and **New Zealand** – 3,3 million

Totally: 375 million

- the **USA** contains nearly four times as many **English** mother tongue speakers as
- the next most important **English-speaking nation** – **the UK**

These two countries totally comprising 70% of all **English mother-tongue speakers** in the world;

2. **The Outer circle** or **Extended circle** involves the earlier phases of the spread of **English** in **non-native** settings, where the language has become part of a **country's chief institutions**, and plays an important '**Second language**' **role** in a multilingual setting: it includes

- **Singapore**, **India**, **Malawi**, and over other 60 territories – 150-300 million;

3. **The Expanding circle** involves those nations which recognize the importance of **English** as an **international language**, though they do not have a history of colonization by members of **Inner circle**. It includes **China**, **Japan**, **Israel**,

Greece, **Poland**, **Russia** etc. As the name of the circle suggests, there is a steadily increasing number of other states. In these areas, **English** is taught as a **foreign language** – **EFL** – 100-1000 million.

Prospective **EFL** teachers and users should be aware of the existing **variety** of **social shapes** of **English**. The **phonemic system** of a language is always in a **process** of **evolution**. It is the most fleeting as compared with **Vocabulary** and **Grammar** **[Gimson:1981]**The **route** and the **rate** of the **phonetic changes** in different languages are not the same, for instance, in English or Uzbek and Karkalpak.

EFL learners should know some general facts about the **English Phonetic System**. There are a number of factors – both **intra-linguistic** and **social**, which have accelerated the process of **phonetic changes** throughout the history of English. They can be summarized as follows:

a) **the rich vocalic system of English**, e.g. 20 English vowels, 6 Uzbek and 9 Karakalpak ones. And this is a general fact that historically ***vowels have been subject to more striking changes*** than ***consonants***. It can be explained by the differences in their production. A ***consonantal articulation*** usually involves an ***approximation*** of speech organs which can be felt. It tends to be more ***stable*** and it is more easily ***identified*** and ***transmitted*** more exactly from one generation to another **[Gimson:1981:75]** A ***modification of vowel quality*** results from very ***slight changes*** of the ***tongue*** or ***lip position*** and there may be a ***series of variations*** before a ***change in quality*** is evident. Out of **monophthongs** and **diphthongs**, the latter are ***least stable***. Figuratively, **consonants** can be called the **Skeleton** of the **Sound System**, **monophthongs** are its **flesh** and **diphthongs** are its **blood**.

b) The **sweeping systemic changes** at the earlier periods of English which shook its sound system to the core: e.g. the **Great Vowel Shift**, **r-vocalization**, etc.;

c) the lasting period of a **foreign domination** in the Middle Ages when the **Phonological System** of **English** was under a strong **influence** of an **Alien Phonological System**: French;

d) the role of English as an **International language**: e.g. its **contacts** with other languages, etc.. All the above-mentioned **factors**: both

- **direct** and **indirect**
- **historical** and **living**

should be kept in mind as accelerators of the **Phonetic changes** in **English** which are more rapid and complicated than, for instance, in Uzbek and Karkalpak. It is important to note here that

- the **source** (источник) of the phonetic changes,
- the **form** (форма) of their realization and
- the **condition** (условие) of their realization

in **language synchrony** is **variability of the Phonetic means** (Вариативность фонетических значений) of a language **[Расторгуева: 1978]**. Thus **variability** is an existential **quality** of **literary pronunciation** as of any other component of a language.

The appearance of a new shade in the **pronunciation** of a **sound** results in the coexistence of **Free variants** in the realization of a **Phoneme**, when there is a

choice between **permissible variants**, open to the speakers **[Sokolova:1996]**. An example of such **variety** in present-day RP is provided by the **diphthong** in the word *home*, which may be rendered as [**ɜu**] by the younger generation and something like [**ou**] by the older people. The speech of any community may, therefore, be said to reflect the **pronunciation** of the previous century and to anticipate that of the next **[Gimson:1981:76]**.

The **qualitative** distinctions and **quantitative** distinctions may manifest new

1) **allophonic** realizations of the same phoneme – **Free allophonic variation** (‘Свободный’ аллофонический вариант), e.g. as in the example with the **diphthong** in the word ‘*home*’ or

2) **alternations** of different phonemes within the **phonemic structures** of words – **Free phonemic variation** (Свободный фонемный вариант): a speaker speaking in a single **accent** is free to choose between two or more pronunciation forms of a particular word **[Laver:1995:69]**, *always* [**ˈɔ:lweiz -wiz**, **-wəz**] – RP/BBC English, [**ˈɔ:l- ˈɑ:**l] – GenAm **[Wells:2000]**. ‘**Free**’ means that the **alternation** of certain **phonemes** within a word or the change of the **place of stress** do not result in the **change of meaning**, but in the **variant pronunciations** of the same word

Permissible variation of the **phonetic** and **accentual structures** of words appears to be a **striking feature** of RP and BBC English and GenAm. Here are some examples of the **variant pronunciations** of the same words, registered in the **LPD** – the **Longman Pronunciation Dictionary [Wells:2000]:**

always – **ɔ:lweiz**, **ɔ:lwiz**, **ɔ:lwəz** (RP/BBC English) – **ˋɔ:l- ˋə:l-** (GenAm)

again – **əˋgen**, **əˋgein** (RP/BBC English) – **əˋgen** (GenAm)

drastic – **ˋdræstik ˋdrɑ:stik** (RP/BBC English) – *inamen always* **ˋdræstik** (GenAm)

during – **ˋdjuərin**, **ˋdʒuərin**, **ˋdjɔ:r**, **ˋdʒɔ:r** (RP/BBC English) – **ˋdə:in**, **ˋdur-**, **ˋdjur-** (GenAm)

graduate (n),(adj) – **ˋgrædʒuət**, **ˋgrædju-**, **græjuit**, (RP/BBC English) – **ˋgrædʒuət** (GenAm)

issue – **ˋiʃu**:, **ˋiʃju:**, **iʃju:** – BrE *poll panel preference*:**ˋiʃu:** *49%*, **ˋʃju:** *30%* **iʃu:** *21%* (RP/BBC English) – *in ame always* **ˋiʃu:** (GenAm)

suit – **su:t**, **sju:t** – BrE *poll panel preference*: **su:t** *72%*, **sju:t** *28%* (RP/BBC English) – *ame always* **su:t** (GenAm)

adult (n) (adj) – **ˋædʌlt**, **əˋdʌlt** (RP/BBC English) – **əˋdʌlt**, **ˋædʌlt** (GenAm)

frustrate – **frʌˋstreit**, **ˋfrʌstreit** (RP/BBC English) – **ˋfrʌstreit** (GenAm)

dispute (n) – **diˋspju:t**, **dəˋspju:t**, **ˋdispju:t** – BrE *poll panel preference*: **diˋspju:t** – 62%, **ˋdispju:t** – 38% (RP/BBC English) – **diˋspju:t**, **dəˋspju:t**, **ˋdispju:t** (GenAm)

week-end – **ˌwi:kˋend**, **ˋwi:kend** (RP/BBC English) – **ˋwi:kend** (GenAm)

‘**Free**’ **phonemic variant pronunciations** are not typical of Uzbek or Karakalpak. For example in Russian there are only about 200 words that manifest a **similar variation**, but unlike English, Russian **pronunciation variants** of the same word have different **spelling forms**, e.g.:

*н***о***ль – н***у***ль*;

*т***у***ннель – т***о***ннель*;
*воробь***ы***шек – воробь***у***шек*;
*матра***с** – *матра***ц**.

All the **pronunciation variants** of a word are considered to be **literary** '**correct**' from the point of view of **educated usage**, but the ordering of such **variants** means that the **variant** coming first is widely used and very common – it is the **main pronunciation variant**; the rest, although widely used, are less common than the **first form**, they are **alternative variants**. In the course of time, the **ordering of variants** may be changed due to particular tendencies and **new developments** within the **accent [Gimson:1984]**

NOTE: **EFL learners are recommended to memorize the first, more widely used, main variant for the active use**, and at the same time **they ought to be wary of the other permissible alternative variants of a given word**, if there are any.

As variability is one of the existential qualities of **literary pronunciation**, **authentic approach** of foreign learners of **English** to the concept of the **English pronunciation norm** should be based on the awareness that it has a **changing term of validity**: what is acceptable at a given time might be treated as less common or even obsolescent in some 70-80 years **[Gimson:1981]**. Learners of **English** should also be wary that **pronunciation norm** can provide not only one but some ways of expressing the same **semantic entity**, i.e. it permits **pronunciation variants** of words.

CHANGES OF VOWEL QUALITY

According to the stability of articulation:

1. It is generally acknowledged that two historically **long vowels** [**i:**], [**u:**] have become **diphthongized** and are often called **diphthongoids**; the organs of speech slightly change their articulation by the very end of **pronunciation**, becoming more **fronted**. Ch. Barber tries to draw a parallel with the **Great Vowel Shift** which took place in **Middle English**, where **diphthongization** was just one part of a **complete change** of pattern in the **long vowels**. He claims that there is some resemblance to this process today and other phonemes may move up to fill the places left vacant.
2. There is a tendency for some of the existing **diphthongs** to be **smoothed out**, to **become shorter**, so that they are more like **pure vowels**.

a) This is very often the case with [**ei**], particularly in the **word final position**, where the **glide** is very **slight**: [**tə'dei**], [**sei**], [**mei**].

b) **Diphthongs** [**ai**], [**au**] are subject to a **smoothing** process where they are followed by the **neutral sound** [**ə**]:

Conservative RP:	[**tauə**]	[**faiə**]
General RP:	[**taə**]	[**faə**]
Advanced RP:	[**tɑ:**]	[**fɑ:**]

c) Also **diphthongs** [**ɔə**], [**uə**] tend to be **levelled** to [**ɔ:**]. Thus the **pronunciation** of the words *pore*, *poor* is **varied** like this:

pore [**pɔə**]	poor [**puə**]	older speakers
pore [**pɔ:**]	poor [**puə**]	middle-aged speakers
pore [**pɔ:**]	poor [**pɔ:**]	younger speakers

It should be mentioned, however, that this tendency does not concern the **diphthong** [**ɪə**] when it is **final**. The **prominence** and **length shift** to the **glide**, this **final quality** often being near to [**ʌ**]: *dear* [**diə**] – [**diʌ**].

ACCORDING to the HORIZONTAL and VERTICAL MOVEMENTS of the TONGUE

Very **striking changes** occur in the **vowel quality** affected by the horizontal movements of the tongue. In fact the **general tendency** is marked by the **centering** of both **front** and **back vowels**:

a) the **nuclei** of [**ai**], [**au**] tend to be more **back**, especially in the ***male variant*** of the **pronunciation**;

b) the **vowel phoneme** [**æ**] is often replaced by [**e**] by younger speakers: [**hæv**] – [**hev**], [**ænd**] – [**end**];

c) the **nucleus** of the **diphthong** [**ɜu**] **varies** considerably, **ranging** from [**ou**] among conservative speakers to [**ɜu**] among advanced ones:

Conservative RP: [**sou**], [**foun**], [**nout**]

Advanced RP: [**sɜu**], [**fɜun**], [**nɜut**]

This **tendency** is so strong that the **transcription symbol** has been recently changed in many **British** books: [**ou**] – [**ɜu**]

d) **back-advanced vowels** [**ʌ**], [**u**] are considerably **fronted** in the **Advanced RP**: *but* [**bʌt**] – [**bət**], *good* [**gud**] – [**gəd**]. It should be mentioned here that there is a **tendency** for all **short vowels** to be made nearer the **centre** of the mouth, that is to **move** towards [**ə**], especially in **unstressed position**: *honest* [**'ɒnɪst**] – [**'ɔnəst**].

Thus the **horizontal changes** in **vowel quality** may be listed like this:

Centering of short vowels:

[**ɑ**]	→	[**ə**]	←	[**æ**]
[**u**]	→	[**ə**]	←	[**e**]
[**ʌ**]	→	[**ə**]	←	[**i**]

The trend towards **schwa** in **weak syllables** is now so **firmly established** among middle and young generations of **RP speakers** that the following changes in the **ordering** of **pronunciation variants** have been made in **EPD–1997** as compared with the 13th and earlier editions of this pronouncing dictionary:

- **-ity**: [**ətɪ**] is generally more common than [**ɪtɪ**], e.g. *qual**ity***, *capac**ity***;
- **-ate** – in nouns and adjectives: [**ət**] is more common than [**ɪt**], e.g. *deliber**ate***, *delic**ate***, *chocol**ate***, *fortun**ate***;
- **-ess**: [**əs**] gains grounds and is introduced as the **main variant**, e.g. *hopel**ess***, *goodn**ess***;
- **-et**: [**ət**] gains grounds and is introduced as the **main variant**, e.g. *sonn**et***, *carp**et***, *bonn**et***; [**ɪt**] is generally used after [**k**], [**g**], [**tʃ**], [**dʒ**], e.g. *pock**et***, *targ**et***, *hatch**et***, *budg**et***; However, in the endings
- **-let**, **-ret**, e.g. *brace**let***, *scar**let***, *toi**let***, *cla**ret***, *gar**ret*** [**ət**] is either a **dominant** or a **common variant**

- **-ily**, e.g. *eas**ily***, *happ**ily***, *worth**ily***: [**ə**] gains ground especially after [**r**]: *angr**ily***, *Primar**ily***, *extraordinar**ily***, when it is a **dominant form**, and in certain words as foreign;
- **-ace**, e.g. *pal**ace***, *neckl**ace***, *popul**ace***: [**i**] and [**ə**] are alternatives with the increasing tendency to [**ə**]. In the terminations *-es, -ed,* e.g. *horses*, *waited*: [**iz**], [**ɪd**] forms remain **dominant** in **RP** even among the young, despite the influence of the alternatives [**əz**], [**əd**] characteristic of **American English** and **Australian English**;
- [**ɪ**] is replaced by [**ə**] in **weak syllables** of a number of assorted words as: *cin̲ema*, *maj̲esty*, *rel̲evance*, *satir̲ical*, *secr̲ecy*, *syst̲em*, *temper̲ature*, *fam̲ily*, etc., in which [**ə**] has become the **dominant variant [Паращук 2000:166]**

English-Russian translation dictionaries which are widely used in **TEFL** practices predominantly refer to earlier editions of **EPD** and do not reflect recent or current selectional changes in **RP**. Thus, Russian learners of English should be referred to the CEPD-2003 or the LPD-2000 for update **pronunciation variants**.

- More **back pronunciation** of the nuclei of diphthongs: [**ai**] → [**ai**], [**au**] → [**au**]
- More **advanced pronunciation** of the diphthong: [**ou**] → [**ɜu**]
- More **fronted pronunciation** of the diphthongoids: [**i:**] → [**i(j)**], [**u**] → [**u(w)**]
- **Vertical changes** in **vowels** may be traced in [**e**] and [**ɔ:**] which tend to be closer in **Advanced RP**.
- The nuclei of diphthongs [**ei**], [**ɛə**], [**ɔə**], [**uə**] become **more open** when these phonemes are being **levelled**, particularly the diphthong [**ɛə**], which is characterized by a **great opening** of the **first element**: **careful** [**'kɛəful**] – [**'kɛ:ful**]. The first element of the diphthong [**uə**] can be **lowered** considerably. Thus several words with [**uə**] are given a **shade** [**ɔə**] **pronunciation** by some **Advanced RP** speakers: *poor*, *sure* [**puə**, **ʃuə**] – [**pɔə**, **ʃɔə**].

COMBINATIVE CHANGES

It is general knowledge that when sounds are in company they **influence each other**. These changes are called **Combinative change**. They take place only in certain **phonetic contexts**.

1. **Changes in** [**j+u:**], [**l+u:**] – **Yod dropping**. Words like *suit*, *student*, *super* may be pronounced either [**sju:t**] or [**su:t**], [**'stju:dənt**] or [**'stu:dnt**], [**'sju:pə**] or [**'su:pə**]. The tendency is for middle-aged and younger speakers to **omit** the [**j**] after [**s**] before [**u:**].Word-internally [**j**] tends to be retained as in *assume* [**ə's'u:m**]. There is also **fluctuation** after [**l**]: word-initially *lute* [**lu:t**] is normal, but it is possible to **pronounce** [**i'lju:zn**]in *illusion*, for example. These recent developments in **combinative RP changes** bear remarkable resemblance to **American Standard pronunciation**.

2. **Change of** [**ɔ:**] to [**ɒ**] before [**f**, **s**, **θ**]. Where orthographic '**o**' occurs before the **voiceless fricatives** [**f**], [**s**], [**θ**] older speakers pronounce the vowel [**ɔ:**]: *loss* [**lɔ:s**]. This **pronunciation** is currently **dying out** in **RP** and being replaced by [**ɒ**]: [**lɒs**]. Words like *salt* and *fault* still may be pronounced with [**ɔ**:].

CHANGES IN LENGTH

It is an accepted fact that **English vowels** vary in **length** according to the **phonetic context** – the **consonant** they are followed by **voiceless**, **voiced**, **syllabic border**, the **degree of stress**, and the **types** of **nuclear tone** and so on.

Actually nowadays there are changes in **vowel length** that are influenced by other factors. There is, for example, a **strong tendency** for the so-called **short vowels** to be **lengthened**, and it is interesting to note that this **lengthening** can be heard sporadically in many words in any position.

The **lengthening** of [**i**] is often heard in *big*, *his*, *is*; of [**u**] in *good*; [ʌ] in *come*. It should also be mentioned that [**i**] is often **lengthened** in the **final syllable**, i.e. *very*, *many*: [**'veri:**], [**'meni:**].

Short vowels [**e**], [**æ**] are also very frequently **lengthened** in *yes*, *bed*, *men*, *said*, *sad*, *bad*, *bag* and so on. This tendency has considerably increased in the past few years.

CHANGES IN CONSONANT QUALITY

Voicing and **Devoicing**. There is no opposition of **final RP consonants** according to the work of the **Vocal cords**. They are all partially **Devoiced**, particularly **Stops**. Such devoiced sounds are clearly heard after **long vowels** and **diphthongs** as in *deed* – [**di:d**]. However, these **partly devoiced consonants** are never identical with their **voiceless counterparts**, because the latter are pronounced with **strong breath-force**.

This tendency for devoicing now seems to be on the increase. As soon as the **opposition** of **voiced** – **voiceless** is neutralized in the final position, the **fortis** or **lenis** character of **pronunciation** has become the relevant feature of **consonants**.

The **voiced** or **voiceless** distinction of the minimal pairs [**sed**] – [**set**], [**dɔg**] – [**dɔk**] may seem to be lost. Actually it does not take place. The **weak consonants** are never replaced by their **voiceless counterparts**, they never become strong, the stops [**b**], [**d**], [g], though devoiced, never acquire **Aspiration**. The interrelation of final consonants and the preceding stressed vowels is very close. The instrumental investigation of E.G. Kurjatnikova showed that the **duration** of the **vowel** before the traditionally called **voiced consonant** is 1,5 times larger than that before the **voiceless consonant**: e.g. *He saw his **cap**. – He saw his **cab*** [**Kurjatnikova**:**1983**]

Describing the **positional allophones** of the **English stops** A.C. Gimson characterizes the initial **lenis** [**b**], [**d**], [g] as partially **devoiced**, **final lenis** [**b**], [**d**], [g] as **voiceless**.

The sound [**t**] in the **intervocalic position** is made voiced, e.g. *better* [**'betə**] – [**'bedə**], *letter* [**'letə**] – [**'ledə**].

Loss of [**h**]: In **rapid speech** initial [**h**] is **lost** in form words and tends to die out from the language. Even most highly educated people **subconsciously drop** it **completely**. So instead of: *He wants her to come* [**hiˑ →wɔnts hɜˑ tə ˌkʌm**] one hears: [**i**: **→wɔnts ɜˑ tə ˌkʌm**] It is evident, of course, that the **loss** of [**h**] in **stressed syllables** sounds wrong.

Initial '**hw**': Some **Conservative RP speakers** pronounce words like *why*, *when*, *which* with an initial weak breath-like sound [**h**] – [**ʍ**]. The general tendency is, however, to pronounce [**w**].

Loss of final [**ŋ**]: The pronunciation of [**in**] for the termination [**iŋ**] has been retained as an **archaic form** of the **RP**: *sitting* – [**sittin'**], *looking* – [**lookin'**]. These occasional usages are not likely to become general.

Spread of '**dark**' [ɬ]. This tendency is evidently influenced by the **American pronunciation** and some **Advanced RP** speakers are often heard saying [ɬ] instead of [**l**] as in *believe*, for example. There is no threat in spreading it widely yet but it is quite common for pop singers now. It should also be mentioned that sometimes final **dark** [ɬ] tends to be **vocalized** as in *people*, for instance, but is not likely to become a norm.

L–VOCALIZATION is the development whereby the '**dark**' **allophone** of [ɬ] loses its **alveolar lateral nature** and becomes a **vowel** of the [**ɔ**] or [**u**] **type**. **L–vocalization** is restricted to the pre-consonantal and word-final environments, except where the following word begins with a **vowel**. Examples are [**'miɔk**] – *milk*, [**'midɔ**] – *middle*. As A. Gimson points out, there are plenty of **RP** speakers who use it in labial environments, as [**mai'seɔf**] *myself*, [**'teibɔz**] *tables*. **Cockney** clearly has much more **L-vocalization** than does **RP**. In particular, **Cockney** uses it where **RP** would have a laterally released **alveolar plosive**, as *little*, *middle*, and across certain **word boundaries** where **RP** would usually have the '**clear**' **allophone** [**l**], as, *for example if...* [**Gimson:1981:203**]

GLOTTAL STOP

In **RP** the **glottal stop** [**ʔ**] can appear only in the following two environments:
a) as a realization of **syllable-final** [**t**] before a following consonant as in *batman* [**'bætmən**] – [**'bæʔmn**] or *not quite* [**'nɔt 'kwait**] – [**'nɔʔ'kwait**];
b) in certain **consonant clusters** as in *box*, *simply* [**bɔʔks**], [**'sɪʔmplɪ**], where it is known as '**glottal reinforcements**'. The use of **glottal stop** by **Advanced RP speakers** produces a '**clipped**' effect on a foreigner.

Among younger **RP-speakers glottaling** can even be heard finally **before vowels** *pick it up* [**pɪk ɪʔʌp**] or in **absolute final position** *Let's start!* [**leʔs stɑ:ʔ**]. **Intervocalically** within a word, it remains firmly excluded from **RP**: **Cockney** *city* [**'sɪʔɪ**]. Nevertheless, the increased use of **glottal stops** within **RP** may reasonably be attributed to influence from **Cockney** and other *working-class urban speech*.
Palatalized final [k'] is often heard in words *week*, *quick* [**wi:k'**], [**kwɪk'**] etc.

Linking-r and **intrusive-r**: It has been estimated that all **English accents** are divided into '**rhotic**' or '**r-full**' and '**non-rhotic**' or '**r-less**'. **Rhotic accents** are those which actually pronounce [**r**] corresponding to **orthographic** '**r**'. **RP** is a **non-rhotic accent** but most speakers of it do pronounce **orthographic** '**r**' word-finally before a vowel: *It is a far‿away country*. It is known as **linking-r**. Failure by students to pronounce it does not usually affect comprehension but may result in their sounding foreign. As a further development and by analogy with linking '**r**', '**r**' is inserted before a following vowel even though there is no '**r**' in spelling.

This '**r**' is known as **intrusive-r**. The actual situation is that younger **RP speakers** do have it after [ə] as in *idea **r**of*, *China **r**and*.

It is said that nowadays in **Colloquial fluent speech** there is a strong tendency towards **Elision**, **Reduction** and **Assimilation**. This tendency is reflected in the **pronunciation** of the young generation: *tutor* [**'tʃu:tə**], *second year* [**'sekəndʒɪə**], *perhaps you* [**pə'hæpʃu:**], *gives you* [**'givʒu:**], *as you know* [**aʒju: 'nɜu**]; in the transcribed texts of British textbooks: *him* [**ɪm**], *he* [**i:**], *her* [**ɜ:**], *his* [**ɪz**], *can* [**kn**], *from* [**frm**], *than* [**ðn**], *them* [**ðm**], *some* [**sm**], *suppose* [**spɜuz**], *have to* [**'həftə**], *usually* [**'ju:zwəli**], *last time* [**'lɑstaim**], *and there was no one* [**ən ðər wz 'nɜu wʌn**]; even in the traditional spelling: *C'm on*, *baby*, *Sorry 'bout that. Oh*, *le'mme see. Oh*, *I dunno Must've put'em all together*. *Why d'you ask*? *What dja think*? *Alright*!

COMBINATIVE CHANGES

Sound combinations [**tj**], [**dj**], [**sj**] are pronounced as [**tʃ**], [**dʒ**], [ʃ] respectively, e.g. *actual* [**'æktjuəl**] – [**'æktʃuəl**], *graduate* [**'grædjuəit**] – [**'grædʒueit**], *issue* [**'isju:**] – [**'isu:**].

A number of distinct environments for **Yod-coalescence** can be distinguished:

1. **Yod-coalescence – coalescent assimilation**, is well-established **in Casual RP**, involving the clitic *you* or *your*, as [**'wɔ tʃu 'wɔnt**] *what you want*, [**pu tʃɔ:**] *put your* (*things down*), [**'wu dʒu 'maind**] *would you mind*. It is avoided in **Careful Style**, and is sometimes looked on as **Cockneyism**. Where [**t**] is involved, it faces a rival in **glottalling**, as [**'wɔʔju**] *what you...*: in the course of time one development or the other must presumably win out;
2. **Within a word, involving an unstressed vowel in the right-hand environment, RP** is drifting towards **categorical coalescence**. In some words it has long been the norm *picture*, *soldier*, while in others its use in **RP** is more recent and subject to *stylistic variation*. D. Jones recognizes both possibilities in *actual* and *gradual*, but only [**tj**] in *perpetual*, only [**dj**] in *graduate*; these are now *careful pronunciations*, with **Everyday-RP variants** involving [**tʃ**], [**dʒ**]. In *statue* and *virtue* he admits only [**tj**], but in **LPD** J. C. Wells gives [**tʃ**] as the **main variant [EPD:12thed:1963]**;
3. **Within a stressed syllable**, e.g. *tune*, *duke*, **coalescence** is still on the whole perceived as **Non-RP**. Nevertheless, **traditional RP** [**tju:n**], [**dju:k**] face strong popular competition in [**tʃu:n**], [**dʒu:k**]; in **Near-RP**, the first syllable of *Tuesday* may well be like *choose* and the last syllable of *reduce* just like *juice*. It seems likely that here, too, **coalescence** may penetrate **RP** within a few decades. **Cockney** usage is divided between **Yod-coalescence** and **Yod-dropping** *tune* – [**tu:n**], *Duke* – [**du:k**] In the **clusters** of two **stops**, where the **loss of plosion** is usually observed, each sound is pronounced with **audible release** e.g. *active* [**'æk‿tiv**] – [**'æktiv**], *sit down* [**'sit‿'daun**] – [**'sit'daun**] **[Wells:1982:330]**.

LEXICAL CHANGES are those that affect specific items of vocabulary rather than all or most words meeting a particular **phonetic structural description**. The opinion **poll** findings reported in **LPD** for **British English** often reveal pronunciation preferences differing from those of earlier generations:

- *con'troversy* is taking over from initial-stressed *'controversy*,
- *contribute*, 27% of the panel claimed to prefer initial stress,
- *suit*, the **poll** showed, [**su:t**] is now preferred over Jones's [**sju:t**] by a margin of 72% to 28%,
- *nephew* [**'nefju:**] now beats the traditional [**'nevju:**] by 79% to 21 %

NON-SYSTEMATIC VARIATIONS in RP PHONEMES

Some **free phonemes** have appeared under the **influence** of the **written image** of words, their spelling. **Unstressed prefixes** /*ex-*/ and /*con-*/ have gained **orthographical pronunciation**: *excuse* [**iks'kju:z**] – [**eks'kju:z**], *exam* [**ig'zæm**] – [**eg'zæm**], *continue* [**kən'tinju:**] – [**kɔn'tinju:**], *consent* [**kən'sent**] – [**kɔn'sent**]. The days of the week: *Sunday* [**'sʌndi**] – [**'sʌndei**], *Monday* [**'mʌndi**] – [**'mʌndei**]. Other cases: *economics* [**,ikə'nɔmiks**] – [**,ekə'nɔmıks**].
Note also **free variants** in *often*: [**'ɔfən**] – [**'ɔft(ə)n**].

Not all the changes are recognized as a norm by most affected **Advanced RP** speakers. Some of these **changes** are quite **stable**, some **tend to disappear**. The **language** is a **living body** and its **oral aspect** is most **vitally changeable**. But one should realize the importance of most recent developments, which, in opinion of many **prominent phoneticians**, may lead to **radical changes** in the **whole inventory** of **vowel** and **consonant phonemes**.

One of the British **accents** or **dialects** that have received a lot of publicity since the mid 1980s of the last century is **Estuary English** (**EE**) named so after the banks of the river Thames and its Estuary. Some researchers predict that **EE** is due to take over as the **New Standard** of **English**, others are more cautious in their assessment of its status. They claim that **EE** is an **accent** which incorporates a mixture of **south-eastern, RP** and **Cockney** features and which has been gaining popularity with educated speakers not only in London and in the Estuary of the Thames, but in other areas due to high mobility of the population. This situation is clearly reflected in the title of J. Maidment's paper '*Estuary English: Hybrid or Hype*?' **[Maidment:1994]**.

The term ***Estuary English*** was coined in 1984 by David Rosewarne, who at that time was a post-graduate student of Applied Linguistics. He defines **EE** as follows '***Estuary English*** *is a variety of modified regional speech. It is a mixture of non-regional and local south-eastern pronunciation and intonation. If one imagines a continuum with Received Pronunciation and London speech (Cockney) at either end, EE speakers are to be found grouped in the middle ground*' **[Rosewarne:1984]**. **EE** received great media attention in 1993 when Paul Coggle's book was published 'Do you speak Estuary?' which was subtitled 'the **New Standard English**' **[Coggle:1993]**.

A wealth of sources on **EE** can be found at http://www.phon.ucl.ac.uk/home/estuary/htm, some of them being debatable and controversial. In our opinion, a reasonable approach to the subject of **EE**, useful for **EFL** practices, is given by J.C. Wells and J.A. Maidment **[Maidment:1994;Wells:1997]**.

Here we will summarize major **phonetic characteristics** of **EE** based on the findings of the above mentioned scholars. According to J. C. Wells, many of the

features that distinguish **EE** from **RP** are features it shares with **Cockney**. Unlike **Cockney**, **EE** is associated with standard grammar and usage. But **EE agrees** with **Cockney**, and **differs** from **RP**, in having, perhaps variably:
1. **happY-tensing** – tense vowel [**i**] at the end of *happy*, *coffee*, *valley* etc.
2. **T-glottalling** finally, e.g. *take iʔ off*, *quiʔe nice* etc.
3. **L-vocalization** – pronouncing the [**l**] sound in preconsonantal and final positions almost like [**w**], e.g. *milk*, *bottle*, etc;
4. **Yod coalescence** in stressed syllables, e.g. *Tuesday*, *tune* etc. that makes the first part of /*Tues-*/ sound identical to *choose* or *duke*, *reduce* etc. making the second part of *reduce* identical to *juice*.
5. **Diphthong shift**: the diphthongal **vowels** of FACE, PRICE, GOAT in **EE** are those that would be used by **Cockney** speakers.
6. **EE differs** from **Cockney** in that it lacks:
7. **H-dropping** or **H-omitting** in content words, so that **Cockney** *hand on heart* becomes /*'and on 'eart*/.
8. **TH-fronting**, using **labio-dental fricatives** [**f**] and [**v**] instead of [**θ**], [**ð**]. This turns *I think* into [**ai fɪŋk**], and *mother* into [**'mʌvə**].
9. **T-glottalling within a word before a vowel**, e.g. *water*, *mattress*, *twenty*. **Cockney** speakers use [**ʔ**] for [**t**] in all environments where it is not **syllable initial**. Also sometimes they extend **glottal replacement** to affect [**p**] and [**k**] as well as [**t**].

- J. C. Wells claims that ' ...***EE*** *is a new name but not a new phenomenon, being the continuation of a trend that has been going on for five hundred years or more – the tendency for features of popular London speech to spread out geographically (to other parts of the country) and socially (to higher classes). The erosion of the English class system and the greater social mobility in Britain today means that this trend is more noticeable today than was once the case*' **[Wells:1997]**.

EFL teachers should pursue a realistic aim: rather than trying to adopt **EE**, it is more advisable to teach **up-to-date RP** gradually incorporating typical changes of **EE**.

REGIONAL NON-RP ACCENTS OF ENGLAND

We grouped **regional accents** of **England** into **southern** and **northern accents**. This division is very **approximate** of course, because there are **western accents** and **eastern accents** but their **main accent variations** correspond either with **southern** or **northern accentual characteristics**. Thus we would like to point out here the **main differences** between **southern** and **northern accents**.

Picture 1

Before the **voiceless fricatives** [**f**], [**θ**], [**s**] and certain consonant clusters containing initial [**n**] or [**m**], [**æ**] is pronounced in the **North** instead of [**ɑ:**] in the **South**. Example 1

path [**pɑ:θ**] (South) – **[pæθ]** (North)
dance [**dɑ:ns]** (South) – **[dæns]** (North)

IN VOWELS

One of the main differences between these groups of **accents** is in the **phoneme inventory** – the presence or absence of particular phonemes. Typically, the **vowel** [ʌ] does not occur in the **accents** of the **north**;
Example 2

blood [**blʌd**] (South) – [**blud**] (North)
one [**wʌn**] (South) – **[wɔn]** (North)
but [**bʌt]** (South) – **[bət]** (North)

We can also note that many **northern** speakers while they do not have [**ʌ**] have [**u:**] rather than [**u**] in words such as *hook*, *book*, *look*. They therefore distinguish pairs like *book* and *buck*, which in the **south sound** [**buk**] and [**bək**], in the **north** as [**bu:k**] and [**buk**]:
Example 3

book [**buk**] (South) – [**bu:k**] (North)
buck [**bʌk]** (South) – **[buk]** (North)

Another well-known feature which distinguishes **northern** and **southern accents** concerns the **vowels** [**æ**] and [**ɑ:**].

Before the **voiceless fricatives** [**f**], [**θ**], [**s**] and certain **consonant clusters** containing initial [**n**] or [**m**], [**æ**] is pronounced in the **north** instead of [**ɑ:**]
Note: Speakers with more strongly regional **southern substandard accents** may not have the contrast or, at most, have a contrast that is **variable**. In the **south**, however, [**æ**] is often **pronounced** as [**ɑ:**]
Example 4

bad **[bæd]** (RP) – **[bɑ:d]** (South)
A = [**æ**] in *path*
B = [**ɑ:**] in *path*
C = [**æ**] – [**ɑ:**] contrast absent or in doubt

One more major **north–south differentiating feature** involves the final [**i:**] like in words *city*, *money*, etc. In the **north of England** they have [**i**]. In the **south of England** these words are pronounced with [**i:**],
Example 5

city [`**siti:**] (South) – [`**siti**] (North)
money [`**mʌni:]** (South) – **[`mɔni]** (North)

Rhoticism, i.e. retaining post-vocalic [**r**], is spread in **Scotland**, **Ireland**, and **South-West** in words like *bar*, *farm*, etc. which have the orthographic '**r**'.

Nonrhotism, i.e. **absence of post-vocalic** [**r**], is typical of **RP** and **Welsh English**. Thus, some **British English** accents are '*rhotic*' or '*r-ful*' and others are '*non-rhotic*' or '*r-less*'. The map in picture 2 shows the spread of **post-vocalic** [**r**]:

A = **post-vocalic** [**r**] **present**
B = **post-vocalic** [**r**] **absent**

In most **regional accents** the **glottal stop** is more widely used than in **RP**. In some areas, especially the north-east of England, East Anglia and Northern Ireland, the **glottal stop** may also be **pronounced** simultaneously with the **voiceless** [**p**], [**t**], [**k**], most strikingly between **vowels**: *pity* [**ˋpit?i:**].

IN CONSONANTS

Picture 2

Many **non-RP speakers** use [**n**] in the suffix '**-ing**' instead of [**ŋ**]; *sitting* [**'sitin**]. In an area of **western central England** which includes **Birmingham**, **Manchester** and **Liverpool** they pronounce [**ŋg**]: *singer* [**'siŋgə**], *wing* [**wiŋg**].

In most **accents** [**j**] is dropped after [**t**], [**s**]: *student* [**'stu:dənt**], *suit* [**su:t**]. In parts of the north the change has progressed a good deal further, it has been **lost** after [**θ**]: *enthusiasm* [**ən'θuziəzm**].

In large areas of **eastern England** [**j**] is **lost** after every **consonant**. In London [**j**] is **lost after** [**n**], [**t**], [**d**]: *news* [**nu:z**], *tune* [**tu:n**].

SOUTHERN ENGLISH ACCENTS

Educated Southern Speech is very much **Near-RP accent** whereas **Non-standard accents** are very much near **Cockney**. Therefore we shall focus our attention on the rather detailed description of **uneducated London accent** – **Cockney**.

It has been long established that **Cockney** is a **Social accent** – the **speech** of **working-class** areas of the Greater London.

Picture 3

Cockney speakers have a **distinctive accent** and **dialect**, and frequently use Cockney **Rhyming Slang**.

Cockney GRAMMAR has the following distinctions:

multiple negations	e.g. *I ai**n't never** done **nothing***
specific verb morphology	e.g. *You **seen** 'im! – I never! They **done** You **was**.*
reflexive pronouns	e.g. *'E'II 'urt 'isself. That's yourn.*
demonstratives	e.g. ***them** books*
adverbs without -ly	e.g. *Trains are running normal. The boys done **good**.*
prepositions	e.g. ***down** the pub, **out** the window*
possessive pronouns	e.g. *Where's **me** bag*?

Cockney is distinguished by its special usage of **VOCABULARY – rhyming** slang. Many of its expressions have passed into **common language**. It developed as a way of obscuring the meaning of sentences to those who did not understand the **slang**. It remains a matter of speculation whether this was a **linguistic accident**, or whether it was developed intentionally to assist criminals or to maintain a particular community **[http://www.nationmaster.com/ encyclopedia/ cockney rhyming slang]**

Rhyming slang works by replacing the word to be obscured with the first word of a phrase that rhymes with that word. For instance, '*face*' would be replaced by '*boat*', because face rhymes with '*boat race*' **[Examples are taken from: http:// www.nationmas-ter.com/encyclopedia/cockneyrhymingslang]**. Similarly '*feet*' becomes '*plates*' – '*plates of meat*', and '*money*' is '*bread*' – a very common usage, from '*bread and honey*'. Sometimes the full phrase is used, for example '*Currant Bun*' to mean '*The Sun*' – often referring to the British tabloid newspaper of that name. Some substitutions have become relatively widespread in England, for example, to '*have a butcher's*' means to '*have a look*', from the rhyming slang '*butcher's hook*'.

Cockney rhyming slang is often used in films, such as *Lock*, *Stock* and *Two Smoking Barrels* (**1998**), which contains a glossary of **Cockney Rhyming Slang** on the DVD version to assist the viewer, and on television: e.g. *Minder*, *East Enders*, to lend authenticity to an East End setting. There are samples of **Cockney dialect** in many books of fiction, for example Eliza Doolittle in George Bernard Shaw's *Pygmalion*: see also *My Fair Lady*, William Somerset Maugham's **novel** *Liza of Lamberth*, *Me and My Girl* – musical, the speech of Mr. Sam Weller – both junior and senior, in *The Posthumous Papers of the Pickwick Club* by Ch. Dickens.

COCKNEY PHONOLOGY

There are no differences in the inventory of **vowel** and **consonant phonemes** between **RP** and **Cockney** and there are relatively few differences of **phoneme lexical distribution**. There are, however, a large number of differences in **realization of phonemes**. Most striking realizational differences can be summarized as follows **[Gimson:2001:86-87]**:

IN VOWELS

Main distinctions in the realization of **COCKNEY VOWELS** include **[Gimson2001:87-88]**:

1. The **short front vowels** [**e**], [**æ**] tend to be **closer** than in **RP** so much, that **Cockney** *sat* may sound as [**set**] and *set* like [sit] to the speakers of other **accents**.

2. Among **the long vowels**, most noticeable is the **diphthongization** of [**i:**] → [**əi**], [**u:**] → [**əu**], thus *bead* = [**bəid**], *boot* = [**bəut**].
When [**ɔ:**] is final, it is **pronounced** as [**ɔwə**], *sore*, *saw* = [**sɔwə**]; when it is not final, its realization is **closer** [**ɔu**].

[**Λ**] is realized as [**æi**]: *blood* [**blΛd**] – [**blæid**];
[**æ**] is **realized** as [**ɛ**] or [**ɛi**]: *bag* [**bæg**] – [**bɛg**], [**bɛig**];
[**i**] in **word-final position** sounds as [**i:**] *city* [**'siti**] – [**'siti:**];
RP [**ɜu**] sounds as [**æu**]: *soaked* [**sɜukt**] – [**sæukt**];
RP [**au**] may be [**æə**]: *now* [**nau**] – [**næə**].

DIPHTHONG SHIFT. **Cockney** uses **distinctive pronunciation** of **RP diphthongs**:

the diphthong [**ei**] is realized as [**æi**] or [**ai**]: *lady* [**'leidi**] – [**læidi:**], [**laidi:**];
[**ai**] sounds as [**ɔi**], e.g. *price* = [**prɔis**];
[**əu**] sounds as [**æu**], e.g. *load* [**læud**];
[**au**] sounds as [**α:**], e.g. *loud* [**lα:d**];

[i] LENGTHENING, [**i**] in word **final positions** sounds as [**i:**], e.g. *city* = [**'siti:**]
WEAKENING. **RP diphthong** [**əu**] in *window*, *pillow* is **weakened** to **schwa** [**ə**].*You*, *to* are pronounced as [**jə**], [**tə**], especially finally, e.g. *see you*, *try to*.

IN CONSONANTS

1. **h-dropping**, [**h**] is **not pronounced** in initial positions in words which have this phoneme in **RP**, e.g. *have*, *hat*, *horse* = [**əv**], [**æt**], [**hɔ:s**]. [**h**] is used, however , in initial positions in words which in **RP** begin with a **vowel**. Thus the words *air*, *atmosphere*, *honesty* are **pronounced** in **Cockney** as *air* – [**heə**], *atmosphere* – [**hætməsfiə**], *honesty* – [**'hɔnəstɪ**].
2. [**ʔ**] is **widely spread** in **Cockney** speech: *paper* [**'pæiʔpə**], *butterfly* [**'bΛʔəflai**];
3. the contrast between [**θ**] and [**f**] is **completely lost**: *thin* [**fɪn**], *booth* [**bu:f**];
4. The contrast between [**ð**] and [**v**] is **occasionally lost**: *weather* [**'wevə**];
5. when [**ð**] occurs initially it is either **dropped** or **replaced** by [**d**]: *this* [**ðɪs**], *them* [**əm**], [**dəm**];
6. [**l**] is realized as a vowel when it precedes a consonant and follows a vowel, or when it is syllabic: *milk* –[**mɪvk**], *table* – [**teibv**]; when the preceding vowel is [**ɔ:**], [**l**] may **disappear completely**;
7. [**ŋ**] is replaced by [**n**] in word-final position: *dancing* – [**'dansɪn**] or it may be pronounced as [**ɪŋk**] in *something*, *anything*, *nothing*: [**nʌfɪŋk**];
8. [**p**], [**t**], [**k**] are heavily aspirated, more so than in **RP**;
9. [**t**] is affricated, [**s**] is heard before the vowel: *top* [**tsɒp**];
10. **Yod Coalescence**. There is **coalescence** of [**t**], [**d**] before [**j**] into [**tʃ**], and [**dʒ**], e.g. *tube* [**tʃu:b**], *during* [**'dʒuərin**], but **Elision** of [**j**] followed by [**n**], e.g. *news* [**nu:z**].

NORTHERN and MIDLAND ACCENTS

Midland accents, Yorkshire, for example, **West Midland** and **North-West accents** have very much in common with Northern ones.

NORTHERN ACCENTS

The counties of **northern England** are not far from the Scottish border, so the influence of **Scotch accent** is noticeable, though there are of course many features of **pronunciation characteristic** only of **northern English** regions. The most typical representative of the speech of this area is **Newcastle accent**. It differentness from **RP** in the following:

Picture 4

IN VOWELS

1. **RP** [ʌ] is realized as [**u**]: *love* [**lʌv**] – [**luv**];
2. **RP final** [**i**] sounds like [**i:**]: *city* [**'siti**] – [**'s iti:**];
3. words like *dance*, *chance* which in **RP** have [**ɑ**] are pronounced with [**æ**]: [**dæns**],[**tʃæns**];
4. [**ei**], [**ɜu**] are either **monophthongs**, or much **narrower diphthongs** than the ones in the **south of England**, or they may even sound as **opening diphthongs** [**ie**], [**uo**]: *bay* [**be:**], [**bie**], *plate* [**ple:t**], [**pliet**], *boat* [**bo:t**], [**buot**];
5. words that have '**al**' in spelling – *talk*, *call*, *all* are pronounced with [**ɑ:**]: [**tɑ:k**], [**kɑ:l**], [**ɑ:l**];
6. **RP** words with [**ɜ:**] are pronounced with [**ɔ:**] in a broad **Tyneside accent**: *first* [**fɔ:st**], *shirt* [**sɔ:t**]; *so first*, *forced*; *shirt*, *short* are **homonyms**;
7. [**ai**] is [**ɛi**]: *right* [**rɛit**];
8. words which in **RP** have [**au**] may have [**u:**], e.g. *about* [**'əbu:t**].

IN CONSONANTS

1. [**l**] is **clear** in all environments;
2. [**h**] is usually **present in all positions**;
3. /**-ing**/ is [**in**]: *shilling* [**'ʃilin**];
4. [**p**], [**t**], [**k**] between **vowels** are accompanied by **glottal stop** [**ʔ**]: *pity* [**'pitʔi:**];
5. in parts of **Northumberland** and **Durham** [**r**] may be **uvular**: in its production the tongue and the uvular, not the tongue and the alveolar ridge take part.

YORKSHIRE ACCENTS

Picture 5

Yorkshire and **Bradford accents** are identical with **northern vowel features** in points 1, 3, 4: only many speakers pronounce words which have '**ow**', '**ou**' in spelling with [**ɜu**]: *know* [**nɜu**], with **northern consonant features** in point 3.

WELSH ENGLISH

Picture 6

As everyone probably knows **Wales** is a **bilingual area**. This **speech situation** in Linguistics is known as **Exoglossic**. In **Wales English** dominates over **Welsh** in urban areas, in the **west** and **north-west** of the country the balance being in favour of **Welsh**, where **English** is learnt at schools as a **Second language**. At the moment nationalistic feelings are rather strong in **Wales** and we are witnessing a movement in favour of the revival of the **Welsh language** and its spread in all areas of **Wales**.

However, **Welsh English** at the level of educated speech and writing is not much different from that of **English English**. Most differences are found at the level of more **localized dialects**.

The principal **phonological differences** between **WE** and **RP** are the following:

IN VOWELS

1. The distribution of [**æ**] and [**ɑ:**] is as in the **north of England**: *last*, *dance*, *chance*, etc. tend to have [**æ**] rather than [**ɑ:**];
2. **Unstressed orthographic** 'a' tends to be [**æ**] rather than [**ə**], e.g.: *sofa* [**'sɔ:fæ**];
3. there is no **contrast** between [**ʌ**] and [ə]: *rubber* [**'rəbə**];
4. [**i**] at the end is a **long vowel**: *city* [**'siti:**];
5. in words like *tune*, *few*, *used* we find [**iu**] rather than [**ju:**]: *tune* [**tiun**];
6. [**ei**], [**ɜu**] may become **monophthongs**: *bake* [**bɛ:k**], *boat* [**bɔ:t**];
7. the vowel [**ɜ:**] as in *girl* is produced with **rounded lips** approaching [**ɔ:**];
8. the vowels [**iə**], [**uə**] do not occur in many variants of **Welsh English**: *fear* is [**'fi:jə**], *poor* is [**'pu:wə**].

IN CONSONANTS

1. **WE** is **non-rhotic**, [**r**] is a **tap**, or it is also called a **flapped** [**r**]. **Intrusive** and **linking-r** do occur
2. **Consonants** in **intervocalic position**, particularly when the preceding vowel is short are **doubled**: *city* [**'sitti:**]
3. **Voiceless plosives** tend to be strongly **aspirated**: in word final position they are generally released and without glottalization, e.g. *pit* [**phɪth**]
4. [**l**] is clear in all positions
5. **Intonation** in **Welsh English** is very much influenced by the **Welsh language**.

SCOTTISH ENGLISH

Some linguists say that it is a **national variant**. Others say that it is a **dialect**. English has been spoken in **Scotland** for as long as it has been spoken in England. In the Highlands and Islands of northern and western Scotland, however, **Gaelic** is still the **native language** of thousands of speakers from these regions. A **standardized form** of this language, known as **Scots**, was used at the court and in **literature** until the **Reformation**. Then it was gradually replaced by **English**. Incidentally a number of writers and poets of the likes of R. Burns retained their **native language**.

Nowadays **educated Scottish** people speak a form of **Scottish Standard English** which grammatically and lexically is not different from **English** used elsewhere, although with an obvious **Scottish accent**. We must admit, however, that **non-standard dialects** of **Scotland** still resemble Scots and in many respects are radically different from most other **varieties of English**. It is very difficult to understand them for students who learn **RP**. At the moment there is currently a strong movement in Scotland for the **revival** of Scots.

Picture 7

VOWELS

1. Since **Sc.Eng.** is **rhotic**, i.e. it preserves **postvocalic-r**, **vowels** such as **RP** [**iə**], [**ɜ:**], [**ɛə**], [**uə**] do not occur:

beer – [**biə**] (RP) – [**bir**] (Sc.Eng.)
bird – [**bə:d**] (RP) – [**bird**] (Sc.Eng.)
hurt – [**hə:t**] (RP) – [**hʌrt**] (Sc.Eng.)
bard – [**bɑ:d**] (RP) – [**bɑ:rd**] (Sc.Eng.)
moor – [**muə**] (RP) – [**mur**] (Sc.Eng.)

2. **Length** is **not** a **distinctive** feature of **Scottish vowels**. So pairs like *pool – pull*, *cot – caught* are not distinguished. It should be noted, however, that **vowels** are **longer** in **final stressed open syllables** than elsewhere

3. **Monophthongs** are pure; there is no trace of **diphthongization** with the exceptions of [**ai**] – [**ɛi**], [**au**] – [**ɛu**] and [**ɔi**]

4. **The RP** [**æ**] – [**ɑ:**]: [**ɑ**] distinction doesn't exist: *hat* [**hɑt**], *dance* [**dɑ:ns**]

5. [**i**]- [**u**]. [**ɑ**], [**ə**] may be central

6. In **non-standard Sc.Eng. accent** [**u:**] often occurs when **RP** has [**au**]: *house* [**haus**] – [**hu:s**]

7. It is interesting to mention that [**ɒ**] and [**ɜu**] may be **not contrasted**:

socks	[**sɒks**]	=	*soaks*	[**sɒks**]
not	[**nɒt**]	=	*note*	[**nɒt**]

8. In very many **regional accents** *do*, *to* are pronounced as [**də**], [**tə**]

9. In some **accents** words such as *arm*, *after*, *grass* may have [**ɛ**] rather than [**ɑ:**]: *after* [**'ɛftə**].

CONSONANTS

1. **Sc. Eng.** consistently preserves a distinction between [**ʍ**] and [**w**]: *which* [**ʍitʃ**] – *witch* [**witʃ**].
2. Initial [**p**], [**t**], [**k**] are usually **non-aspirated**
3. [**r**] is most usually a **flap**
4. Non-initial [**t**] is often realized as **glottal stop** [**ʔ**]
5. [**ɬ**] is **dark** in all positions.
6. The **velar fricative** [**x**] occurs in a number of words: *loch* [**lɒx**].
7. /**-ing**/ is [**in**].
8. [**h**] is present.
9. A **specific Scottish feature** is the pronunciation of [**θr**] as [ʃr]: *through* [**ʃru:**].

NON-SYSTEMATIC DIFFERENCES

Some words have pronunciation distinctively different from RP

length – [**leŋθ**] (RP) – [**lenθ**] (Sc.Eng.)
raspberry – [`**rɑ:zbri**] (RP) – [`**rɑ:zbɛri**] (Sc.Eng.)
realize – [`**riəlaiz**] (RP) – [`**riʌląiz**] (Sc.Eng.)
though – [**ðɜu**] (RP) – [**θo:**] (Sc.Eng.)
tortoise – [**tɔ:təs**] (RP) – [**tɔ:rtɔiz**] (Sc.Eng.)
with – [**wið**] (RP) – [**wiθ**] (Sc.Eng.)

NORTHERN IRELAND ENGLISH

Picture 8

It should be stated first of all that **English Pronunciation Standards** in **Northern Ireland** and in the **Republic of Eire** are **different**. The explanation lies in history. In the Middle Ages almost the whole of **Ireland** was **Irish speaking**. Nowadays, however, native speakers of Irish are few in number and are confined to rural areas even though **Irish** is the **official language** of **Ireland** and is taught in schools. The **English** language in **Southern Ireland** was originally **introduced** from the **West** and **West Midlands** of **England** and still shows signs of this today. This kind of **English** has spread to cover most of the **Irish Republic**. Naturally the **pronunciation** of these areas retains **features** of **western** parts of **England**.

The **English** of **northern parts** of the island with its centre in **Belfast** has its roots in **Scotland**, as large numbers of settlers came to this part from the **south-west** of **Scotland** from the 17th century onwards. Now speaking about **Northern Ireland**, it is true to say that **English** here is **not homogeneous**. Areas of the far north are heavily **Scots-influenced**. Other parts are marked by less heavily **Scots-**

influenced varieties of English. It is, of course, obvious that the language distinction is not coterminous with the political division of the Republic of Ireland and Northern Ireland, some areas of the Republic, Donegal, for instance, speak **N. Ir. Eng.** – **Northern Ireland English**, while some of the Northern provinces speak **S. Ir. Eng.** – **Southern Ireland English**.

VOWELS

The **vowel system** is similar to that of **Scottish accents**, post-vocalic retroflex frictionless sonorant [**r**] being used **as in Scotland.**

[i]	*pit* [**pit**]	*fir* [**fir**]	*bird* [**bird**]	*city* [**`siti**]	*fern* [**firn**]	*fur* [**fir**]
[i:]	*bee* [**bi:**]	*beer* [**bi:r**]	*seedy* [**`si:di:**]	*meet* [**mi:t**]	*meat* [**mi:t**]	
[e]	*pet* [**pet**]	bed [**bed**]				
[ɛ]	bay [**bɛ**]	*bear* [bɛr]	*plate* [plɛ**t**]	*weight* [**wɛt**]		
[Λ]	*but* [**bΛt**]					
[ɑ]	*pat* [**pɑt**]	*bard* **[bɑrd]**	*hat* **[hɑt]**	*dance* [**dɑns**]	*half* **[hɑf]**	
[u]	*put* [**put**]	*boot* [**but**]	*pull* [**pul**]	*pool* [**pul**]	*poor* [**pur**]	
[o]	*boat* [**bot**]	*board* [**bord**]	*pole* [**pol**]	*knows* [**noz**]	*nose* [**noz**]	
[o]	*pour* [**por**]	*pore* [**por**]				
[ɔ:]	*paw* **[ɔ:]**	*doll* **[dɔ:l]**	*pause* **[pɔ:z]**			
[ɔ]	*cot* **[kɔt]**					
[ai]	*buy* **[bai]**	*tide***[taid]**				
[au]	*bout* **[baut]**					
[ɔi]	*boy* **[bɔi]**					

The actual **realization** of a **vowel** may vary considerably according to the following phoneme:

1. in words like *bay*, *say* the **vowel** is a **monophthong** [**ɛ**], pre-consonantally it may be a **diphthong** of the type [**ɛə**] – [**iə**]: *gate* [**giət**];
2. [**i**], [**u**] are fairly **central**;
3. [**ɔ:**] and [**ɔ**] **contrast** only before [**p**], [**t**], [**k**];
4. [**ai**], [**au**] are very **variable**;
5. realization of [**ɑ:**] may **vary** considerably.

CONSONANTS

1. [**l**] is mainly **clear**;
2. intervocalic [**t**] is often a **voiced flap** [**d**]: *city* [**'sidi:**];
3. between vowels [**ð**] may be **lost**: *mother* [**'mɔ:ər**];
4. [**h**] is **presented**.

AMERICAN-BASED PRONUNCIATION STANDARDS of ENGLISH

AMERICAN ENGLISH

Generally speaking, the situation in the USA may be characterized as **exoglossic**, i.e. having several languages on the same territory, the balance being in favour of **American English**.

It is true; of course, that the formation of the **American Standard** underwent the influence of minorities' languages, but its starting point was the **English language** of the early 17th century. However, time has passed; **American English** has drifted considerably from **English English** though as yet not enough

to give us ground to speak of two different languages. Thus we speak of the **national variant** of **English** in America.

American English shows a lesser degree of **dialect** than **British English** due to some historical factors: the existence of **Standard English** when first English settlers came to America, the high mobility of population, internal migrations of different communities and so on. As regards **pronunciation**, however, it is not at all homogeneous. There are certain **varieties** of **educated American speech**. In the USA three main types of **Cultivated Speech** are recognized:

- the **Eastern type**
- the **Southern type** and
- **Western** or **General American**.

1. The **Eastern type** is **spoken**

- in New England, and
- in New York City

It bears a remarkable resemblance to **Southern English**, though there are, of course, some **slight differences**.

2. The **Southern type** is used in the **South** and **South-East** of the **USA**. This type includes Virginia, North Carolina, South Carolina, Tennessee, Florida, Alabama, Georgia, Mississippi, Arkansas, Louisiana, Texas and parts of Maryland, West Virginia and Oklahoma. It possesses a striking distinctive feature – **Vowel Drawl**, which is a specific way of **pronouncing vowels**, consisting in the **diphthongization** and even **triphthongization** of some **pure vowels** and **monophthongization** of some **diphthongs** at the expense of prolonging – '**drawling**' their **nuclei** and dropping the **glides**.

3. The **third type** of **educated American speech** is **General American** (**GA**), also known as **Northern American** or **Western American** spoken in the **central Atlantic States**: New York, New Jersey, Wisconsin and others. **GA pronunciation** is known to be the **pronunciation Standard** of the USA. There are some reasons for it. **GA** is the form of speech used by the radio and television. It is mostly used in scientific, cultural and business intercourse. Also in two important business centers – New York and St. Louis – **GA** is the prevailing forms of speech and pronunciation, though New York is situated within the territory where **Eastern American** is spoken, and St. Louis is within the region of **Southern American**.

VOWELS

1. There is no **strict division** of **vowels** into **long** and **short** in **GA**, though some American phoneticians suggest that certain **GA vowels** are **tense** and likely to be accompanied by relative length: [**i:**] in *seat*, [**u:**] in *pool*. They also admit that a slight rise in tongue position during the pronunciation of tense vowels leads to a **diphthongal quality** of **tense vowels** which contrasts to a **monophthongal quality** of **lax vowels**.

2. **Classification** of **vowels** according to the **Stability of articulation** is the most controversial subject in **GA**. Some **diphthongs** are treated in **GA** as **biphonemic combinations**. The inventory of **GA diphthongs** varies from **three** to **twelve**

phonemes. Following D.A. Shakhbagova we distinguish here **5 diphthongs** in **GA**: [**ei**], [**ai**], [**ɔi**], [**au**], [**ɔu**] [**Shakhbagova:1982**]

3. Another very **important feature** that causes different interpretations of **diphthongs** and **vowel length** in **GA** is the **pronunciation** of [**r**] sound between a vowel and a consonant or between a vowel and a silence: *turn* [**tɜ:rn**], *bird* [**bɜ:rd**], *star* [**sta:r**].

It has been estimated that 2/3 of American population **pronounce** [**r**] and 1/3 **omit** it. Thus **GA** is **rhotic** in words like *far*, *core*, etc., when [**r**] follows the vowels and ends the word; this sound is consonantal and **non-syllabic** according to Ch. Thomas. It involves the characteristic hindering of the free flow of breath which we associate with consonants. The sound [**r**] in far closes the **syllable** more definitely than in **British Received Pronunciation** of the word *far* [**fɑ:**]. On the other hand, there is a **vocalic**, or **vowel-like** and **syllabic** [**r**], that occurs in words like *bird*, *murmur* after a **vowel** and before a **consonant**. Ch. Thomas writes that in such cases we should better **transcribe** the words *bird* and *murmur* like [**brd**] and [**mrmr**]. In such cases [**r**] is responsible for the characteristic **vowel-like quality** within the **syllable**; it is responsible for **syllabic quality** as well. That's why Ch. Thomas says that [**r**] **syllabic** in *bird* and [**r**] **non-syllabic** in *far* should be transcribed differently.

According to V.A. Vassilyev it is still the **vowel** of the word that forms a **syllable**: [**ɜ:**] in *bird*, [**ɔ:**] in *corn*, etc., not the syllabic [**r**] sound. He mentioned although that the entire vowel sounds in **pre-**[**r**] position sound more like [**ə**], [**r**] gives the preceding vowel a **retroflex colouring**. It means that the tip of the tongue glides to the **retroflex position** without; however, staying there long enough to produce a **full-fledged retroflex** [**r**] sound, [**r**] also prolongs the vowel a little. V.A. Vassilyev uses the term '[**r**]-**compensating**' **vowels** suggested by A.L. Trakhterov, for the vowels in such words in **British Received Pronunciation**.

4. One more peculiar feature of pronunciation of vowels in **American English** is their **nasalization**, when they are preceded or followed by a **nasal consonant**: e.g. in such words as *take*, *small*, *name*, etc. **Nasalization** is often called an **American Twang**. It is incidental and need not be marked in **phonemic transcription**.

5. **GA front vowels** are somewhat **different** from **RP**. Vowels [**i:**], [**i**] are distributed differently in **GA** and **RP**. In words like *very*, *pity* **GA** has [**i:**] rather than [**i**]. In word final position it is often even **diphthongized**.

Vowel [**e**] is more open in **GA**. It also may be **diphthongized** before [**p**], [**t**], [**k**]: *let* [**lɛət**].

6. There are four **mixed** or **central vowels** in **GA**: [**ɜ**], [**ə**], [**ʌ**], [**ɑ**]. They **differ** markedly from **RP vowels** in **articulation** and **distribution**.

7. The **three RP vowels** [**ɔ**], [**æ**], [**ɑ:**] correspond to only two vowels in **GA** – [**ɑ**] and [**æ**]. This combined with the **articulatory differences** between **RP** [**ɒ**] and **GA** [**ɑ**] and a difference in **vowel distribution** in many sets of words makes it very complicated. The following chart vividly shows it:

Dad – [**æ**] (RP) – [**æ**] (GA) – Dad – [dæd] (RP) – [dæd] (GA)
dog – [**ɔ**] (RP) – [**ʌ**] (GA) – dog – [dɔg] (RP) – [dʌg] (GA)

pach – [**ɑ:**] (RP) – [**æ**] (GA) – pach – [p**ɑ:**θ] (RP) – [pæθ] (GA)
dance – [**ɑ:**] (RP) – [**æ**] (GA) – dance – [d**ɑ:**ns] (RP) – [dæns] (GA)
half – [**ɑ:**] (RP) – [**æ**] (GA) – half – [h**ɑ:**f] (RP) – [hæf] (GA)

Besides, **word distribution** of [**ɔ:**], [**ɔ**] in **RP** and **GA** is completely different. **GA** [**ɔ**] is intermediate in quality between the **RP** [**ɔ:**] and [**ɔ**]. In its production the lips are considerably **less rounded**.

The GA DIPHTHONGS QUALITIES

Now to the qualities of GA diphthongs:

1. The **diphthong** [**ei**] is **closer** in **GA** as **opposed** to **RP**;
2. Very **front** realization of [**ɜu**] such as in **RP** is not found in **GA**. In **GA** its **nucleus** is a more **back vowel**, such as [**o**], that is why it is transcribed as [**ou**] **[Gimson:1994:84-85:86]**. In **unstressed syllables**, such as in *radio*, and before voiceless consonants, as in *boat*, *coat*, the **glide** of the **diphthong** is **weakened** and sometimes reduced to a **monophthongal** [**o**] **[Shakhbagoāāva:1982:26]**.
3. The **nucleus** of [**au**] tends to be more **advanced** in **GA**;
4. Since **GA** is a **rhotic accent** with **non-prevocalic** [**r**], it has the consequence that the following **RP vowels** – derived historically from **vowel+**[**r**] do not occur in **GA**: [**iə**] in *dear* – **GA** [**dir**], [**ɛə**] in *dare* – **GA** [**deir**], [**uə**] in *tour* – **GA** [**tur**].
5. Some words and names spelled [**er**] are pronounced [**ɑ:**] in **RP**, but [**ɜr**] in **GenAm**, e.g. *Clerk*, *Derby*, *Kerr*;
6. Words ending in /**-ille**/ tend to be pronounced [**ail**] in **RP** but [**ɜl**] or [**l**] in **GenAm**, e.g. *hostile*, *missile*, *tactile*, *fertile*, *docile*, *sterile*, *agile*, *fragile*, *futile*;
7. An example of differing lexical distribution of **consonants** in **RP** and **GenAm** is the [**h**] **phoneme**: **GenAm** has preserved the older 17th century **pronunciation** [**ɜb**] or [**hɜb**] of the word *herb* without a [**h**], whereas **RP** invariably uses the newer form [**hɜ:b**];
8. Many **GenAm** words with a **syllable** initial **alveolar consonant** [**t**], [**d**], [**n**] and now less **frequently** [**l**], [**s**], [**z**], before a sound spelled [**u**], [**ew**], or [**eu**] exhibit the preference for [**tu**], [**du**], [**nu**], [**lu**], [**su**], [**zu**] in *tune*, *duke*, *new*, *lewd*, *suit*, *Zeus* – the so-called **Yod-dropping**, whereas **RP** has [**j**] after the **alveolar sound** **[Celce-Murcia:1996:366]**;
9. In **GenAm** [ʒ] is used in **final unstressed syllables ending** with /**-ion**/, or /**-ia**/, as in *Asia* [**'eiʒə**], *excursion* [**iks'ɜrʒn**], *version* [**'vɜrʒn**], in contrast to **RP** [ʃ]: *Asia* [**eiʃə**], *excursion* [**ɪks'kɜ:ʃn**], *version* [**'vɜ:ʃn**] **[Шахбагова:1982:20]**.

There are very many individual words in common use in both accents with the same spelling but different phoneme incidence:

ate – [`**eit**] – (GA) [`**et**] (RP)
either – [`**i:ðər**] (GA) – [`**aiðə**] (RP)
neither – [`**i:ðər**] (GA) – [`**naiðə**] (RP)
figure – [`**figər**] – (GA) [`**figə**] (RP)
leisure – [`**li:ʒər**] – (GA) [`**leʒə**] (RP)
lever – [`**levər**] (GA) – [`**li:və**] (RP)
process [`**prɑ:ses**] (GA) – [`**prəuses**] (RP)
schedule – [`**skedʒu:l**] (GA) – [`**ʃedju:l**] (RP)
shone – [**ʃoun**] (GA) – [`**ʃɔn**] (RP)

tomato – [**tə`meitɔu**] (GA) – [**tə`mɑ:təu**] (RP)
vase – [**`veiz**] (GA) – [**`vɑ:z**] (RP)

The vowels [ʌ] and [ə] can be generally regarded as **allophones** of the same phoneme in **GenAm**, e.g. some speakers pronounce *cup* [**kəp**], *above* [**ə'bəv**]. When **RP** has [**ʌr**]+**a vowel** most Americans use **r**-colored, mid-central [**ɜr**]: *courage* [**'kɜ:riʒ**], *hurry* [**'hɜ:ri**] **[Wells:l995:XV]**.

The **GenAm phoneme** [æ] is somewhat closer than its **RP** counterpart, and seems to be evolving into an even closer **vowel** in many speakers. Before **a**+[**r**]+ **vowel**, as in *carry*, *marry*, *parrot* [ɛ] is used instead of [æ]. Thus the words *marry* and *merry* are **homophones** in **GenAm**, as they are both pronounced with [ɛ]. The **GenAm** [æ] is **tense**, **long** and **nasalized** before [**d**], [**m**], [**n**], as in [**bãd**], [**mãn**], [**lãnd**] **[Shakhbagoāāva:1982:24]**.

The pronunciation of weak vowels: for most **Americans** [ɜ] and [**i**] are not distinct as weak vowels, so that *rabbit* **rhymes** with *abbot* **[Wells:1995:XV]**. The actual quality used by **Americans** for [ɜ] varies considerably, being typically more [**i**]-like when followed by a **consonant**, but more [ʌ]-like when at the **end** of the **word**. *Longman Pronunciation Dictionary* follows the rule of showing [**i**] for **GenAm** before **palato-alveolar** and **velar consonants** [ʃ], [**tʃ**], [ʒ], [**dʒ**], [**k**], [**g**], [**ŋ**], and in prefixes, such as /**re-**/, /**e-**/, /**de-**/, but [ə] elsewhere **[Wells:1995]**

CONSONANTS

The most salient differences of realization among the **GenAm CONSONANTS** lie in the **allophones** of [**r**], [**t**]:

1. the **retroflex pronunciation** of [**r**] is perhaps one of the most characteristic features of **GenAm**. Its main features are:

a) having the **tongue** in the **central** position, as for [ə];

b) the **tongue tip** is curled high toward the **back** of the **mouth**, but not touching anywhere;

c) having the **back** of the **tongue low** and the sides of the tongue slide along the back part of the tooth ridge as along two rails;

d) the movement of the **tongue** always begins by a motion toward the back of the mouth.

More than any other factor, it is this **retroflex**, toward the back, **motion** that gives the **GenAm** [**r**] its typical sounding. **RP** [**r**] is produced farther forward in the mouth than **GenAm** [**r**] **[Celce-Murcia:1996:364]**.

In words containing a **vowel** letter or a digraph followed by the letter '**r**' the **retrofit sound** is either pronounced more or less distinctly or the vowel sound has a **retrofit coloring**, e.g. *bird* [**bərd**], *further* [**'fərðər**], *fear* [**fir**].

2. the **pronunciation** of [**t**] is highly **variable** in **GenAm** and there are also some major **allophonic variations** in the pronunciation of it.

a) **GenAm** speakers tend to pronounce **inter-vocalically** before a weakly stressed vowel or after a **vowel**+/**r**/ and before a weakly stressed vowel a voiced alveolar tap or flap in the dictionaries it is shown by the **symbol** [**t**]. It sounds like a **quick English** [**d**], and also like the [**r**] of some languages **[Wells:1995:703; Pennington:1996:59]**, e.g. *city*, *better*, *latest*, *forty*, *party*. For many Americans, it is actually identical with their /**d**/ in the same environment, so that **GenAm** *shutter*

['ʃʌ̲təɔr] may sound identical with *shudder* ['ʃʌ̲dəɔr]. This means that pairs such as the following, which are **distinct** in **RP**, tend to share the same **pronunciation** in **GenAm**: *latter*/*ladder*, *writer*/*rider*.

Inter-vocalically, **RP** speakers tend to produce a **voiceless alveolar stop**: less aspirated than initial [**t**] except before **syllabic** [**n̩**] where they tend to produce a **glottal stop** [**ʔ**] in place of [**t**], as in *button* [**bʌʔn̩**] **[Celce-Murcia:1996:365]**.

b) after [**n**] **GenAm** [**t̲**] can optionally be **lidded** or **omitted**; in the dictionaries it is shown in **italics**, as [**t̲**]. Accordingly, **GenAm** *winter* ['**winṯəˠr**] can sound identical to *winner* ['**winəˠr**] **[Wells 1995:703]**.

Besides the above-mentioned **allophones** of [**r**], [**t**], the pronunciation of [**l**], [**j**], [ʃ] and **nasal sonants [m]**, [**n**], [**ŋ**] have **salient features** of their production in **GenAm**.

3. **the pronunciation of** [**l**]: regarding the pronunciation of [**l**], **GenAm** speakers, like **Scottish English**, **Northern English** and **Australian English** speakers, tend to produce a darker, more valorized **allophone** [**ä**] in all positions, whereas **RP** speakers produce a very distinct clear or light **allophone** in **prevocalic position**, and [**ä**] in **postvocalic position** – especially after **back vowels** **[Celce-Murcia:1996: 365]**

4. **the pronunciation of /j/**:

- **Yod Dropping**: [**j**] is not pronounced in the combination of [**j**]+[**u:**] after **t**, **s**, **d**, e.g. *tube, suit, student, news*.
- **Yod Coalescence** – **coalescent Assimilation**: [**t**]+[**j**], [**d**]+[**j**] before a **weak vowel**, as [**u**] or [**ə**] are assimilated into [**tʃ**], [**dʒ**], e.g. *educate* ['**edʒukeit**], *factual* ['**fæktʃuəl**]. This process is called **Yod-coalescence** – **coalescent assimilation**

5. **[ʃ] vocalization**: in **GenAm** [ʃ] is vocalized in final weak syllables ending with /**-ion**/, /**-ia**/, e.g. *Asia* ['**eiʒə**], *version* ['**vɜʒn**]

6. **Nasal twang**: nasality is limited to vowels adjacent to [**m**], [**n**], [**ŋ**] where the velum lowers too soon and makes the preceding vowel nasal, e.g. *manner* **['mãnˠr]**, *candy* **['kãndi]. Nasal twang** is treated by some American phoneticians as '*a defect of American speech*' **[Shakhbagova:1982:20]**

NON-SYSTEMATIC DIFFERENCES BETWEEN GENERAL AMERICAN and RECEIVED PRONUNCIATION

A. Pronunciation of individual words

1. Many differences involve the pronunciation of **individual words** or **groups of words**. Here are some of these:

Asia – [ˋ**eiʃə**] (RP) – [ˋ**eiʒə**] (GA)
cordial – [ˋ**kɔdiəl**] (RP) – [ˋ**kɔrjəl**] (GA)
either – [ˋ**aiðə**] (RP) – [ˋ**i:ðer**] (GA)
leisure – [ˋ**leʒə**] (RP) – [ˋ**li:ʒər**] (GA)
lever – [ˋ**li:və**] (RP) – [ˋ**levər**] (GA)
schedule – [ˋ**ʃedju:l**] (RP) – [ˋ**skedjəl**] (GA)
shone – [ˋ**ʃɔn**] (RP) – [ˋ**ʃoun**] (GA)
tomato – [**təˋmɑ:təu**] (RP) – [**təˋmeitɔu**] (GA)

vase – [`**vɑ:z**] (RP) – [`**veiz**] (GA)

2. Words *apparatus*, *data*, *status* can be pronounced with either [**æ**] or [**eɪ**] in **GA**, but only with [**ei**] in **RP**

3. Words like *hostile*, *missile*, *and reptile* have final [**ail**] in **RP**. In **GA** they may have [**əl**]

B. STRESS DIFFERENCES

In words of French origin **GA** tends to have **stress** on the **final syllable**, while **RP** has it on the **initial one**:

ballet – [`**bælei**] (RP) – [**bæ`lei**] (GA)
beret – [`**beri**] (RP) – [**bə`rei**] (GA)
frontier – [**'frΛntiə**] (RP) – [**frΛn'tiɔr**] (GA)
composite – [**'kɔmpəzit**] (RP) – [**kəm'pɑ:zət**] (GA)
primarily – [**'praimərili**] (RP) – [**prai'merili**] (GA)

Some words have **first-syllable stress** in **GA** whereas in **RP** the stress may be **elsewhere**.

address – [**ə`dres**] (RP) – [**`ædres**] (GA)
cigarette – [**sigə`ret**] (RP) – [`**sigərət**] (GA)
magazine – [**mægə`zi:n**] (RP) – [`**mægəzin**] (GA)
research – [**ri`sə:t∫**] (RP) – [`**risət∫**] (GA)
adult – [**ə`dΛlt**] (RP) – [**`ædΛlt**] (GA)
inquiry – [**iŋ`kwaiəri**] (RP) – [`**iŋkwaiəri**] (GA)

1. Some compound words have **stress** on the **first element** in **GA** and in **RP** they retain it on the second element: *weekend*, *ice-cream*, *hotdog*, *New Year*.
2. **Polysyllabic words** ending in /**-ory**/, /**-ary**/, /**-ery**/, /**-mony**/ have **secondary stress** in **GA**, often called 'tertiary' on the vowel in the **penultimate syllable**, and **RP** has **no stress** in the same position: *laboratory* [**'læbrə,tɔri**], *dictionary* [**'dik∫ə,neri**], *secretary* [**'sekrə,teri**], *testimony* [**'testi,mouni**].

There are many **five-syllable words** ending in /**-ily**/ for which **GenAm** gives **primary stress** to the **3rd syllable** whereas **RP** gives primary stress to the **1st syllable [Celce-Murcia:1996:368]**. In these words **RP** speakers also tend to reduce or drop the **3rd syllable** – **syllable compression**, thus pronouncing them with four rather than five syllables, e.g. *customarily* **GenAm**: [**,kΛstə'merəlɪ**], RP: [**'kΛstəmərəlɪ**] and in the words as *momemtarily*, *necessarily*, *ordinarily*, *voluntarily*, etc.

In some cases, words in **GenAm** and **RP** have the same number of syllables but simply take different stress patterns, with concomitant differences in **pronunciation**: *advertisement*: GenAm [**,ædvər'taizmənt**], **RP** [**əd'vɜ:tismənt**]; *adult*: **GenAm** [**ə'dΛlt**] – main pronunciation, **RP** [**'ædΛlt**] – main pronunciation, *laboratory*, *address*, etc.

NB! Speaking about different stress patterns in **GenAm** and **RP**, the following general trend can be established: **there is greater use of secondary** or **light stress in GenAm along with a tendency to retain syllables**, and there is more syllable reduction in multisyllabic words in **RP [Celce-Murcia:1996:369]**.

DIFFERENCES IN SENTENCE or **UTTERANCE-LEVEL STRESS**

There is very little empirical research available on difference in sentence stress between **GenAm** and **RP**. J. Shakhbagova points out, that in yes-or-no questions

GenAm does not give stress to the **auxiliary verb** at the beginning of the question, whereas **RP** usually does. More research is needed to establish other such differences.

C. INTONATION DIFFERENCES

GA intonation on the whole is similar to that of **RP**. But there are, of course, some **differences** that should be mentioned here.

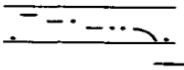
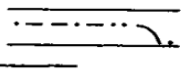
North American English speakers tend to perceive British speakers as **pretentious** and **unmannered**, and British speakers tend to perceive Americans as ***monotonous*** and ***negative*** **[Celce-Murciaetal:1996:370]**.

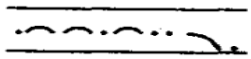
This can be explained by the fact that **British English** has a **greater pitch range**, i.e. **foe** distance from the highest to the lowest level in a sentence is generally greater, with a **marked Rise**, then a **gradual Fall** with a final glide down on the last syllable, i.e. a more step like movement from high to low. **GenAm** intonation begins with a much smaller **Rise-Fall**, maintaining a **Mid-Level pitch** with a marked **Rise-**and**-Fall glide** on the **final syllable [Celce-Murcia]**.

Other differences concern mainly the use of similar tones. **GenAm** clearly makes more use of **high rise** rather than of **low rise** in *yes-or-no questions*, and the use of **High Rise** seems to be increasing, on declaratives, as a marker of casualness, particularly in **narrative monologues [Cruttenden:1986:142]**.

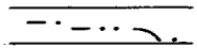
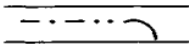
A. Cruttenden also explains that the British **low rise** sounds patronizing or ingratiating to **North Americans** whereas the **North American English high rise** appears casual and almost flippant to British speakers.

1. In sentences where the most common pre-nuclear contour in **RP** is a gradually descending sequence, the counterpart GA contour is a **medium Level Head**:

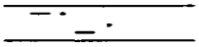
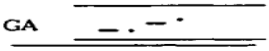
I don't want to go to the theatre. RP  GA 

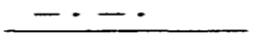
Its emphatic variant in **Mid-wavy-level Head**: GA 

2. The usual **Medium** or **Low Fall** in **RP** has its **rising-falling** counterpart in **GA**:

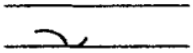
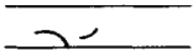
Come and see me tomorrow. RP  GA 

3. The rising terminal tone in **RP** in **GA** has a **mid-rising contour**: *Do you like it*?

RP  GA 

Or it may have a **level tone** in **GA**: 

4. The **Fall-Rise** nuclear tone is different in **RP** and **GA**: *Really?*

RP  GA 

These comparisons show that the main differences in **intonation** concern the **direction** of the **voice pitch** and the realization of the **terminal tones**. In **GA** the voice doesn't fall to the bottom mostly. This explains the fact that the **English speech** for **Americans** sounds

- '**affected**' and
- '**pretentious**' or
- '**sophisticated**'

And for the **English**, **American speech** sounds

- '**dull**',
- '**monotonous**' and
- '**indifferent**'

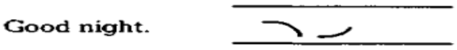
It should also be mentioned that the **distribution** of **terminal tones** in **sentence types** is also **different** in both variants of English.

1. **GA 'Yes, No' questions** commonly have a **falling terminal tone**; the counterpart **RP tone** would be a **rising** one: *Shall we stay here?*

2. **Requests** in **RP** are usually pronounced with a **Rise**, whereas in **GA** they may take a **Fall-Rise**: *Open the door.*

3. **Leave-takings** are often pronounced with a high-pitched **Fall-Rise** in **GA**:

Good night.



In conclusion we would like to say that **American phoneticians** use a **Pitch contour system** to mark **intonation** in the text:

It's a \very `cold day. →Will you ,come?

In the United States, a broad model of voice quality setting might include the following features **[Esling,Wong:1983:290-291]**:

a) spread lips
b) open jaw
c) palatalized tongue body position
d) retroflex articulation
e) nasal voice
f) lowered larynx
g) creaky voice

4. Not all **accent groups** will share the same features, and some **accent groups** may even demonstrate **opposite features**, but settings that combine some if not all of these features are very common, and represent articulatory habits that students can easily observe and learn to recognize.

- **Openness** is common in American English. The stereotype that Americans speak as though chewing gum has its origins in this setting feature.
- **Retroflexion** of the tongue tip, as in much Irish English, characterizes many varieties of **North American English** which have postvocalic /**r**/.
- **Nasalization** as a voice quality setting is common in many accents of **North American** as well as **British English**.
- **Lowering of the larynx**, giving the voice a deeper or hollower sound, often **characterizes national** political figures or news and public address announcers in the United States and Canada, where the degree of prestige of the setting can be assumed to be high.
- **Creaky phonation**, or a low pitch range, is often present in North American contexts.

4. ACCENTS OF ENGLISH OUTSIDE UK and USA

Sociolinguistic situation and distinctive features of Australian English

The **Anglophone Australia** and **New Zealand** are among the youngest nations in the world. Australia has '*a relatively recent history of European settlement with close political ties with Britain*' **[Crystal:1995:350]** since the end of the 18th century.

The first Europeans took their residence here a little over 200 years ago when Australia was founded as a penal colony. They were eventually followed by voluntary immigrants. Until now, the Australians with British ancestors are the predominant part of the population. Among them, the area where contemporary Australians most probably can find their ancestors is the region **around London**. The second important groups of immigrants were **Irish**, mainly responsible for the huge number of Catholics in Australia. Nowadays there are more than 18 million speakers of English and 170,000 Australians or 1% of aboriginal descent.

The origin of the name **Australia** goes back to the 16th century when European Philosophers and mapmakers of that time assumed a great southern continent existed south of Asia. They called this hypothetical place **Terra Australis**, Latin for '*southern land*' Matthew Flinders was the first person to circumnavigate and map Australia's coastline, and also to publicly express his endorsement for the name 'Australia'.

Today, Australia is the 6th largest country in the world by area and in some 30 times bigger than Great Britain. Australian population is mostly urban, living in the fertile areas near the coast. Nearly half of the country's population lives in its 4 major cities: Sydney, Melbourne, Brisbane and Perth. Nationwide communications are dependent on transportation lines and the standard language of the media.

These factors may promote an impression that there is little geographic variation in Australia. But **Australian English** – **AuE** displays social variation. With hardly any grammatical distinctiveness to point to, the most **distinctive feature** of **AuE** is its **accent** [**Crystal:1995:350**]. **AuE** also displays many distinctive features from other varieties of English in terms of VOCABULARY:

1. **It's typical of AuE speakers to shorten words**. That gives '**Strine**' – a popular term for **AuE**, its special style – informal, friendly, and sometimes funny. **Examples** of SHORTENED WORDS:

mozzie = mosquito
Aussie – Australian
Oz = Australia
barbie = barbecue
postie = postman
beaut = beautiful
biggie = something big
chalkie = chalk user
teacher = mosquito
cuppa = cup of tea
croc = crocodile
chockie = chocolate
ciggie = cigarette
cuey or *cuke* = cucumber
info = information
lecky = electric
mo = moment
rellies = relatives
surfie = person who loves surfing
oofy = football
ta = thank you
vocab = vocabulary
g'bye = goodbye
Tazzie = Tasmania
g'day = hello or good day
uni = university
a brolly = umbrella
a bikkie = a biscuit, cookie
tough bikkies = a bit of bad luck

Examples with the /-*o*/ ending include:

abo = aborigine – now considered very offensive
arvo = afternoon
fisho = fishmonger
fruito = fruiterer

servo = service station or gas station
devo = deviant or pervert
ambo = ambulance office
bottle-o = bottle shop or liquor store.

Occasionally, a /*-za*/ diminutive is used, usually for personal names.

- Barry – *Bazza*
- Karen – *Kazza*
- Sharon – *Shazza*

2. Australian English also incorporates several **uniquely Australian terms** such as

- *outback* to refer to remote regional areas
- *walkabout* to refer to a long journey of uncertain length and bush to refer to native forested areas, but also to regional areas as well.
- *Fair dinkum* can mean *are you telling me the truth*? *this is the truth*!, or *this is ridiculous*! depending on context.
- *G'day* is well known as a stereotypical Australian greeting – it is not synonymous with '*Good Day*', and is never used as an expression for '*farewell*'
- *Cooee* – a musical call which travels long distances in the bush and is used to say '*is there anyone there*?'

[http://www.anu.edU/ANDC/Ozwords/November-98/7.dinkum.htm]

There are a **lot of special words for farming** and **agriculture** and popular **Australian words** that people use all the time. Examples of a few COMMON AUSTRALIAN WORDS:

amber fluid = beer
bonzer = very good
crook = ill
lollies = sweets
lolly water = non-alcoholic drink
bush station = farm
mate = friend: this word is used all the time, even to strangers
ocker = the kind of Australian man who likes drinking and talking about sport
Pom = an English person
Seppo = an American
Sheila = a young woman
tucker = food
good on yer = a very common way of saying *well done*, or *goodbye*.

PHONOLOGICAL and PHONETIC DISTINCTIONS of AuE

Australian PRONUNCIATION has its own history. The peculiarities of **English pronunciation** in Australia are, so far, less investigated and described in linguistic literature, than those of **American English pronunciation**, for example.

Following A. G. Mitchell, A. Delbridge, S. Baker, G. Orlov and other investigators of **AuE**, **three major varieties** can be distinguished in it:

- **Cultivated** or **Educated Australian – CAuE**,
- **General Australian – GAuE** and
- **Broad Australian – BAuE [Crystal:1995:351]**

Cultivated Australian is an **accent** used by about 10% of the population. **RP** continues to exert a considerable influence on it.

General Australian is the most characteristic type of **AuE pronunciation**. It is, so to speak, the language of communication. According to A. Mitchell, **GAuE** is used by '*people of good education and high standing in the community: at least by*

55% of the Australians'. It is the type of **accent** heard on TV and the radio, in other public institutions.

Broad Australian – **Uneducated**, **Popular Australian** – is a **substandard accent** distinguished from the others chiefly by its **vowels**, the nature of its **diphthongs** and a good deal of **nasality** – an '**Australian twang**'. The **vowel system** of **Broad Australian** is very similar to **Cockney**.

Generally speaking, differences between these **major accents** in **AuE** tend to be **less marked**. This type of English tends to become more and more **homogeneous** and **uniform**. Still the differences in **Phonology** or **Phonetics** between **RP** and **General Australian** – **GauE**, as the **accent** most widely used in **Australia**, are quite remarkable so that **EFL learners** should be aware of them.

VOWELS

The auditory impression of a distinctive **Australian accent** lies in the **vowel system**, especially in the way **diphthongs** are pronounced.

1. **RP** [**i:**] and [**u:**] as in *see*, *do* are heard as **diphthongs**, e.g. [**i**] = [**əi**], [**u:**] = [**əu**], *tea* [**təi**], *too* [**təu**]. The effect on [**i:**] is particularly **striking** as a marker of **Australian accent**.
2. **Centring diphthongs** are pronounced in **GAuE** with the **final element** hardly heard. The effect is almost a **pure vowel**, e.g. *here* [**hi:**], *fair* [**fɛ:**], *poor* [**pu:**].
3. **Closing diphthongs** have the following counterparts in **GAuE**:
   3.1. [**eɪ**] = [**ʌɪ**], e.g. *same* [sʌɪm]. It is widely heard in the name *Australia* and in the greeting *g'day* [**gədai**]; it is this variant that motivates the '**Strine**' *label* for **Australian English**
   3.2. [**ai**], especially in the *word final position*, [**ɔi**], e.g. *time* [**tɔim**], *high* [**hɔi**]
   3.3 [**au**] = [**æu**], e.g. *now* [**næu**], *cow* [**kæu**]
4. **GAuE** speakers show a general tendency to avoid the *pure* [**ɑ:**]. There is, for instance a preference for the *short* [**æ**] before two consonants; especially **nasal sonants** e.g. *plant* [**plænt**], *dance* [**dæns**]; [**ɑ:**] also tends to **change** in certain **positions** to [**ʌ**] or [**ʌə**], e.g. *cart* [**kʌət**], *darling* [**'dʌəlin**]
5. **GAuE** vowels [**i**], [**e**], [**æ**] are noticeably **closer** than their counterparts in **RP**.

The distribution of **schwa** – the **neutral vowel** [**ə**], in **GAuE** is greater than in **RP**. It is used even in the endings *-es* – plurals of nouns and the third person singular of the verbs, *-est* – the superlatives of adjectives, and in *-ess*, *-less*, *-let*, *-ness*, in various positions where the spelling is /**i**/, e.g. *boxes* [**'bɔksəz**], he *crosses* [**'krɔsəz**], *rabbit* [**'ræbət**], *terrify* [**'terəfai**]

6. The sound [**u**] is more **advanced** in **GAuE** and has **lip rounding**.

CONSONANTS

The **CONSONANTS** in **GAuE**, according to A. Mitchell, S. Baker and others, are the same or very **similar** to **RP consonants**. The distributional differences are not so numerous. The most observable tendencies are as follows:

1. The **omission** of some **consonants**, especially [**k**], [**t**], [**ɡ**], [**h**], e.g. *facts* [**fæks**], *half past two* [**'a:pa:stu:**], *recognize* [**'rekənaiz**]
2. The **substitution** and **insertion** of **consonants** in certain words, *morning* [**'mɔ:nən**], *suggest* [**səg'dʒəst**].

3. There are **no glottal stops**; in spite of all the similarities of **AuE** to **Cockney**.
4. Some Australians, maybe due to **Irish influx**, produce **rhotic words**.

WORD STRESS

Very few differences in **WORD STRESS** between **RP** and **GAuE** speech may be observed. The first tendency, as singled out by Australian phoneticians, is to allow **full value** to **unstressed vowels**, e.g. *subject* [**'sʌbdʒekt**], *bankrupt* [**'bænkrʌpt**], /-*day*/ [**dei**] in the names of the days of the week.

In a similar way the endings *-ial*, *-ius*, *-ium* which in **RP** are often reduced to **monosyllables**, are usually **disyllabic** in **GAuS**, e.g. *genial* [**'dʒiniəl**], *genius* [**'dʒiniəs**], *helium* [**'hi:liəm**].

The **2nd accentual tendency** is strongly in favour of keeping the **stress** in the **first syllable**, e.g. *incline* = [**'inklain**], *defect* = [**'difekt**], *relay* = [**'rilei**].

INTONATION

GAuE INTONATION is investigated much less than its other **phonological components**. There is a general opinion that **GAuE** and **RP intonational patterns** are practically the **same**, but **RP intonation** is '**more lively** and **vigorous**' than **GAuE**. There is a common tendency in **GAuE** to 'use **longer word-groups**'. It is characterized by a **slower rhythm** which has a quality of **monotony**. There is a strong tendency to **stress words** like *by*, *and*, *to*, *in*, etc. in the **sentence**. All the above-mentioned differences between **RP** and **GAuE** are **impressionistic** and need thorough examination.

Electro-acoustic analysis of the **rising tone** in **GAuE** '***yes-or-no***' **questions** shows that the **initial rise** occurs at the medium level, not **lower** than the **preceding syllable**, this rise is perceived as '**higher**' than its **RP** counterpart, which starts at the **lowest pitch level**, lower than the **preceding syllable**.

Summing up **principle differences** between **RP** and **GAuE**, the following conclusions can be drawn:

1. There are no inventory differences between **GAuE** and **RP vowels** and **consonants**. The existing **differences** are mainly selectional.
2. **GAuE vowels** have a general tendency to become **more front** and **closer**, and to be **diphthongized**.
3. There is an avoidance of **pure back vowels**.
4. **Accentual** and **intonation** differences are not numerous and need further thorough **instrumental investigation**.

CANADIAN ENGLISH PRONUNCIATION

Canadian English – CnE is used by some **14 million English-speaking** Canadians – the **mother tongue** of the remaining part of the nation – **about 4 million** – is **French**.

A typical **Canadian accent** agrees with **GenAm** rather than with **RP** at almost every point where these **reference accents** differ from one another. Amongst other things, it is **rhotic**, with [**æ**] in *bath*, etc., and [**t**] voicing, that is why the British usually take **English-speaking Canadians** for Americans **[Wells:1982:491]**.

Yet there exists one salient combination of **accent characteristics** which constitutes a reliable diagnostic for **distinguishing** most **Canadians** from **Americans**

– the so-called '**Canadian raising**'. The **diphthongs** [**ai**] and [**au**] in **CnE** have a **mid-central nucleus**, but not the low one as in **RP**, before the following **voiceless consonant**, so [**ai**] = [**əi**] and [**au**] = [**Λu**] as in *price*, *mouth*, and *pipe*, *while*, *like*, *life*, *nice*, *out*, *south*, *couch*, etc. **[Wells:1982:491]**. The pronunciation of the sentence

I saw the White House as [**ai'sa ðə↘hweit ,hΛus**]

may be regarded as *typically* **Canadian**, but **un-American**.

There is no *opposition* [**e**]–[**æ**]–[**ɛə**] in words like *merry – marry – Mary*, where in all these cases [**ɛ**] is used. In words like *hurry*, *courage*, *current*, *worry* in **CnE**, just as well as in **GenAm**, [**ɜr**] is used as distinct from **RP** [**Λ**].

Like **GenAm speakers**, most Canadians use the **retroflex** [**r**] and dark [**ü**] in all positions. In words like *tune*, *duke*, *new*, **Yod-dropping** is widespread, although the pronunciation with [**j**] enjoys higher prestige **[Wells:1982:496]**

In both **Canadian** and **American English**, **flapping** of the **alveolar sounds** [**t**], [**d**] can occur between the two **vowels**, if the second is not **stressed** – it is a *process of* ***replacing*** *an intervocalic* [**t**] or [**d**] with a quick voiced tap of the tongue against the alveolar ridge, as in the words *waiting*, *wading*, *seated*, *seeded*, *capital*, *writer*, *rider*. In **Canadian English**, this feature is age-graded: older Canadians are less likely than younger ones to replace **alveolar stops** with **flaps**.

In cases of **phoneme** lexical selection or incidence, the general trend is for an increase in the use of '**American**' **variants** at the expense of the '**British**' ones. Thus *lever* with [**ɛ**], *either*, *neither* with [**i:**], *missile* with [**əl**] are reported more frequently by the younger age students than by the older one – parents. For more information on **Canadian Phonology** *see*:
http://www.ic.arizona.edu/-lsp/Canadian/ canphon3.html.

SOCIOLINGUISTIC SITUATION and DISTINCTIVE FEATURES of NEW ZEALAND ENGLISH

New Zealand English – **NZE** is used by some **3**, **2 million speakers**, nearly 90 % of the country's population. Besides English, **Maori** is the **second official language** of NZ. **New Zealand English** has a popular name of '**NEWZILID**'

The country has been settled by English-speaking people since about 1840. The first **English-speaking settlers** of New Zealand were **Australian** seal-hunters from the penal colony of Port Jackson – Sydney. Later settlers were mainly **British**. As most of its immigrants came from **Australia**, **NZ English** shares almost the exact speech habits with **Australian English**. Native speakers of **NZ** can distinguish an **Australian pronunciation** quite readily, though the converse is not always true: Australians tend to classify an **NZ accent** as coming from a distant and unfamiliar part of **Australia**, such as **Tasmania**. Native speakers of English from other parts of the world, on the other hand, can usually not distinguish an **NZ** from an **Australian pronunciation**.

In vocabulary, **Maori** influx is greater than the Aboriginal one in **Australia**, but still quite small. In any case, the **Kiwis**, as **NZers call themselves**, have their own **slang**, too. Here are a few examples:

Kiwi Slang

Enzed – **New Zealand**
pom – **Englishman** (pejorative)
pop – **put; prepare; go**
telly – **TV**
gig lamps – **glasses**
kitchen tidy – **dustbin**
jug – **liter of beer**
screw – **salary**
cocky – **farmer**
quid – **two dollars**
strides – **trousers**

Phonologically **NZE accent** has a lot of similarities with **AuE**. The differences between them reside primarily in the short front vowels and in the centring diphthongs:

1. In **NZE** the vowel [**æ**] as in had is quite close to the **AusE** [**e**] as in head, that is why the well known phrase '*The cat sat on a mat*' would sound somewhat like '*The cet set on a met*' in a **NZer**'s pronunciation.

The **NZE** vowel [**e**] as in head is very similar to **AusE** [**i**] as in *hid*. But **NZE** [**i**] has moved to a more central location and is similar to the **schwa vowel**. Whereas **AusE** [**i**] remains close to [**i:**] as in heed. The central *hid* vowel is probably the most salient differentiating feature of **NZE**. It is the speech sound most parodied by **Australians** imitating **New Zealanders** in phrases like '*fush* '*n*' *chups*.

2. In **NZE** the centring diphthongs as in *ear* and *air* have merged for most young speakers whereas in **AusE** these two vowels remain very distinct.

UZBEK AND KARAKALPAK ACCENT OF ENGLISH

The notion **accent** is used in present-day Linguistics in several ways:

1. It refers to **prominence** given to a syllable usually by the use of **pitch**.
2. It denotes **a particular way of pronouncing**, e.g. there are a number of English speakers who all share the same grammar and vocabulary, but pronounce what they say with different accents, such as Scots, Cockney or RP **[Roach:1992]**.
3. It means **a dynamic system of violations of the accepted pronunciation norms** of a foreign language in the speech of normative speakers. It appears as the result of **Interference** of LI pronunciation habits into foreign phonetic realizations.

Violations of English pronunciation norms in the speech of speakers of one and the same language community have a number of common features which distinguish their speech from that of other normative speakers who use English as a lingua franca. Thus by **Uzbek** and **Karakalpak accent** of **English** we understand a set of specific pronunciation features which are peculiar to the English Pronunciation of Uzbek and Karakalpak speakers and distinguish them from other English-speaking people.

Some phonetic differences between languages may be localized at the level of phonetic **segments**. The fact that phonetically similar sounds in two languages might be transcribed with the same IPA symbols should not obscure the fact that these sounds may be realized differently at the phonetic level, English [**t**] and Uzbek [**t**] and Karakalpak [**t**].

But phonetic differences between languages that may cause foreign accent may also be **supra-segmental** and **sub-segmental**, such as the speech timing differences which affect the perceived rhythmic qualities of speech and may be carried over from the native to the target language **[Flege:1981]**.

Speaking about the acquisition of foreign pronunciation one cannot avoid mentioning the role of articulatory basis and articulatory settings, voice quality settings, of LI and L2 in this process.

The articulatory setting means the disposition of the parts of the speech mechanism and their composite action. Broadly, it is the fundamental groundwork which pervades and, to an extent, determines the phonetic character and specific timbre of a language. Where two languages differ in their articulatory settings, it is hardly possible to master the pronunciation of L2 while maintaining the articulatory setting of L1. The articulatory setting of a language is determined, to a great extent, by the most frequently occurring sounds and sound combinations of that language. When a Uzbek or Karakalpak learner imposes the new phonemes of English on the articulatory, voice quality, setting of Uzbek or Karakalpak, a foreign accent appears.

A set of contrastive features relating to voice quality settings for British English, American English and Uzbek and Karakalpak can be outlined as follows:

VOICE QUALITY SETTINGS for BrE, AmE, Uzbek and KarakalpakTable 38

№	Voice-quality settings	British English	American English	Uzbek	Karakalpak
1	Jaws	loosely closed (not clenched)	open	closed	closed
2	Lips	spread, moderately active	spread	neutral, intermittently rounded	neutral, intermittently rounded
3	State of oral cavity	relaxed	relaxed	tense	tense
4	Tongue	tip tapered, slightly concaved to root	tip slightly raised, retroflex position, palatalized tongue body position	palatalized tongue body position	palatalized tongue body position
5	Nasality	nasal voice	nasal voice	absence of nasality	absence of nasality
6	Larynx	relaxed	lowered	faucal constriction	faucal constriction
7	Main consonant articulations	tip-alveolar articulation	retroflex articulation	fronted (palatal) articulation	fronted (palatal) articulation
8	Overall voice quality and tenseness of articulation	high pitch range, weakening of the contact, "slipshod speech", tense articulation	creakiness (low pitch range), tense articulation	mid-level pitch range, lax articulation	mid-level pitch range, lax articulation

Let us enlist the main features of the Uzbek and Karakalpak accent of English at the segmental level. In the sphere of vowels such deviations from the pronunciation norm of English are observed:

1. More front articulation of the English front vowels [**i**], [**i:**], [**e**].
2. Insufficient opening of the English low vowels due to a lesser articulatory activity of the bottom jaw in Uzbek and Karakalpak.
3. Insufficient differentiation of broad and narrow variants of vowel phonemes.
4. Incorrect articulation of English diphthongs.
5. Excessive lip rounding and protrusion in the articulation of English rounded vowels caused by the greater prominence of lip participation in Uzbek and Karakalpak.
6. Deviations in the realization of phonological and positional length of English vowels.

7. Absence of qualitative and quantitative reduction of vowel phonemes in unstressed position.

In the sphere of consonants the Uzbek and the Karakalpak accent of English includes the following features:

1. Inappropriate articulation of the consonants which are absent in Uzbek and Karakalpak: [**w**] (confusion with [**v**]); [**θ**], [**ð**] (dental articulation of inter-dental phonemes), [**r**], [**ŋ**] and [**h**] (excessive fortis articulation of this phoneme).
2. Dental-dorsal articulation of English apical-alveolar consonants due to the tongue setting in Uzbek and Karakalpak.
3. Palatalization of English consonants and consonant clusters.
4. **Devoicing** of **voiced consonants** in the **word-final position**. This feature is a case of secondary **Interference**, i.e. the **influence** of Russian, but not Uzbek and Karakalpak articulatory habits on English. **Devoicing** at the end of a word is typical for Russian, while in **English voiced consonants** are partially devoiced, and in Uzbek and Karakalpak such consonants undergo no devoicing.
5. **Absence of Aspiration** of fortis plosive phonemes [**p**], [**t**], [**k**] and absence of neutralization of aspiration in special cases.

The knowledge of the above mentioned main features of Uzbek and Karakalpak English accent is important both for intercultural communication and EFL teaching practice. It helps clarify the interaction of English and Uzbek and Karakalpak pronunciation bases and enhances mutual intelligibility between the speakers who use English as a lingua franca. In teaching practice, the teacher's awareness of typical violations of English pronunciation norms by Uzbek and Karakalpak learners will help devise efficient teaching techniques and direct the learners' efforts at the acquisition of accurate English pronunciation habits.

KEY WORDS: territorial and regional varieties – dialects – территориальная и региональная разновидности; dialect – диалект; accent – тип произношения; a poly-ethnic language – поли-этнический язык; a nationally heterogeneous language – национально-гетерогенный язык; national variants of pronunciation – национальные варианты произношения; national types of pronunciation – национальные типы произношения; literary pronunciation – литературное произношение – орфоэпическое произношение; ortho-epic pronunciation – орфоэпическое произношение – литературное произношение; a national standard of pronunciation – национальный стандарт произношения; source of the phonetic changes – источник фонетических изменений; the form of the realization – форма реализации; the condition of the realization – условие реализации; Estuary English (EE) – английский говор в дельте Темзы; variability of the phonetic means –вариативность фонетических значений; free allophonic variation – 'свободный' аллофонический вариант; free phonemic variation – свободный фонемный вариант;

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THEORETICAL PHONETICS

OF THE ENGLISH LANGUAGE

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PRACTICAL TASKS

QUESTIONS

TESTS

VARIANTS

PRACTICAL TASKS QUESTIONS AND TESTS

PRACTICAL TASKS № 1

INTRODUCTION TO THE COURSE OF THEORETICAL PHONETICS

Make Presentation

Problems for discussion:

1. Phonetics as a branch of linguistics
2. The work of the organs of speech
3. Methods of investigating the sound matter of the language
4. The importance of phonetics as a theoretical discipline
5. Phonetics and its connection with social sciences
6. Theories of teaching pronunciation in current TEFL / TESOL practices

Take the NOTES of the Lecture 1

Make the Glossary of the main notions and give their definitions

Questions

1. What is pronunciation?
2. What problems can we focus on when discussing the English pronunciation?
3. Say why speech is not the same as language.
4. Define the meanings of pronunciation.
5. How is language shaped into a spoken message?
6. What can a spoken message be thought of, first of all?
7. What are speech sounds? What are phonemes?
8. What do the sounds of a language constitute?
9. Name three systemic characteristics of the segmental component.
10. How can the phonemic component be studied and described?
11. What is a Syllable?
12. How can the Syllable be defined articulatorily and auditorily?
13. What is the second component of the phonic structure of language and what aspects does it have?
14. What is Stress?
15. What three features does Stress have?
16. What does the vocalic element of an English stressed Syllable tend to have?
17. What constitutes the third component of the phonic structure of language?
18. What aspects does Word stress have?
19. How are words in speech organized?
20. What features are superimposed on the segmental chain of sounds?
21. What are the most important supra-segmental effects in a language provided by?
22. What is utterance or sentence Stress?
23. Give all the meanings of the Word accent.
24. What is Rhythm?
25. Explain stress-timed and syllable-timed Rhythm.
26. What will a detailed description of phonic or sound substance of language consist of?

Test

Answer the following questions using one-word/phrase answers:

№	Question	Answer
1.	People engaged in the study of Phonetics are called …	
2.	People engaged in the study of Phonology are called …	
3.	Variations in Pitch, Prominence, and Tempo are called …	
4.	The basic component of the phonic substance of language is called …	
5.	A unit of spoken message larger than a single sound and smaller than a word is called …	

6.	Pronunciation features in a foreign language influenced by the Mother tongue are called …	
7.	How many aspects does the problem of Word stress have?	
8.	How many components does the Phonic substance of language consist of?	
9.	The amount of perceptual Prominence given to particular words or syllables in an utterance is called …	
10.	What features are superimposed on the segmental chain of sounds?	
11.	Is the statement true or false: English makes use of stressed syllables separated by equal number of unstressed syllables?	
12.	Give the name of the founder of Phonology.	
13.	A sequence of words spoken in a single breath, a stretch of speech which has describable melody is called …	
14.	Knowledge, a code which is known and shared by speakers who use their knowledge for transmitting and interpreting verbal messages in these events is called …	
15.	An activity which is carried on numerous events is called …	
16.	Phonetics whose domain is the larger units of connected speech: syllables, words, phrases and texts is called …	
17.	The part of Phonetics which is concerned with individual sounds is called …	
18.	The part of Phonetics which is mainly concerned with the functioning of phonetic units in the language is called …	
19.	The science that studies the ways in which pronunciation interacts with society is called …	
20.	The science that investigates a wide range of phenomena from Acoustic phonetics to language pathology is called …	

Recommendations for reading

1. Gimson A.C. Gimson's Pronunciation of English **[Gimson:2001]** which presents comprehensive and accessible standard description of spoken English.
2. Celce-Murcia M., Brinton D., Goodwin J. Teaching Pronunciation: A Reference for Teachers of English to Speakers of Other Languages. **[Celce-Murcia et al 1996]** – This book gives a valuable linguistic and didactic model for teaching North American pronunciation.
3. Pennington M. Phonology in English Language Teaching: An International Approach **[Pennington:1996]** – this is a comprehensive manual on the theory of English pronunciation.
4. Jenkins J. The Phonology of English as an International language **[Jenkins:2000]** – the author gives an international perspective on teaching the English pronunciation; she advocates intelligibility as the key concept in the field of English as an international language.

PRACTICAL TASKS № 2
PROBLEMS OF PHONOSTYLISTICS

Make Presentation

Problems for discussion:

1. Phonetic peculiarities of style
2. Style-forming and style-modifying factors
3. Classifying phonetic styles

Take the NOTES of the Lecture 2

Make the Glossary of the main notions and give their definitions

Questions

1. Define Phonostylistics.
2. Define Style.
3. What is Functional stylistics?
4. Give the definition of functional style.
5. Enumerate the functions of language.
6. What is the subject matter and aim of Phonostylistics?

7. Define extra linguistic situation.
8. What is a speech situation?
9. What is purpose in Linguistics?
10. Enumerate the components of a situation.
11. How is age connected with the speech behaviour of people and what is its connection with Phonetics?
12. Are there any differences in pronunciation depending on the gender of the person?
13. How does the setting affect a person's pronunciation?
14. What is a Phonetic style-forming factor?
15. What is a Phonetic style-modifying factor?
16. How does the speaker's attitude affect Communication?
17. Enumerate the forms of Communication.
18. What is the difference between Public and Non-public communication.
19. How does Spontaneous speech differ from Non-spontaneous speech?
20. Characterize Hesitation, Delimitation, and Accentuation.
21. Classify Phonetic styles.

Test

Answer the following questions using one-word / phrase answers:

№	Question	Answer
1.	Factors lying outside any possibility of signaling linguistic meaning are called	
2.	Information about Stylistic Variations in learning, understanding and producing language is studied by …	
3.	The branch of Linguistics that is primarily concerned with the problem of Functional styles is called …	
4.	A functional set of formal patterns into which language means are arranged in order to transmit information is defined as …	
5.	The science that studies the way phonetic means are used in this or that particular situation, which exercises the conditioning influence of a set of extra-linguistic factors, is called …	
6.	Extra linguistic situation can be defined by three components: …	
7.	The co-occurrence of two or more interlocutors related to each other in a particular way, having a particular aim of communicating about a particular topic in a particular setting is defined as …	
8.	What directs the activities of the participants throughout a situation to complete a task?	
9.	Individuals taking part in a communicative event are called …	
10.	The component of something associated with the role structure in the family and in social groups, with the assignment of authority and status, and with the attribution of different levels of competence is called …	
11.	Is the following statement true or false: '*Gender differences in pronunciation are less numerous than differences in grammatical form*'.	
12.	The component of situation defined among other features by the physical orientation of participants is called …	
13.	What Phonetic factor is the purpose or the aim of the Utterance?	
14.	The language user's strategy can be called the speaker's …	
15.	If the language user considers the situation from his point of view, reveals his personal interest and participation in what he is saying, we speak about …	
16.	The two forms of Communication are called …	
17.	Considering a communicative situation from the point of view of Sociolinguistics we can speak of the Dichotomy …	
18.	When a speaker is listened to by a group of people, speech is qualified as … and is	

	opposed to …	
19.	The actor's and the lecturer's speech as opposed to classroom teaching, television and radio interviews can be characterized as …	
20	Parts of the utterance that express its main contents are called …	

Recommendations for reading

1. Виноградов В.В. Стилистика. Теория поэтической речи. Поэтика. М. 1963.
2. Гайдучик С.М. Просодическая система современного немецкого языка. Минск. 1972.
3. Дубовский Ю.А. Анализ интонации устного текста и его составляющих. Минск. 1978.
4. Соколова М.А. и др. Теоретическая фонетика английского языка: Учебник для студентов институтов и факультетов иностранных языков //М.А. Соколова, К.П. Гинтовт, И.С. Тихонова, Р.М. Тихонова. М.: Гуманитарный издательский центр ВЛАДОС. 1996. 266 с.
5. Соколова М.А. Теоретическая фонетика английского языка: Учеб. для студентов высш. учеб. заведений. 3-е изд., стереотип.//М. А. Соколова, К.П. Гинтовт, И.С. Тихонова и др. М.: Гуманитарный издательский центр ВЛАДОС. 2004. сс. 112-120, 121-134.

PRACTICAL TASKS № 3
GENERAL CHARACTERISTICS OF SPEECH SOUNDS
ENGLISH CONSONANTS

Make Presentation

Problems for discussion:

1. Aspects of speech sounds
2. General characteristics of phonemes
3. Notation
4. Main trends in phoneme theory
5. Methods of phonological analysis
6. The system of English phonemes. Consonants
7. The general characteristics of consonants
8. Modifications of consonants in connected speech

Take the NOTES of the Lecture 3

Make the Glossary of the main notions and give their definitions

Questions:

1. How many Aspects of speech sounds can be differentiated? Explain the essence of each aspect?
2. Define the Phoneme.
3. What is an Allophone?
4. What are the three Aspects of a Phoneme?
5. What allophones are called Principal or Subsidiary?
6. Define the Invariant of the Phoneme.
7. What is the difference between Distinctive and Non-Distinctive Articulatory Features?
8. What Types of Transcription do you know?
9. What are the main trends in Phoneme Theory?
10. Enumerate the Methods of Phonological Analysis.
11. How is a speech sound [i] produced?
12. What does the Articulation of a sound consist of?
13. What is an Articulatory Classification of speech sounds?
14. According to what are speech sounds divided into Vowels and Consonants?
15. What differences are there between V and C?
16. Explain the essence of
    a. Articulatory Differences between V and C
    b. Acoustic Differences between V and C
    c. Functional Differences between V and C.

17. Classify English RP consonants. What principles of Classification do you know?
18. According to what can English Consonants be modified?
19. What is Connected speech and what is its significance?
20. What does the ability to produce English with an English-like pattern of Stress and Rhythm involve?
21. What are Coarticulatory or Adjustment phenomena? Give examples.
22. What Syllables are typically articulated precisely and what are Weakened, Shortened, or Dropped in Connected Speech?

1. **Speak on the typology of Sound Adjustments in Connected Speech**:

	Types of Adjustments	**Kinds of Adjustments**
1.	Adjustments related to C-C linking	1. Assimilations
2.	Adjustments related to V-V, C-V, V-C linking	1. Liaison 2. Accommodation (adaptation) 3. Glottal stop or hard attack
3.	Adjustments related to sound deletion or insertion	1. Elisions (ellipsis or omission) 2. Epenthesis 3. Smoothing
4.	Adjustments on the syllable level	1. Compression
5.	Weakening	1. Weak forms

2. **Fill in the following table featuring the Articulatory Classification of the English RP consonants:**

Active organ, place of obstruction / Type of Obstruction A manner of The production of noise		**Labial**		**Lingual**						**Pharyngeal**
				Forelingual				**Medio lingual**	**Back-lingual**	
		bi labial	**labio-dental**	**inter dental**	**alv eolar**	**post alveolar**	**palate alveolar**	**palatal**	**velar**	**glottal**
Occlusives	**Plosives**									
	Nasal plosions									
Constrictives	**Fricatives**									
	Sonants									
Affricates										

3. **Identify the phonetic process in each word or word combination and fill them in into the appropriate section:**

Spar owners,	lots of money,	tell them,
a pair of shoes,	reference,	ask her,
left arm,	are,	quick cure,
stop pushing,	kindness,	vanilla ice-cream,
it's,	Is that your dog?,	find out,
his shirt,	miserable,	suppose,
It rains in May,	favourite,	Would you mind moving?,
He's coming this year,	Let me do that for you,	waste of time,
exactly,	Does your mother know?,	we,
history,	far away,	'round,
correct,	police,	Be on guard, must
'cause,	'bout,	tell them,

Problem № 4

	Connected speech Adjustment phenomena	Examples
1	Linking **r**	
2	Intrusive **r**	
3	Resyllabification	
4	Elongated articulation of the consonant	
5	Progressive (perseverative) assimilation	
6	Regressive(anticipatory) assimilation	
7	Coalescent (reciprocal) assimilation	
8	Syncope	
9	Aphesis	
10	Epenthesis	
11	Deletion (elision = ellipsis)	
12	Reduction	

5. **Answer the following questions using one-word/phrase answers:**

№	Question	Answer
1.	How many Aspects of Speech Sounds are distinguished?	
2.	How many major Types can Speech Sounds be subdivided into according to the specific character of the work of the Speech organs?	
3.	[r], [w], [j] are termed …	
4.	Sounds in the production of which the soft palate is lowered, and the air escapes through the nose are called …	
5.	A labial, labio-dental, constrictive, fricative, voiceless, fortis Consonant Phoneme	
6.	An alveolar-apical, constrictive, fricative, lateral sonant	
7.	A glottal, constrictive, fricative, fortis Consonant Phoneme	
8.	A post-alveolar, constrictive, fricative, medial Sonant	
9.	A forelingual, palato-alveolar, constrictive, fricative, voiced, lenis Consonant Phoneme	
10.	A lingual, backlingual, velar, occlusive, plosive nasal Sonant	
11.	A labial, bilabial, constrictive, fricative, medial Sonant	
12.	A lingual, back-lingual, occlusive, plosive, voiceless, fortis Consonant Phoneme	
13.	A lingual, fore-lingual, post-alveolar, constrictive, fricative, medial Sonant	
14.	A forelingual, interdental, constrictive, fricative, voiceless, fortis Consonant phoneme	
15.	A voiceless Affricate	
16.	How many Consonant Phonemes are there in RP?	
17.	The founder of the Phoneme Theory is …	
18.	Features of Phonemes involved in the differentiation of the words are called	
19.	Allophones that are free from the influence of the neighbouring sounds and are most representative of the Phoneme as a whole are called …	
20.	Allophones which appear as a result of the influence of the neighbouring speech sounds: assimilation, adaptation, accommodation, are called …	
21.	What is the principal function of the Phoneme?	
22.	The Articulatory features which do not serve to distinguish meaning are called	
23.	The Phonemes of a language form a system of …	
24.	The ability to produce English with an English-like pattern of Stress and	

	Rhythm involves …	
25.	Modifications of a consonant under the influence of a neighbouring consonant are termed …	
26.	A deletion of a sound in rapid or careless speech is termed …	
27.	Connecting of the final sound of one word or syllable to the initial sound of the next one is called …	
28.	Modifications of a consonant under the influence of the adjacent vowel or vice versa are called	
29.	Inserting of a vowel or consonant segment within an existing string of segments is called …	
30.	The process when two syllables, usually both weak, optionally become one is called…	
31.	According to the Degree the assimilating C takes on the characteristics of the neighbouring C, Assimilation may be …	
32.	What are the most common Types of Assimilation in English?	
33.	What Type of Assimilation occurs in the contractions *it's*, *that's*	
34.	What is the name of Assimilation in which the first consonant and the second consonant in a Cluster fuse and mutually condition the creation of a third consonant with features from both original consonants?	
35.	Give an example of Affricatization.	
36.	Linking and intrusive /**r**/ are special cases of …	
37.	Define the Type of Assimilation in *ten mice* [**tem mais**]	
38.	'Glottalizing' may be used as an Allophone of the Phoneme …	
39.	Name the phenomenon occurring in the pronunciation of *button* [**'bʌtən**] – [**'bʌʔn**]	
40.	Name the phenomenon occurring in the pronunciation of *camera* [**'kæmərə**] – [**'kæmrə**]	

Recommendations for reading

1. Bloch B., Trager G. Outline of Linguistic Analysis. Baltimore. 1942.
2. Bloomfield L. Language. NY. 1933.
3. Gimson A. C. An Introduction to the Pronunciation of English. London.1981.
4. Hjelmslev L. Prolegomena to a Theory of Language. Madison: The University of Wisconsin. 1963.
5. Jacobson R., Halle M. Fundamentals of Language. The Hague. 1956.
6. Jones D. The Phoneme: its Nature and Use. Cambridge. 1967.
7. Sommerfelt A. Can Syllabic Division Have Phonological Importance? // Proceedings of the 2nd International Congress of Phonetic Sciences. Cambridge. 1936.
8. Tatham M. Phonology and Phonetics as Part of the Language Encoding // Decoding System. N.Y. 1980.
9. Vassilyev V.A. English Phonetics: A theoretical course. M.: «Higher School Publishing House» 1970. pp. 30-33.
10. Wells J.C. Longman Pronunciation Dictionary. Longman Group UK Limited.1995. 802 p.

PRACTICAL TASKS № 4
VOWELS AND THEIR MODIFICATIONS

Make Presentation

Problems for discussion:

1. General characteristics of vowels
2. Modifications of vowels in connected speech
3. Sound alternations
4. Stylistic modifications of sounds

Take the NOTES of the Lecture 4
Make the Glossary of the main notions and give their definitions

Problem № I

Questions

1. What is the quality of a Vowel determined by?
2. What criteria are used for the Classification of Vowels?
3. What are English Vowels subdivided into?
4. Define Diphthongs.
5. From what Aspects is the position of the tongue in the mouth cavity characterized?
6. What groups of Vowels are distinguished in English?
7. What are the traditional lip positions in English pronunciation?
8. What does the checkness of English Vowel sounds depend on?
9. What is Duration of a Vowel modified by and what does it depend on?
10. Define Tenseness.
11. What is the phonemic status of the Neutral sound [ə]?
12. What are the directions of modifications of Vowels?
13. Define sound Alternations.
14. What are Historical Alternations?
15. Define Morphophonemics.
16. What is phonemic Neutralization?
17. What do the terms 'Formal Speech' and 'Informal Speech' suggest?
18. Where is vowel Elision very frequent?
19. What are the most common tendencies in the Stylistic Modifications of Consonants?
20. What is the subject matter of Morphonology?

Problem № 2

Fill in the following table featuring the articulatory features of English RP vowels

<table>
<tr><td colspan="2">1.Stability of articulatation</td><td colspan="3">Monophthongs –</td><td colspan="2">Diphthongs –</td></tr>
<tr><td colspan="2">2.Length of articulatation</td><td colspan="2">Long –
__, __, __, __, __,</td><td colspan="2">Short – __, __, __,
__, __, __, __,</td><td>i–glide:
__, __, __</td></tr>
<tr><td colspan="2">3.Degree of muscular tention</td><td colspan="2">Tense–
__, __, __, __, __</td><td colspan="2">Lax–__, __, __, __,
__, __, __</td><td>ə–glide:
__, __, __</td></tr>
<tr><td colspan="2">4.Lip participation</td><td colspan="2">Rounded (labialized)
–__, __, __, __,</td><td colspan="2">Unrounded(non-labialized) –
__, __, __, __, __, __,
__, __</td><td>u–glide: __,__</td></tr>
<tr><td colspan="2">5.Vertical movement of the tongue</td><td colspan="5">6. Horizontal movement of the tongue</td></tr>
<tr><td colspan="2">Variety</td><td>fully front</td><td>front retracted</td><td>central (mixed)</td><td>back advanced</td><td>fully back</td></tr>
<tr><td>high (close)</td><td>narrow</td><td></td><td></td><td></td><td></td><td></td></tr>
<tr><td>high (close)</td><td>broad</td><td></td><td></td><td></td><td></td><td></td></tr>
<tr><td>mid (mid-open)</td><td>narrow</td><td></td><td></td><td></td><td></td><td></td></tr>
<tr><td>mid</td><td>broad</td><td></td><td></td><td></td><td></td><td></td></tr>
<tr><td>low</td><td>narrow</td><td></td><td></td><td></td><td></td><td></td></tr>
<tr><td>low (open)</td><td>broad</td><td></td><td></td><td></td><td></td><td></td></tr>
</table>

Problem № 3 Answer the following questions using one-word / phrase answers

№	Question	Answer
1.	From the Acoustic point of view Vowels are called the sounds of …	
2.	Vowels have no …	
3.	Sounds whose phonetic content is predominantly made up by the sound waves produced by their voicing are called …	

4.	A Monophthong, half-long, lax, unrounded, front, low/open Vowel Phoneme of the wide variety	
5.	A Monophthong, long, tense, unrounded, central/mixed, mid Vowel Phoneme of the narrow variety	
6.	A Monophthong, long, tense, unrounded, back, low/open Vowel Phoneme of the wide variety	
7.	A Monophthong, short, lax, rounded, back advanced, low/open Vowel Phoneme of the wide variety	
8.	A Monophthong, long, tense, unrounded, front, high/close Vowel Phoneme of the narrow variety	
9.	A Monophthong, short, lax, unrounded, central/mixed, mid Vowel Phoneme of the wide variety	
10.	A Monophthong, short, lax, rounded, back, low/open Vowel Phoneme of the wide variety	
11.	A Monophthong, short, lax, unrounded, central/mixed, mid Vowel Phoneme of the wide variety	
12.	A Monophthong, short, lax, unrounded, front, mid/half-open Vowel Phoneme of the narrow variety	
13.	Change of Consonant or Vowel Quality, loss of consonants or vowels, and even loss of entire syllables in Connected Speech are called …	
14.	The process under which a Diphthong optionally loses its second element before another vowel, or it is monophthongized, is called …	
15.	Vowels are subdivided into …	
16.	The position of the tongue in the mouth cavity is characterized from two Aspects:	
17.	Traditionally three Lip Positions are distinguished: …	
18.	What Articulatory feature characterizes the state of the organs of speech at the moment of producing a Vowel?	
19.	In what positions does the Shortening of a Vowel Length occur?	
20.	What changes are Vowels of Full Value subjected to in unstressed syllables?	

Recommendations for reading

1. Brown G. Listening to Spoken English. Longman. 1977.
2. Gimson A.C. An Introduction to the Pronunciation of English. London. 1981.
3. Jones D. The Phoneme: its Nature and Use. Cambridge. 1967.
4. Vassilyev V.A. English Phonetics: A Theoretical Course. M. 1970.
5. Буланин Л.Л. Фонетика современного русского языка. М. 1970.
6. Соколова М.А. и др. Теоретическая фонетика английского языка //М.А. Соколова, К.П. Гинтовт, И.С. Тихонова, Р.М. Тихонова. М.: Гуманитарный издательский центр ВЛАДОС.1996. 266 с.

PRACTICAL TASKS № 5
SYLLABIC AND ACCENTUAL S TRUCTURE OF ENGLISH WORDS

Make Presentation

Problems for discussion:

1. Syllabic structure of English words
2. Accentual structure of English words

Take the NOTES of the Lecture 5

Make the Glossary of the main notions and give their definitions

Questions

1. What is a Syllable?
2. How many Aspects does the problem of the Syllable have?

3. What is the syllable -Articulatorily? -Auditorily? -Phonologically?
4. How many functions does the Syllable perform phonologically?
5. What does
    - the CONSTITUTIVE FUNCTION
    - the DISTINCTIVE FUNCTION
    - the IDENTIFICATORY FUNCTION mean?
6. How is the Syllable formed in English?
7. Why are the English Sonorants /w/, /l/ never syllabic?
8. How is it possible to establish the number of Syllables according to the Syllable-forming elements?
9. What are the Structural Components of a Syllable called, e.g. *cat, tree, iced*
10. What is the presentation of a Syllable Structure in terms of C and V called?
11. Name Structural Types of Syllables in terms of C and V?
12. What are the commonest Types of the Syllable in English structurally?
13. What Type of Syllable is considered to be the Universal Structure?
14. What is the characteristic feature of English according to the number of Syllables in words?
15. What is the limit for the number of Syllables in a word in English?
16. How can Syllables be designated:
    a. by the position in a word?
    b. by the position in relation to stress?
17. What is the relative Sonority Theory or the Prominence Theory based upon?
18. What is the Sonority of a sound?
19. Who is the creator of the Relative Sonority Theory? What has he proved?
20. Give the two extreme points of the Sonority Scale?
21. How is the Syllable treated the by the Relative Sonority Theory?
22. What does the Sonority Theory help establish and what is its drawback?
23. Who put forward the Muscular Tension Theory?
24. How does a Muscular Tension impulse occur in speaking? What corresponds to points of Syllabic Division?
25. How can the end of one Syllable and the beginning of the next one be ascertained?
26. How can Consonants be pronounced?
27. Where do Initially strong **C** and Finally strong **C** occur?
28. What is the drawback of this Theory?
29. What is the Division of a word into Syllables called?
30. What can be said about the question of Syllabification in English?
31. What do phoneticians agree about in general?
32. What is the Phonotactic Constraint on Syllabification?
33. How is Syllable Divisions shown in Longman Pronunciation Dictionary (LPD) and in English Pronouncing Dictionary (EPD)?
34. What are basic rules of Phonetic (spoken) Syllable Division:
    - Is there any coincidence between a Syllabic and a Morphological Boundary?
    - How are Consonants syllabified?
    - How are Diphthongs syllabified?
    - Are Affricates unisyllabic?
    - What are the guidelines for Syllabification of Syllabic Consonants?
35. What is an Orthographic Syllable? What is another term to designate Orthographic Syllables?
36. Do parts of Phonetic and Orthographic Syllables always coincide? Exemplify.
37. What is a most general principle the Division of Words into Syllables in writing based on?
38. Where is the Syllabic Boundary in writing if there are two or three consonants before -ING, e.g. *grasp**ing**, puzz**ling***?
39. How can Compound Words be divided, e.g.: *hotdog*; *spotlight*?
40. Is it possible to divide a word within a Phonetic Syllable?

41. What is the rule of Syllable Division of suffixes in writing?
42. Is it possible to divide a word so that an ending of two letters such as -ED, -ER, -IC begins the next line? Are there any exceptions to this rule?
43. Is it possible to divide a word of ONE Phonetic Syllable?
    - a word of less than FIVE letters?
44. How can Word Stress (WS) be defined?
45. What Types of WS are distinguished in different languages according to its nature?
46. How many Types of WS in English according to its DEGREE are singled out by the majority of phoneticians?
47. How many Degrees of WS are distinguished by the American linguists?
48. How many Degrees of WS are distinguished in your native language?
49. Comment on the systems of Notation for marking Stress in a written word in English, Uzbek and Karakalpak.
50. What WS tendencies determine the location and degree of it?
51. Explain the essence of
    - the Recessive Tendency;
    - the Rhythmic Tendency;
    - the Retentive Tendency and
    - the Semantic factor.
52. What Function does WS perform? Explain the essence of each Function.
53. Comment on the case when the location of WS alone differentiates parts of speech. Give examples.
54. Comment on English Stress placement as a general problem.
55. What information should be taken into account in order to decide on Stress placement?
56. Speak on the guidelines to WS placement in English:
    - monosyllabic words
    - two-syllable simple words
    - three-syllable simple words
    - four or more syllables
    - words with prefixes
    - words with suffixes
    - compounds and phrases.
57. Give examples of Free Variation of Stress location in English words.
58. What Status do Accentual Variants of such words have?
59. What is 'Stress-Shift'?

Practical Task

1. **Divide these words into phonetic syllables. Give their syllabic structural patterns**

№	A word	A word in transcription	Its syllabic structural pattern	№	A word	A word in transcription	Its syllabic structural pattern
0	bridle	[**'braid .əl**]	CSVC.S	6	scatter		
1	people			7	scissors		
2	copious			8	tired		
3	luggage			9	disorientation		
4	militant			10	incomprehensible		
5	participant						

2. **Mark the stress in the following words:**

1	profile		6	situate	
2	capitalize		7	dictate,	

3	unintelligibility		8	desert (verb)	
4	temperamental		9	desert (noun)	
5	qualify		10	bare-headed	

3. **Mark which words contain**

- A stress-neutral suffix – **SN**
- A stress-imposing suffix – **SI**
- A stressed suffix – **S**

	Base word	**Derivative word and its lexical stress**	**Write the transcription of each word**	**Type of suffix**		**Base word**	**Derivative word and its lexical stress**	**Write the transcription of each word**	**Type of suffix**
0.	climate	climatic		SI	6	punctual	punctuality		SI
1	Portugal	Portuguese			7	separate	separatist		
2	poison	poisonous			8	punish	punishment		
3	launder	launderette			9	picture	picturesque		
4	infirm	infirmary			10	proverb	proverbial		
5	period	periodical							

4. **Write each compound in the correct group:**

№	**WORD**	**Early stress**	**Late stress**	**№**	**WORD**	**Early stress**	**Late stress**
1	Apple blossom			6	jam sandwich		
2	apple pie			7	peach brandy		
3	cheese grater			8	peach stone		
4	cheese sauce			9	mineral water		
5	jam jar			10	orange juice		

Test

№	**Question**	**Answer**
1.	The limit for the number of Syllables in English is …	
2.	The Universal Syllabic Structure in the Canonical Form is …	
3.	The Division of words into Syllables is called …	
4.	Divide into Phonetic Syllables the word *bottle*.	
5.	What Symbol is used to designate a Syllabic Consonant?	
6.	What two Types of Sounds cannot be split during Syllabification?	
7.	Divide in writing the word *speaking*.	
8.	Divide in writing the word *teacher*.	
9.	How is the third Syllable from end designated?	
10.	How is the Syllable preceding the stressed Syllable designated?	
11.	What sounds are at the Peak of the Syllable according to the Prominence Theory?	
12.	How many Degrees of Word Stress are singled out in English?	
13.	What Degree of Word Stress do American phoneticians add to the traditionally recognized degrees in English?	
14.	Indicate Word Stress Placement in the word *increase* as a) a verb and b) a noun.	
15.	What Syllable of four- or more- Syllable words is stressed in English?	
16.	How many Types of Suffixes are identified from the point of view of their influence on Word Stress Placement?	
17.	What kind of Suffixes are /**-ic**/, /**-ity**/,/**-ian**/ from the point of view of their influence on Word Stress Placement?	
18.	Give two examples of Stress-fixing Suffixes.	
19.	Which kind of Word Stress do typically compounds have?	

20.	Give correct Lexical Stress in *an English teacher* for a) a teacher who is English b) a teacher of English	

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PRACTICAL TASKS № 6
GENERAL CHARACTER OF ENGLISH INTONATION

Make Presentation

Problems for discussion:

1. Structure and function of intonation
2. Notation
3. Rhythm

Take the NOTES of the Lecture 6

Make the Glossary of the main notions and give their definitions

Questions

1. Define Prosody.
2. Define Intonation pattern.
3. What is Nucleus? What other synonymic terms do you know?
4. What Tones are called Kinetic or Moving? How do they differ from Static Tones?
5. Characterize each of the Nuclear Tones in English. What are their meanings? What do they express?
6. Characterize the Level Nuclear Tone.
7. What are the components of the Intonation pattern in English?
8. What are the Types of Pre-nucleus?
9. What Pitch Ranges are distinguished?
10. What Pitch Levels are there in English?
11. Define the Tempo of Speech.
12. What kinds of Pauses are there in English?
13. What methods for recording Intonation patterns in writing do you know? Characterize each of them.
14. What Functions of Intonation are distinguished by D. Crystal, P. Roach?
15. How is the Communicative Function of Intonation realized?
16. Define Logical Sentence Stress.
17. What are the terms for the Given and the New Information?
18. How can you prove that Intonation transmits feelings and / or emotions?
19. What is the Grammatical Function of Intonation?
20. Define Intonology.
21. How is the Distinctive Function of Intonation realized?

22. What are Allotones and what are their types?
23. What does the number of Terminal Tones indicate?
24. What is the Semantic Centre of an utterance?
25. What content or notional words and function or structure form words?
26. What are words highlighted in an utterance with?
27. Define sentence stress or utterance-level stress?
28. What is its main function? What does deictic mean?
29. What are means of the Accentuation?
30. Discuss cases when Function Words are used in their Strong and Weak Forms.
31. What do Function Words exhibit in their Weak Forms?
32. What is the sentence focus and where is it located in Unmarked Utterances?
33. How can a speaker place Special Emphasis on a particular element in an utterance?
34. What are Anaphoric Words? What is their Function? Give examples.
35. What is De-accenting? What are its means and function?
36. How would you define the role of Sentence Stress or Utterance-level Stress?
37. Define Rhythm.
38. Define Rhythmic group.
39. What are Proclitics and Enclitics?
40. What is necessary for a learner to acquire a good English Speech Rhythm?
41. How is the incoming stream of speech decoded?
42. What are Schemata?
43. What do listeners perform while decoding speech?
44. What is one of the most important units that contribute to successful speech processing in Oral Discourse?
45. What signals do listeners attend to trying to identify the end of one Intonation unit and the beginning of another?
46. What are important Functions of Prosody in oral discourse? Explain each of the function and give examples.

1. Explain the following functions of Intonation as singled out:

a) by David Crystal

	Function	**Explanation**
1	Emotional	
2	Grammatical	
3	Information structure	
4	Textual	
5	Psychological	
6	Indexical	

b) Peter Roach

	Function	**Explanation**
1	Attitudinal	
2	Accentual	
3	Grammatical	
4	Discourse	

2. Match the given utterances with the adequate nuclear tone and attitude:

a. **FALL**	b. **RISE**	c. **FALL–RISE**	d. **RISE–FALL**
finality	general questions	uncertainty, doubt	surprise, being impressed
definitness	listing, ‘more to follow’encouraging	requesting	

1. It’s possible.
2. It won’t hurt.
3. I phoned them right away (and they agreed to come).
4. Red, brown, yellow or....
5. She was first!
6. I’m absolutely certain.

7. This is the end of the news.
8. You must write it again (and this time get it right).
9. Will you lend it to me?
10. It's disgusting!

3. Mark the nuclear tone you think is appropriate in the following responses

Verbal context	Response-utterance	Nuclear tone
It looks nice for a swim.	It's rather cold (*doubtful*)	
I've lost my ticket.	You're silly then (*stating the obvious*)	
You can't have an ice-cream.	Oh, please (*pleading*)	
What times are the buses?	Seven o'clock, seven thirty, … (*listing*)	
She won the competition.	She did! (*impressed*)	
How much work have you got to do?	I've got to do the shopping (*and more things after that*)	
Will you go?	I might. (*uncertain*)	

4. Define the sentence focus in every case

Mary told John all the secrets. (Not just a few secrets)
Mary told John all the secrets. (She didn't tell Richard or Harold or...)
Mary told John all the secrets. (She didn't hint, imply them...)
Mary told John all the secrets. (It wasn't Angela or Beatrice or...)
Mary told John all the secrets. (She told him not the news or the story...).

5. Read the following dialogue and mark the accents

A. Have you taken your family to the zoo, yet, John?
B. No, but my kids have been asking me to.
I've heard this city has a pretty big one.
A. Yes, it doesn't have a lot of animals, but it has quite a variety of animals.
I think your kids would enjoy seeing the pandas.
B. I'm sure they would. I'd like to see them, too.
A. Also, the tigers are worth looking at.
B. Is it okay to feed them?
A. No, they're not used to being fed.
B. What bus do you take to get there?
A. Number 28. But don't you have a car?
B. We used to have one, but we had to sell it.

6. Divide the sentences into rhythmic groups attaching the unstressed syllable to the preceding stressed syllable rather than the following one.

Thank you for the **pre**sent.
Somebody **called** you when you were **out**.
I would have **tried** to **see** his **point** of **view**.
Per**haps** we might **go** to the movie to**gether** for once.
I should **think** it would be **bet**ter to **wait** till tomorrow.

Test

№	Question	Answer
1.	Which Tone can encourage further conversation, be wondering, mildly puzzled, soothing?	
2.	What meaning does the Fall-Rise express in the response? *We'll* ↘*go there*. – ↘↗*You shan't*.	
3.	What are the adjoining unstressed syllables called when they precede the stressed syllable?	
4.	What is the core component of intonation?	
5.	Write the Syllables which make the Head of the Tone unit: '*I'll ask what to do*'	
6.	How many Rhythmic groups are there in '*Thank you for the present*'?	
7.	How many major components does Intonation consist of?	
8.	What Tone expresses the speaker's active searching for information?	
9.	Intonation is a language …	

10.	Pitch movements, Loudness and Tempo form …	
11.	Give synonyms to the term 'Semantic centre'	
12.	The pre-nuclear part of the Intonation pattern is called …	
13.	What are the Types of the Pre-nucleus?	
14.	Pitch ranges can be …	
15.	Pitch levels may be …	
16.	The rate of the Utterance and Pausation are called …	
17.	Pauses may be …	
18.	D. Crystal distinguishes … Functions of Intonation, while P. Roach summarizes… Types.	
19.	The Given information is called …, while the New information is termed …	
20.	Larger units of connected speech are the domain of …	

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PRACTICAL TASKS № 7
STYLE CHARACTERISTICS OF INTONATION

Make Presentation

Problems for discussion:

1. Informational style
2. Informational dialogues
3. Press reporting and broadcasting
4. Academic style
5. Publicistic style
6. Declamatory style
7. Conversational style
8. Intonation and language teaching

Take the NOTES of the Lecture 7

Make the Glossary of the main notions and give their definitions

Questions

1. Define Intonational Style.
2. Classifying of Intonational Styles.
3. What are the invariants of the Style forming Intonational patterns?

4. Define the term ‘Register’.
5. Enumerate the factors that are basic for the description in the Dialogue-Monologue Dichotomy.
6. What Types of Dialogues do you know?
7. How is the Attention-getting Function established in Informational Dialogues?
8. What is Non-verbal Communication?
9. Characterize Press-reporting and Broadcasting.
10. What is the communicative purpose of Academic Style?
11. When and where do we use Publicistic Style?
12. What Phonetic Style is close to the Publicistic one?
13. What is characteristic for Declamatory Style?
14. Define Narrative.
15. What Prose can be called Descriptive?
16. Where does Conversational Style occur?
17. What are the common linguistic characteristics of Spontaneous, Colloquial, in Formal Conversation?
18. What are the Grammatical peculiarities of Informal conversation?
19. What are the three Stages in classroom interaction?
20. What are speaker’s Non-verbal behaviours?
21. What are Listener’s behaviours?

Test

№	Question	Answer
1.	A System of interrelated Intonation means which is used in a social sphere and serves a definite aim of Communication is called …	
2.	The choice of an Intonational Style is determined primarily by …	
3.	Informational Style includes …	
4.	Types of Style, i.e. certain spheres of discourse are called …	
5.	A coordinated Simultaneous Speech Act of two participants is called …	
6.	Besides Verbal Communication any kind of Dialogue involves …	
7.	Do Errors in speech bother communicants in Dialogues?	
8.	What is the average Length of units in the majority of Dialogues?	
9.	Is it true that a Reporter or a Journalist can be completely independent in his political views of his class, party, country and so on?	
10.	What is the Central Function of a Newspaper?	
11.	Is the Speech of Radio and Television announcers similar?	
12.	Highly skilled newsreaders are capable of making the sense clear by the careful control of …	
13.	Academic Style is described as …	
14.	Where do we use Academic Style?	
15.	How should a Lecturer sound?	
16.	Who sounds louder a Scientific Talk Presenter or an Informational Style Reader?	
17.	What Tones are used in Academic Style?	
18.	What is the other term for Oratorial Style?	
19.	Artistic, acquired, Stage Style is …	
20.	Familiar Style is also termed as …	

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PRACTICAL TASKS № 8
TERRITORIAL VARIETIES OF ENGLISH PRONUNCIATON

Make Presentation

Problems for discussion:

1. Functional stylistics and dialectology
2. Spread of English. English-based pronunciation standards of English
3. American-based pronunciation standards of English
4. Accents of English outside UK and USA

Take the NOTES of the Lecture 8

Make the Glossary of the main notions and give their definitions

Questions

1. What does Dialectology deal with?
2. Define Dialect.
3. What does Sociolinguistics deal with?
4. What is a Polyethnic language?
5. Define Standard Pronunciation.
6. What is Monolingualism and Bilingualism?
7. How do Dialects differ from Accents?
8. Define RP.
9. Is Diglossia the same as Bilingualism? Do they have common or differentiating features?
10. What is Idiolect?
11. How many people speak English as their Mother tongue?
12. What are the main varieties of English? Where are they've spoken?
13. What is the National Standard of Pronunciation in the UK, the USA, Canada, New Zealand, Australia?
14. Define Lingua Franca.
15. What is a Pidgin Language?
16. What are the Types of RP?
17. What are the peculiarities of pronouncing Vowels and Consonants in RP?
18. What are the Regional non-RP Accents of England?
19. What are the peculiarities of Cockney pronunciation?
20. Dwell on the peculiarities of Welsh English.
21. Dwell on the peculiarities of Scottish English.
22. Dwell on the peculiarities of English in Northern Ireland.
23. What are the Types of Educated American speech?
24. What is characteristic for Australian speakers of English?
25. What is characteristic for Canadian speakers of English?
26. What is characteristic for New Zealand speakers of English?
27. What is characteristic for Uzbek and Karakalpak speakers of English?
28. What is Estuary English?

Practical task 1

№	The concept	Its definition
1.		a language which is a Mother tongue of several nations
2.		a Variant of the Language that includes differences in Grammar, Vocabulary, and Pronunciation
3.		a unified entity of Pronunciation patterns used for communicative interaction by the members of the same speech community
4.		a set of parameters describing that Phonetic shaping of Spoken Form of a national language which at a given time is 1) generally considered correct, 2) statistically relevant and/or 3) enjoys social prestige
5.		reflection or fixing of actual pronunciation forms in pronunciation dictionaries and other sources of reference
6.		Teaching English as a Foreign language

7.		Teaching English to the speakers of other languages
8.		a language used as a means of Communication by speakers who do not have a Native language in common
9.		a Contact language which draws on elements from two or more languages
10.		a second stage in the process of the Pidgin development, i.e. it is a Pidgin language which has become the Mother tongue of a community

4. Fill out the names of major Accents of English

a) Read a few examples of Cockney Rhyming Slang and then read the text given below. In the text the words printed in capital letters are Cockney Slang. To understand their meaning, find the appropriate rhyming words from Standard English.

ACCENTS of ENGLISH

. . . –based Pronunciation Standards:

1. . . .
2. . . .
3. . . .
4. **BRITISH ENGLISH**:
1) . . .
2) . . .
3) . . .
4) . . .
5) . . .

. . . – based Pronunciation Standards:

1. . . .
2. . . .

NEW ENGLISHES:

1) . . .
2) . . .
3) . . .
4) . . .

Adam and Eve = believe = as in '*would you Adam and Eve it*?'	**Bottle** = **bottle and glass** = arise (i.e. courage; Courage also happens to be the name of a brewery)	**Currant bun** = sun *or* The Sun newspaper
Almond Rocks = socks	**Bob Hope** = soap	**Daisies** = daisy roots = boots
Apple and pears = stairs	**Brahms** = Brahms and Liszt (composers) = pissed (i.e. drunk)	**Dicky** = dicky dirt = shirt
Aris = Aristotle = bottle and glass	**Brass Tacks** = facts	**Dicky** or **Dickie** = dickie bird = word = as in '*not a dickie*', or even '*not a dickie bird*'
Aunt Joanna = piano	**Bread and Honey** = money	**Dog** = dog and bone = phone
Bag of fruit = suit	**Bricks and Mortar** = daughter	**Ducks and Geese** = F—k-in' Police
Baked Bean = Queen	**Bristol** = Bristol City = titty (i.e.breast)	**Duke of Kent** = rent
Baker's Dozen = cousin	**Brown bread** = dead	**Dukes** = Duke(s) of York = fork, i.e. hand, now chiefly when balled into a fist
Ball and Chalk = walk	**Butcher's** = butcher's hook = look	**Dustbin Lid** = kid
Barnaby Rudge = judge	**Chalk Farm** = arm	**Emmas** = Emma Freud (English author and columnist) = haemorrhoids
Barnet = Barnet Fair = hair	**China** = china plate = mate	**Flowery Dell** = (prison) cell

Boat = boat race = face	**Cock and Hen** = ten	**Frog** = frog and toad = road

b) Read the text *A TERRIBLE DAY* **and give the Standard English words for the Cockney Slang in the frame:**

1	**loaf of bread**	10	**bee hive**	19	**tit for a tat**
2	**uncle Ned**	11	**round the houses**	20	**the cat and the mouse**
3	**butcher's hook**	12	**Cain and Able**	21	**Rory O' More**
4	**boat race**	13	**almond rocks**	22	**bread and honey**
5	**cape of Good Hope**	14	**daisy roots**	23	**sky rocket**
6	**bird lime**	15	**plates of meat**	24	**sausage and mash**
7	**dig in the cave**	16	**apples and pears**	25	**oxo cube**
8	**dicky dirt**	17	**rosy Lea**	26	**ball of chalk**
9	**Peckham rye**	18	**I'm afloat**	27	**Andy Cain**

Text: A TERRIBLE DAY

Fred Housego woke up late on Monday morning. The pain in the (1) loaf of bread made him groan. He got out of (2) uncle Ned at last and had a (3) butcher's hook at his (4) boat race in the mirror. He had a quick wash with some (5) cape of Good Hope but it was no (6) bird lime to (7) dig in the cave so he just put his (8) dicky dirt and (9) Peckham rye.

It took him (10) bee hive minutes to find his (11) round the houses under the (12) Cain and Able. He pulled his (13) almond rocks and (14) daisy roots on his (15) plates of meat and stumbled down the (16) apples and pears for a quick cup of (17) rosy Lea.

He grabbed his (18) I'm afloat and (19) tit for a tat as he was leaving (20) the cat and the mouse and slammed the (21) Rory O'More behind him.

Unfortunately, he had no (22) bread and honey left in his (23) sky rocket. No (24) sausage and mash meant he couldn't get the (25) oxo cube work. Nothing for it but a long (26) ball of chalk in the (27) Andy Cain. What a way to start the week!

5. Give the pronunciation forms for RP and GenAm

№	**Word**	**RP/BBC English**	**GenAm**	№	**Word**	**RP/BBC English**	**GenAm**
1	address, n			21	laboratory		
2	advertisement			22	leisure		
3	adult, adj, n			23	lieutenant		
4	ate (past form of eat)			24	luxury		
5	attitude			25	massage		
6	borough			26	neither /either		
7	cigaret, cigarette			27	resource		
8	complex, adj			28	schedule		
9	costume			29	vase		
10	courage			30	tomatoes		
11	depot			31	forehead		
12	direct			32	year		
13	docile			33	with		
14	encourage			34	fragile		
15	erase			35	zebra		
16	education			36	Z		
17	figure			37	vehicle		
18	hero			38	vacation		
19	herb			39	rune		
20	inquiry			40	syrup		

6. **Read this Australian dialogue and give the British English equivalents to Kahcized Australian words and word combinations**

A. – **G'day, mate**. Are you playing **footy** today?

B. – No. I'm going to **a barbie at a bush station**. There'll be plenty of the **amber fluid, and the tucker's bonzer**. Why don't you come too?
A. – Ya, I'm busy in the **arvo**. I going to see my **sheila**. She's **crook**.
B. – **Well, good on yer, mate**.
A. – G'bye.

Test

	Question	Answer
1.	A language used as a means of communication by speakers who do not have a Native language in common is called ...	
2.	How many Concentric Circles can the spread of English throughout the world be visualized?	
3.	The situation when speakers can use both Literary Pronunciation and their Native Local Accent in different situations is called ...	
4.	The First language of the children of Pidgin speakers is called....	
5.	How many major Literary or Cultivated Accents are there on the British Isles?	
6.	How many million people speak English as their First Language or Mother Tongue?	
7.	What is the Standard of Pronunciation for educated speakers in Australia?	
8.	Teaching English where learners addressed are often immigrants to an English-speaking culture is called ...	
9.	A set of Pronunciation Forms and Rules of their usage is called...	
10.	The entity of related National Variants, Dialects and their associated Accents is called ...	
11.	What are the two most Prestigious Accents of English in the world which generally serve as Teaching Models for TEFL?	
12.	How many Literary Pronunciation Accents are there in the USA?	
13.	A unified entity of Pronunciation patterns used for communicative interaction by members of a speech community sharing a relevant Social or Geographical attribute and maintaining a set of Phonological characteristics, despite limited Phonetic and Lexical-incidental Variation between the speakers is called ...	
14.	Teaching English to learners of all Types is ...	
15.	What is the Geographical localization of the National Pronunciation Standard in the UK?	
16.	Reflection or fixing of actual Pronunciation Forms and patterns in Pronunciation dictionaries and other references is called ...	
17.	Individual Speech of members of the same Language Community is called...	
18.	What is a striking feature of RP/BBC English and GenAm?	
19.	What is RP often identified with in the public mind?	
20.	What Accent is RP, according to the Phonotactic specification of [**r**] occurrence?	
21.	Name the process that results in RP Variant Pronunciations of the words *suit*, *super* etc.	
22.	What Sound combinations undergo Affricatization?	
23.	What scholar first described RP as a hoped for Standard?	
24.	Give the Transcription Symbol for a Glottalized [**t**].	
25.	Give an example of Intrusive [**r**].	
26.	Which Allophone of /1/ is used in American English?	
27.	Which American Accent prevails in New York?	
28.	Which is the first vowel in GenAm *either*?	
29.	Is Eastern American rhotic?	
30.	What is the most striking distinctive feature of Southern American?	
31.	What is the Root Vowel in *leisure*?	
32.	Give the Symbol for GenAm [**t**] in Intervocalic position?	
33.	Which Geographical attribute does GenAm have?	
34.	What is the name of American national Pronunciation Standard?	

35.	A Stress on the Vowel in the Penultimate Syllable which is not typically stressed in RP is called ...	
36.	Give GenAm for '*herb*'.	
37.	Is Glottaling found in Australian English?	
38.	What vowel is pronounced in ***merry – marry – Mary*** in Canadian English?	
39.	What do New Zealanders call themselves?	
40.	Give Australian English pronunciation for '*day*'	
41.	What Allophones of [**r**] and [**l**] do Canadians use in all positions?	
42.	What is a popular term for Australia?	
43.	What Vowel is probably the most Salient differentiating feature of NZE?	
44.	Is there much Geographical variation in Australia?	
45.	How many English speakers are there in Australia?	
46.	What is the Root Vowel in Canadian English *hurry*?	
47.	Give the name of the Accent the mainstream of Australian educated speakers use?	
48.	How do New Zealanders pronounce '*fish and chips*'?	
49.	What is one of the most Salient features of Australian English vocabulary?	
50.	What is a popular term for Australian English?	

Recommendations for reading

Philip Carr *in* English Phonetics and Phonology: An Introduction. Oxford: Blackwell. 1999.
Heinz J. Giegerich *in* English Phonology: An Introduction. Cambridge: C UP.1992.
Peter Roach *in* English Phonetics and Phonology: A Practical Course. 2nd ed. Cambridge: CUP. 2001 and
Andrew Spencer *in* Phonology, Oxford: Blackwell. 1996
– All **provide further information on the complexities of English Stress**, while
Elisabeth Couper-Kuhlen *in* An Introduction to English Prosody. London: Arnold 1986.
Alan Cruttenden *in* Intonation. Cambridge: CUP.1986 and
Peter Roach *in* English Phonetics and Phonology: A Practical Course. 2nd ed. Cambridge: CUP. 2001
– **give detailed descriptions of English Intonation and its analysis**.
A more theoretical approach to Intonation is reported *in*
Robert D. Ladd. Intonational Phonology. Cambridge: CUP. 1996

The difference between phonological processes which interact with the Morphology and those which are closer to the Phonetics forms the basis of Lexical Phonology is given by
Ellen Kaisse and **Patricia Shaw** *in* On the theory of Lexical Phonology. Phonology Year-book. 2. pp. 1-30. 1995 **provide a helpful outline of this model**.

VARIANTS
THEORETICAL PHONETICS OF THE ENGLISH LANGUAGE
VARIANT 1

1. Define Standard Pronunciation.
2. Enumerate the Functions of Language.
3. Explain the practical importance of Phonetics.
4. According to what are Speech Sounds divided into Vowels and Consonants?
5. Give the definitions of the following terms: **accents, Lexical Sets, matrix feature**

VARIANT 2

1. Enumerate the Methods of Phonological Analysis
2. Why is the Phoneme a 'Bundle of Distinctive Features'? Give an explanation.
3. Explain the Tempo Types of Speech.
4. According to what can English Consonants be modified?
5. Give the definitions of the following terms: **consonant cluster, Standard Scottish English, systematic gap**

VARIANT 3

1. Define Sound Alternations.
2. Explain F. de Saussure's Syllable Theory.
3. Explain the General Principles of The Consonants Classification.
4. Why is the Recognitive Function of Intonation important?
5. Give the definitions of the following terms: **articulation, psychological reality, English consonant system**

VARIANT 4

1. Explain I. A. Baudouin de Courtenay's Phonological Theory.
2. Give an explanation of Paradigmatic Relations.
3. Define Sentence Stress or Utterance-level Stress?
4. Is there any Gradual Opposition in English? Give examples.
5. Give the definitions of the following terms: **change in progress, trachea, Manner of articulation**

VARIANT 5

1. Give D. Jones' explanation of a Phoneme.
2. Give the definition of Functional Style.
3. How do Dialects differ from Accents? Give examples.
4. Are there any Stress Alternations in English Word Derivation? Give examples.
5. Give the definitions of the following terms: **alternation, English vowel system, non–standard varieties**

VARIANT 6

1. Define Rhythm.
2. Explain the theoretical or scientific and practical importance of Phonetics.
3. Are there any Syllabic Consonants in a) English; b) Uzbek; c) Karakalpak; d) Russian?
4. Give all the meanings of the Word Accent.
5. Give the definitions of the following terms: **systemic accent variation, falling diphthong, 'eye-rhymes'**

VARIANT 7

1. Define Rhythmic Group.
2. Explain the Instrumental Methods used in the Acoustic Aspect.
3. How can compound words be divided, e.g.: *hotdog*; *spotlight*?
4. Are there Quantitative Distinctions between English vowels? Give examples.
5. Give the definitions of the following terms: **centering diphthong, vowel *versus* consonant, transcription**

VARIANT 8

1. Explain the principle of preliminary Phonological Analysis.
2. Define Narrative.
3. Explain Tonetic Notation suggested by American linguists.
4. Can we use the term 'archiphoneme' in English?

5. Give the definitions of the following terms: **eurhythmy, phonological rules, orthography-spelling**

VARIANT 9

1. Define Phonostylistics.
2. Characterize each of the Nuclear Tones in English. What are their meanings? What do they express?
3. Explain what Free Variation means.
4. Explain the GA /r/ pronunciation.
5. Give the definitions of the following terms: **binary distinctive feature**, **English vowel phoneme**, **acquisition device**

VARIANT 10

1. Give the definition of Intonation by American linguists.
2. Define RP.
3. What aspects is the position of the tongue in the mouth cavity characterized from?
4. Characterize hesitation, delimitation, and accentuation.
5. Give the definitions of the following terms: **fricatives, weight of syllable, standard accents**

VARIANT 11

1. Define Prosody.
2. Characterize press-reporting and broadcasting.
3. Give the Classification of English Vowels according to the stability of their articulation?
4. Explain the realization of Speech Melody by presentation pattern between English and Uzbek.
5. Give the definitions of the following terms: **sociolinguistics, accent, distribution**

VARIANT 12

1. Define Morphophonemics.
2. Characterize the Level Nuclear Tone.
3. Give the definition of the Intonation Combinatory-Positional Changes.
4. Give the classification of Phonological Oppositions in relation to the Entire System of Oppositions?
5. Give the definitions of the following terms: **dactylic foot, retroflex, glottal reinforcement**

VARIANT 13

1. Define Logical Sentence Stress.
2. Give the definition of the Phonological Definition of a Syllable.
3. Classify English RP Consonants. What principles of classification do you know?
4. How do we establish Phonetic Interference? Give examples.
5. Give the definitions of the following terms: **English spelling system, stop-plosive, variation**

VARIANT 14

1. Define Intonology.
2. Give the definition of the Phonological Oppositions of Consonants according to the Place of Articulation.
3. Classify Phonetic styles.
4. How do we measure a Functional Load? Give examples.
5. Give the definitions of the following terms: **accent, Initial Maximalism, main stress**,

VARIANT 15

1. How can the Phonemic component be studied and described?
2. Define Lingua Franca.
3. Classify Intonation styles.
4. How does the dark [ɬ] influence a Vowel Articulation?
5. Give the definitions of the following terms: **abstractness, obstruent, manner of articulation**

VARIANT 16

1. Define Intonational Style.
2. How can the Syllable be defined Articulatorily and Auditorily?
3. What kind of Combinatory-Positional Changes do you know? Give examples.
4. How does the Setting Affect a person's pronunciation?
5. Give the definitions of the following terms: **symmetry, variation, Standard language**

VARIANT 17

1. How many aspects of Speech sounds can be differentiated? Explain the essence of each aspect.
2. Define Intonation pattern.
3. How many Affricate Phonemes are there in English? Give examples.
4. Comment on English Stress placement as a general problem.
5. Give the definitions of the following terms: **foot, productivity, intuitions**

VARIANT 18

1. Define Extra Linguistic situation.
2. How does Spontaneous Speech differ from Non-Spontaneous?
3. How is the Syllable formed in English?
4. Comment on the case when the location of Word Stress alone differentiates Parts of Speech. Give examples.
5. Give the definitions of the following terms: **realizational accent variation, rhoticity, glottal stop**

VARIANT 19

1. Define Diphthongs.
2. How many aspects does the Syllable problem have? Explain the essence of each aspect.
3. Comment on the Systems of Notation for marking stress in a written word in English, Uzbek, Karakalpak and Russian.
4. How many people speak English as their mother tongue?
5. Give the definitions of the following terms: **alphabet, Standard Lexical Sets, velum**

VARIANT 20

1. Name the first founders of «the Phoneme» concept.
2. Define Dialect.
3. Name three Systemic Characteristics of the Segmental Component.
4. Compare the Functional Load and Power of Oppositions of some English Consonant Phonemes? Give examples.
5. Give the definitions of the following terms: **compound stress, vowels, airstream mechanism**

VARIANT 21

1. Explain the Morphonological functions of word stress. Give examples.
2. Define Tenseness.
3. What differences exist in the distribution of long and short Vowels? Give examples.
4. Discuss cases when function words are used in their strong and weak forms. Give examples.
5. Give the definitions of the following terms: **distributional accent variation, systematic gap, weight of syllable**

VARIANT 22

1. What periods can be distinguished in the formation of the Phonological Theory?
2. Define the Meanings of Pronunciation.
3. Do Morphonological Alternations depend on the context or other factors? Give examples.
4. What Acoustic distinctive features of Vowels exist in English and Karakalpak?
5. Give the definitions of the following terms: **consonants, Onset Maximalism, innateness,**

VARIANT 23

1. Define the Phoneme.
2. What Allophonic Variations of Consonant Phonemes are distinguished in English? Give examples.
3. What Accentual patterns of English words are distinguished?
4. Do parts of Phonetic Syllables and Orthographic Syllables always coincide? Exemplify.
5. Give the definitions of the following terms: **consonant allophone, phonetic similarity, standard accents**

VARIANT 24

1. What are Speech sounds? What are Phonemes?
2. Define the Tempo of Speech.
3. Does the Syllable Division depend on the character of checked-free vowels? Exemplify.
4. How many degrees of Word Stress are distinguished in English?
5. Give the definitions of the following terms: **distribution**, **manner of articulation**, **Standard sets**

VARIANT 25

1. Define the term 'Register'.
2. How do you define a Sense-Group? Give examples.
3. Does the Alternation of Stress depend on adding different suffixes? Exemplify.
4. What are the common linguistic Characteristics of Spontaneous, Colloquial, in Formal Conversation?
5. Give the definitions of the following terms: **consonant system, native speaker intuitions, connected speech processes**

VARIANT 26

1. Draw the chart of Consonant Phonemes.
2. Explain Stress-Timed and Syllable-Timed Rhythm.
3. What are the marked differences in Word Accentuation between GB and GA?
4. What are the main differences in classifications of English and Russian vowels? Give examples.
5. Give the definitions of the following terms**: Chinese, Chengdu; varieties, manner of articulation**

VARIANT 27

1. Draw the Vowel chart of the English language.
2. How can Word Stress (WS) be defined?
3. What are the commonest Types of the Syllable in English structurally?
4. What are the marked features of the Scottish type of pronunciation in comparison with GB?
5. Give the definitions of the following terms: **morphophonemics**, **non-standard varieties**, **eurhythmy**

VARIANT 28

1. What aspects of Phonetics do we distinguish?
2. How do you define free variation of accentual patterns? Give examples.
3. What are the main varieties of English? Where are the main varieties of English spoken?
4. Draw the Vowel chart of the Karakalpak language.
5. Give the definitions of the following terms: **accidental gap, allophonic rules, nasal stop**

VARIANT 29

1. Give the definition of the Phonological Oppositions.
2. Define the Word Stress from the articulatory point of view?
3. What are the peculiarities of Cockney pronunciation?
4. Draw the Vowel chart of the Russian language.
5. Give the definitions of the following terms: **vowel system, tap, manner of articulation**

VARIANT 30

1. What are the theoretically and practically important ideas suggested by L.V. Shcherba?
2. How do you explain the morphological factor of word stress?
3. What are the Components of the Intonation Pattern in English?
4. Draw the Vowel chart of the Uzbek language.
5. Give the definitions of the following terms: **place of articulation, casual speech processes, Estuary English**

VARIANT 31

1. What are the three aspects of a Phoneme?
2. Draw the Vowel charts of GB and GA.
3. Define the Word Stress perceptually?
4. What are the three stages in Classroom Interaction?
5. Give the definitions of the following terms: **vowel space, inter-costal muscles, alphabet**

VARIANT 32

1. What are the Types of educated American speech?
2. What does the term 'form' mean?
3. What are the traditional Lip Positions in English pronunciation?
4. How can syllables be designated: a) by the position in a word; b) by the position in relation to stress? Exemplify.
5. Give the definitions of the following terms: **cluster versus vowel, velum, Metrical Phonology**

VARIANT 33

1. What does the term ‘language’ denote?
2. What are the Types of Pre-nucleus?
3. How many degrees of Word Stress are distinguished in English, Uzbek, Karakalpak and Russian?
4. How does the speaker’s attitude affect Communication?
5. Give the definitions of the following terms: **citation form, velar, psychological reality**

VARIANT 34

1. What are the Directions of Modifications of Vowels?
2. What does the term ‘substance’ mean?
3. What can a Spoken Message be thought of, first of all?
4. Dwell on the Peculiarities of English in Northern Ireland.
5. Give the definitions of the following terms: **alveolar ridge, vowel quadrilateral, tree diagrams**

VARIANT 35

1. What does the term ‘accentual structure of a sentence’ mean?
2. What are the Grammatical Peculiarities of Informal Conversation?
3. What does the vocalic element of an English stressed syllable tend to have?
4. What are the main differences in classifications of English and Karakalpak vowels? Give examples.
5. Give the definitions of the following terms: **diphthong, soft palate, acoustic feature**

VARIANT 36

1. What forms of Transcription are used in English? Explain the difference between Phonetic transcriptions and
   Phonological transcriptions.
2. Explain the correlation between ‘acoustic’ and ‘articulatory’ terms in the Dichotomy Theory.
3. What functions does Word Stress perform? Give examples.
4. What Emphatic Intonation means exist in English?
5. Give the definitions of the following terms: **vowel versus consonant, opposition, standard accents**

VARIANT 37

1. How do we define a Speech Sound from the Articulatory point of view? Give examples.
2. What is meant by assimilation? Give examples.
3. What functions of Intonation are distinguished by D. Crystal and P. Roach?
4. What is characteristic for New Zealand speakers of English?
5. Give the definitions of the following terms: **realizational accent variation, French, post alveolar**

VARIANT 38

1. What features are superimposed on the segmental chain of sounds?
2. What Forms of Speech do you know?
3. Explain the essence of a) the recessive tendency; b) the rhythmic tendency; c) the retentive tendency; d) the semantic factor.
4. Explain the main features of Canadian pronunciation.
5. Give the definitions of the following terms: **affricate, Paralinguistics, systemic accent variation**

VARIANT 39

1. What are the most common tendencies in the Stylistic Modifications of Consonants?
2. What functions does Speech Melody perform?
3. What is the Ist accentual pattern? Give examples.
4. What is the Acoustic Spectrum?
5. Give the definitions of the following terms: **dialect literature, spelling system, phonetic similarity**

VARIANT 40

1. Explain the Phonematic Value of vowel-length in English.
2. What is the meaning of Archiphoneme?
3. How can the end of one syllable and the beginning of the next one be ascertained? Give examples.
4. What functions of Intonation do we distinguish?
5. Give the definitions of the following terms: **accent variation, canonical form**, **allophone**

VARIANT 41

1. What is the main argument in the explanation of Phonological Status of diphthongs suggested by American linguists?
2. Name Structural Types of Syllables in terms of C and V?
3. What is Connected Speech and what is its significance?
4. How can you prove that Intonation transmits feelings or emotions?
5. Give the definitions of the following terms: **articulatory feature, velum, systemic accent variation**

VARIANT 42

1. How many Types of Word Stress in English according to Word Stress Degree are singled out by the majority of phoneticians?
2. What is the characteristic feature of English according to the number of syllables in words?
3. What is the communicative purpose of Academic Style?
4. What is characteristic for Uzbek and Karakalpak speakers of English?
5. Give the definitions of the following terms: **environment bar, vowel space, trill**

VARIANT 43

1. Is Vowel-Length a Distinctive Feature in English? Give examples.
2. What is the culminative function of Word Stress?
3. What are the invariants of the Style forming Intonational patterns?
4. What is the National Standard of Pronunciation in the UK, the USA, Canada, New Zealand, and Australia?
5. Give the definitions of the following terms: **airstream mechanism, glide, accidental gap**

VARIANT 44

1. Explain L. E. Armstrong's Tonetic Notation.
2. What is De-Accenting? What are de-accenting means and what are their functions?
3. What is the difference between assimilation and adaptation or accommodation?
4. Explain the main differences between the articulations of English and Uzbek consonants. Give examples.
5. Give the definitions of the following terms: **Acoustics, standard accents, larynx**

VARIANT 45

1. What is Dialectology?
2. What is Duration of a Vowel modified by and what does it depend on?
3. What functions of Sentence-stress exist?
4. Is there any Speech Effort Economy? Give an explanation.
5. Give the definitions of the following terms: **articulator, psychological reality**, **English vowel system**

VARIANT 46

1. What functions of the Phonological units do you know?
2. What is the difference between Checked Vowels and Free Vowels? Give examples.
3. What is the Non-phonological Opposition?
4. What are the most important Supra-segmental effects in a language provided by?
5. Give the definitions of the following terms: **free variation, suspension of opposition, universals**

VARIANT 47

1. Explain the Syllable Theory suggested by L.V. Shcherba?
2. What is the Phonemic Status of the neutral sound [e]?
3. What is the Phonotactic Constraint on syllabification?
4. What is the IVth accentual pattern? Give examples.
5. Give the definitions of the following terms: **fixed-stress language, rhyme poetic, glottalization**

VARIANT 48

1. Explain the distribution between aspirated allophone and non-aspirated allophone.
2. What is the Phonological Opposition?
3. What is the limit for the number of syllables in a word in English? Give examples.

4. Explain the realization of Speech Melody by presentation pattern between English and Karakalpak.
5. Give the definitions of the following terms: **stop, soft palate, phoneme system**

VARIANT 49

1. Give the definition of the Phoneme by the Leningrad Phonological School.
2. What is essential in the Acoustic Classification of Vowels?
3. What is Functional Stylistics?
4. What is Estuary English?
5. Give the definitions of the following terms: **syllable, liquids, English vowel system**

VARIANT 50

1. Define Morphonology.
2. What are the peculiarities of pronouncing vowels and consonants in RP?
3. What functions of the Syllables do we distinguish?
4. What is Fundamental Frequency?
5. Give the definitions of the following terms: **distributional accent variation, schwa, vowel allophone**

VARIANT 51

1. What is Haplology? Give examples.
2. Give Minimal Pairs, illustrating the contrast between Primary Word-Accentemes and Weak Word-Accentemes.
3. What is the presentation of a Syllable Structure in terms of C and V called?
4. What is meant by dissimilation? Give examples.
5. Give the definitions of the following terms: **vowel allophone, Standard Lexical Sets, medial voicing**

VARIANT 52

1. What is the difference between Distinctive and Non-distinctive Articulatory Features?
2. What is the sentence focus and where is it located in unmarked utterances?
3. What is the IXth accentual pattern? Give examples.
4. What are the main differences in classifications of English and Uzbek vowels? Give examples.
5. Give the definitions of the following terms: **native speaker intuitions, acoustics, universals**

VARIANT 53

1. What is the opinion of American linguists concerning the degree's of English Word Stress?
2. What information should be taken into account in order to decide on Stress Placement?
3. Give the two extreme points of the Sonority Scale?
4. What is the Semantic Centre of an utterance?
5. Give the definitions of the following terms: **phonetic similarity, tense, borrowing**

VARIANT 54

1. What is Idiolect?
2. What is the difference between Morphological Stress and Demarcative Stress?
3. What is the second component of the Phonic Structure of Language and what aspects does it have?
4. Explain the Perceptual Aspect or Auditory Aspect.
5. Give the definitions of the following terms**: strident, nasal stop, realizational accent variation**

VARIANT 55

1. Give L.V. Shcherba's definition o f the Phoneme.
2. How do you explain the Phonetic approach to unstressed vowels? Give some examples.
3. What is the opinion of British linguists concerning the degree's of English Word Stress?
4. What is the IVth accentual pattern? Give examples.
5. Give the definitions of the following terms: **ambi-syllabicity, realization, grapheme**

VARIANT 56

1. What do phoneticians agree about the problem of Syllabification in English in general?
2. What Acoustic distinctive features of Vowels exist in English and Russian?
3. What is the rule of Syllable Division of suffixes in writing?
4. What do listeners perform while decoding speech?

5. Give the definitions of the following terms: **feature geometry**, **phonetic similarity**, **neutralization**

VARIANT 57

1. What is the difference between Phonological Aspect and Phonetic Aspect?
2. What is the Relative Sonority Theory or the Prominence Theory based upon?
3. Draw the Vowel charts of GB.
4. How are words in speech organized? Exemplify.
5. Give the definitions of the following terms: **free-stress language, soft palate – velum, rhyme syllable**

VARIANT 58

1. Is the phoneme a 'bundle of distinctive features'? Give an explanation.
2. What is the Quality of a Vowel determined by?
3. What are the Types of RP?
4. What do function words exhibit in their weak forms?
5. Give the definitions of the following terms: **syllabic cluster, pharynx, non-standard varieties**

VARIANT 59

1. What is the difference between Prosodic and Paralinguistic Features of Speech?
2. Give an explanation of Regular Phonetic and Historical Alternations. Give examples.
3. Is Syllable Division distinctive in English? Give examples.
4. What are words highlighted in an utterance with?
5. Give the definitions of the following terms: **active articulator, weight of syllable, approximant**

VARIANT 60

1. What is the relationship between phonetics, phonology and other branches of linguistics?
2. How is the Syllable treated the by the Relative Sonority Theory?
3. How do we distinguish a Recessive Accent Types?
4. What differences exist in the realization of Speech Melody between English and Russian?
5. Give the definitions of the following terms: **casual speech, Geordie, speaker intuitions**

VARIANT 61

1. What aspects does Word Stress have?
2. What is the relationship between the features long-short, tense-lax, free-checked? Give examples.
3. Give an explanation of Syntagmatic Relations.
4. What is the difference between Public and Non-public Communication?
5. Give the definitions of the following terms: **acoustic distinctive feature, weight of syllable, vocal folds**

VARIANT 62

1. What Allophones are called Principal or Subsidiary?
2. What is the difference between Quality and Quantity Features?
3. What is the difference between Syllable-Counting Language and Mora-Counting Language?
4. What aspects of Intonation do you know?
5. Give the definitions of the following terms: **dental, stress-timing, pulmonic airstream mechanism**

VARIANT 63

1. Dwell on the Peculiarities of Scottish English.
2. Explain the difference between Historical Assimilation and Contextual Assimilation.
3. What are the Structural Components of a Syllable called, e.g. *cat, tree, icel*
4. What Acoustic distinctive features of Vowels exist in English and Uzbek?
5. Give the definitions of the following terms: **airstream mechanism, tongue, Gaelic**

VARIANT 64

1. What Instrumental Methods are used in the Articulatory aspect?
2. What is meant by distribution? Give examples.
3. What is the difference between Word Stress and Sentence Stress?
4. What are the regional non-RP accents of England?
5. Give the definitions of the following terms: **ambi-syllabicity, realizational accent variation, vowel allophone**

VARIANT 65

1. What is the distinction between a Vowel sound and a Consonant sound?
2. What can be said about the question of Syllabification in English?
3. What is the Southern English pronunciation?
4. What differences exist in the realization of Speech Melody between English and Karakalpak?
5. Give the definitions of the following terms: **abstractness, segment, redundancy rules**

VARIANT 66

1. Is Statistic data important in establishing the Functional Load and Power of Opposition? Give an explanation.
2. How can a speaker place special emphasis on a particular element in an utterance? Give examples.
3. What is the opinion of Soviet linguists concerning the degree's of English Word Stress?
4. What is the Sonority of a Sound?
5. Give the definitions of the following terms: **bilabial, acoustic distinctive feature, dactylic foot**

VARIANT 67

1. What are the main trends in Phoneme Theory?
2. What is the peak of the Syllable? Give examples.
3. What is the Structure of a Language?
4. What differences exist in the realization of Speech Melody between English and Uzbek?
5. Give the definitions of the following terms: **commutation test, English consonant phoneme, generalization**

VARIANT 68

1. What is meant by Phonotactics?
2. How many Functions does the Syllable perform phonologically?
3. Enumerate the factors that are basic for the description in the Dialogue-Monologue Dichotomy.
4. Explain the main differences between the articulations of English and Karakalpak consonants. Give examples.
5. Give the definitions of the following terms: **degenerate foot, homophony, labial-velar sound**

VARIANT 69

1. What is meant by Phonotagmemics?
2. What main differences exist in the notation of phonetic symbols given by British and American linguists?
3. Define the Word Stress acoustically?
4. Is it possible to divide a word within a Phonetic Syllable? Give an explanation.
5. Give the definitions of the following terms: **major class distinctive feature, respiration, glottis**

VARIANT 70

1. What can be studied by the Categorization of Phonological units in Paradigmatic and Syntagmatic levels?
2. What Intra-Dialectal Phonetic Variations are used in English?
3. What is a Syllabeme?
4. What main pronunciation features of New Zealand English are known?
5. Give the definitions of the following terms: **spelling, stop, manner of articulation**

VARIANT 71

1. What is the subject matter and aim of Phonostylistics?
2. What changes are taking place in present-day English Word Accentuation?
3. What is a Speech Sound or an utterance from the Acoustic point of view?
4. What marks are used in the Tonetic Notation of Intonation by Soviet linguists?
5. Give the definitions of the following terms: **phrasal stress, orthography, language acquisition**

VARIANT 72

1. Explain the Phonological Status of affricates.
2. What Classes of Vowels are distinguished by the height of the tongue and the horizontal movement of the tongue? Give examples.
3. What is meant by Word Stress?
4. Explain the realization of Speech Melody by presentation pattern between English and Russian.
5. Give the definitions of the following terms: **nasalization of vowels**, **minimal pairs**, **post alveolar**

VARIANT 73

1. What is the subject matter of Morphonology?
2. How many degrees of Word Stress are distinguished by the American linguists?
3. What is the Syllable – articulatorily; – auditorily; – phonologically?
4. What differences exist in the inventories of consonant phonemes of English and Russian? Give examples.
5. Give the definitions of the following terms: **alliteration, Standard Lexical Sets**, **schwa**

VARIANT 74

1. What is the System of a Language?
2. What approaches exist in the explanation of the Phonological Status of English Diphthongs?
3. Why is the Semantic Factor important in English?
4. What means of Non-linguistic Communication do you know?
5. Give the definitions of the following terms: **syllable-timing, allophonic rules, sonorant**

VARIANT 75

1. Explain the further development of I. A. Baudouin de Courtenay's Theory followed the Phonological Theory.
2. Why is the Semantic Function of a Phoneme important?
3. What is Intensity or Loudness?
4. Explain the main differences between the Articulations of English and Russian Consonants. Give examples.
5. Give the definitions of the following terms: **implosive**, **phonetic similarity**, **stress rules**

VARIANT 76

1. Give the definition of Intonation by Soviet linguists.
2. What is a Simple Opposition? Give examples
3. What is the Text-forming Function of Intonation?
4. What differences exist in the inventories of consonant phonemes of English and Karakalpak? Give examples.
5. Give the definitions of the following terms: **archiphoneme, redundancy rules, segment**

VARIANT 77

1. How did I. A. Baudouin de Courtenay define the phoneme?
2. Give an explanation of the Distinctive Function.
3. Why Rhythmic-Accentual Structure is regarded as a component of the Phonetic Structure of a Word?
4. What is Intonational Stylistics?
5. Give the definitions of the following terms: **constraints, fundamental frequency, back tongue sounds**

VARIANT 78

1. What marked differences exist between the theories of Leningrad and Moscow Phonological Schools?
2. What is a Bilateral Opposition? Give examples.
3. What is a Rhythmical Stress? Give examples.
4. What components of Intonation do you know? Give examples.
5. Give the definitions of the following terms: **Southern Standard British English, distribution, variation**

VARIANT 79

1. Explain the essence of Acoustic Differences between V and C.
2. Is a Delimitative Function of Word Stress important in English? Why? Give examples.
3. What is a Recessive Accent?
4. How is age connected with the speech behaviour of people and what is its connection with Phonetics?
5. Give the definitions of the following terms: **borrowing, soft palate-velum, spelling**

VARIANT 80

1. What is Intonological Typology?
2. What is the distinction between Aspirated allophones and Non-Aspirated allophones? Give examples.
3. What are the terms for the 'given information' and the 'new information'?
4. What is a Power of Opposition?
5. Give the definitions of the following terms: **phonological rules, distinctive feature, vowel**

VARIANT 81

1. What marked differences exist between GB and GA consonants?
2. What main types of Word Stress exist in languages?
3. How is it possible to establish the number of syllables according to the Syllable-forming elements?
4. Explain the Tempo of Speech.
5. Give the definitions of the following terms: **degenerate foot, spelling, main stress**

VARIANT 82

1. What members of the Phoneme were suggested by D. Jones?
2. What components of the Phonetic Structure and the Phonological Structure do you know?
3. What Phonological Oppositions (mainly single) exist among English vowels according the horizontal and vertical movement of the tongue? Give examples.
4. What is the VIIIth accentual pattern?
5. Give the definitions of the following terms: **super ordinate distinctive feature, idiolect, compound stress**

VARIANT 83

1. Explain the Retentive Tendency of Word Stress?
2. What is the VIIth accentual pattern?
3. How is Language shaped into a Spoken Message?
4. What is a Poly-ethnic Language?
5. Give the definitions of the following terms: **coda, Scottish Vowel Length Rule, Australian English**

VARIANT 84

1. What Phonological approach was suggested by J. Firth?
2. What Methods for Recording Intonation Patterns in writing do you know? Characterize each of them.
3. What does the term 'vibraphone' denote?
4. What is a Complex Opposition?
5. Give the definitions of the following terms: **compound, redundancy, phoneme**

VARIANT 85

1. Explain the difference between Linguistic and Non-Linguistic Relationship.
2. What components of the Syllable have been defined by the Theories referred to?
3. What is a Constitutive Function?
4. What differences exist in the inventories of consonant phonemes of English and Uzbek? Give examples.
5. Give the definitions of the following terms: **Southern Standard British English, plosive, phrasal stress**

VARIANT 86

1. What is a Phonetic Style-Modifying factor?
2. What do the Combinatory-positional Changes depend on?
3. What is a Delimitative Function?
4. What is a Pidgin language?
5. Give the definitions of the following terms: **primary stress, Morphophonemics, back tongue sounds**

VARIANT 87

1. What do the Sounds of a language constitute?
2. What do we mean by the Content and Expression? Give examples.
3. What is a Phonetic Style-forming factor?

4. Give examples of Free Variation of Stress Location in English words.
5. Give the definitions of the following terms: **closed syllable, labial-velar, Southern Standard British English**

VARIANT 88

1. Explain the Stylistic Variants of Pronunciation?
2. What do we mean by the action of Rhythmic factor? Give examples.
3. What is a Syllable?
4. What differences exist between English and Uzbek word stress depending on its position?
5. Give the definitions of the following terms: **velaric airstream mechanism, compound stress, weight of syllable**

VARIANT 89

1. Speak on the guidelines to Word Stress placement in English: a) monosyllabic words; b) two-syllable simple words; c) three-syllable simple words; d) four or more syllables; e) words with prefixes; f) words with suffixes; g) compounds and phrases.
2. What differences exist between GB and GA Intonation?
3. What is Monolingualism and Bilingualism?
4. What Phonological Oppositions exist between the English, the Uzbek, the Karakalpak and the Russian consonants according to the manner of production? Give examples.
5. Give the definitions of the following terms: **accent, ambi-syllabicity, blade tongue sounds**

VARIANT 90

1. What is Intonology?
2. What differences exist between the distribution of Vowel or Consonant Phonemes in GB and GA?
3. How did the Ancient Theory explain a syllable?
4. What is known about the South African pronunciation?
5. Give the definitions of the following terms: **Standard, heavy syllable, realizational accent variation**

VARIANT 91

1. Draw the Vowel charts of GA.
2. How is Syllable Divisions shown in Longman Pronunciation Dictionary (LPD) and in English?
3. What do we mean by reduction? Give examples.
4. What differences exist between English and Uzbek according to the action of the components of word stress?
5. Give the definitions of the following terms: **blade tongue sounds, syllable-timing, systematic gap**

VARIANT 92

1. What is a phoneme? Give the definition of a phoneme.
2. What is a Distinctive or Phonologically relevant feature?
3. What does the term ‘timbre’ denote?
4. What is meant by accommodation? Give examples.
5. Give the definitions of the following terms: **continuant, whisper, rules versus constraints**

VARIANT 93

1. What is the distinction between the System of a Language and the Structure of a Language?
2. What components of Word Stress do you know? Give examples.
3. What do the terms ‘formal speech’ and ‘informal speech’ suggest?
4. What is meant by adaptation? Give examples.
5. Give the definitions of the following terms: **approximant, complementary distribution, accent**

VARIANT 94

1. What does the term ‘idiophone’ denote?
2. Explain the Articulatory Correlates of the Acoustic Distinctive Features.
3. Speak on the typology of Sound Adjustments in connected speech: a) types of adjustments; b) kinds of adjustments.
   Give examples.
4. How is the Attention-Getting Function established in Informational Dialogues?
5. Give the definitions of the following terms: **babbling, distinctive feature, voicing**

VARIANT 95

1. What Consonant Clusters may form separate syllables? Give examples.
2. What do we mean by adaptation? Give examples.
3. What is a Toneme?
4. What differences exist between English and Russian word stress depending on its position?
5. Give the definitions of the following terms: **consonant cluster, Standard Scottish English, systematic gap**

VARIANT 96

1. What is the distinction between the terms 'substance' and 'form'?
2. How do you explain the relationship between a Syllable and a Morpheme? Give some examples.
3. What is a double opposition? Give examples.
4. What do we mean by emphasis? Give examples.
5. Give the definitions of the following terms: **loans, non-standard varieties, vowel space**

VARIANT 97

1. What Phonological School develops L.V. Shcherba's theory? Give its main characteristics.
2. What do we mean by functional load? Give examples.
3. What is the VIth accentual pattern?
4. What is the division of a Word into Syllables called? Give examples.
5. Give the definitions of the following terms: **conditioning, phone, oral cavity**

VARIANT 98

1. What Types of Phonetics do you know?
2. What Phonological Trends exist in the USA?
3. How does a Muscular Tension Impulse occur in speaking? What corresponds to points of Syllabic Division?
4. Give the definition of Intonation by British linguists.
5. Give the definitions of the following terms: **allophone, iambic foot, reduction**

VARIANT 99

1. What Types of Oppositions are distinguished according to the relationship between their members? Give examples.
2. What do we mean by harmonics or overtones? Give examples.
3. What Types of Reduction may be distinguished? Give examples.
4. What is the Vth accentual pattern?
5. Give the definitions of the following terms: **secondary stress, place of articulation, monophthong**

VARIANT 100

1. What rules for the determination of Individual Phonemes and Phoneme Combinations have been suggested by N.S.Trubetzkoy's Theory?
2. Explain the General Principles of Classifying Vowels.
3. What is a Word-accenteme? Give examples.
4. What methods of Describing Intonation exist in English?
5. Give the definitions of the following terms: **labio-dental sound, transcription, non–standard varieties**

VARIANT 101

1. What does the term 'diaphone' denote?
2. What is a Tonetic Transcription? Explain R. Kingdon's Tonetic Notation.
3. What Pitch Levels are there in English?
4. What signals do listeners attend to trying to identify the end of one Intonation Unit and the beginning of another? Give examples.
5. Give the definitions of the following terms: **pulmonic airstream mechanism, root tongue sounds, Metrical Phonology**

VARIANT 102

1. What is Morphonology?
2. What representatives of the Prague Phonological School do you know? Give Prague Phonological School main characteristics.
3. What is an Allophone? Give the definition of an allophone.
4. How does Speech Melody function in Emphatic Intonation?
5. Give the definitions of the following terms: **heavy syllable, Scottish English**, **tree diagrams**

VARIANT 103

1. What Types of Morphonological Alternations do we distinguish?
2. What Types of Juncture do we distinguish?
3. What are important Functions of Prosody in Oral Discourse? Explain each of the prosody function and give examples.
4. What Pronunciation Type is accepted as literary in the USA? Give its main characteristics.
5. Give the definitions of the following terms: **weight of syllable, front tongue sounds, trill stop**

VARIANT 104

1. What do we mean by timbre? Give examples.
2. What is the XIIth accentual pattern?
3. What opposition is called Equipollent? Give examples.
4. Dwell on the Peculiarities of Welsh English.
5. Give the definitions of the following terms: **cluster, whisper, rounding – lip-rounding**

VARIANT 105

1. Define the Invariant of the Phoneme.
2. What methods of Indicating Intonation exist in English?
3. What opposition is called Privative? Give examples.
4. What differences exist between English and Russian according to the action of the components of word stress?
5. Give the definitions of the following terms: **connected speech processes, Optimality Theory, closed syllable**

VARIANT 106

1. What are Historical Alternations?
2. What Consonant Oppositions exist between English consonants according to the character of its members?
3. What is the XIth accentual pattern?
4. What Pronunciation Type is accepted as Literary in Uzbekistan, Karakalpakistan and Russia? Give its main characteristics.
5. Give the definitions of the following terms: **branching, phonation-voicing, primary stress**

VARIANT 107

1. What is the drawback of the Muscular Tension Theory?
2. What opposition is neutralizable? Give examples.
3. What does the term 'Accentual Type' mean?
4. What is necessary for a learner to acquire a good English Speech Rhythm?
5. Give the definitions of the following terms: **vocal tract, language acquisition device, vowel quadrilateral**

VARIANT 108

1. Give the definition of Phonetics?
2. What is Non-verbal Communication?
3. What is nucleus? What other synonymic terms do you know?
4. What differences exist between English and Karakalpak word stress depending on its position?
5. Give the definitions of the following terms: **nasal assimilation, feature, Welsh**

VARIANT 109

1. What is Paralinguistics?
2. What is one of the most important units that contribute to successful speech processing in Oral Discourse?
3. What is the Grammatical Function of Intonation?

4. What does the term ‘Accentual Structure’ mean?
5. Give the definitions of the following terms: **anterior, contrastive distribution, universals**

VARIANT 110

1. What are four major classes of Phonemes in the Dichotomic Classification?
2. What are English Vowels subdivided into?
3. How is the Communicative function of Intonation realized?
4. What is a filter?
5. Give the definitions of the following terms: **vowel versus consonant distinctive feature, Southern British English, secondary stress**

VARIANT 111

1. What does Comparative Typological Phonetics study?
2. What is a Formant Structure of a Sound?
3. What oppositions do we distinguish according to the Distinctive Force and their occurrence in different positions?
4. What is the IIIrd accentual pattern? Give examples.
5. Give the definitions of the following terms: **accent variation, homophony, acquisition device**

VARIANT 112

1. What does School Phonetics study?
2. What other Combinatory Positional Changes do you know; besides assimilation?
3. What is the Xth accentual pattern?
4. Enumerate the Forms of Communication.
5. Give the definitions of the following terms: **dialect literature, spelling system, phonetic similarity**

VARIANT 113

1. What does Phonological Aspect study?
2. What are Co-Articulatory or Adjustment phenomena? Give examples.
3. What Pitch Ranges are distinguished in English?
4. What is your opinion of the matter with the regards of a Delimitative Function of Word Stress to English, Uzbek, Karakalpak and Russian?
5. Give the definitions of the following terms: **articulatory feature, velum, systemic accent variation**

VARIANT 114

1. What other fields of science is Phonetics connected with?
2. What does a) the constitutive function; b) the distinctive function; c) the identificatory function mean?
3. What principle was suggested by the Sonority Theory of a Syllable?
4. What kind of pauses are there in English?
5. Give the definitions of the following terms: **anterior, contrastive distribution, universals**

VARIANT 115

1. What does Phonetic Aspect study?
2. What is Phonemic Neutralization?
3. Explain the marked differences between GB and GA vowels.
4. How is the Distinctive Function of Intonation realized?
5. Give the definitions of the following terms: **vocal tract, language acquisition device, vowel quadrilateral**

VARIANT 116

1. What are basic rules of Phonetic (spoken) Syllable Division: a) is there any coincidence between a syllabic and a morphological boundary; b) how are consonants syllabified; c) how are diphthongs syllabified; d) are affricates unisyllabic; e) what are the guidelines for syllabification of syllabic consonants?
2. What Consonant Phonemes are distinguished according to the position of the soft palate? Give examples.
3. What differences are there between V and C?
4. What is a Juncture? Give examples.

5. Give the definitions of the following terms: **vowel allophone, phonological knowledge, manner of articulation**

VARIANT 117

1. What criteria are used for the Classification of Vowels?
2. What is an Allotone?
3. What is a Literary Variant of a Language?
4. What differences exist between English and Karakalpak according to the action of the components of word stress?
5. Give the definitions of the following terms: **stress, matrix feature, phonetic similarity**

VARIANT 118

1. Explain the Contrast Syllable and No-Syllable.
2. What is a Minimal Pair?
3. What are means of Sentence Stress accentuation?
4. What do you know about the Australian pronunciation?
5. Give the definitions of the following terms: **trochaic foot, Sonority Sequencing Generalization, native speaker intuitions**

VARIANT 119

1. What is an Alterno-phoneme?
2. What is Phonetic Basis?
3. What are Proclitics and Enclitics?
4. What Consonants are Syllabic in English? Give examples.
5. Give the definitions of the following terms: **affricate, vowels, allophone**

VARIANT 120

1. What other terms are used instead of Comparative Typological Phonetics?
2. What definition of a Phoneme was given by N.S. Trubetzkoy?
3. What types of oppositions exist among English Vowels?
4. What is a most General Principle the Division of Words into Syllables in writing based on?
5. Give the definitions of the following terms: **alliteration, Irish English, matrix feature**

VARIANT 121

1. What is Phonological Neutralization?
2. What is an Articulatory Classification of Speech Sounds?
3. Explain the Types of Oppositions.
4. What are listener's behaviours?
5. Give the definitions of the following terms: **sonorant, Standard Pronunciation, loans**

VARIANT 122

1. What is Phonostylistics Intonation Stylistics?
2. What does Dialectology deal with?
3. What is a Multilateral Opposition? Give examples.
4. What is an elision? Give examples.
5. Give the definitions of the following terms: **vowel allophone, tap stop, velaric airstream mechanism**

VARIANT 123

1. What kinds of Tenseness are Paralinguistic?
2. What is pronunciation?
3. What do content, notional words and function, structure, form words?
4. What pronunciation features exist in Southern America?
5. Give the definitions of the following terms: **consonant distinctive feature, suspension of opposition, Great Vowel Shift**

VARIANT 124

1. What is Purpose in Linguistics?
2. What pairs of Consonant Phonemes are distinguished according to presence and absence of voice? Give examples.
3. What principles do we use in the Classification of Syllables?
4. What does Emphatic Intonation mean?

5. Give the definitions of the following terms: **passive articulator, articulatory distinctive feature, syllable**

VARIANT 125

1. What constitutes the third component of the Phonic Structure of language?
2. How is the English Suffixation realized in different morphemes?
3. What is a National Language?
4. What are speaker's Non-verbal behaviours?
5. Give the definitions of the following terms: **distribution, vocal cords, systematic gap**

VARIANT 126

1. Explain the basic Phonological ideas of Descriptive Phonology?
2. What problems can we focus on when discussing the English pronunciation?
3. What is an Intoneme?
4. How is the incoming Stream of Speech decoded?
5. Give the definitions of the following terms: **Cardinal Vowels, Phonotactics, trill stop**

VARIANT 127

1. What does Hyper Phoneme mean?
2. What is a Non-distinctive or Phonologically irrelevant feature?
3. What is an Orthographic Syllable? What is another term to designate orthographic syllables?
4. What is Rhythm?
5. Give the definitions of the following terms: **cluster, Received Pronunciation (RP), nasal stop**

VARIANT 128

1. What does Morphonology study?
2. What Phonetic Style is close to the Publicistic one?
3. What is an orthoepic norm?
4. What is Schemata?
5. Give the definitions of the following terms: **passive articulator, articulatory distinctive feature, syllable**

VARIANT 129

1. What Para-linguistics means exist?
2. What are Allotones and what are their types?
3. What is Bilingualism?
4. What pronunciation features exist in the Cockney dialect?
5. Give the definitions of the following terms: **clear [l], light syllable, Tyneside English – Geordie**

VARIANT 130

1. What levels of Phonetic Investigation and Phonological Investigation do you know?
2. What is Sentence Stress main function? What does Deictic mean?
3. What are Anaphoric Words? What is the Anaphoric Words function? Give examples.
4. What pronunciation features exist in the Cockney dialect?
5. Give the definitions of the following terms: **consonant allophone, economy, lip-rounding**

VARIANT 131

1. What does Segmental Phonology study?
2. What is called Spelling-pronunciation? Give examples from GB and GA.
3. What Pronunciation Type is accepted as Literary in Great Britain? Give its main characteristics.
4. What Types of Syllables exist in English, Uzbek, Karakalpak and Russian?
5. Give the definitions of the following terms: **alliteration, delayed release, soft palate**

VARIANT 132

1. Explain the Phonological Interpretation of English diphthongs according to the Unit-theory.
2. What Types of Emphasis are distinguished?
3. What is called the «Southern drawl»?
4. What Types of Word Stress are distinguished in different languages according to its nature, for example, in English, Uzbek, Karakalpak and Russian?
5. Give the definitions of the following terms: **tip tongue sounds, psychological reality, respiration**

VARIANT 133

1. What Phoneme alternations are regarded as morphonological?
2. Define the Principle of Compensation?
3. What is Stress?
4. What is characteristic for Australian speakers of English?
5. Give the definitions of the following terms: **classification, GenAm English, approximant**

VARIANT 134

1. What representatives of the Moscow Phonological School do you know? Give Moscow Phonological School main characteristics.
2. Explain three Principal Types of English Pronunciation distinguished on the British Isles?
3. What Types of Distribution do you know? Explain the complementary distribution.
4. What does the variation of Intonation Components perform emotional function?
5. Give the definitions of the following terms: **open syllable, Scots, Metrical Phonology**

VARIANT 135

1. What does Sociolinguistics deal with?
2. What Vowels are lax, rounded, unrounded, tense and unstressed? Give examples.
3. What Voice Quality Features are Paralinguistic?
4. What Types of Dialogues do you know?
5. Give the definitions of the following terms: **airstream mechanism**, **manner of articulation**, **light syllable**

VARIANT 136

1. Why do we call D. Jones' Theory an Acoustic one?
2. Explain the essence of Articulatory Differences between V and C.
3. What Types of Assimilation may be distinguished, affecting the place of articulation: the manner of production, the position of the lips and the work of vocal chords? Give examples.
4. Where does Conversational Style occur?
5. Give the definitions of the following terms: **isochrony, tip tongue sounds, universals**

VARIANT 137

1. Give the definition of the Phoneme by the Moscow Phonological School.
2. Who suggested the term 'Phonemic Line' and what does this term mean?
3. What Types of Consonant Phonemes are distinguished on the basis of the manner and the place of articulation? Give examples.
4. Where is Northern English spread? Explain the Northern English pronunciation.
5. Give the definitions of the following terms: **trill stop, Greek letter variables, consonant allophone**

VARIANT 138

1. What will a detailed description of Phonic Substance or Sound Substance of language consist of? Give examples.
2. Explain the Phonological Status of /ə/.
3. What Word Stress Tendencies determine the location and degree of it?
4. When and where do we use Publicistic Style?
5. Give the definitions of the following terms: **allophone, formality, loans-borrowing**

VARIANT 139

1. What does Supra-segmental Phonology study?
2. When do Fully Back Allophones and Rounded Allophones of Consonant Phonemes occur? Give examples.
3. Why is Recognitive Function important? Give the full explanation.
4. What is characteristic for Canadian speakers of English?
5. Give the definitions of the following terms: **vowel distinctive feature, suspension of opposition – neutralization, phonetic similarity**

VARIANT 140

1. Who put forward the Muscular Tension Theory?
2. Where do initially strong C and finally strong C occur?
3. Explain the Expiratory Theory of a syllable.

4. What is characteristic for Declamatory Style?
5. Give the definitions of the following terms: **main stress, Standard Lexical Sets, heavy syllable**

VARIANT 141

1. Who is the founder of the Phonological Theory?
2. What does the Articulation of a Sound consist of?
3. What Types of Assimilation may be distinguished according to the degree and the direction? Give examples.
4. Where is Eastern American pronunciation spread? What are Eastern American pronunciation's features?
5. Give the definitions of the following terms: **consonant, Metrical Phonology, neutralization**

VARIANT 142

1. Who applied L.V. Shcherba's Theory to English?
2. Why are the English sonorants /w/, /1/ and /ɬ/ never syllabic?
3. What does the ability to produce English with an English-like pattern of stress and rhythm involve?
4. Where is the Syllabic Boundary in writing if there are two or three consonants before -ING, e.g. *grasping*, *puzzling*? Give the explanations.
5. Give the definitions of the following terms: **GenAm English, articulation, phonation**

VARIANT 143

1. What does the Sonority Theory help establish and what is its drawback?
2. What Types of Articulation are regarded Paralinguistic? Give examples.
3. Why is Rhythmic Structure important in intonation? Give the full explanation.
4. Why has GB been chosen as a Standard for teaching in many countries?
5. Give the definitions of the following terms: **canonical form, vocal folds, manner of articulation**

VARIANT 144

1. Who is the creator of the Relative Sonority Theory? What has he proved?
2. What does the term 'accentual pattern' mean?
3. What Type of Syllable is considered to be the Universal Structure? Give examples.
4. Why has RP been chosen as a Standard for teaching in many countries?
5. Give the definitions of the following terms: **aspiration, weight, Tyneside English**

VARIANT 145

1. What does the checkness of English vowel sounds depend on?
2. What Tones are called Kinetic or moving? How do they differ from Static Tones? Give examples.
3. Is Diglossia the same as Bilingualism? Do they have common or differentiating features? Give examples.
4. What Type of English Pronunciation do you study?
5. Give the definitions of the following terms: **allophone, defective distribution, rounding**

VARIANT 146

1. Explain I. C. Ward's Tonetic Notation
2. Is it possible to divide a word of ONE Phonetic syllable or a word of less than FIVE letters? Give an explanation.
3. Why is the Method of Commutation used? Give the full explanation.
4. What Type of Word Stress is used in English, Uzbek, Karakalpak and Russian? Give examples.
5. Give the definitions of the following terms: **dark** [ɬ], **English spelling system, manner of articulation**

VARIANT 147

1. What representatives of the Leningrad Phonological School do you know? Give Leningrad Phonological School main characteristics.
2. What does the distribution of Paralinguistic features depend on?
3. What purpose is Contrast Distribution used for?
4. What three features does Stress have? Give examples.
5. Give the definitions of the following terms: **click**; **articulatory *versus* acoustic distinctive feature**; **tap stop**

VARIANT 148

1. Explain the Work of Speech Organs.
2. What Consonant Oppositions may be established on the basis of the relationship between oppositions in the entire System of Oppositions in English?
3. What Theories of Syllable Division and Syllable Formation exist in Modern Linguistics?
4. What Prosodic Types of Interference do you know?
5. Give the definitions of the following terms: **main stress**, **root tongue sounds**, **matrix feature**

VARIANT 149

1. What Subsystems of Vowels may be distinguished within the System of English Vowel Phonemes?
2. What Syllables are typically articulated precisely and what are weakened, shortened, or dropped in Connected Speech?
3. What does the number of Terminal Tones indicate?
4. What Prose can be called Descriptive?
5. Give the definitions of the following terms: **respiration**, **glottalic airstream mechanism**, **allophonic rules**

VARIANT 150

1. Explain the essence of Functional Differences between V and C.
2. Is it possible to divide a word so that an ending of two letters such as -ED, -ER, -IC begins the next line? Are there any exceptions to this rule? Give examples.
3. What Stress Alternations are regarded as Morphonological?
4. What Pronunciation Types exist in the USA?
5. Give the definitions of the following terms: **light syllable, Scots Gaelic, rhoticity**

THEORETICAL PHONETICS

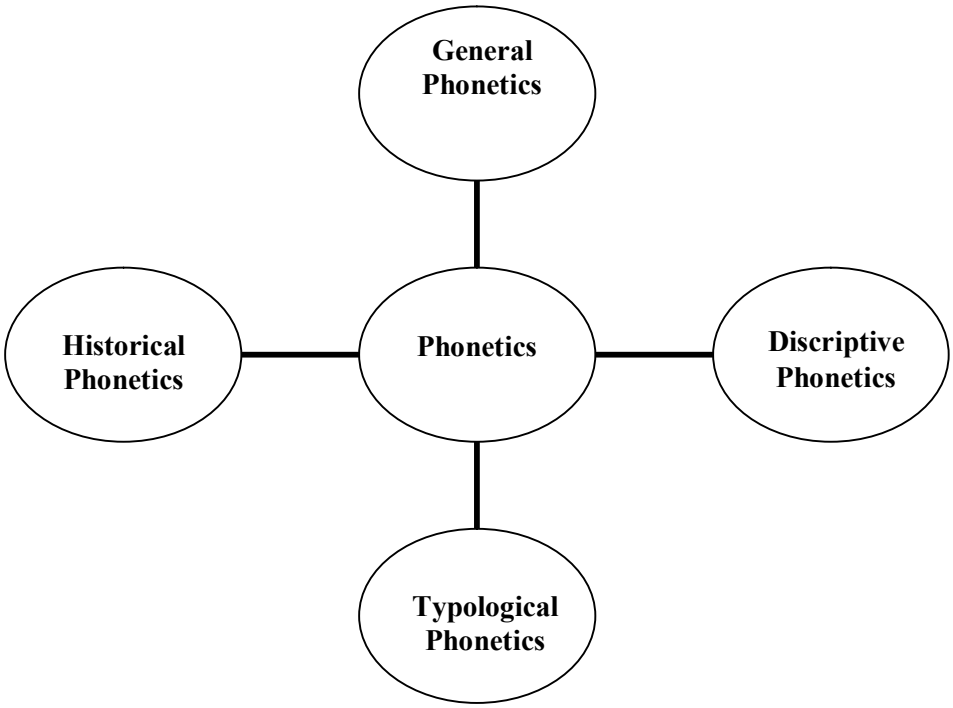
OF THE ENGLISH LANGUAGE

5120100 Филология ҳәм тиллерди оқытыў (инглис тили)
бакалавр бағдары студентлери ушын

HANDOUTS FOR THE LECTURE PRESENTATIONS

Schemes
Tables
Clusters
Logical schemes
Venn's Diagrams
Structural-logical schemes

Phonetics as a Branch of Linguistics
Subject, matter, aims and tasks of Phonetics
Scheme – Methods of Phonetics
Structural-logical schemes



Questions for oral questionnaire:

1. What's the subject-matter of phonetics?
2. Name the scientists-linguists who made great contribution for phonetic investigation?
3. What types of phonetics do you know according to the methods and aims of study the sound-matter of the language?
4. How is phonetics related to other branches of modern English?

References:

1. Abduazizov A.A. English phonetics. A theoretical course. Tashkent, 2007.
2. Leontyeva S.F. A theoretical course of English phonetics. M., 1988.
3. Vassilyev V.A. English phonetics. M., 1970.
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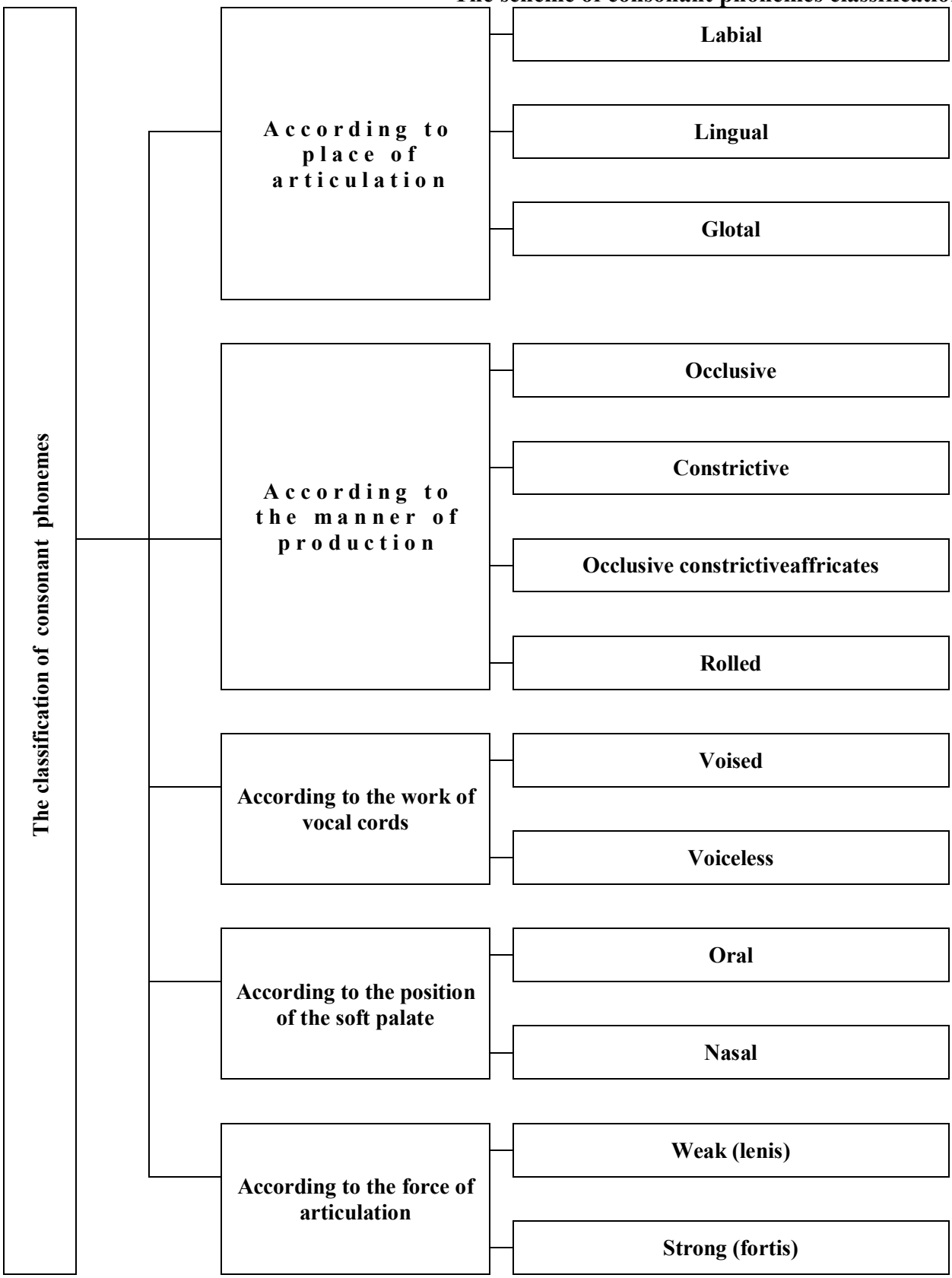
5. Зиндер Л.Р. Общая фонетика. М., 1979.

The System of Consonant Phonemes in English

The scheme of consonant phonemes classification

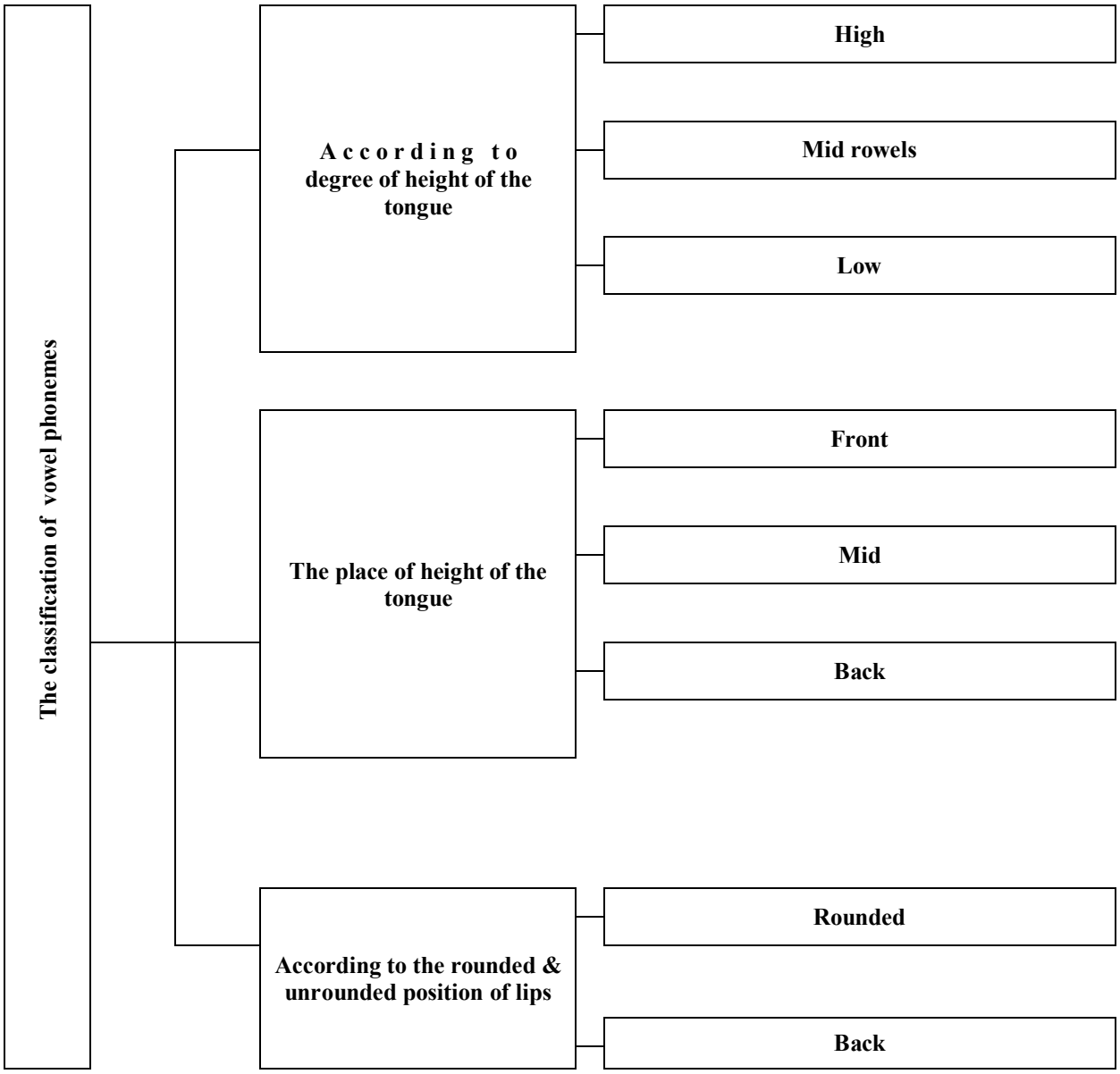


Question for oral Discussion:

1. Wat is speech sound?
2. Give the definition of acoustic and articulatory characteristics of consonant phonemes.
3. What types are the consonants

The System of Vowel Phonemes in English

Scheme of Vowel Sounds Classification



Questions for oral discussion:

1. What is speech sound?
2. Describe the acoustic-articulatory characteristics of vowels.
3. What types are the vowel sounds grouped into according to the place of formation?
4. What types are vowels classified into according to the manner of production?
5. What types are the vowels groped into according to labelization?
6. What is reduction?
7. Which vowels undergo qualitative and which vowels quantitative reduction?

References:

1. Abduazizov A.A. English phonetics. A theoretical course. Tashkent, 2007.
2. Arakin V.D. The Practical Course of English. M., 1973.
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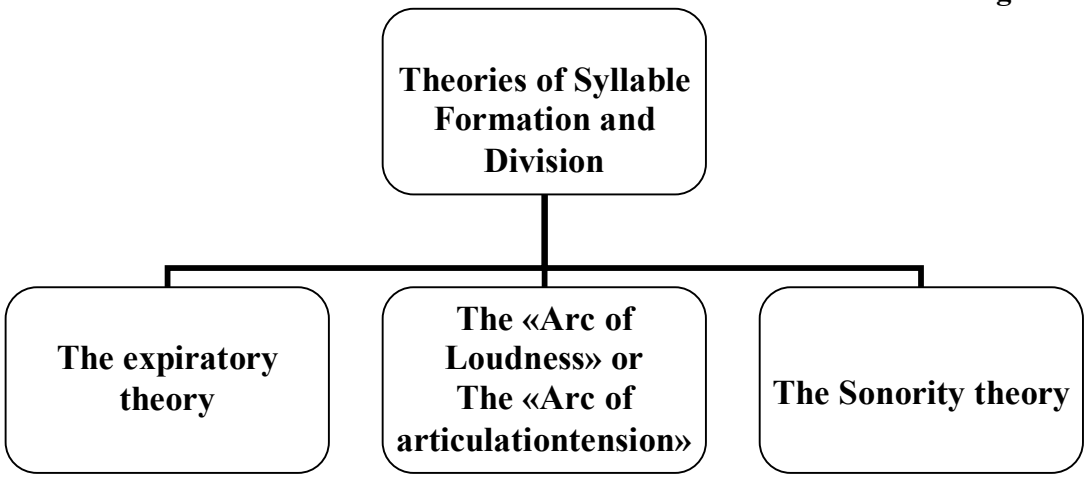
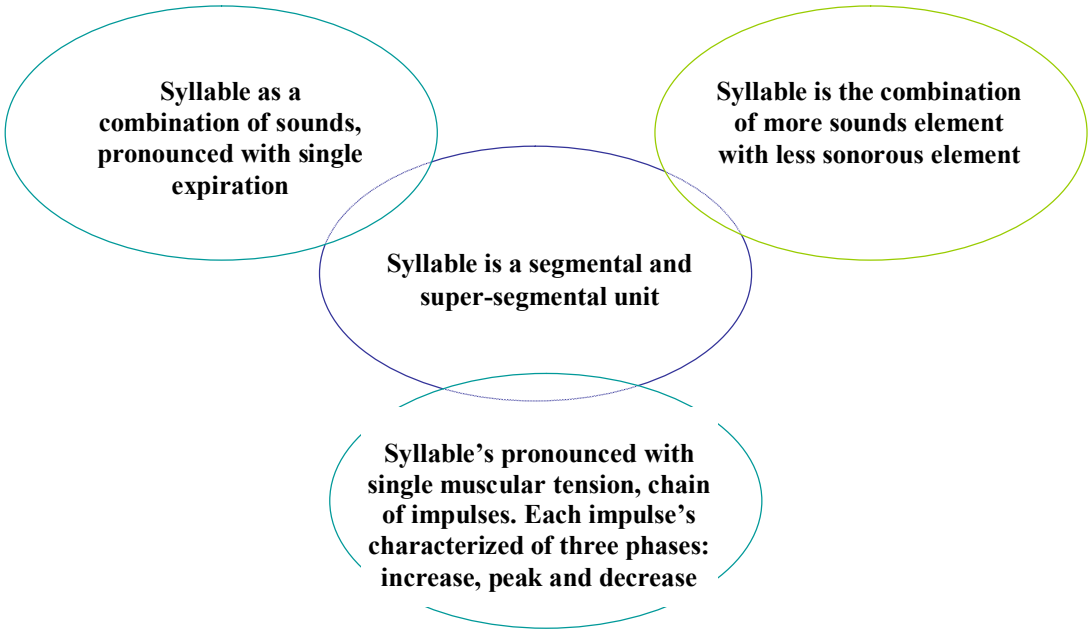
4. Wells J.C. Longman Pronunciation Dictionary. Longman, 1991.
5. Борисова Л.В. Теоретическая фонетика английского языка. Минск, 1980.
6. Соколова М.А. и др. Практическая фонетика английского языка. М.,1997.
7. Торсуев Г.П. Строение слога и аллофоны в английском языке. М., 1975.
8. Бондарко Л.В. Фонетическое описание языка и фонетическое описание речи. Л., 1981.

The Syllabic Structure of the English

Logical scheme



Venn's Diagram



Questions for consolidation:

1. Some conceptions of the syllable.
2. The principles of division of words into syllables.
3. What theories of syllable do you know?
4. Types of Syllables.
5. Sonority theory of the syllable.
6. Theory of the muscular tention.
7. Dynamic theory of syllable.
8. The expiratory theory of syllable.
9. What's the nature of syllable in tonic languages?

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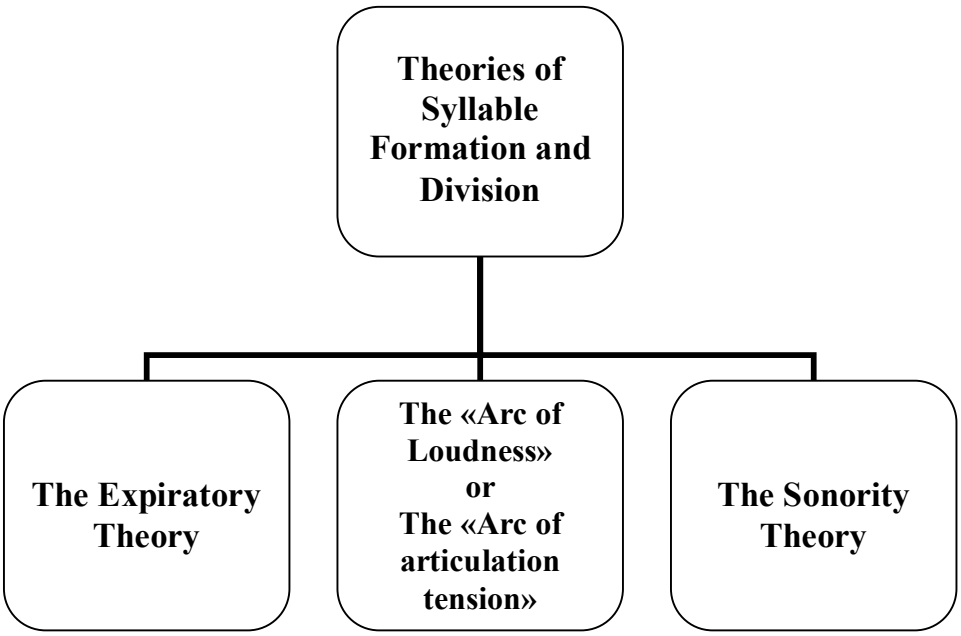
5. Трахтеров А.Л. Практический курс фонетики английского языка. М., 1976.

The Syllable

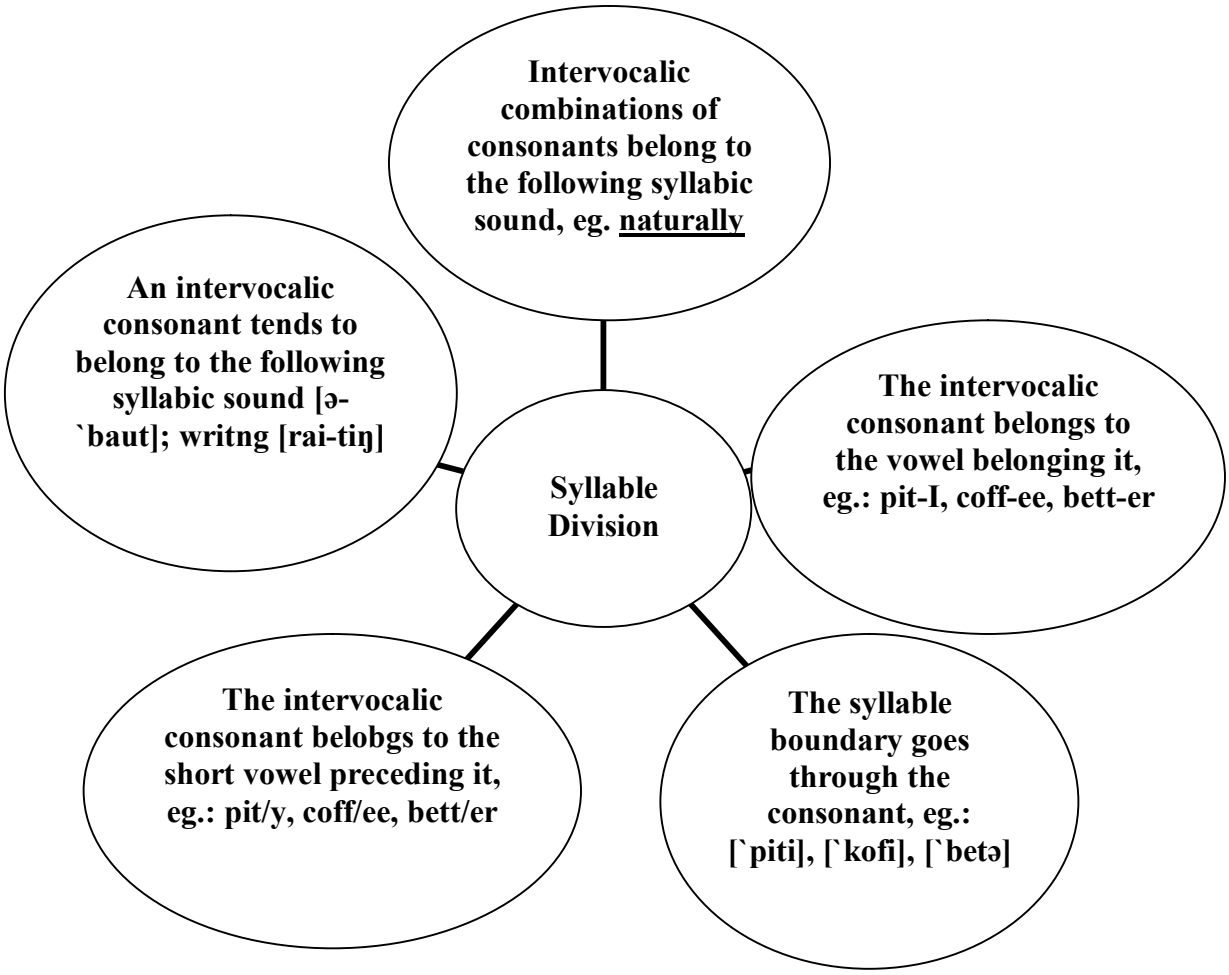
1. The notion of the Syllable.
2. Syllable as a phonetic unit.
3. The Syllable structure.
4. The rules of Syllable boundaries.

A Syllable is a speech unit consisting of a sound or a sound sequence one of which is heard to be more prominent than the others



1. **The Expiratory theory** states that there are as many syllables in a word as there are expiration pulses. The border line between the syllables is, according to this theory, the moment of the weakest expiration. This theory is inconsistent because it is quite possible to pronounce several syllables in one articulatory effort or expiration. The American phonetician R.H.Stetson suggested this theory and Romanian linguist A.Rossetti have approved the expiratory theory regarding "no syllable without expiration".
2. **The Danish linguist Otto Jesperson suggested the Sonority theory** of the Syllable, which is based on the degree of sonority of speech sounds. The sonority theory helps to establish the number of syllables in a word but fails to explain the mechanism of syllable division because it does not state to which syllable the weak found at the boundary of two syllables belongs.
3. **The French phonetician M.Grammont, and later on P.Fouche, academician L.V.Shcherba** advanced his own syllabic theory. According to L.V.Shcherba a syllable is formed due to the muscular tension of the articulation which is constantly changed V.A.Vassilyev and G.P.Torsuyev have applied L.V.Shcherba's syllable theory to English.

The Syllable

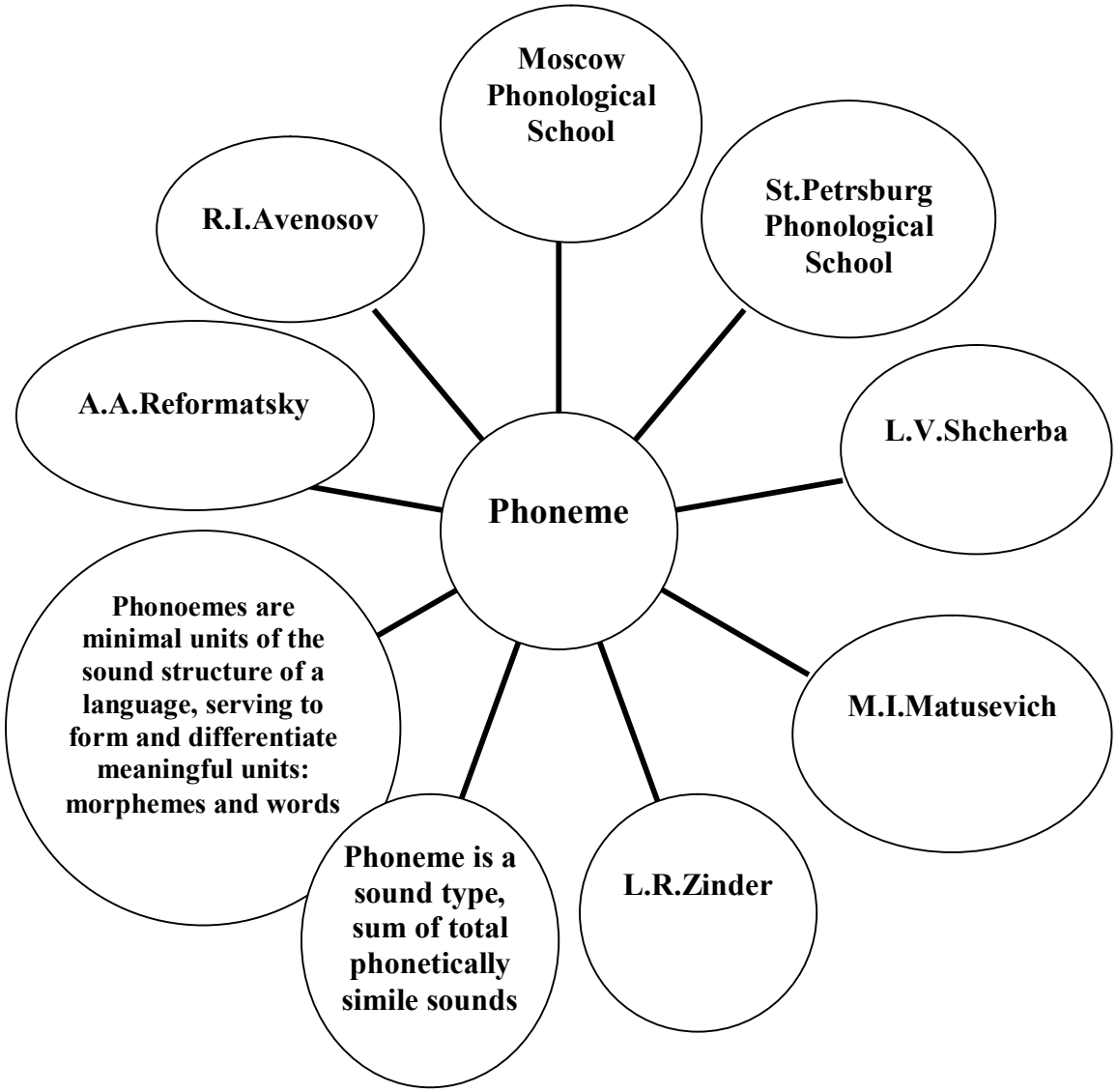


There are six rules to help with dividing a word in writing:

1. never divide a word within a syllable.
2. never divide an ending (a suffix) of two syllables such as –able, -ably, -fully.
3. with the exception of –ly, never divide a word so that an ending of two letters such as –ed, -er, -ic begins the next time.
4. never divide a word so that one of the parts is a single letter.
5. never divide a word of one syllable.
6. never divide a word of less that five letters.

«Phonological Theories»

Cluster



«Phonological Theories»

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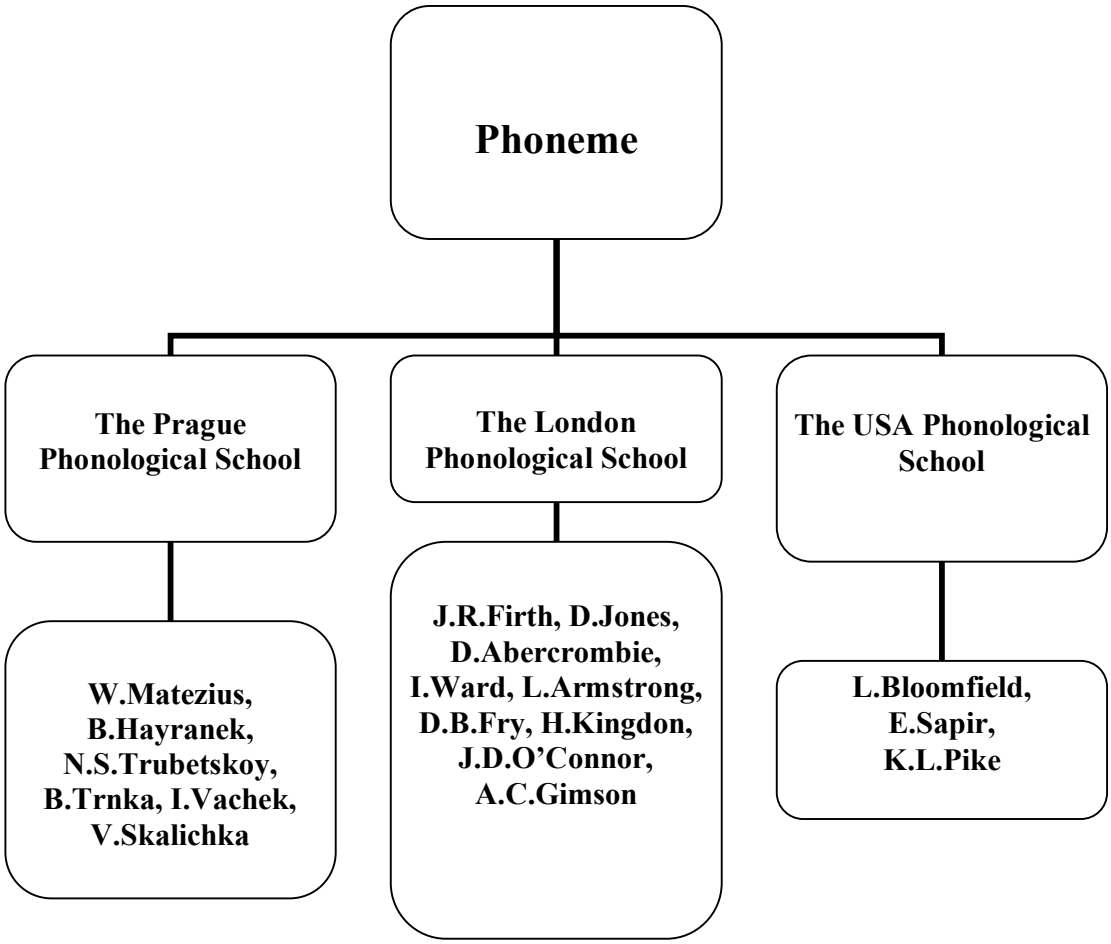


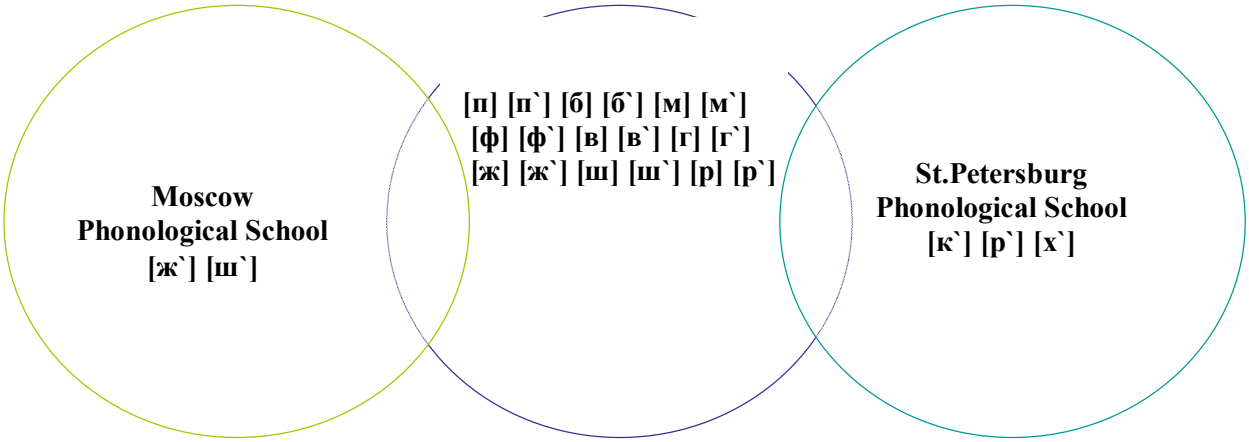
Interpretation of Phoneme by different Phonological Schools

- The first linguists who introduced the phoneme theory into linguistics, was I.A.Baudouin de Courtenay (1845-1929), an outstanding Russian and Polish scholar.
- There are two great Russian phonological schools which differ in some principle issues of phoneme definitions

The St.Petersburg Phonological School	**The Moscow Phonological School**
The founder of this school: L.V.Shcherba Representatives: M.I.Matusevich, L.R.Zinder, L.V.Bondarko, L.A.Verbitskaya M.V.Gordina and others.	**The founders of this school are:** R.I.Avanesov, A.A.Reformatsky, P.S.Kuznetsov, V.N.Sidorov and others.
The shortest general sound image of a given language, which is capable of associating with images of meaning differentiating words … is called **phoneme**.	**Phoneme**s are minimal units of the sound structure of a language, serving to form and differentiate meaningful units: morphemes and words.

«Phonological System»
«Functional Aspect of Speech Sounds»
Consonant Phonemes

Venn's Diagram



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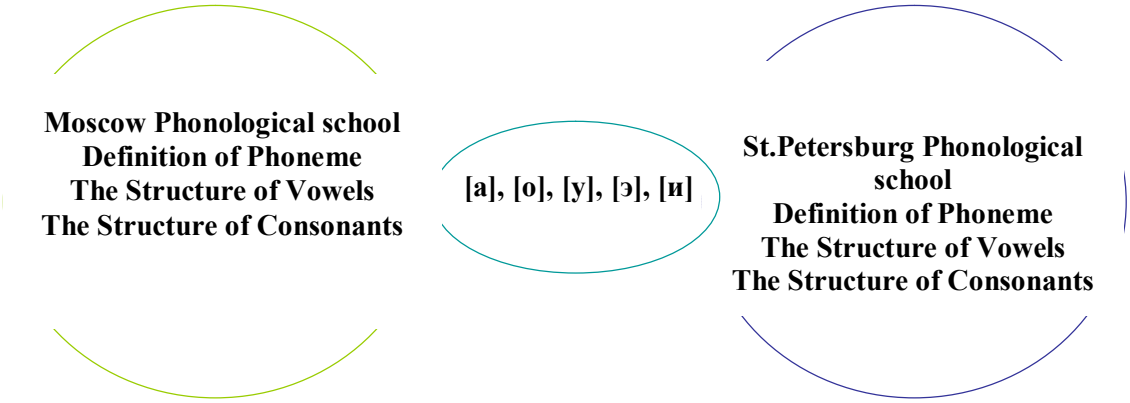
"…A **Phoneme** is a family of sounds in a given language which are related in character and are used in such a way that no one member ever occurs in words in the same phonetic context as many other members".

«Phonological System»
«Functional Aspect of Speech Sounds»
Vowel Phonemes

Venn's Diagram



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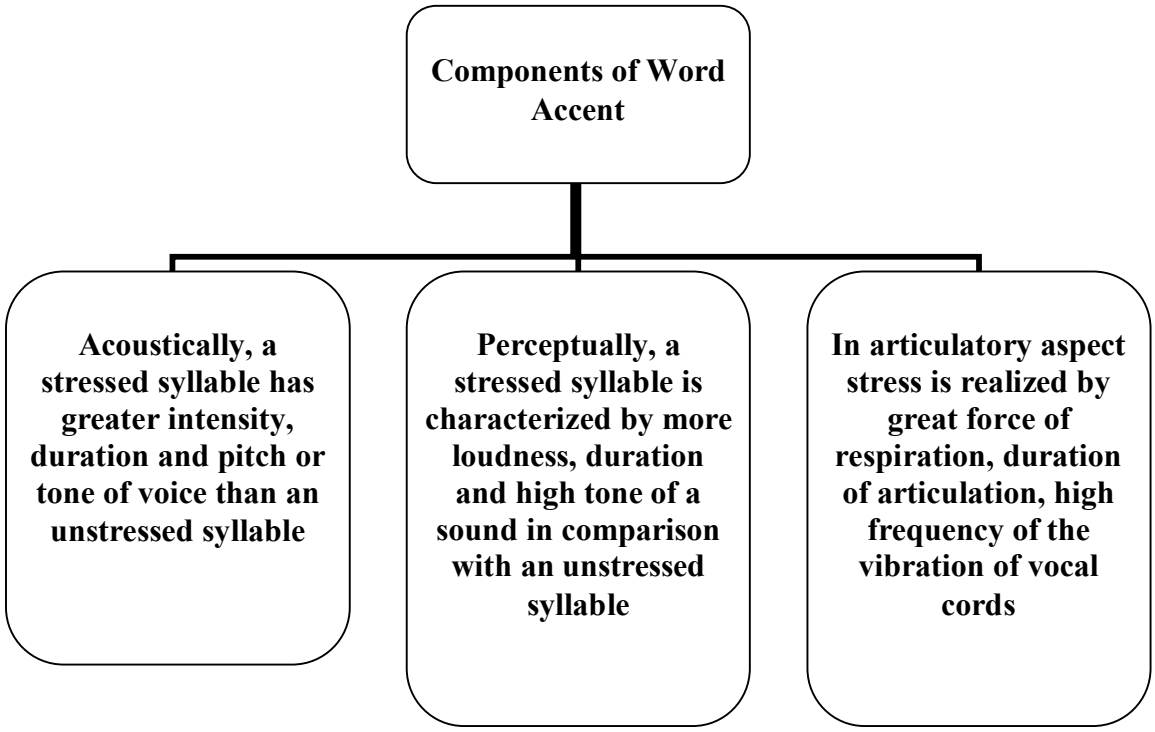
«Accentual Structure of English words»
«Word Stress in English»
The scheme of Phonetic Components of Word Accent



Question for Oral Discussion:

1. What is meant by word stress?
2. How is word stress defined from the articulatory point of view, acoustically and perceptually?
3. What type of word stress is used in English?
4. What components of word stress do you know?
5. How many degrees of word stress are distinguished in English?
6. Why is the semantic factor important in English word stress?
7. What functions does word stress perform?
8. What is a word–accenteme?
9. What accentual patterns of English words are distinguished?
10. What changes are taking place in present-day English word accentuation?

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2. Abduazizov A.A. Введение в общую фонетику. Т., 1992.
3. Алмарданов Р. Акцентная структура предложения в современном южно-английском произношении. М., 1977.
4. Аракин В.Д. Сравнительная типология английского и русского языков. М., 1989.
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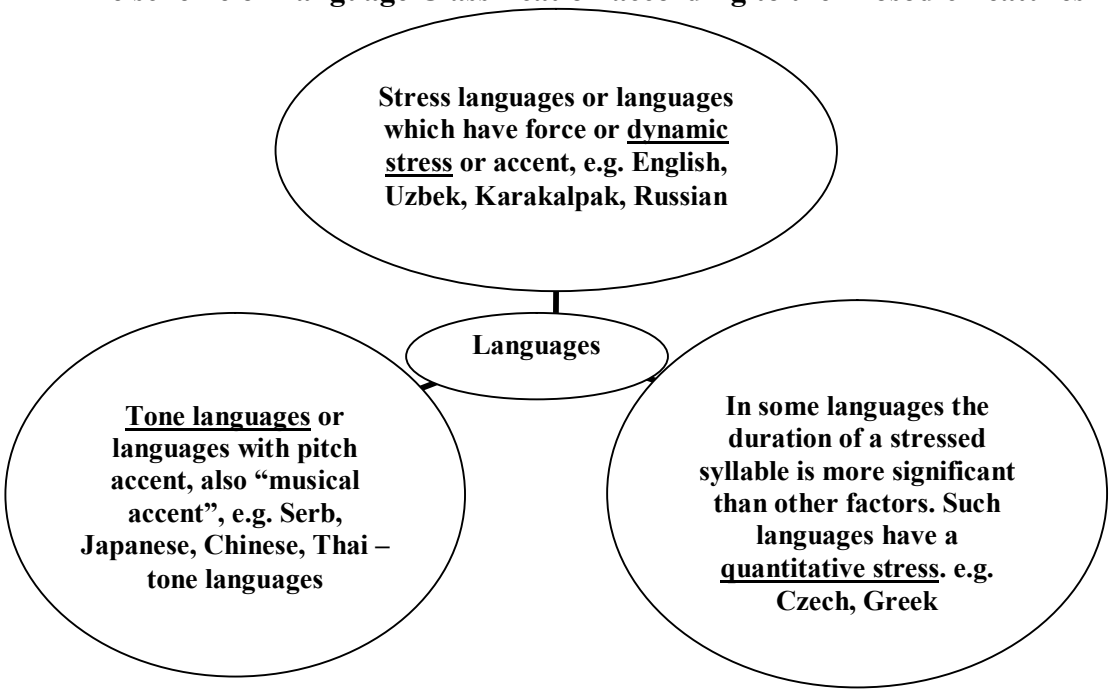
6. Leontyeva S.F. A Theoretical Course of English Phonetics. M., 1988.
7. Телегин А.А. Морфонологическое использование английского словесного ударения. Самарканд, 1976.
8. Торсуев Г.П. Вопросы акцентологии современного английского языка. М., 1960.

«Accentual Structure of English words»
The scheme of Language Classification according to the Prosodic Features



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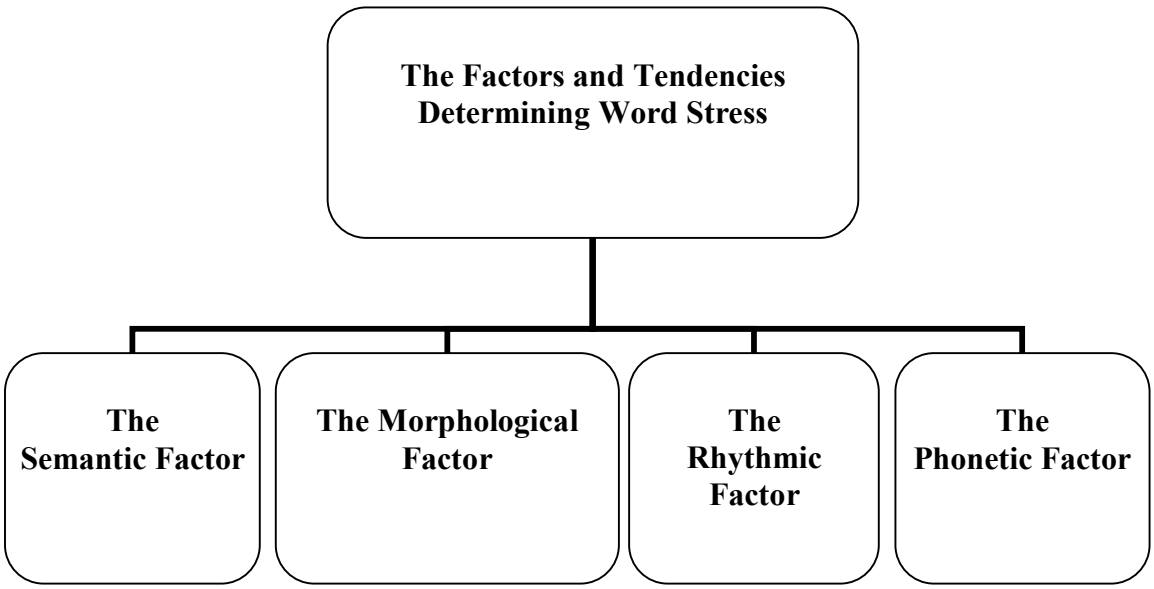
«Accentual Structure of English words»
The scheme of the Factors and Tendencies Determining Word stress



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CONTENTS

«Miraziz Nukus» ЖШЖ баспаханасында басылды.
Өзбекстан Республикасы баспа сөз ҳәм хабар агентлигиниң
2018-жыл 16-майдағы № 11–3059 лицензиясы.
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