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LECTURES IN THEORETICAL PHONETICS OF THE ENGLISH LANGUAGE AND METHOD-GUIDES FOR SEMINARS

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Jelen kiadvány olyan előadások gyűjteménye, amely részletesen tárgyalja a fonetika alapfogalmait és jelenségeit. Ezeket a jelenségeket nem izoláltan, hanem más elméleti tárgyakkal – stilisztika, szociolingvisztika, kommunikáció stb. – együtt vizsgálja. Az előadásokhoz készített kérdések, gyakorlati és szöveges feladatok segítenek elmélyíteni a tanulók elméleti tudását.

A kiadvány egyetemi és főiskolai hallgatóknak, aspiránsoknak, tanároknak és mindazoknak ajánlott, akik angol nyelvet tanulnak.

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1. Phonetics as a Branch of Linguistics

Phonetics is concerned with the human noises by which the thought is actualised 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** 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:

1. articulatory phonetics (артикуляторна 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;
2. acoustic phonetics (акустична фонетика) studies the physical properties of speech sound, as transmitted between the speaker's mouth and the listener's ear;
3. auditory phonetics (аудитивна 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..

The fourth branch – '**functional phonetics**' (функціональна 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** 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:

1. the problem of the identification of the phonemes of a language;
2. 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* (фонетисти).

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* [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 analysing 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.** (Звукове оформлення усної форми мови називається **вимовою).**

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:

1. the SOUND SYSTEM of a language (the so-called *segmental phonemes* in the form of their actual speech manifestations – *allophones* or *variants);*
2. the SYLLABIC STRUCTURE of a language (syllable formation and syllable division);

3. WORD-STRESS/LEXICAL STRESS;
4. INTONATION as a complex unity of *pitch* (тональний), *force* (силовий) and *temporal* (темпоральний) components [Vassilyev 1970].

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

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

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 airdrums 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 [Stevick 1978:145]. It is a process of materializing of features relating to **the system of sounds/phonemes, the syllabic structure, prosody (word stress** and **intonation)** while **speech/oral verbal message** is constructed.

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 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/ sound matter** (звукової матерії) which is traditionally treated as a combination of four components:

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

Word stress and **intonation** can be treated together under the heading **suprasegmental** 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 we will give a brief overview of each of the above given components.

The segmental/phonemic component. First of all, a spoken message/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/variants,** i.e. *'sounds in the mouth'* (the term suggested by Peter Roach).

The sounds of the language constitute its **segmental/phonemic** (сегментний/фонемний) component - the first and basic component of the phonic substance of language.

The segmental/phonemic component has *a systemic character* [Vassilyev 1970:30]. It is manifested in the following ways:

1. 1. 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.
2. 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 positions in a word is called their *distribution.* Typical combinations or sequences of sounds are governed by certain regulations and occur in definite positions.
3. 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.

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

1. a **system of phonemes;**
2. certain **patterns of allophones** and their distribution;
3. a set of methods of joining speech sounds/allophones together in words and at their junctions – **coarticulatory/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 "syllable at a time", e.g. *ˌun-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** (складоутворення);
2. **syllable division/separation** (складоподіл).

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/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/lexical stress** which constitutes the third component of phonic structure of language.

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

- the physical nature of word stress;

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

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

Supra-segmental/prosodic features/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/speed** of utterance. Variations in pitch, prominence/stress, and tempo are considered to be **supra-segmental** or **prosodic.** They are traditionally termed **intonation.**

The most important **intonation/supra-segmental effects** in a language are provided by:

1. **the linguistic use of pitch,** or **speech melody** (мелодика мовлення). Different levels of pitch **(tones)** are used in particular sequences **(contours)** to express a wide range of meanings. For example, all languages seem to differentiate between a falling and a rising pitch pattern. This distinction is used to express a contrast between *'stating'* and *'questioning';*
2. **the linguistic use of utterance-level /sentence stress** (фразовий наголос). It is the amount of perceptual prominence given to particular words or syllables in an utterance/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.
3. **the linguistic use of speech tempo** (темп мовлення). 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/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 *vs.* 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/based**' (or **isochronous)** rhythm [Crystal 1997] or a **stress/based rhythm** [Laver 1995]. According to Peter Roach, if the following sentence ere 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* [ibid. :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 f 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/reduced vowels. In this respect, it differs from Ukrainian or Russian 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/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/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 **supraglottal cavities,** that is 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

Let us consider the **methods** applied in 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 analysing 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 19th 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 analyse 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 analysing 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 analysing 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 they are utilized in that language and what part they play in manifesting the meaningful distinctions of the language.

4. The 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 or social aspect of phonetic phenomena was first introduced in the works by I.A. Baudouin-de-Courtenay. Later on N.S. Trubetskoy declared phonology to be a linguistic science limiting articulatory and acoustic phonetics to anatomy, physiology and acoustics only. This conception is shared by many foreign linguists who investigate the material form and the function of oral speech units separately. Ukrainian and Russian linguists proceed from the truly materialistic view that language being the man's medium of thought can exist only in the material form of speech sounds. That is why they consider phonology a branch of phonetics that investigates its most important social aspect.

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

A knowledge of the structure of sound systems, and of the articulatory and acoustic properties of the production of speech is indispensable in the teaching of foreign languages. 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 sixties, 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 / 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 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/discrimination tasks, focused production tasks, tongue twisters, games, and the like.

When **the Communicative Approach** to language teaching began to take over in the **mid- late - 1970s**, most of the above-mentioned 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 supra-segmental features of the language *-rhythm, stress* and *intonation,* because they have the greatest impact on the comprehensibility of the learner's English [Celce-Murcia et al 1996:10].

Today pronunciation instruction is moving away from the segmental/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 [Pennington, 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, Clarkl977]. 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.

Prospective EFL teachers could be recommended the following sources of reference for teaching contemporary English pronunciation:

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, Jennifer. 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.

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16. DeVito, Joseph. The Communication handbook: a dictionary. – New York: Harper and Row Publishers, 1986. – 337 p.

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/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/sound substance of language consist of?

Practical task

Make a glossary of the main notions and give their definitions.

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/ 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 …	

Lecture 2

PROBLEMS OF PHONOSTYLISTICS

Plan

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 signalling linguistic meaning so it is appropriate to refer to these factors as **extralinguistic**. 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, official and scientific styles) and 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 and 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 extralinguistic. The aim of phonostylistics is to analyse all possible kinds of spoken utterances with the main purpose of identifying the phonetic features, both segmental and suprasegmental, 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 **extralinguistic situation.** It can be defined by three components, that is **purpose, participants, setting.** These components distinguish situation

as the context within which interaction (communication) occurs. Thus **a speech situation** can be defined by the cooccurrence 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 more true 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 (reading, visiting, interesting)* more frequently than boys and men who realize *-in (readin, visitin, interestin)* more often; female speakers use a more "polite" pattern of assertive intonation *('Yes. 'Yes, I ˏ know.)* while male speakers use a more deliberate pattern *(Yes. ˏ Yes. I ˏ 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 and Ukrainian 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 analyse various phonetic ways of reflecting the speaker's purposive role in the situation in which the text occurred.

Another extralinguistic 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 he 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 a 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 to use 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 suprasegmental 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 Ukrainian the leave-taking *До побачення* 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.

Analysing extralinguistic factors we should add some more to the above-mentioned ones. They are: the **speaker's individuality, temporal provenance, 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 can not 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 re 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.

Analysing 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 micropauses, 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 suprasegmental 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 tembre. Tembre 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), a 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 centres.** By semantic centres 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 suprasegmental 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: solemn (урочистий), scientific business (науково-діловий), official business (офіційно-діловий), everyday (побутовий), and familiar (невимушений). As we may see the above-mentioned phonetic styles on the whole correlate with functional styles of the language. They are differentiated on the basis of spheres of discourse. The other way of classifying phonetic styles is suggested by J.A. Dubovsky who discriminates the following five styles: informal ordinary, formal neutral, formal official, informal familiar, and declamatory. The division is based on different degrees of formality or rather familiarity between the speaker and the listener. Within each style subdivisions are observed.

M.A. Sokolova's approach is slightly different. She distinguishes between segmental and suprasegmental level of analysis because some of them (the aim of the utterance, for example) result in variations of mainly suprasegmental level, while others (the formality of situation, for example) reveal segmental varieties.

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).

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 extralinguistic 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.

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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 extralinguistic 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?
20. Characterize hesitation, delimitation, and accentuation.
21. Classify phonetic styles.

Practical task

Make a glossary of the main notions and give their definitions.

Test

Answer the following questions using one-word / phrase answers:

№	Question	Answer
1	Factors lying outside any possibility of signalling 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 extralinguistic factors, is called …	
6	Extralinguistic situation can be defined by three components: …	
7	The cooccurrence 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 …	

Lecture 3

GENERAL CHARACTERISTICS OF SPEECH SOUNDS ENGLISH CONSONANTS

Plan

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) are 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/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: **1) articulatory 2) acoustic 3) auditory 4) functional** (linguistic, social) of speech sounds.

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/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 (acoustic) properties of speech sounds consist of: 1) *frequency,* 2) *spectrum,* 3) *intensity,* 4) *duration.*

The **auditory/sound-perception** aspect involves the mechanism of hearing. It is a kind of psychological mechanism which (i) reacts to the physical properties of speech sounds, (ii) selecting from a great amount of information only the one which is linguistically relevant

The **functional/linguistic/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 [Теоретическая фонетика 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 fulfil 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 is 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. *bedtime, bad pain, good dog;* it is pronounced with the nasal plosion before the nasal sonorants [n] and [m], e.g. *sudden, admit, could not, could meet;* the plosion is lateral before the lateral sonorant [l], e.g. *middle, badly, bad light.*

Followed by [r] the consonant [d] becomes post-alveolar, e.g. *dry, dream;* followed by the interdental [θ], [ð] it becomes dental, e.g. *breadth, lead the way, good thing.*

When [d] is followed by the labial [w] it becomes labialized, e.g. *dweller.*

In the initial position [d] is partially devoiced, e.g. *dog, dean;* in the intervocalic position or when followed by a sonorant it is fully voiced, e.g. *order, leader, driver;* in the word-final position it is voiceless, e.g. *road, raised old.*

Allophones are arranged into functionally similar groups, that is 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, ho 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 *bread* and *breadth* 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 pho-

neme 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, forelingual, lenis. If occlusive articulation is changed for constrictive one [d] will be replaced by [z], cf. *breed – breeze, deal – zeal;* [d] will be replaced by [g] if the forelingual articulation is replaced by the backlingual one, cf. *dear – gear, day – gay.* The lenis articulation of [d] cannot be substituted by the fortis one because it will also bring about changes in meaning, cf. *dry – try, ladder – latter, bid – bit.*

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 *port* has the initial consonant [p], and the word *court* begins with [k]. Both sounds are occlusive and fortis, the only difference being that [p] is labial and [k] is backlingual. Therefore it is possible to say that labial and backlingual 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 expedience, the narrow type serves the purposes of research work. We shall discuss two kinds of broad transcription which are used for practical purposes in our country. 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] – [a:], [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* the 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], [a:], [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, cf. [k^heit] – [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 [ł] in English do not differentiate meanings, and therefore [l] and [ł] 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 is 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 [stik] and [stæk] reveals the segments (sounds) [i] and [æ], comparison of [stik] and [spik] reveals the segments [st] and [sp] and the further comparison of these two with [tIk] and [taek], [sik] 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 we have 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 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/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 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. 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.

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.

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 **1) articulatory, 2) acoustic** and **3) 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.

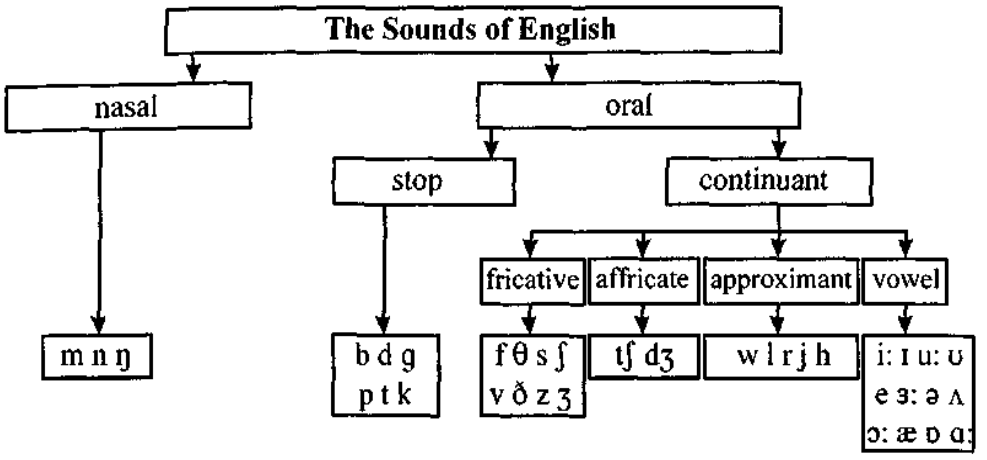
   As it follows from the above given considerations, the sounds of a language can be

classified in different ways. H. Giegerich [1992], M. Pennington [1996], use a set of **basic** binary (two-way) distinctions in terms of: **1) phonation; 2) oro-nasal process; 3) manner of articulation.**

Table 1

1) Phonation	2) Oro-nasal process	3) Manner of articulation
"**Sonorants:** sounds whose phonetic content is predominantly made up by the sound waves produced by their voicing	**Oral:** sounds in the production of which the air escapes through the mouth.	**Stops:** sounds made with a complete obstruction or stoppage of the airflow coming up from the lungs. They are also termed *plosives.*
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.	**Nasal:** sounds in the production of which the softpalate is lowered, and the air escapes through the mouth.	**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, **1** 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* (**1, r**) or *semi-vowels* (**w,j**)

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



7. General Characteristics of Consonants

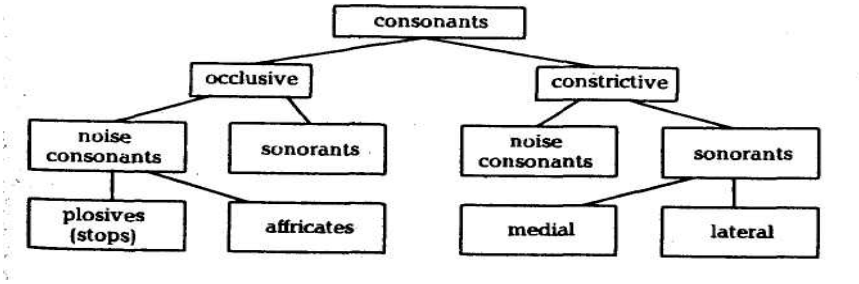
There are few ways of classifying English consonants. According to V.A.Vassilyev primary importance should be given to the type of obstruction and the manner of production of noise. On this ground he distinguishes two large classes of consonants:

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:

[ti]	–	[si]	tea	– sea	(occlusive – constrictive)
[si:d]	–	[si:z]	seed	– seas	(occlusive – constrictive)
[pul]	–	[ful]	pull	– full	(occlusive —constrictive)
[bəut]	–	[vəut]	boat	– vote	(occlusive —constrictive)

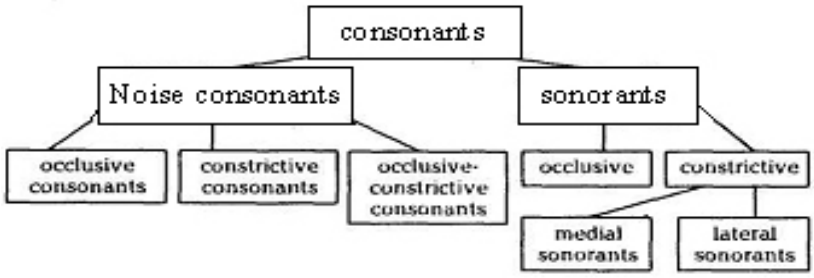
Each of the two classes is subdivided into noise consonants and sonorants. The division is based on the factor of prevailing either noise or tone component in the auditory characteristic of a sound. In their turn noise consonants are divided into plosive consonants (or stops) and affricates.



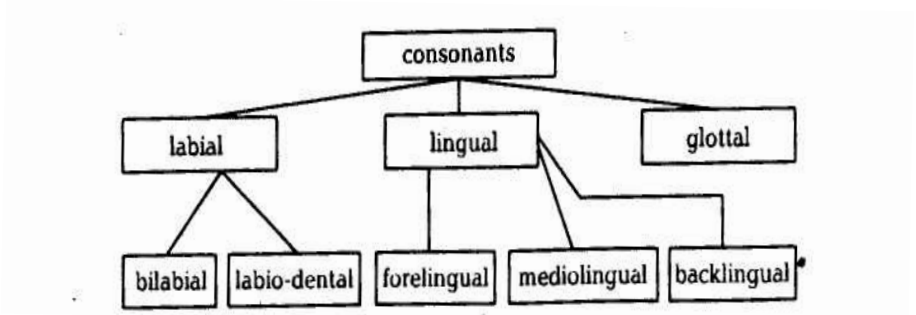
Another point of view is shared by M.A. Sokolova, K.P. Gintovt, G.S. Tikhonova, R.M. Tikhonova. They suggest that the first and basic principle of classification should be the degree of noise. Such consideration leads to dividing English consonants into two general kinds: noise consonants and sonorants.

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; and among the class of



lingual consonants three subclasses are distinguished; they are: a) forelingual, b) mediolingual and c) backlingual. The classification of consonants according to this principle is illustrated in the following scheme:



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.

[pæn] – [taen] pan – tan (bilabial – forelingual)
[wai] – [lai] why – lie (bilabial – forelingual)
[weil] – [jeil] weil – yale (bilabial – mediolingual)
[pik] – [kik] pick – kick (bilabial – backlingual)
[les] – [jes] less – yes (forelingual – mediolingual)
[dei] – [gei] day – gay (forelingual – backlingual)
[sai] – [hai] sigh – high (forelingual – glottal)
[fi:t] – [si:t] feet – seat (labio-dental – forelingual)

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], [ʧ, ʤ] 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 (lenis) and all voiceless consonants are strong (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 [ʧ, ʤ] sounds monophonemic entities or biphonemic combinations (sequences, clusters)?
2. If they are monophonemic, how many phonemes of the same kind exist in the system of English consonants, or, in other words, can such clusters as [tr, dr], [ʧ, ʤ] 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: [ʧ, ʤ]. D. Jones points out there are six of them: [ʧ, ʤ], [ts, ʤ] and [tr, dr]. A.C. Gimson increases their number adding two more affricates: [tθ, dð].

The fact is that Ukrainian and Russian phoneticians look at English affricates through the eyes of a phoneme theory, according to which a phoneme has three aspects: articulatory, acoustic and functional, the latter being the most significant one. As to British phoneticians, their primary concern is the articulatory-acoustic unity of these complexes, because their aim is limited by practical reasons of teaching English.

According to N.S. Trubetskoy a sound complex may be considered nonphonemic 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:

Table 2

Active organ, place of obstruction / Type of obstruction / A manner of the production of noise		Labial		Lingual						Pharyngal
				Forelingual				Medio-lingual	Back lingual	
		bilabial	labio-dental	inter-dental	alveolar	post-alveolar	palato-alveolar	palatal	velar	glottal
Occlusives	plosives	p,b			t,d				k, g	
	nasal sonants	m			n				ŋ	
Constrictives	fricatives		f,v	θ, ð	s,z		ʃ, ʒ			h
	sonants	w			l	r		j		
Affricates										

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. *"eigth","at the", "breadth", "said that".*
2. The post-alveolar [t], [d] under the influence of the post-alveolar [r] (partial regressive assimilation), e.g. *"free", "true", "that right word", "dry", "dream", "the third room".*
3. The post-alveolar [s], [z] before [ʃ] (complete regressive assimilation), e.g. *horse-shoe* ['ho:ʃʃu:], *this shop* [ðIʃ'ʃɔp], *does she* ['d^ʃʃi:].
4. The affricative [t + j], [d + j] combinations (incomplete regressive assimilation), e.g. *graduate* ['grædʒueit], *congratulate* [kən'grætʃuleit], *did you* ['diʤu:], *could you* ['kuʤu:], *what do you 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: *glad to see you, great trouble,* and *old 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, nor 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/lenis voiced type of assimilation is best manifested by the regressive assimilation in such words as *newspaper (news* [z] + *paper); goosebeny (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 past '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 *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, 1, j, w] preceded by the fortis voiceless consonants [p, t, k, s] are partially devoiced, e.g. *smart, snake, tray, quick, twins, play, pride* (partial progressive assimilation).

Lip position may be affected by the accommodation, the interchange of consonant + vowel type. Labialisation 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. *and, morning, men, come in* (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 *he, his, her, him* and the forms of the auxiliary verb have, *has, had* is widespread, e.g. *What has he done?* ['wɔt əz i ˌd^n].
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. *next day* ['neks 'dei], *just one* [' ʤ^s 'w^n], *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 ['ei ʃ ər ənd 'æfrikə]
the idea of it [ði:ai'diər əvit]
ma and pa ['ma:r ənd 'pa:]

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 **coarticulatory/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 ['memri]= vowel and syllable loss
did you [didʒə] = consonant blending and vowel change
actually ['æk ʃ li] = 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:

Table 3

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

3.	Adjustments related to sound deletion / insertion	1. **Elisions (elipsis** or **omission)** = deletion 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 second element before another vowel, or it is monophthongized: E.g.: *fire* ['faiə -'fəə - 'fa:].
4.	Adjustments on the syllable level	**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.	Weakening	**Weakforms** are alternate forms of words so reduced in their articulation that they consist of a different set of phonemes. Weakforms differ from strongforms 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 baiks], not [ten baiks] 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 [teb baiks] would be likely if one had a severe cold!

The assimilation is **total** in *ten mice* [tem mais], 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]:

Table 4

in-	*im-*	*il-*	*ir-*
indifferent *inexcusable* *inflexible*	*impossible* *imbalanced* *immeasurable*	*illogical* *illegal* *illegible*	*irregular* *irrelevant* *irresponsible*

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:

Table 5

good boy	*good girl*	*at peace*	*pet kitten*
[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** pain.* *They 're i**n** Korea.*
*It rains i**n** May.* *Be o**n** guard!*
[m] [n]

Change 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**v**e **m**e a call ?* *Le**t** **m**e do that for you.*
[m:] [m:]

2.2. **Progressive (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 [ʧ]. But these assimilations are less common in English. They occur in some contractions, e.g. *it's, that's.*

2.3. **Coalescent (reciprocal) assimilation** (асиміляція зрощення) 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 Cs.

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

t + j= [ʧ] *Is that your dog?, virtue, statue*
d + j = [ʤ] *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:

1. **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 (syllable) that ends in one of the vowels, when the following word (syllable) begins with a vowel sound.

far [fa:], [fa:r]. In isolation, or before a consonant sound, this word is, in RP, pronounced [fa:]. **But** in a phrase such *us far away, far out* it is usually pronounced [fa:r]. In GenAm it is always [fa:r], whatever the environment it occurs in.

near [niə]. In isolation, the RP form is [niə]. But in a phrase such as *near enough* it is usually pronounced [niər].

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], ['ka:mə]. In isolation, the RP form is ['kɔmə]. But in a phrase such *put a comma in,* it is often pronounced ['kɔmər]. In GenAm it is always ['ka:mər], whatever the environment.

thaw [θɔ:], [θa:]. 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]? 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 intervocalically as if it belonged to both syllables: *black and gray, Macintosh apple, dog eat dog.*

3. When or word or syllable terminating a consonant cluster is followed by a word or syllable commencing with a vowel, the final consonant of the cluster is often pronounced as 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):

Table 6

Examples	Elongated consonant
stop pushing	[p:]
bad dog	[d:]
short time	[t:]
big gap	[g:]
quick cure	[k:]
less 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.

(i) It is optionally used as a way of adding emphasis to a syllable that begins with a vowel sound.

(ii) 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* [ˌʌndəik'spəuz] – [-əʔik-].

(iii) 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.

(iv) 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 [ˌætməs'ferik] – [ˌæʔməs-], *button* ['bʌtᵊn] – ['bʌʔn]

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 ? [ˌwɔʔs'ðæʔ], *quite wrong* [ˌkwait'rɔŋ]

It is sometimes used, especially in BrE, to strengthen [p], [t], [ʧ], [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 known as *glottal reinforcement).* There may be a resyllabification:

accurate ['ækjurət] – ['æʔkjurət], *teaching* ['ti: ʧIŋ] – ['ti:ʔ ʧiŋ].

Adjustments related to sound deletion / 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 [ntS] and of [d] in [nʤ]. Thus *lunch* [lʌnʧ] may be pronounced [lʌnʧ] or, less commonly, [lʌnʃ]; *strange* [streinʤ]; may be [streinʤ] 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* [ʤʌmpt] may be pronounced [ʤʌmpt] or, less commonly, [ʤʌmt], *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, tSt, θt, St

[d] may be elided in [ld], [nd], and less commonly in [bd], [gd], [ʤd], [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 [stænd], 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 ['dIdn], 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].

Table 7

DELETION	NO 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*	However, when the following word begins with a vowel, there is no deletion. Instead resyllabification 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, waste of time, hearts of palm.*

Loss of initial /h/ and [ð] in pronomial forms in connected speech: *ask **h**er, help **h**im, tell **th**em*

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

[ai], [au] become [a] *try again* [tra ə'gein], *how about* [ha ə'baut]

[ei] becomes [e] *stay around* [ste ə'raund]

[əu] becomes [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:nIənt] two pronunciations are possible: a slower one ['li:nIənt], and a faster one ['li:njənt] [Wells 1995:152].

Diagram ['daiəgræm] – two pronunciations are possible: a slower one ['daiəgræm], and a faster one ['daəgræm].

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/Reduction

In some circumstances a strong vowel becomes weak:

- **in related words:** *anatomic* [ˌænæ'tɔmik] – *anatomy* [ə'nætəmi];
- **in affixes:** *president* ['prezidənt] – *preside* [pri'zaid];
- **variant pronunciations:** *Monday* ['mʌndei] – ['mʌndi];
- **in function words:** *from* [frɔm] – [frəm].

Weakform 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 weakform 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 weakforms 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 is so common among EFL speakers, can result in bizzarely abnormal effects even if every single other feature is completely idiomatic. Such for example would be the speaking with no use of weakforms in all of the following sentences:

The speaker asked for [fə] *questions.* VS. *The speaker asked* ***four*** [fɔ:] *questions.*
He is going to [tu:] *fast* instead of [tə] VS. *He is going too* [tu:] *fast.*
Which flight are you taking? – The five to [tə] *six (5.55)* VS. *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 weakform differs from the **strongform** by containing a weak vowel resultant from reduction or by elision of one or more of its phonemes.

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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 / 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 iproduced?
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 / adjustment phenomena? Give examples.
22. What syllables are typically articulated precisely and what are weakened, shortened, or dropped in connected speech?
23. 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/hard attack**
3.	Adjustments related to sound deletion/ insertion	**1. Elisions (ellipsis or omission)** **2. Epenthesis** **3. Smoothing**
4.	Adjustments on the syllable level	**1. Compression**
5.	Weakening	**1. Weakforms**

Practical task

1. Make a glossary of the main notions and give their definitions.
2. 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 C ph
[θ]	a foreligual, interdental, constrictive, fricative , voiceless, fortis Cph
[ð]	a foreligual, interdental, constrictive, fricative , voiced, lenis 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
[ʧ]	a voiceless affricate
[ʤ]	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
[1]	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

3. Fill in the following table featuring the articulatory classification of the English RP consonants:

4. Identify the phonetic process in each word or word combination and fill them in into the appropriate section:

Spar owners, a pair of shoes, left arm, stop pushing, it's, his shirt, It rains in May, He's coming this year, exactly, history, correct, 'cause, lots of money, reference, are, kindness, Is that your dog?, miserable, favourite, Let me do that for you, Does your mother know?, far away, police, 'bout, tell them, ask her, quick cure, vanilla ice-cream, find out, suppose, Would you mind moving?, waste of time, we, 'round, Be on guard, must

Active organ, place of obstruction / Type of obstruction / A manner of the production of noise		Labial		Lingual						Pharyngal
				Forelingual				Medio-lingual	Back lingual	
		bilabial	labio-dental	inter-dental	alveolar	post-alveolar	palato-alveolar	palatal	velar	glottal
Occlusives	plosives									
	nasal son-ants									
Constrictives	fric-atives									
	son-ants									
Affricates										

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	

Test

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, backlingual, occlusive, plosive, voiceless, fortis consonant phoneme	
13	A lingual, forelingual, 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 re 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]	

Lecture 4

VOWELS AND THEIR MODIFICATIONS

Plan

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 twenty vocalic phonemes which are made of vowels and vowel glides. Seven of them are treated as short phonemes: [i], [e], [æ], [ɒ], [u], [ʌ], [ə] and thirteen as long ones: [aː], [ɔː], [ɜː], [iː], [uː], [ei], [ɜu], [ai], [au], [ɒu], [iə], [ɛə], [uə] five of which are considered relatively pure: [aː], [ɔː] [ɜː], [iː], [uː]; the rest are referred to long phonemes with different glides: [ei], [ai], [ɒ I] 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. Vasilyev and L.R. Zinger 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-ˈʤɔ-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, cf. [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 perceive 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 and vertical movement.

According to the horizontal movement Ukrainian and Russian phoneticians distinguish five classes of English vowels. They are:

1. front: [i:], [e], [ei], [æ], [ɛ(ə)];
2. front-retracted: [ɪ], [ɪ(ə)];
3. central: [ʌ] [ɜ:] [ə], [ɜ(u)], [ɛ(ə)];
4. back [ɒ], [ɔ:], [u:], [a:];
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), mid (or half-open), and low (or open) vowels. Ukrainian and Russian 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:

1. close a) narrow: [i:] [u:];
   b) broad: [i], [u], [i(ə)], [u(ə)];
2. mid a) narrow: [e], [ɜ:], [ə], [e(i)], [ɜ(u)];
   b) broad: [ə], [ʌ];
3. open a) narrow: [ɛ(ə)], [ɔ:], [ɒ (i)];
   b) broad: [æ], [a(i, u)], [ɒ], [a:]

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 and 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 Ukrainian. 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: [i], [e], [æ], [ɒ], [u], [ʌ], [ə];
b) long vowels: [i:], [a:], [ɔ:], [ɜ:], [u:].

A vowel like any sound has physical duration – time which is required for its production (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 (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], ['fɒ:wə:d] *(foreword)* – ['fɔ:wəd] *(forward)* 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 (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 to consider 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'ma: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* ['a:kutekt], *paragraph* ['pærəgra:f], *canteen* [kaen'ti:n].

These nonreduced 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. Cf.: *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* ['ɒ fɪsəz] – *offices* ['ɒ fɪsiz]; *accept* [ək'sept] – *except* [ɪk'sept], *armour* ['a:mə] – *army* ['a:mi] the neutral sound 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 Ukrainian 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. Cf.:

[æ] – [ə] man – sportsman
[ʌ] – [ə] some – wholesome
[ɒ] – [ə] combine n – combine v
[ei] – [ə] operation – operative
[ɜu] – [ə] post – postpone

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 nonreduced 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:

Table 8

1. Stability of articulation		Monophthongs – **12**				Diphthongs – **8**
2. Length of articulation		Long – iː, uː, ɑː, ɔː, ɜː		Short – ɪ, e, æ, ɒ, ʌ, ʊ, ə		
3. Degree of muscular tension		Tense – iː, uː, ɑː, ɔː, ɜː		Lax – ɪ, e, æ, ɒ, ʌ, ʊ, ə		
4. Lip participation		Rounded (labialized) uː, ʊ, ɔː, ɒ		Unrounded (non-labialized) ɪ, e, æ, ʌ, ə, iː, ɑː, ɜː		
5.Vertical movement of the tongue		6. Horizontal movement of the tongue				
		fully front	front retracted	central (mixed)	back advanced	fully back
High (close)	narrow variety	iː				uː
	broad variety		ɪ		ʊ	
Mid (mid-open)	narrow variety	e		ɜː		
	broad variety			ə ʌ		
Low (open)	narrow variety					ɔː
	broad		æ			ɒ ɑː

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 or ↘she to blame? – [hi:]
But: *At ↓last he has ↘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. *man* [mæn] – *sportsman* ['spɔ:tsmən], *conduct* ['kɒndəkt] – *conduct* [kən'dʌkt]. In such cases the quality of the vowel is reduced to the neutral sound [ə].

These examples illustrate the neutralized (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: *analyse* ['ænəlaiz] – *analysis* [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.

Has he done it?	[hæz hi· ˌdʌn it]
	[həz hI ˌdʌn it]
	[əz i ˌdʌn it]
	[z i 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: *combine* ['kɒmbain] (n) – *combine* [kəm'bain] (v) where [ɒ] in the stressed syllable of the noun alternates with the neutral sound 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.

1. Vowel Alternations

1. Distinction of irregular verbal forms:

[i: – e – e]: mean – meant – meant
[i – ʌ– ʌ]: dig – dug – dug.
[ai – ɜu – i]: write – wrote – written
[i – æ – ʌ] : sing – sang – sung
[ɛə – ɔ: – ɔ:]: wear – wore – worn
[ai – i – i]: hide – hid – hidden
[i: – ɜu – ɜu]: speak – spoke – spoken
[ɜu – u: – ɜu]: know – knew – known
[i – ei – i]: give – gave – given
[e – ɒ – ɒ]: get – got –got
[i: – ɔ: – ɔ:]: teach – taught – taught
[æ – u – u]: understand – understood – understood
[ei – u – ei]: take – took – taken
[ei – ɜu – ɜu]; wake – woke – woken
[u: – ɒ – ɒ]: shoot – shot – shot
[e – ɜu – ɜu]: tell – told – told
[i – æ – æ]: sit – sat – sat
[i – ɔ: – ɔ:]: think – thought – thought
[ʌ – ei – ʌ]: become – became – become
[ai – ɜu – i]: rise – rose – risen
[ɜu – u: – ɜu]: grow – grew – grown
[u: – ɜu – ɜu]: choose – chose – chosen
[ai – u: – ɜu]: fly – flew – flown
[ai – ɔ: – ɔ:]: fight – fought – fought
[ai – au – au]: find – found – found
[i: – ɔ: – i:]: see – saw – seen
[iə – ɜ: – ɜ:]: hear – heard – heard

and some other less common verbal alternations of this type.

2. Distinction of causal verbal forms:

[i – e]: sit – set
[ai – ei]: rise – raise [ɔ: – e] fall – fell

3. Distinction of singular and plural forms of nouns:

[æ – e]: man – men
[u – i:]: foot – feet
[u: – i:]: tooth – teeth
[au – ai]: mouse – mice
[u – i]: woman – women
[ai – i]: child – children

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

[i: – e]: feast – festive
[a: – æ]: class – classify
[ɒ – e]: long – length
[ɔ: – e]: broad – breadth
[ei – æ]: nation – national
[ai – i]: wise – wisdom
[ɒ – i:]: hot – heat

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

***2.* Consonant Alternations**

1. Distinction of irregular verbal forms:

[d – t]: send – sent, lend – lent

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

[s – z]: advice – advise, house – house, use – use

[s – d]: defence – defend

[t – d]: intent – intend

[k – t ʃ]: speak – speech

[t – s]: important – importance

3. Vowel + Consonant Alternations (often supported by suffixation and the shifting of stress)

[i – ai] + [v – f]: live – life

[ɑ: – ei] + [θ – ð]: bath – bathe

[e – i:] + [θ – ð]: breath – breathe

[ɒ – u:] + [s – z]: loss – lose

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.

malice	['mælis]	– malicious	[mə'liʃəs]
active	['æktiv]	– activity	[ək'tiviti]
abstract	['æbstrækt]	– abstract	[æb'strækt]
conduct	['k ɒ ndəkt]	– conduct	[kən'd^kt]
contrast	['k ɒ ntræst]	– contrast	[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 *activity* 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 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 *(tick —Dick),* finally *(bid – bit);* after nasals *(bend – bent),* after [l] *(cold – colt).* 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. A.C. Gimson defines it as careful colloquial style [1981], G. Brown describes it as formal slow colloquial style of speech [1977]. V.A. Vassilyev labels it normal-speed colloquial style of speech [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 (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 extralinguistic 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 extralinguistic 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 supercorrect. 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***
it's not	its 'nɒt	əts 'nót
because	bi'kɒz	bikəz
according to	ə'kɔ:diŋ tə	əkədiŋ tə
I think he was	ai'θiŋk hi· wəz	ʌ '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 believe it	ai 'dɜunt bi'li:v it	ʌ dɜun(t) bə'liv it
it seems 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 few more words	ə 'fju: 'mɔ: 'wɜ:dz	ə fju mɔˑ 'wɜ:dz
a new 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 [ɒl] 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***
where	wɛə	wɛ
here and there	'hiər ənd 'ðɛəə	'hi (ə)r ən 'ðɛ

In an unstressed position it is further modified to [e], e.g. *there is an opinion* [ðer ɪz ən ə'plnjən].

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

Spelling	***Formal***	***Informal***
really strange	'riəli 'streɪndz	'rɜli 'streɪndz
serious action	'siəriəs 'ækʃn	'sɜri(ə)s 'ækʃn
experienced worker	ɪks'piəriənst 'wɜ:kə	ɪks'pɜrənst 'wɜ:kə

The [u] ending diphthongs [au] and [ɜu] are simplified into [a] 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***
now they	'nau ðei	'na ðe(ɪ)
south of italy	'sauθ əv 'itəli	'saθ əv 'itəli
going ahead	'gɜuɪŋ ə'hed	'gɜŋ ə'hed
yes or no	'jes ɔˑ'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 now we've	ənd 'nau wiˑv	ən nʌwiˑv
come to	'kʌm tə	'kʌm tə
mark how different	'ma:k hau 'difərənt	'mak hʌ 'difrənt
it is	ɪt ɪz	ɪt ɪz

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

Spelling	***Formal***	***Informal***
so we've discussed	sɜu wiˑv dis'kʌst	sə wiv dis'kʌst
hope to settle it	hɜup tə 'setl ɪt	hə tə 'setl ɪt

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***
collective	kə'lektiv	'klektiv

different	'difərənt	'difrənt
prisoner	'prizənə	'priznə
political	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* preceded 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 situation	'fju:tʃə ˌsitju'eiʃn	'fju:tʃə 'sitjueiʃn
this afternoon	ðis 'a:ftə'nu:n	ðis 'a:ftnu:n
after all	'a:ftər 'ɔ:l	'a:ft'rɔ:l

In the majority of spoken utterances beginning with *its* the initial [ɪ] 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

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

Spelling	***Formal***	***Informal***
extremely	iks'tri:mli	'kstri:mli
extraordinary	iks'trɔ:dnri	'kstrɔ:dnri
excluded	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. Cf. *tram, try, tree* and *interesting, aft(e)r all; please, play* and *p(o)litical; clay, cloud, circle* and *collective; friend, from* and *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***
it's not exact	its 'nɒt ig'zækt	ts 'nɒt ig'zækt
it's close to	its 'klɜus tə	ts 'klɜus tə
it's perhaps 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 are 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 so 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 (lenis) – voiceless (fortis) principle are not so common in English as they are in Ukrainian. Still the degree of voicing or 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* [dɜunt get → dɜunt ᵏget → dɜunt 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***
great burden	'greit bɜ:dn	'greip bɜ:dn
that man	'ðæt 'mæn	'ðæp 'mæn
american	a'merikən	ə'merikən
government	'gʌvnmənt	'gʌv(ə)mənt
hundred places	'hʌndrid 'pleisiz	'hʌndrəb 'pleisiz
taken 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	'greiʔ 'pᵇribn
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], [m]	that place ['ðæp 'pleis]
		that might ['ðæp 'mait]
	[k] before [k]	don't question ['dɜuŋk 'kwestʃ(ə)n]
[d]	[b] before [p], [b], [m]	good morning ['gub 'mɔ:niŋ]
		would be ['wub bi:]
	[g] before [k], [g]	Good God ['gug 'gód]
		good cook ['gug 'kuk]
[n]	[m] before [p], [b], [m]	on me [ɒm 'mi:]
		in business [im 'biznis]
	[k] before [k], [g]	in quite [in 'kwait]
		can get [kən 'get]

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***
this year	'ðis 'jiə	'ðiʃ 'jiə

as you	əz ju:	əz ju:
as yet	əz jet	əz 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:

would you	[wudju:	→	wud'ju	→	wuʤu]
could you	[kudju:	→	kudʲju	→	kuʤu]
mind you	[maindju:	→	maindʲju	→	mainʤu]
can't you	[ka:ntju:	→	ka:ntʲju	→	ka:ntʃu]
about you	[əbautju:	→	əbautʲju	→	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***
second group	'sekənd 'gru:p	'sekəŋ 'gru:p
first five	'fɜ:st 'faiv	'fɜ.s 'faiv
next point	'nekst 'pɔint	'neks 'pɔint
best judge	'best 'dzʌdz	'bes ' dzʌdz
the fact that	ðə 'fækt ðət	ðə 'fæk ðət
second 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 would be	ðət it wud 'bi:	ðət it wu 'bi
he said some words	hi· 'sed sʌm 'wɜ:dz	(h)i 'se səm 'wɜ:dz
about	əbaut	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 of the	'lists əv ðə	'lists ə ðə
students	'stju:dənts	'st(j)u:d(ə)nts
we've been studying	wi·v bin 'stʌdiiŋ	wi bin 'stʌdiiŋ
of course	əv'kɔ:s, əf 'kɔ:s	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	ənd ðə 'wei hi·	ən(d) ə 'wei (h)i
did it	'did it	'did it

and the reason for it	ənd ðə 'ri:zn fər it	ən(d) ə 'ri:zn frt
and the scotchman	ənd ðə 'skɒtʃrnən	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***
all right	ɔ:l 'rait	ɔ: 'rait
already	ɔ: 'redi	ɔ:'redi
always	'ɔ:lwiz	'ɔ:wiz
also	'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 ideophone. 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.

Table 9

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

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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 [E]?
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?

Practical task

1. Make a glossary of the main notions and give their definitions.
2. 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.
[ʊ]	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 = 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]	a closing D with the u-glide
[au]	a closing D with the u-glide
[iə]	a centering D with the 3-glide
[eə]	a centering D with the 3-glide
[uə]	a centering D with the a-glide

3. Fill in the following table featuring the articulatory features of English RP vowels

1. Stability of articulation		Monophthongs – _____				Diph-thongs – __
2. Length of articulation		Long – __, __, ___, __, __		Short – __, __, __, __, __, ___, __		ɪ-glide: __,___,__ – ə-glide: __,___,__ – ʊ-glide: ___,___
3. Degree of muscular tension		Tense – __, __, ___, __, __		Lax – __, __, __, __, __, ___, __		
4. Lip participation		Rounded (labialized) __, __, ___, ___		Unrounded (non-labialized) __, __, __, __, __, ___, __,___		
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					
	broad					
Mid (mid-open)	narrow					
	broad					
Low (open)	narrow					
	broad					

Test

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?	

Lecture 5

SYLLABIC AND ACCENTUAL S TRUCTURE OF ENGLISH WORDS

Plan

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 (теорія видиху) which was experimentally based by R.H. Stetson [Stetson 1951]. 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. 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 / the prominence theory (теорія відносної сонорності) 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 (a:, ɔ..).
2. High vowels (i:, i....)
3. Semivowels (j, w)
4. Liquids (1, r)
5. Nasals (m, n, ŋ)
6. Fricatives (voiced) (v, z, ð)
7. Fricatives (voiceless) (f, θ, s)
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 [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 [1963] put forward the theory of **muscular tension** (теорія м'язового напруження). It was put forward by the French linguist Michaelle Grammont and supported and further developed by the Russian linguist Lev V. Scherba.

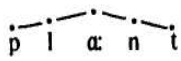
Academician Lev Volodymyrovych Scherba explained syllable formation by muscular tension impulses and three types of consonants. In speaking, muscular tension imputes follow one another. Each impulse has its strongest point – *the peak of prominence* – and its weakest prominence – *the valley of prominence.* 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.

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. and *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 [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, 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 (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 (складоутворення) **2) syllable division/separation** (складоподіл).

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 3 preceding and not more than 4 following it, e.g. *are* [a:], *we* [wi:], *it* [it], *sixths* [siksθs].
2. by a word final sonorants [n], [l], [m] immediately preceded by a consonant: e.g. *rhythm* ['rlðᴱm], *garden* ['ga:dᴱn].

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 maybe 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:

Table 10

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 **4 structural types of syllables:**

Table 11

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 Russian and Ukrainian.

The characteristic feature of English is monosyllabism: it contains between four and five thousand monosyllabic words. Most of the words of old English origin is of one syllable, he limit for the number of syllables in a word in English is 8, e.g. *incomprehensibility*.

Syllables can be also designated

1. by the position in the word:

from the beginning–INITIAL (початковий), MEDIAL (серединний), FINAL фінальний/кінцевий) or *from the end* – ULTIMATE (останній), PENULTIMATE (передостанній/другий від кінця), ANTEPENULTIMATE (третій від кінця);

2. by the position in relation to stress:

PRETONIC (переднаголошений), TONIC (наголошений), POSTTONIC післянаголошений) (Any syllable which is not tonic is ATONIC/ненаголошений).

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. dl] or ['kaend. l] but not ['kæ. ndl] since [nd] is not a possible initial consonant cluster in English. This principle is called **the phonotactic constraint** (фонотактичне обмеження) on syllabification.

Syllable divisions in *Longman Pronunciation Dictionary* (LPD) by J. C. Wells 2000] are shown by spacing, *e.g.playtime* /'plei taim/.

In *English Pronouncing Dictionary* (EPD) by Daniel Jones-Alfred Ch. Gimson-Peter Roach (15th edition 1997), syllable division is marked with a dot – [.] as recommended by the International Phonetic Association (the IPA), e.g. *admirable* ['æd.mər. ə.bl].

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* ['kaunt ləs] *hardware* ['ha:d weə]
CVC-CSVC CV-CVS CVSC-SVC CVC-SV

2. **Consonants** are syllabified with whichever of the two adjacent vowels is more strongly stressed, *e.g. farmer* ['fa:m ə], *agenda* [ə 'ʤəndə].

It they are both unstressed, it goes with the **leftward** one: e.g. *cinema* ['sin əmə], *delicious* [di 'lisəs], *deliberate* [di'lib ər ət].

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

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

4. The English **affricates [ʧ]**, [ʤ] cannot be split: *catching* ['kæʧiŋ]

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 [1] or [r] in AmE), for instance, in the usual pronunciation of *suddenly* ['sʌd n li]. 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 ['sʌd ən lI]. Likely syllabic consonants are shown in LPD with the raised symbol [ᵊ], thus ['sʌd ᵊn lI]: 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* ['dIst fnt/. Although there is a possible pronunciation ['dist nt], LPD recommends ['dist ənt].

When followed by a weak vowel, a syllabic consonant may lose its syllabic quality, becoming a plain non-syllabic consonant, e.g. *threatening* ['θret ənIŋ] may be pronounced with three syllables including syllabic [n̩]: ['θret n̩ Iŋ] 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 [1] 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/RP pronunciation to pronounce this with a vowel in the second syllable, and therefore [1] 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 orthgraphic 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* ['pik ʧə].

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, -1C* 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.

The first function is known to be the **constitutive** function (конститутивна функція) 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 (15). 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 suprasegmental features.

The other function of the syllable is its **distinctive** function (смислорозрізнювальна / дистинктивна функція). 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/or 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].

The third function of the syllable is the identificatory function (ідентифікативна функція): 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(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 [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, French, Ukrainian 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, 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 [1969], A.C. Gimson [1970]) 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.

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 [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 as well as in Ukrainian 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, in Ukrainian it marks both word-building and word formation, 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 and G. Trager find four contrastive degrees of word stress, namely: loud, reduced loud, medial and weak stresses [1942]. Other American linguists also distinguish four degrees of word stress but term them: primary stress, secondary stress, tertiary stress and weak stress. The difference between the secondary and tertiary stresses is very subtle and seems subjective. The criteria of their difference are very vague. Secondary stress differs from tertiary in that it usually occurs on the 3rd or 4th pretonic syllable, and tertiary is always post-tonic. The second pre-tonic syllables of such words as *ˌlibe'ration, ˌrecog'nition* are marked by secondary stress in RP, in General American 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. *'terriˌtory, 'cereˌmony, 'dictioˌnary; 'demonstˌrate, 'orgaˌnize, 'simpliˌfy.*

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 *aigu* áccents, 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** – ˌ before the syllable bearing secondary stress; tertiary stress is marked with ˌ before the appropriate syllable: *interchangeability* [ˌɪntəˌtʃeɪnʤə'bɪlətɪ]. The stress marks in the Ukrainian and Russian phonetic traditions are placed above the stressed vowels which are the nuclei of the syllable: вимовляй правильно.

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. *ˌrevo'lution, ˌorgani'sation, asˌsimi'lation,* etc. It also explains the placement of primary stress on the third syllable from the end in three- and four-syllable words, e.g. *'cinema, 'situate, ar'ticulate.*

The retentive tendency consists in the retention of the primary stress on the parent word: *'person - 'personal,* or more commonly the retention of the secondary stress on the curent word: *'personal-personality.* 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 her derivatives from the same root it may be shifted [Vassilyev 1970: 278], e.g. *.'person ~ 'personal -per'sonify.*

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, he 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, e.g.

- **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 n 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 [1960]. He classifies them according to the number of stressed syllables, their degree or character (the main and the secondary stress). The distribution of stressed syllables within the word accentual types forms accentual structures of words, 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.*

V. [˥˩ ˗] The type is realized both in simple and compound words, very common among compound words, e.g. *'hair-,dresser, 'sub,structure.*

VI. [˧˥ ˩]. 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.*

VII. [˥˩˥˩ ˗] The type includes rather a small number of simple words with the separable prefixes, e.g. *'mis,repre'sent.*

VIII. [˧˧˥˩ ˗]. 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.*

IX. [˥˩˥˩˧ ˩]. The type is met in rare instances of compound words with separable prefixes, e.g. *'un'sea,worthy.*

X. [˥˩ ˗˧˧]. The type is represented by rare instances of simple and compound words, e.g. *'soda-,water ,bottle.*

XI. [˧˥˩˧]. 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 [˥˩˧] and Type VI [˧˥˩]. 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* [˩˩˩˩˩] or [˩ ˗˩˩];
2. the place of stress: *hospitable* [˩ ˗˗] or [˗˩ ˩];

3. the degree of stress: *individualization* [ˌ –ˌ –ˊˊ –] or [ˊˊ –ˌ –ˊˊ –]

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, 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 [Laver 1995:517].

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 ıın 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* (noun) – *im'port* (verb), *'insult* (noun) – *in'sult* (verb) [Laver 1995: 516].

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

Table 12

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*

VA.Vassilyev introduces the term "accenteme" for word stress as a suprasegmental phonological unit having different degrees and placement in a word [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 [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.

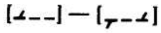
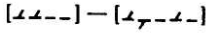
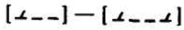
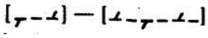
transport	['trænspɔ:t]	[træns'pɔ:t]	or	[trəns'pɔ:t]
torment	['tɔ:ment]	[tɔ:'ment]	or	[tə'ment]

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	['kɒntra:st]	–	[kən'tra: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
   'predis'pose – 'pre,dispo'sition
3.  e.g. 'palatalize – 'palatali'zation
   'solemn – 'solemni'zation
4.  e.g. ,incon'siderable –'incon ,side'ration

and others.

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

a 'blackboard	класна дошка
a 'black 'board	чорна дошка
a 'dancing-girl	танцівниця
a 'dancing 'girl	дівчина, яка танцює

The accentual structure of words is actually very closely interrelated with their semantic value. By way of illustration we shall now analyse a fairly large class of words in English which are marked by two primary stresses (Accentual Type П). 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:

	–	*'Put it where it ,was.*
What shall I do with it?	–	*'Put it ,on.*
	–	*'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, there is consequently a danger of misunderstanding, e.g.

– 'What ˌpage is it? | |
– 'Seven ˌteen. | |
– '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, etc.)
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;* cf.: *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, bdloon.*

Other two-syllable words such as adverbs seem to behave like verbs and adjectives.

Lexical stress of three-syllable simple words.

Table 13

Three-syllable verbs	Three-syllable nouns
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.*	If the final syllable of a three-syllable simple **noun** contains 1) **a long vowel** or **a diphthong** and/or 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 contains 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 and / or suffixes) which makes 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 et al 1996:134]. In English, prefixes fall into one of two categories:

Table 14

Prefixes of Germanic origin	Prefixes of Latin ate 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*	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) 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.* Cf: *I couldn 't stop the OVERflow of the tank!* **(prefix+base** functioning as a noun) *Why did the tank overFLOWl* **(prefix+verb)**	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: Cf.: *Fresh PROduce (noun) is expensive in winter. The company will PRO'duce (verb) new brands.* In these examples, the difference in stress patterns helps to reinforce the differences between parts of speech.

Words with suffixes. We can identify three types of suffixes, from the point of view of stress [Gimson 2001: 226-227; Celce-Murcia et al 1996: 136]:

Table 15

1) **Stress-neutral suffix** – the suffix does not affect the location of stress in the base/stem to which it is attached	**2) Stress-imposing / stress-attracting suffix –** the suffix causes the stress to fall on a particular syllable of the stem	3) **Stressed / stress-fixing suffix** – the suffix itself is stressed
1) for the most part, stress-neutral suffixes are Germanic in origin: **-hood, -less, -ship, -ful**, e.g. *childhood, tasteless, beautiful, friendship.* 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.	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*	1) suffixes that have come into English via 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*

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 *PASsive* to *pasSIVity* occurs on adding the Latin suffix **-ity** [Celce-Murcia el al 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 and/or semantically as a single word [Gimson 2001:228]. 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. *ˌpolished 'wood, ˌinteresting 'book, ˌfunning 'water, ˌhard 'work, ˌdifficult 'course.*

There are some guidelines for defining stress placement in **compounds** and **phrases** [Kreidler 1997:144-154; Gimson 2001: 228-231; Wells 2000:163]:

Compounds typically have **early stress,** the first element is more stressed than the second: *'firewood, 'library book, 'running shoes, 'homework, 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 A(djective)+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, panana '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 Nl andN2 are equally referential: *acid 'rain, aroma 'therapy, fridge-'freezer;*

• when Nl is a value: *100per 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.*

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 1001:231], 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 is known as **'stress-shift'** [EPD 1997: xii]. 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 he 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 lave the primary stress on the word *year,* so the resulting stress pattern will be *,academic 'year.* In isolation, we say *fundamental* and *Japanese* with primary stress on *-ment,* and *-nese,* in connected speech these words may have a different pattern: greater stress on *fund-* and *Jap-.*

There are also often differences between the stressing of compounds in RP and General American, e.g.

Table 17

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

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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/, *1)1* 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, icel*
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/ 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 muscular tension impulses 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. grasping, puzzling?*
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, -1C* 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 accorinding 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 and Ukrainian.
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. Make a glossary of the main notions and give their definitions.

2. Divide these words into phonetic syllables. Give their syllabic structural patterns.

№	A word in transcription	Its syllabic structural pattern
0	bridle ['braid .ə1]	CSVC.S
1	people	
2	copious	
3	luggage	
4	militant	
5	participant	
6	scatter	
7	scissors	
8	tired	
9	disorientation	
10	incomprehensible	

3. Mark the stress in the following words: *profile, capitalize, unintelligibility, temperamental, qualify, situate, dictate, desert* (verb), *desert* (noun), *bare-headed.*

4. 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	Type of suffix
0. *climate*	*climatic*	**SI**
1. Portugal	Portuguese	
2. poison	poisonous	
3. launder	launderette	
4. infirm	infirmary	
5. period	periodical	
6. punctual	punctuality	
7. separate	separatist	
8. punish	punishment	
9. picture	picturesque	
10.proverb	proverbial	

5. Write each compound in the correct group:

№	WORD	Early stress	Late stress
1	Apple blossom		
2	apple pie		
3	cheese grater		
4	cheese sauce		
5	jamjar		
6	jam sandwich		
7	peach brandy		
8	peach stone		
9	mineral water		
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	a) *an English teacher* b) *an English teacher*

Lecture 6

GENERAL CHARACTER OF ENGLISH INTONATION

Plan

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

1. Structure and Function

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 [1958] the most important nuclear tones in English are:

Low Fall — ˎNo.
High Fall — ˈNo.
Low Rise — ˊNo.
High Rise — ˏNo.
Fall-Rise — ˬNo.
Rise-Fall — ˆNo

These tones are called KINETIC or MOVING (кінетичні тони) because the pitch 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 (статичні тони), 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 ˌcome yet.
What's the time? — It's ↘nearly 'five o'ˌclock.

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 ˌready?
Michael is coming to London. — ↘Is he 'coming ˌsoon?

1. 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 ˎ

The use of the Low Fall enables the speaker to convey in his utterance an impression of neutral, calm finality, defmiteness, resoluteness. Phrases with the Low Fall sound categoric, calm, neutral, final.

2. 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 ˋ.

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, Itsounds very emotional and warm, too.

3. 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 rise 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.

4. 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.

5. The 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 occur 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. ˎˌ*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 ˎthink his face is faˏmiliar* (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 ˎthirty. – He is ˎthirty-ˏfive* (a mild correction).
We'll ˎgo there.–- You ˎˏ shan't. (a contradiction).
I must be on ˎtime. – ˎYou'll be ˏlate (a warning).
It's all so ˎawful. – ˎCheer ˏup. (pleading).
Goodnight, Betty. – ˎGood ˏnight, Mrs. Sandford. (friendly).

6. The 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? – ˏˎYes.

The Rise-Fall denotes that the speaker is deeply impressed (favorably or unfavorably). Actually the Rise-Fall sometimes expresses the meaning of "even". E.g.:

You aren't ˏˎtrying. (You aren't *even* trying).

This nuclear tone is used in statements and questions which sound impressed, challenging, disclaiming responsibility, imperatives pronounced this way sound hostile and disclaiming responsibility. E.g.:

Don't treat me like a baby. – Be ˏˎsensible then.
Has he proposed to her? - Why should you ˏˎworry about it?
Did you like it? – I simply ˏˎhated it.
I'm awfully sorry. – No ˏˎdoubt. (But it's too late for apologies).

7. 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 ˌlater.

Encouraging or polite denials, commands, invitations, greetings, farewells, etc. are generally spoken with a rising tone.

What shall I do now? — →Do go ˌon.
Could you join us? — →Not ˌnow.

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? — ˌSome,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 ˌoffices | ↘ought to take 'plenty of ˌexercise.

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, cf.:

Do you agree with him? — ˌYes.
What can I do to mend matters? — You could apˌologize ˌto 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 aˌgain?

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, cf.:

ˌNo, Mary. — ˌWell, Mary.

The nucleus and the tail form what is called **terminal tone.**

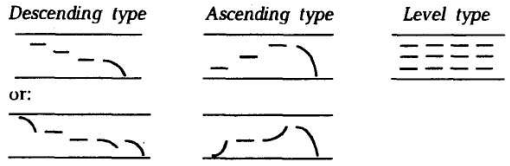
The **head** and the **pre-head** form the pre-nuclear part of the intonation pattern and; like the tail, they may be looked upon as optional elements, e.g.

→Lake ˌDistrict | is one of the ˈloveliest 'parts of ˌBritain.

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:

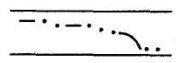
Table 18

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.

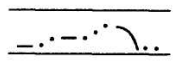


For example:

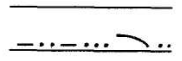
ˈWhy are you 'making such a ˌmess of it?



ˌWhy are you 'making such a ˈmess of it?



→Why are you 'making such a ˌmess of it?



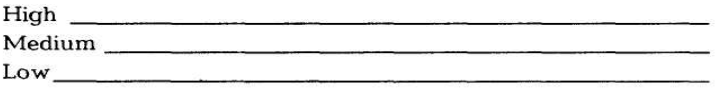
The pre-nuclear part can take a variety of pitch patterns. Variation within the pre-nucleus does not usually affect the grammatical meaning of the utterance, though it often conveys meanings associated with attitude or phonetic styles. There are three common types of pre-nucleus: a descending type in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

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 (мелодійних діапазонів) 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:

Normal Wide Narrow (of low, medium and high levels)

Pitch levels (мелодійні рівні) may be high, medium and 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, cf.: the High Head combined with the Low Fall, the High Fall, the Low Rise, the High Rise, the Fall-Rise in the phrase *"Not at all!"*

→Not at ˧all. (reserved, calm)		→Not at ˥all. (surprised, concerned)
→Not at ˌall. (encouraging, friendly)	→Not at ˈall. (questioning)	→Not at ˬall. (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, cf.:

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 phonopassages, 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.

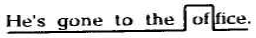
The changes of pitch, loudness and tempo tend to become formalized or standardized, so that all speakers of the language use them in similar ways under similar circumstances.

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.

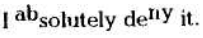
2. Notation

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:

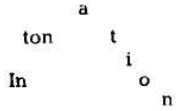
1. The method introduced by Ch. Fries [1965] involves drawing a line around the sentence to show relative pitch heights:



2. According to the second method the syllables are written at different heights across the page. The method is particularly favoured by D. Bolinger [1972], for example:



Bolinger' s book of reading has the cover title:



This method is quite inconvenient as its application wants a special model of print.

3. According to the third, "levels" method, a number of discrete levels of pitch are

recognized, and the utterance is marked accordingly. This method was favoured by some American linguists such as K. Pike [1958] and others who recognized four levels of pitch, low, normal, high and extra-high, numbering them from 1-4.

He's gone to the ^{2} ^{3}o^{1}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 to provide 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, cf.:

That 'isn't as 'simple as it ˎsounds.

That →isn't as 'simple as it ˎsounds.
That ˎisn't as 'simple as it ˎsounds.
That ˏisn't as 'simple as it ˎsounds.

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 [1997:173] offers the functions of intonation summarized as follows

Table 19

Function	Its explanation
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 BL UE 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, for example, 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 preachers, street vendors, army sergeants).

Peter Roach summarizes the following functions of intonation [1995: 163] most of which are, on a closer look, overlapping with the above given ones:

Table 20

Function	Its Explanation
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 synctactic structure of what is being said by using the information contained in the intonation: for example, 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 to 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.

The communicative function of intonation is realized in various ways which can be grouped under five general headings [Теоретическая фонетика 1996]. 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 which may be called the **stylistic** function.

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 [1970]. Thus if one takes the statement *I don't know* the suggested intonational meanings are:

Low Fall – neutral
Low Rise – non-committal
High Rise – contradictory
Fall-Rise – with reservation
Rise-Fall – with commitment

Unlike J.D. O'Connor and G.F. Arnold, M. Halliday attributes separate significance to the pre-nuclear choices, again taking one choice as neutral and the other(s) as meaningful by contrast.

D. Crystal presents an approach based on the view "that any explanation of intonational meaning cannot be arrived at by seeing the issues solely in either grammatical or attitudinal terms". He ignores the significance of pre-head and head choices and deals only with terminal tones. 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 as such 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 international "given-ness" 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 Kyiv?" "No, he was born in Kyiv."

In this example contrastive meaning is signalled 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 Ukrainian | 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 rheme). 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. A 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":

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, cf.:

When can you do it? — ˌNow. (detached, reserved)
When did you finish? — ˈNow. (involved)
When did you come? — ˌNow. (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 in this country and abroad attempt to view intonation on the **phonological level.** Phonology has a special branch, **intonology,** whose domain is the larger units of connected speech: intonation groups, phrases and even phonetic passages or blocks of discourse.

The **distinctive function** of intonation is realized in the opposition of the same word sequences which differ in certain parameters of the intonation pattern.

Intonation patterns make their distinctive contribution at intonation group, phrase and text levels. Thus in the phrases:

If ˌMary ˌcomes ⸗ let me →know at ˌonce. (a few people are expected to come but it is Mary who interests the speaker)	If →Mary ˌcomes ⸗ let me →know at ˌonce. (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 ˌit" 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 ˌonce.	You must aˈpologize at once.
B. I ˌdon't ˈsee why I ˈshould.	I →don't ˌsee why I ˌshould.

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, cf.:

ˌNo. ˌNo, Tom. Oh, ˌno, 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.

ˌTom saw it. (statement) →Didn't you enˌjoy it? (general question)	ˌTom saw it? (general question) →Didn't you enˌjoy it? (exclamation)
Will you be ˌquiet? (request)	Will you be ˌquiet? (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 you know, lexical (content) words are generally accented while grammatical (form) words are more likely to be unaccented although words belonging to both of these groups may be unaccented or accented if the meaning requires it.

Let us consider the sentence *It was an unusually rainy day.* As the beginning of, say, a story told on the radio the last three words would be particularly important, they form the semantic centre with the nucleus on the word *day*. The first three words play a minor part. The listener would get a pretty clear picture of the story's setting if the first three words were not heard 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 ˌteacher.	He's a ˌFrench teacher.
(He comes from France.)	(He teaches French.)

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, cf.:

ˉHelˌlo! – Helˌlo!

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

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? — ˌNo. (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 ˌonce, 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?		– ˌPeter took it for you.
	or:	– ˈPeter took it for you.
Isn't it a lovely view?		– De ˌlightful.
	or:	– De ˈlightful.

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/notional words, function/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/utterance-level stress is a special prominence given to one or more words according to their relative importance in a sentence/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 three 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 :se prosodic features. **Function words** (prepositions, articles, pronouns) and affixes suffixes and prefixes) are **de-emphasized** or **backgrounded** informationally by destressing 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, *He is working so hard. **She** is but not **he.***

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], as in the example of *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 nonnati ve 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/the communicative centre** of the sentence which introduces new information.

Sentence Focus. Within a sentence/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/sentence. The stressed word in a given sentence which the speaker wishes to highlight receives prominence and is referred to as the (information) focus/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 /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/rheme/comment) or **old information** (i,e. something mentioned or referred to before/theme/topic). Within an intonation unit/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[1]?* (*'hat'* is now old information; *'kind'* is new information)
A *It was a SUN hat.*
B *What COLOR sun hat?*
A *It was YELlow. Yellow with STRIPES.*
B *There was a yellow hat with stripes in the CAR.*
A *WHICH car?* [The example is taken from Celce-Murcia et al 1996].

The speaker can give focus/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.

1 A *Have they ever visited LONdon ?*
B *No, THEY haven't, but their SON has.* (correcting information)
2 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/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 [Kreidler 1997: 168]. 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 [Kreidler 1997: 168-170]:

1. The pronouns **he, she, it,** and **they,** which replace definite nouns and noun phrases, e.g.
*Everybody likes **Ar**chibald. – Everybody **likes** him.*
*I was sitting behind **Li**sa. – 1 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.*

When an anaphoric word is accented, the accent signals contrast or something special, e.g.

*Do you know Mary and John? I know **her.***

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 [Kreidler 1997: 170]. There are several kinds of **lexical anaphora:**

1. Repetition, e.g. *I've got a **job,** / but I don't **like** the job.*
2. *How many **times** ? **Three** times.*
3. Synonyms, e.g. *Maybe this man can give us directions. I'll **ask** the fellow.* (the fellow = the man)
4. Superordinate terms, e.g. *Didyou enjoy Blue **High**ways ? I haven't read the book* (Blue Highways = the book).
   *This wrench is no **good.** I need a **big**ger tool,* (wrench = tool)

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/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, 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 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, as well as Ukrainian. 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 analysed as a system of similar adequate elements. A.M. Antipova [1984] defines rhythm as a complex language system which is formed by the interrelation of lexical, syntactic and prosodic means.

It has long been believed that the basic **rhythmic unit** is a rhythmic group, a speech segment which contains a stressed syllable with preceding or/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* = 1 intonation group [4 rhythmic groups]

Table 21

ðə '**d**ɔktə	'**sez** its	'**n**ɔ**t** kwait	↘**s**iə.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 Ukrainian and Russian 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/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 2-4 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 [see Lehiste 1973; Gimson 1981; Антипова 1984] implies more than a stressed group or breath group. I.V. Zlatoustova [1979] 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.

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 fulfil 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/low pitch level is predominant in describing the size of a fairy-tale character *(huge bear – little bear);* fast/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 con-

tour. An intonation group includes from 1 to 4 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 prenuclear pattern of a rhythmic unit is usually the High (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, 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 [see: Celce-Murcia et al 1996: 222]:

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 et al 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 contributes 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 et al 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, Celce-Murcia and Olshtain [2000:30-45] 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.

Now we will discuss these functions in brief and outline their importance for inter-cultural 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, Olshtain 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, Olshtain 2000: 37]:

Have you met my brother Fred? Have you met my brother, Fred?	*'Father, " said Mother, "is late" 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 the utterance. In these examples [taken from: Celce-Murcia and Olshtain 2000:38], whatever information is new tends to receive special prosodic attention: the word is stressed d the pitch changes (such syllables are printed in capital letters):

A. SI *Can I HELP you?*	B. SI *I've lost an umBRELla.*
S2 *YES, please. I'm looking for a*	S2 *A Lady's umbrella.*
BLAzer.	SI *YES. One with STARS on it.*
SI *Something CAsual?*	*GREEN stars.*
S2 *Yes, something casual in WOOL.*	

Interaction management function of prosody includes moves *involving contrast, correction / repair,* and *contradiction* [ibid.47]. 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 [ibid: 38] 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.*

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.

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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 kind 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/notional words and function/structure/form words?
26. What are words highlighted in an utterance with?
27. Define sentence stress/utterance-level stress?
28. What is its main function ? What does deictic mean?
29. What are means of this 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/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 is schemata?
43. What do listeners perform while decoding speech?
44. What is one of the most important units that contributes 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.

Practical task

1. Make a glossary of the main notions and give their definitions.
2. 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 function	
4. Discourse function	

3. 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
definiteness	listing, "more to	requesting	impressed
	follow", encouraging		

___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!

4. 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)*	

5. 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...).

6. 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.

7. 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 ˎgo there. – You ˎˏshan'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 them into … types.	
19	The given information is called …, while the new information is termed …	
20	Larger units of connected speech are the domain of …	

Lecture 7

STYLE CHARACTERISTICS OF INTONATION

Plan

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

"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 и др.: 216].

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. 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 realised 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 behaviour 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 extralinguistic factors. It is manifested in the written variety of an informational narrative read aloud. The majority of these texts are 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 labelled 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, 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 (see table 22).

Table 22

The Correlation Between the Informational Intonational Style Registers and Speech Typology

Speech typology	Varieties of the language		Forms of communication			Degree of preparedness		Number of participants involved		Character of participants' relationship	
Informational style registers	reading	spoken, speaking	monologue	dialogue	polylogue	prepared	spontaneous	public	nonpublic	formal	informal
Educational information	+	+	+	+	+	+	+	+	+	+	+
Press reporting and broadcasting	+	+	+	+	+	+	+	+	+	+	—

Table 23

Spheres of Discourse in which the Informational Intonational Style Can Be Heard in Relation to Forms of Communication and the Number of Participants Involved

Spheres of discourse (Registers)	Varieties of the language and forms of communication									
	Written variety of the language (Reading)				Spoken variety of the language (Speaking)					
	Monologue		Dialogue		Monologue		Dialogue		Polylogue	
	public	non-public	public	non-public	public	non-public	public	non-public	public	non-public
Educational information	Reading in class	Reading to a listener	Reading in class	—	Speaking public	Talking to a listener	Talking in class	Just talking	Round-table talks	—
Press reporting and broadcasting	Reading news coverage over the radio, TV; reading newspaper in class	Reading newspaper to a listener	—	—	Talking on events over the TV	Talking to a listener	Commenting on the events, discussing them	Just discussing the events	Round-table talks of commentators	—

The invariants of phonostylistic characteristics of informational educational descriptive texts reading and descriptive spontaneous monologue are presented in tables 24, 25.

Table 24

The Invariant of Phonostylistic Characteristics of Informational Educational Descriptive Texts 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
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 centres	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

Table 25

The Invariant of Phonostylistic Characteristics of Informational Educational Descriptive Spontaneous Monologue

Timbre		dispassionate, businesslike, reserved, occasionally interested
1	2	3
Delimitation		phonopassages – phrases – intonational groups; a number of hesitation 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 centres
	Levels and ranges	decrease of levels and ranges 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 centres
	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 phonopassage is achieved by the alternation of all prosodic features

Accentuation of semantic centres	Terminal tones	common use of final categoric falls on semantic centres, non-final falls, mid-level and rising tones on non-final intonation group; the emphasis is achieved by the lose 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 centres, high categoric falls; emphatic stress on them and other variations of all prosodic characteristics

Table 26

The Opposition of Phonostylistic Invariant Characteristics of Informational Descriptive Monologue

Phonostylistic characteristics		Varieties of the language	
		Reading	Speaking
1		2	3
Timber		impartial, dispassionate, reserved resonant	dispassionate, businesslike, reserved, occasionally interested
Delimitation		phonopassages – phrases – intonation groups; pauses are mostly at syntactical junctures normally of medium length, but for the end of the passage	phonopassages – phrases – intonation groups; a number of hesitation 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) throughout the text, varied at the phonopassage boundaries	normal (piano), contrastive at the boundaries, decrease towards the end of the passage; increase on semantic centres
	Levels and ranges	decrease of levels and ranges within the passage	decrease of levels and ranges within the passage; various ranges and levels bind together several sequences into a larger unit
	Rate	normal (moderate) or slow, not variable	variable; allegro on interpolations, lento on emphatic centres
	Pauses	not greatly varied, mostly syntactical, occasionally emphatic	varied; the length depends on the syntactical and semantic value of the segment, the maximum length being at the passage boundaries
	Rhythm	systematic, properly organized, isochronic, decentralized accentuation	non-systematic, subjective isochrony, centralized stress distribution, the rhythmicality within the passage is achieved by the alternation of all prosodic features

Accentuation of semantic centres	Terminal tones	common use of final categoric falls; in non-final segments mid-level and low rising tones are quite common	common use of final categoric falls on semantic centres, non-final falls, mid-level and rising tones in non-final intonation groups. The emphasis is achieved by the use of high falls (very abrupt for a male voice)
	Pre-nuclear patterns	common use of falling and level heads or several falls within one interpausal unit	varied; common use of level heads with one accentuated pre-nuclear syllable; descending falling heads are broken by the "accidental rise"
	The contrast between accented and unaccented segments	not great	great, achieved by the centralized stress pattern; increase of loudness, levels and ranges on semantic centres; high categoric falls, emphatic stress on them and other variations of different 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:

1. Written (read aloud) and spoken texts belonging to the same intonational style have different prosodic realization.
2. 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.
3. 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.
4. 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.
5. The speech is characterized by a greater number of intonation groups, supraphrasal units and phonopassages. In spontaneous speech an intonation group doesn't always coincide with a syntagm. Pauses at the end of the phrase are optional.
6. The reading is characterized by a decentralized stress distribution whereas speaking – by a centralized one.
7. 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.
8. The reading is rhythmical, oral speech rhythm is non-systematic, unpredictable, variable (see table 26).

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:

1. the subject matter of a talk, its randomness,
2. the inexplicitness of the speech,
3. the incompleteness of utterances,

4. the redundance of vocal expression.

This gives us the reason to distinguish several types of dialogues:

5. specialized informative talks on serious and intellectual subject matters (such as educational, psychological, political, etc.).
6. discussions on serious and weighty problems,
7. debates,
8. 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 factuous 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, 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, a series of loosely coordinated sentence-like structures.

The invariant of phonostylistic characteristics of informational spontaneous dialogues is given in table 27.

Table 27

The Invariant of Pbonostylistic Characteristics of Informational Spontaneous Dialogues

Timbre		businesslike, detached, occasionally interested
Delimitation		coordinated block – dialogical units (stimulus – response) – phrases – intonational groups, frequent absence of end-of-utterance pauses due to the rapid taking up of cues; frequent use of hesitation 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 centres; 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: centres; narrowed pitch ranges for many monosyllabic responses
	Rate	slow or normal, varied on the accented semantic centres 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 centres	Terminal tones	regular use of falling (high and medium) final and categoric tones, the increase of the range of the nuclei on the semantic centres; occasional usage of level and low rising tones in non-final groups, of emphatic tones (High Fall, Fall-Rise, Rise-Fall) on emphatic semantic centres; 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:

1. The structural hierarchy of a monologue is: phonopassages – phrases – intonation groups; whereas the one of a dialogue is: blocks – dialogical units – phrases – intonation groups.

2. 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.
3. 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.
4. The attitudes of the talkers are more variable in a dialogue, but, since both analysed 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.
5. In a dialogue the rhythmicality is even more non-systematic, there is no stable pattern of rhythm.
6. 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 phonostylistic characteristics of the reading of a news bulletin (press reporting and broadcasting) is in table 28.

By the phonological opposition of phonostylistic characteristics of the reading of an informational descriptive text and a news bulletin we come to the following conclusions:

1. 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.
2. 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 feature here – the ability of good newsreaders to mark the beginning and the end of each new paragraph or topic.

3. 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", "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.

Table 28

The Invariant of Phonostylistic Characteristics of the Reading of a News Bulletin (Press Reporting and Broadcasting)

Timbre		dispassionate, impartial, but resolute and assured; the effect of "chilly distant sounding" (usually achieved by special training of the announcers)
Delimitation		phonopassages – phrases – international 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 centres
	Pauses	rather long, especially at the end of each news item
	Rhythm	stable, properly organized
Accentuation of semantic centres	Terminal tones	frequent use of final, categoric falling tones on the semantic centres and falling-rising or rising ones in the initial intonation groups
	Pre-nuclear patterns	common use of descending heads (very often broken); alternation of descending and ascending heads
	The contrast between the accented and unaccented segments	not great

4. 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.
5. Pauses tend to be longer, the general tempo is faster than that in the descriptive reading.
6. 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 formality is obtained in favour of the former (see table 29).

Table 29

Academic Style Suggested Spheres of Communication

Written variety of the language			Spoken variety of the language											
Monologue		Dialogue	Monologue				Dialogue				Polylogue			
Public		Public	Public		Non-public		Public		Non-public		Public		Non-public	
Prep.	Spont.	Prep.	Prep.	Spont.	Prep.	Spont.	Prep.	Spont.	Prep.	Spont.	Prep.	Spont.	Prep.	Spont.
the reading of lectures or scientific reports in public, over the radio or television	the reading of examples in answers at conferences or in interviews	—	scientific talks and explanations at seminars and classes	explanations at seminars, answers in the interviews, at conferences	answers at examinations	answers at examinations	interviews in TV studios	interviews, talks at scientific conferences, congresses	talks at examinations, at scientific conferences	interviews, talks at examinations, at conferences, meetings	discussions over the radio and TV discussions at conferences, at seminars	discussions at conferences, congresses, seminars, in TV studios	—	discussions at congresses, conferences

Specific characteristics of the academic style which display features not shared by others include:

1. A scientific (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.
2. 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.
3. 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, word-searching.
4. The prosodic features of the academic style reading are rather varied as intonation correlates the lecturer's attempts to get his 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.
5. The rhythmical organization of a scientific text is properly balanced by the alternation of all prosodic features which gives the acoustic impression of "rhythmicality".
6. High falling and falling-rising terminal tones are widely used as a means of both logical and contrastive emphasis (see table 30).

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.

Table 30

The Invariant of Pbonostylistic Characteristics of an Academic Style Reading

Timbre		authoritative, imposing, edifying, instructive, self-assured
Delimitation		phonopassages — phrases — intonational groups
Style-marking prosodic features	Loudness	increased, sometimes to forte
	Levels and ranges	remarkably varied with the passage segments; gradual decrease within the supraphrasal unity
	Rate	normal, slow on the most important parts of the lecture (rules, conclusions, examples); rate is as flexible as the lecturer wishes it to be
	Pauses	rather long, especially between the phonopassages; a large proportion of pauses serving to bring out communicatively important parts of utterances; occasional use of breath-taking pauses
	Rhythm	properly organized, especially while giving the rules, reading the laws, drawing conclusions,"etc.
Accen-tuation of semantic centres	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

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 in table 31.

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 in-tonational style.

It is undoubtedly clear that volitional .and emotional function of intonation is predominant in this register against the background of other functions.

Table 31

The 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 — intonation 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 the 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 centres; less important information entails acceleration 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 characteristic feature of this register is a rather frequent stop of phonation before the emphatic semantic centre; 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 centres	Terminal tones	mostly emphatic, especially on emotionally underlined semantic centres; 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, especially 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

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 image-bearing 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, 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 (see table 32).

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:

1. Slow tempo, caused by the lento rate of utterances and prolonged pauses, especially at the passage boundaries.

2. Stable rhythmicality.
3. The use of the falling terminal tones in initial intonation groups, the increase of their range with the emphasis.

Table 32

The 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 be'tween 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 centres	Terminal tones	common use of categoric low and high falls in final and even initial intonation groups and on semantic centres; 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

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 extralinguistic 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, 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. }

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, 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 suprasegmental and supraphrasal 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 interpausal units are characterized by decentralized stress and sudden jumps down on communicative centres (see example 4).

Example 4 *Jane*: →That's ˌgoing... | to →make you very unˈfit, 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 ˌmatters?"
"— I'd →rather be ᵉthin than ˌfat."

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:* ˌOh, || ...ˌlook, | you ˌdon't seem to | ˈrealize >that |||
...that I ˌlike 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 extralinguistic 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 fulfil 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 speakers 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 to wards 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 raises 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 signalling 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 eyebrow 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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Questions

1. Define intonational style.
2. Classify enf 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-mono logue 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?

Practical task

1. Make a glossary of the main notions and give their definitions.

Test

№	Question	Answer
1	A system of interrelated intonational 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 journlist 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 …	

Lecture 8

TERRITORIAL VARIETIES OF ENGLISH PRONUNCIATON

Plan

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** and **regional varieties (dialects)** (територіальні або регіональні різновиди). A **dialect** (діалект) is a variant of the language that includes differences in grammar, vocabulary, and pronunciation. Thus a dialect includes an **accent** (вимовний тип/тип вимови), 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, psycholinguistics are inseparably linked in the treatment of various language structures. For example, the subject matter of ethnolinguistics 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; Macanalay 1977].

A language which is a mother tongue of several nations is called **a polyethnic language** or a **nationally heterogeneous language** (поліетнічна або національно негомогенна мова), 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/types of pronunciation** (національні варіанти/типи вимови). 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" [Macanalay 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 (or more!) implicitly enjoys the status of being "correct", cultivated and accepted by the educated speakers throughout the national community. It is called **literary pronunciation** (orthoepic pronunciation, літературна/ орфоепічна вимова), the term traditionally used by Ukrainian and Russian linguists, or a (national) standard of **pronunciation** (національний вимовний стандарт), 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/or 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** 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 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 **monolingualism** 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 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** or **area accents.** In Britain, for example, Yorkshire, Lancashire and Cheshire accents 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, and also to geographical, psychological, social and political influences. In England, for example, we distinguish "conservative, general and 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 phonostyles.

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.**

2. Spread of English
English-Based Pronunciation Standards of English

It is common knowledge that between 375 million people now speak English as their first language / 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 [Hughes, Trudgill 1980; Trudgill, Hannah 1982] 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.

Table 33

British English Accents

English English		Welsh English	Scottish English		Northern Ireland English
Southern	Northern		Educated Scottish English	Regional Varieties	
1. Southern 2. East Anglia South-West	1. Northern 2. Yorkshire 3. North West				

English English

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, 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/BBC English implicitly enjoys the status of the national standard of pronunciation in the United Kingdom.

In **American English,** three main types of literary/cultivated pronunciation are distinguished:

1. **General American (GenAm, GA)/Network English** which is also known as Western American 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 including (i) Boston and eastern New England, and (ii) New York City.
3. Southern American 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** impicitly 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 percent of the population on which RP continues to exert a considerable pressure; its opposite extreme, **Broad Australian** which is used by about 30 percent 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, etc. [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/BBC English,**
2. **General American/GenAm** or **Network English.**

In sum, major accents of English can be summarized as follows:

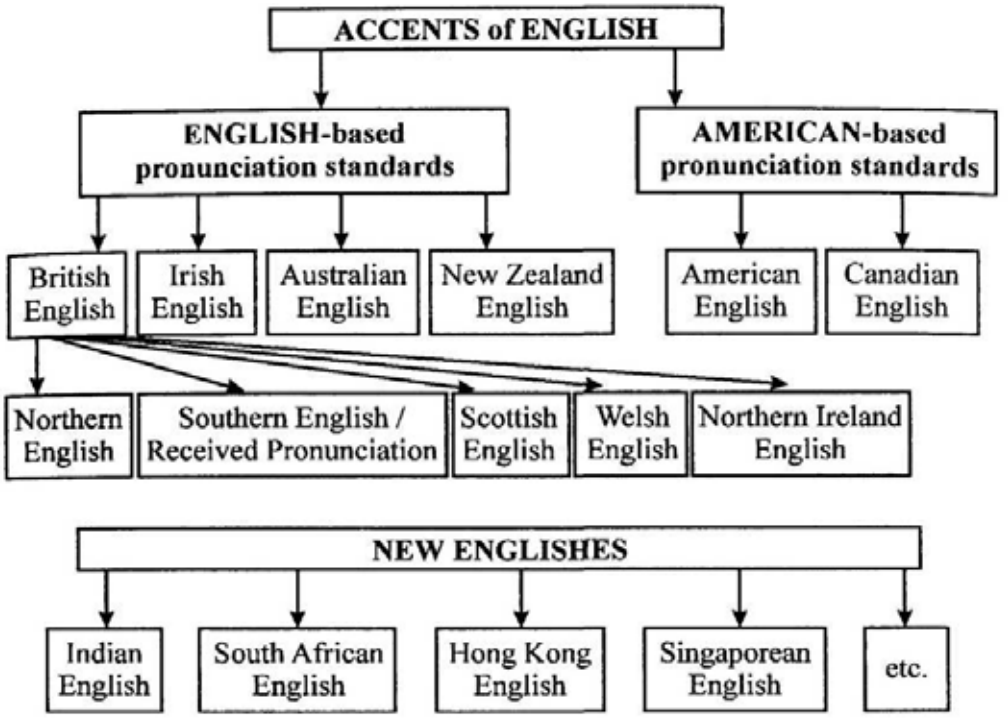
Socio-historical survey of RP/BBC English. The historical origins of RP go back to the **16III-17III century** recommendations that the speech model should be that provided by the educated pronunciation of the court and the capital [Gimson 1980]. Thus, the roots of RP are in London, more particularly the pronunciation of the London region and the Home counties lying around London within 60 miles: Middlesex, Essex, Kent, 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* or *Educated English.*

Chart 1



What was *Southern Educated English* at **the beginning of the 20th 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 no? 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 per cent of the population of England speak RP. British phoneticians [Barber 1964; Gimson 1981; Hughes and P. Trudgill 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); Near-RP 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 [lə], [eə], [Uə]) and [l]. 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 [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 *held* [heUd] and *ball* [bƆU], a characteristic feature of Cockney (and some other regional accents) now passes virtually unnoticed in a full y RP accent [Gimson's Pronunciation of English 1994: 81].

Nowadays British phoneticians refer to an educated accent in London and the southeast which is termed **Estuary English** (EE) (англійська вимова в дельті Темзи) [See: 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 (LI)** is the speaker's **native language (NL) / 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 LI'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, Hannah 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 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 / concern).* TomMcArthur [1998: 163] 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". It is only in the later twentieth 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:

Table 34

English	Pidgin English
A hungry man doesn't sit down in one place [Romaine 1994:174] *Lots of men have no wives*	*Hongri man no de set dan won pies* *Plenti man no get woman*
Grass *Moustache* *Beard* *Hair* *Eyebrow* *Weed*	*Gras* *Mouthgras* *Gras bilongfes* *Gras bilong hed* *Gras antop long ai* *Gras nogut*

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 multiligual 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 six and twelve million people still using pidgin languages, and between ten and seventeen 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), 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 per cent of all English mother-tongue speakers in the world;

2. **the outer** 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 Ukraine alongside with 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 [Gimson 1981] as compared with vocabulary and grammar. The **route** and **the rate** of the phonetic changes in different languages are not the same, for instance, in English or Ukrainian.

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:

(i) **the rich vocalic system of English,** e.g. 20 English vowels vs. 6 Ukrainian 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.

(ii) **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.);

(iii) **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);

(iv) **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 Ukrainian.

It is important to note here that **the source** (джерело) of the phonetic changes, **the form** (форма) and **the condition** (умова) of their realization in language synchrony is **variability of the phonetic means** (варіювання фонетичних засобів) 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 [Теоретическая фонетика 1996]. An example of such variety in present-day RP is provided by the diphthong in the word *home,* which may be rendered as /зи/ 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 and quantitative distinctions may manifest new 1) **allophonic** realizations of the same phoneme – **free allophonic variation** ("вільне" алофонічне

варіювання), 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** (вільне фонемне варіювання): 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* 'ɔ:ɫweiz -wlz, -w□z (RP/BBC English), 'ɔ:l- 'a:*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/BBC English and GenAm. Here are some examples of the variant pronunciations of the same words, registered in the Longman Pronunciation Dictionary [Wells 2000]:

Table 35

Word in spelling	**RP/BBC English pronunciation forms**	**GenAm pronunciation forms**
always	'ɔ:ɫweiz -wiz, -wəz	'ɔ:l- 'a:*l*-
again	ə'gen ə'gein	the same as in rp
drastic	'dræstik 'dra:stik	*inamen always* 'dræstik
during	'djuərin, 'ʧuərin, djɔ:r-, ʧɔ:r-	'dɜ^{r}:in,'dur-,'djur-
graduate, *adj, n*	'grædʒuət,'grædju-,'grædjuit	the same as in rp
issue	'isu:, 'isju:, isju: – *BrE poll panel preference:* 'isu: *49 %,* 'isju: *30 %,* isju: *21 %*	*in ame always* 'isu:.
suit	su:t, sju:t – *BrE poll panel preference:* su:t 72 %, sju:t- 28 %	*ame always* su:t
adult, *n, adj*	'æd^lt, ə'd^lt	ə'd^lt, 'æed^lt
frustrate	fr^'streit, 'fr^streit	'fr^streit
dispute, *n*	di'spju:t, də-, 'dispju:t – *BrE poll panel preference:* di'spju:t – 62 %, 'dispju:t – 38 %	the same as in rp
week-end	,wi:k'end, '--	'- -

Free" phonemic variant pronunciations are not typical of Ukrainian or Russian. 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.:

ноль - нуль; туннель - тоннель; воробышек - воробушек; матрас -матрац.

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 [Gimson 1984], 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.

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

1. **According to the stability of articulation.** 1) It is generally acknowledged that two historically long vowels [i:], [ʊ:] 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], [aʊ] are subject to a smoothing process where they are followed by the neutral sound [ə]:

Conservative RP: [taʊə], [faɪə]
General RP: [taə], [faə]

Advanced RP: [tɑ:], [fɑ:]

   c) Also diphthongs [ɔə], [ʊə] tend to be levelled to [ɔ:]. Thus the pronunciation of the words *pore, poor* is varied like this:

older speakers: [pɔə], [pʊə]
middle-aged speakers: [pɔ:], [pʊə]
younger speakers: [pɔ:], [pɔ:]

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], [aʊ] tend to be more back, especially in the male variant of the pronunciation;
b) the vowel phoneme [æ] is often replaced by [a] by younger speakers: [hæv] – [hav], [ænd] – [and];
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].

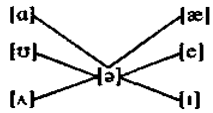
This tendency is so strong that the transcription symbol has been recently changed in many British books: [ou] – [ɜu].

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:



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 [Паращук 2000:166]:

-ity: [ətl] is generally more common than [ltl], e.g. *quality, capacity;*

-ate (in nouns and adjectives): [ət] is more common than [lt], e.g. *deliberate, delicate, chocolate, fortunate;*

-ess: [əs] gains grounds and is introduced as the main variant, e.g. *hopeless, goodness;*

-et: [ət] gains grounds and is introduced as the main variant, e.g. *sonnet, carpet, bonnet;* [it] is generally used after [k], [g], [ʧ], [ʤ], e.g. *pocket, target, hatchet, budget;* However, in the endings

-let, -ret, e.g. *bracelet, scarlet, toilet, claret, garret* [ət] is either a dominant or a common variant.

-ily, e.g. *easily, happily, worthily:* [ə] gains ground especially after [r]: *angrily, Primarily, extraordinarily,* when it is a dominant form, and in certain words as *foreign;*

-ace, e.g. *palace, necklace, populace:* [l] and [ə] are alternatives with the increasing tendency to [ə]. In the terminations *-es, -ed,* e.g. *horses, waited:* [iz], [id] forms remain dominant in RP even among the young, despite the influence of the alternatives [əz], [əd] characteristic of American and Australian English;

[l] is replaced by [ə] in weak syllables of a number of assorted words as: *cin̲ema, maj̲esty, rel̲evance, satiri̲cal, secr̲ecy, syst̲em, temper̲ature, fam̲ily,* etc., in which [ə] has become the dominant variant.

English-Ukrainian or English-Russian translation dictionaries which are widely used in TEFL practices in Ukraine predominantly refer to earlier editions of EPD and do not reflect recent or current selectional changes in RP. Thus, Ukrainian 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] → [aɨ], [au] → [aʊ].

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. 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* [as'ju: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, 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/lenis character of pronunciation has become the relevant feature of consonants.

The voiced / 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. More than that. The interrelation of final consonants and the preceding stressed vowels is very close. The instrumental investigation of E.G. Kurjatnikova [1983] showed that the duration of the vowel before the traditionally called voiced consonant is 1,5 times larger than that before the voiceless consonant. Cf.:

He saw his cap. – He saw his cab.

Describing the positional allophones of the English stops A.C. Gimson characterizes the initial lenis [b, d, g] as partially de-voiced, 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* [hi· → wɒnts hɜ· tə ˌkʌm] one hears: [i: → wɒnts ɜ· 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: *sittin', 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 [1] 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 [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 [l] loses its alveolar lateral nature and becomes a vowel of the [o] or [u] type. L vocalization is restricted to the preconsonantal and word-final environments (except where the following

word begins with a vowel). Examples are ['miok] *milk,* ['mido] *middle.* As Gimson points out [1981: 203], there are plenty of RP speakers who use it in labial environments, as [mai'seof] *myself,* ['teiboz] *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, *as, for example if...*

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], ['slʔmpll], 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* [plɪk lʔ ʌp]) or in absolute final position (*Let's start!* [leʔs staːʔ]). Intervocalically within a word, it remains firmly excluded from RP (cf. Cockney *city* ['slʔl]). 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,* etc.: [wiːk'], [kwlk'].

Linking and intrusive [r] It has been estimated that all English accents are divided into "rhotic" or "r-full" and "non-rhot-ic" 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 of, China 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* ['tʃUːtə], *second year* ['sekənʗlə], *perhaps you* [pə'hæpʃuː], *gives you* ['givʒuː], as *you know* [azjuː 'nɜu]; in the transcribed texts of British textbooks: *him* [lm], *he* [iː], her [ɜː], *his* [iz], can [kn], *from* [frm], *than* [ðn], *them* [ðm], *some* [sm], *suppose* [spɜUz], *have to* ['həftə], *usually* ['juːzwəli], *last time* ['lastaim], 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 [ʧ, ʗ, ʃ] respectively, e.g. *actual* ['æktjUəl] – ['aektSUəl], *graduate* ['grædjuəit] – ['græʗueit], *issue* ['isjuː] – ['isuː].

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 ['wɔʧu 'wɔnt] *what you want,* [puʧɔː] *put your (things down),* ['wuʗu 'maind] *would you mind.* It is avoided in careful style, and is sometimes looked on as a Cockneyism. Where [t] is involved, it faces a rival in *glottalling,* as ['wɔʔju] *what you...:* in the course of time one development or the othermust 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 [EPD 12th edition, 1963] 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 [ʧ, ʗ]. In *statue* and *virtue* he admits only [tj], but in LPD J.C. Wells gives [tS] as the main variant;
3. **within a stressed syllable,** e.g. *tune, duke,* coalescence is still on the whole perceived as non-RP. Nevertheless, traditional RP [tjuːn, djuːk] face strong popular competition in [ʧuːn, ʗuːk]; 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** [tu:n, du:k] [Wells 1982: 330]. 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].

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].

Note also free variants in *often:* ['ɔfən] – ['ɔft(ə)n].

Other cases: *economics* [ˌikə'nɔmiks] – [ˌekə'nɔmlks].

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 has received a lot of publicity since the mid 80s of the last century is **Estuary English** (EE) named so after the banks of the river Thames and its estuary. Some researches 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/or 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 i? off, qui?e 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/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 flŋk], and *mother* into ['mʌvə].
9. **T glottalling within a word before a vowel,** e.g. *water, mattress, twenty.* Cockney speakers use ? 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 ones. This division is very approximate of course, because there are western 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 [a:] in the South.

		South	*North*
Example 1	**path**	**[pɑːθ]**	**[pæθ]**
	dance	**[dɑːns]**	**[dæns]**

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; e.g.

		South	*North*
Example 2	**blood**	**[blʌd]**	**[blʊd]**
	one	**[wʌn]**	**[wɒn]**
	but	**[bʌt]**	**[bət]**

We can also note that many northern speakers while they do not have [ʌ] have [ʊ:] rather than [ʊ] 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]:

		South	*North*
Example 3	**book**	**[bʊk]**	**[buːk]**
	buck	**[bʌk]**	**[bʊk]**

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:]

		RP	*South*
Example 4	**bad**	**[bæd]**	**[bɑːd]**

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:], e.g.

		South	*North*
Example 5	**city**	**['sɪtiː]**	**['sɪtɪ]**
	money	**['mʌniː]**	**['mɒnɪ]**

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". Non-rhotism, 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* ['pit?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].

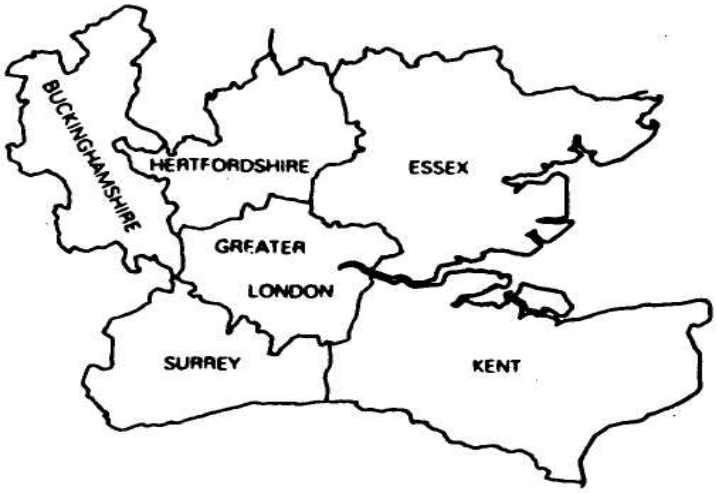
In large areas of eastern England [j] is lost after every consonant. In London [j] is lost after [n, t, d]: *news* [nu:z], tune [tu:n].

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/cockneyrhyming 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.nationmaster.com/encyclopedia/cockneyrhymingslang]. Similarly *"feet"* becomes *"plates" ("plates of meat"),* and *"money"* is *"bread*[1] (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 ofLamberth, 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, etc.

COCKNEY PHONOLOGY. There are no differences in the inventory of vowel and consonant phonemes between RP and Cockney [Gimson 2001: 87] 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 [See: Gimson 2001: 86-87]:

In vowels

Main distinctions in the realization of **COCKNEY VOWELS** include [Gimson 2001: 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].

[ʌ] is realized as [æi]: *blood* [blʌd] – [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]~[ai], e.g. *price*= [prɔis];
[əu] sounds as [æu], e.g. load [læud];
[au] sounds as [a:], e.g. *loud* [la: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 [heə], [hætməsfiə], ['hɔnəstl].
2. [ʔ] is widely spread in Cockney speech: *paper* ['pæiʔpə], *butterfly* ['bʌtəflai];
3. the contrast between [θ] and [f] is completely lost: *thin* [fin], *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* [ðis], *them* [(d)əm];
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:* [nʌflŋk];
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 [ʧ], and [ʤ], e.g. *tube* [ʧu:b], *during* ['ʤuərɪn], 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 differentfers 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] – ['siti:];
3. words like *dance, chance* which in RP have [a] are pronounced with [æ]: [dæns], [ʧæns];
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 [a:]: [ta:k], [ka:l], [a: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. [1] is clear in all environments;
2. [h] is usually present in all positions;
3. *-ing* is [ln]: *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 [a:] is as in the north of England. *Last, dance, chance,* etc. tend to have [æ] rather than [a:].
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. W.E. 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 [p^hit^h].
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.

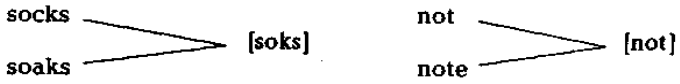
Picture 7

Vowels

1. Since Sc. Eng. is rhotic, i.e. it preserves post-vocalic [r], vowels such as RP [iə], [ɜ:], [ɛə], [Uə] do not occur:

	RP	*Sc. Eng.*
beer	[bɪə]	[bɪr]
bird	[bɜ:d]	[bɪrd]
hurt	[hɜ:t]	[hʌrt]
bard	[bɑ:d]	[bɑ:rd]
moor	[mʊə]	[mʊr]

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 - a: (a)] distinction doesn't exist: *hat* [hat], dance [da:ns].
5. [i]- [u]. [a], [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:



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 [a:]: *after* ['ɛftə].

Consonants

1. Sc. Eng. consistently preserves a distinction between [ʍ] and [w]: *which* [ʍɪts] – witch [wɪʧ].
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 [ʃ r]: *through* [ʃru:].

Non-systematic Differences

Some words have pronunciation distinctively different from RP.

	RP	*Sc. Eng.*
length	[leŋθ]	[lenθ]
raspberry	['rɑ:zbrɪ]	['rɑ:sberɪ]
realise	['rɪəlaɪz]	['rɪʌlạɪz]
though	[ðəʊ]	[θo:]
tortoise	['tɔ:təs]	['tɔ:rtɔɪz]
with	[wɪð]	[wɪθ]

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 seventeenth 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.

[ɪ]: *pit* [pɪt], *fir* [fɪr], *bird* [bɪrd], *city* ['sɪtɪ], *fern* [fɪrn], *fur* [fɪr];
[iː]: *bee* [biː], *beer* [biːr], *seedy* ['siːdiː], *meet* [miːt], *meat* [miːt];
[e]: *pet* [pet], *bed* [bed];
[ɛ]: *bay* [bɛ], *bear* [bɛr], *plate* [plet], *weight* [wet];
[ʌ]: *but* [bʌt];
[a]: *pat* [pat], *bard* [bard], *hat* [hat], *dance* [dans], *half* [haf];
[ʊ]: *put* [pʊt], *boot* [bʊt], *pull* [pʊl], *pool* [pʊl], *poor* [pʊr];
[o]: *boat* [bot], *board* [bord], *pole* [pol], *knows* [noz], *nose* [noz], *pour* [por], *pore* [por];
[ɔː]: *paw* [pɔː], *doll* [dɔːl], *pause* [pɔːz];
[ɒ]: *cot* [kɒt];
[aɪ]: *buy* [baɪ], *tide* [taɪd];
[aʊ]: *bout* [baʊt];
[ɔɪ]: boy [bɔɪ].

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], preconsonantally it may be a diphthong of the type [ɛə - iəj: *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 [a:] 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 present.

3. 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, Lousiana, Texas ans parts of Maryland, West Virginia ans 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 centres – New York and St. Louis – GA is the prevailing form 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 [1982] we distinguish here five diphthongs in GA: [ei], [ai], [ɔi], [au], [ɔu].

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: rurn [tɜ:ʳn], *bird* [bɜ:ʳd], *star* [stɑ: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 [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 all the 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* [lɛᵉt].

6. There are four mixed or central vowels in GA: [ɜ], [ə], [ʌ], [a]. They differ markedly from RP vowels in articulation and distribution.

7. The three RP vowels [ɔ], [æ], [:] correspond to only two vowels in GA – [a] and [æ]. This combined with the articulatory differences between RP [ɔ] and GA [a] and a difference in vowel distribution in many sets of words makes it very complicated. The following chart vividly shows it:

	RP	*GA*
Dad	[æ]	[æ]
dog	[ɒ]	[a]
path	[ɑ:]	[æ]
dance	[ɑ:]	[æ]
half	[ɑ:]	[æ]

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.

8. 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's Pronunciation of English 1994: 84-85, 86]. In unstressed syllables, such as in *radio*, and before voiceless consonants, as in *boat, coat*, the glide of the dipthong is weakened and sometimes reduced to a monophthongal [o] [Shakhbagova];
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 [a:] 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 (seventeenth-century) pronunciation [ɜb] or [hɜb] of the word *herb* without an [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 [1, s, z], before a sound spelled *u, ew,* or *eu* exhibit the preference for [tu, du, nu, su, zu] in *tune, duke, new, lewd, suit, Zeus* (the so-called **yod dropping),** whereas RP has [j] after the alveolar sound [Celce-Murcia et al 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]: [eiʃ ə], [lks'kɜ:ʃn], ['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:

Table 36

Words	Gen Am	RP
ate	[eit]	[et]
either, neither	['i: ðᵊr], ['ni:ðᵊr]	['aiðə], ['naiðə]
figure	['figᵊr]	['figə]
leisure	['li:ʒᵊr]	['leʒə]
lever	['levᵊr]	['li:və]
process	['pra:ses]	['prəuses]
schedule	['skeʧu:l]	['sedju:l]
shone	[soun]	[sɔn]
tomato	[tə'meitou]	[tə'ma:təu]
vase	[veis]	[va:z]

The vowels [ʌ] and [ə] can be generally regarded as allophones of the same phoneme in GenAm, e.g. some speakers pronounce *cup* [кəp], *above* [ə'bəv] [Wells 1995: xiv]. When RP has [ʌr] + **a vowel** most Americans use r-colored, mid-central [ɜr]: *courage* ['kɜ:riʧ], *hurry* ['hɜ:ri] [Wellsl995: 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 [r] **plus** a **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 [bæ̃:d], [mæ̃:n], [læ̃:nd] [Shakhbagova 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 [Wells 1995] follows the rule of showing [i] for GenAm before palato-alveolar and velar consonants [ʃ, ʧ, ʒ ʤ, k, g, ŋ], and in prefixes, such as *re-, e-, de-,* but [ə] elsewhere.

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:

(i) having the tongue in the central position, as for [ə];

(ii) the tongue tip is curled high toward the back of the mouth, but not touching anywhere;

(iii) 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;

(iv) 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 et al 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.

(i) GenAm speakers tend to pronounce intervocalically before a weakly stressed vowel or after a vowel+/r/ and before a weakly stressed vowel a voiced alveolar tap/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* ['ʃʌt̲əˠr] may sound identical with *shudder* ['ʃʌdəˠr]. 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.*

Intervocalically, 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 et al 1996: 365].

(ii) after [n] GenAm [t̲] can optionally be elided/omitted (in the dictionaries it is shown in italics, as [t̲]. Accordingly, GenAm *winter* ['wint̲əˠr] can sound identical to winner ['winəˠr] [Wells 1995:703].

Besides the above-mentioned allophones of [r], [t], the pronunciation of [l]**,** [j], [S] and **nasal sonants** m, n, ŋ have salient features of their production in GenAm.

3. **the pronunciation of [l]**: regarding the pronunciation of [1], GenAm speakers, like Scottish English, Northern English and Australian English speakers, tend to produce a **darker, more velarized 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 [ʧ], [ʤ], e.g. *educate* ['eʤukeit], *factual* ['fækʧuəl]. This process is called **yod coalescence (coalescent assimilation).**

5. **[S] vocalization:** in GenAm [S] 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* ['mæ̃nˠr], *candy* ['kæ̃ndl]. 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. 1. Many differences involve the pronunciation of individual words or groups of words. Here are some of these:

	RP	*GA*
Asia	['eɪʃə]	['eɪʒə]
cordial	['kɔ:dɪəl]	['kɔrjəl]
either	['aɪðə]	['ɪ:ðər]
leisure	['leʒə]	['lɪ:ʒər]
lever	['lɪ:və]	['levər]
schedule	['ʃedju:l]	['skedjəl]
shone	[ʃɒn]	[ʃoun]
tomato	[tə'mɑ:təʊ]	[tə'meɪtoʊ]
vase	[vɑ:z]	[veɪz]

2. Words *apparatus, data, status* can be pronounced with either [æ] or [e ɪ] in GA, but only with [ei] in RP.

3. Words like *hostile, missile, reptile* have final [ail] in RP. In GA they may have [əl].

B. Stress Differences

1. In words of French origin GA tends to have stress on the final syllable, while RP has it on the initial one:

	RP	*GA*
ballet	**['bælеɪ]**	**[bæ'leɪ]**
beret	**['berɪ]**	**[bə'reɪ]**
frontier	['frʌntiə]	[frʌn'tiˑr]
composite	['kɔmpəzit]	[kəm'paːzət]
primarily	['praimᵊrfli]	[prai'merfli]

2. Some words have first-syllable stress in GA whereas in RP the stress may be elsewhere.

	RP	*GA*
address	**[ə'dres]**	**['ædres]**
cigarette	**[sɪgə'ret]**	**['sɪgərət]**
magazine	**[mægə'ziːn]**	**['mægəzɪn]**
research	**[ri'sɔːʧ]**	**['rɪsəʧ]**
adult	**[ə'dʌlt]**	**['ædʌlt]**
inquiry	**[ɪŋ'kwaɪərɪ]**	**['ɪŋkwaɪərɪ]**

3. 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.*

4. 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* ['diksə,neri], *secretary* ['sekrə,teri], *testimony* ['testi,mouni].

There are many **five-syllable words ending in -ily** for which GenAm gives primary stress to the third syllable whereas RP gives primary stress to the first syllable [Celce-Murcia et al 1996:368]. In these words RP speakers also tend to reduce or drop the third syllable (syllable compression), thus pronouncing them with four rather than five syllables, e.g. *customarily* GenAm: [ˌkʌstə'merᵊli], RP: ['kʌstəmᵊrᵊli] 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 [ˌædvər'taizmənt], RP [əd'vɜːtismənt]; *adult:* GenAm [ə'dʌlt] (main pronunciation), RP ['ædʌlt] (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 / light stress in GenAm along with a tendency to retain syllables,** and there is more syllable reduction in multisyllabic words in RP [Celce-Murcia et al 1996: 369].

Differences in sentence / 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 *tnannered,* 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 steplike 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 et al: Op. cit].

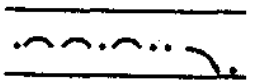
Other differences concern mainly the use of similar tones. GenAm clearly makes more use of **high rise** rather than of **low rise** in *yes-or-no questions,* and the use of **high rise** seems to be increasing, on *declaratives,* as a marker of casualness, particularly in *narrative monologues* [Cruttenden 1986: 142]. 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:

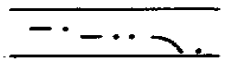
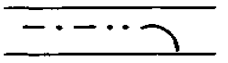
I don't want to go to the theatre.

RP  GA 

Its emphatic variant in Mid-wavy-level Head:

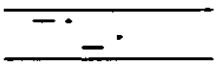
GA 

2. The usual Medium or Low Fall in RP has its rising-falling counterpart in GA:
Come and see me tomorrow.

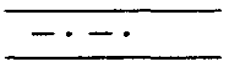
RP  GA 

3. The rising terminal tone in RP in GA has a mid-rising contour:

Do you like it?

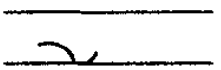
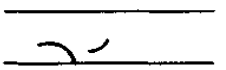
RP  GA 

Or it may have a level tone in GA:



4. The Fall-Rise nuclear tone is different in RP and GA:

Really?

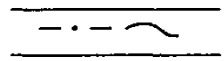
RP  GA 

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, Americans sound "dull", "monotonous", "indifferent".

It should also be mentioned that the distribution of terminal tones in sentence types is also different in both variants of English.

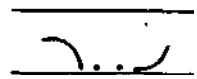
1. GA "Yes, No" questions commonly have a falling terminal tone; the counterpart RP tone would be a rising one:

Shall we stay here?

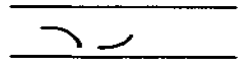
RP  GA 

2. Requests in RP are usually pronounced with a Rise, whereas in GA they may take a Fall-Rise:

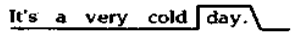
Open the door.

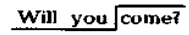
RP  GA 

1. 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 ˈvery ˈcold ˌday. 

→Will you ˌcome? 

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.

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 two hundred 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 group 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 sixth 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 four 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, 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, *cuppa* = cup of tea, *croc* = crocodile, *chockie* = chocolate, *ciggie* = cigarette, *cuey/ 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 (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* = *aftemoon, fisho* =fishmonger, *fruito* =fruiterer, *servo* =service station/gas station, *devo* = deviant / pervert, *ambo* = ambulance office and *bottle-o* =bottle shop/liquor store. Occasionally, a *-za* diminutive is used, usually for personal names. Barry becomes *Bazza,* Karen becomes *Kazza* and Sharon becomes *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 *"GoodDay",* 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 ditinguished 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 per cent 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 percent 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/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 [eI] = [ʌI], e.g. *same* = [sʌim]. 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, = [oi], e.g. *time* = [toim], *high* = [hoi]

3.3. [au] = [æu], e.g. *now* = [næu], *cow* = [kæu].

4. GAuE speakers show **a general tendency to avoid the pure [a:].** There is, for instance a preference for the short [æ] before two consonants (especially nasal sonants),

5. e.g. *plant* = [plænt], *dance* = [dæns]; [a:] also tends to change in certain positions to [ʌ] or [ʌə], e.g. cart = [kʌət], *darling* = ['dʌlin].

6. GAuE **vowels** [i], [e], [æ] **are noticeably closer** than their counterparts in RP.

The distribution of shwa (the neutral vowel [ə]) in GAuE is greater than in RP. It is used even in the endings *-es* (plurals of nouns and the 3rd 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].

7. 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], [g], [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'ʤəst].
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* = ['sʌbʤekt], *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*= ['ʤiniəl], *genius* ['ʤiniəs], *helium* ['hi:liəm].

The second 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 ^ythm 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: There are no inventory differences between GAuE and RP vowels and consonants. The existing differences are mainly selectional.

1. GAuE vowels have a general tendency to become more front and closer, and to be diphthongized.
2. There is an avoidance of pure back vowels.
3. 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] = [^u] 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 ˏhweit ˌh^us] 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 [^].

Like GenAm speakers, most Canadians use the retroflex [r] and dark [ä] in all positions. In words like *tune, duke, new,* YOD DROPPING is widespread, although the pronunciation with [j] enjoys higher prestige [Wells 982: 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/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 group (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 a 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:

Table 37

Kiwi slang	**meaning**
Enzed	New Zealand
pom	Englishman (pejorative)
pop	put; prepare; go...
telly	TV
gig lamps	glasses
kitchen tidy	dustbin
jug	litre 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.

UKRAINIAN 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 **Ukrainian accent of English** we understand a set of specific pronunciation features which are peculiar to the English Pronunciation of Ukrainian 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, cf. English [t] and Ukrainian [т].

But phonetic differences between languages that may cause foreign accent may also be **suprasegmental** and **subsegmental,** 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 i_n 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 Ukrainian learner imposes the new phonemes of English on the articulatory (voice quality) setting of Ukrainian, a foreign accent appears.

A set of contrastive features relating to voice quality settings for British English. American English and Ukrainian can be outlined as follows:

Table 38

VOICE QUALITY SETTINGS for BrE, AmE, UKRAINIAN

Voice-quality settings	British English	American English	Ukrainian
Jaws	loosely closed (not clenched)	open	closed
Lips	spread, moderately active	spread	neutral, intermittently rounded
State of oral cavity	relaxed	relaxed	tense
Tongue	tip tapered, slightly concaved to root	tip slightly raised, retroflex position, palatalized tongue body position	palatalized tongue body position
Nasality	nasal voice	nasal voice	absence of nasality.
Larynx	relaxed	lowered	faucal constriction.
Main consonant articulations	tip-alveolar articulation	retroflex articulation	fronted (palatal) articulation
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.

Let us enlist the main features of the Ukrainian accent of English at the segmental level. In the sphere of **vowels** such deviations from the pronunciation norm of English gje 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 Ukrainian.
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 Ukrainian.
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 Ukrainian accent of English includes the following features:

1. Inappropriate articulation of the consonants which are absent in Ukrainian: [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 Ukrainian.
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 Ukrainian 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 Ukrainian 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 Ukrainian English accent is important both for intercultural communication and EFL teaching practice. It helps clarify the interaction of English and Ukrainian 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 Ukrainian learners will help devise efficient teaching techniques and direct the learners' efforts at the acquisition of accurate English pronunciation habits.

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Questions

1. What does dialectology deal with?
2. Define dialect.
3. What does sociolinguistics deal with?
4. What is a poluethnic 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 theyv 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 Ukrainian speakers of English?
28. What is Estuary English?

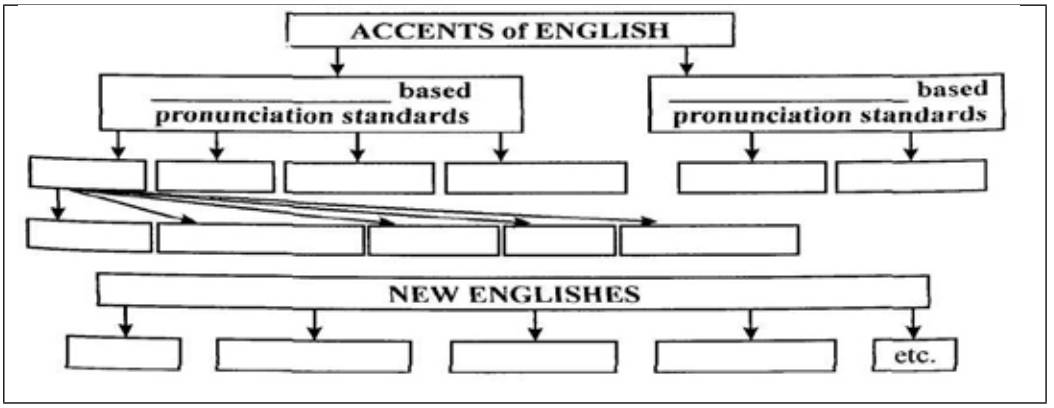
Practical task

1. Make a glossary of the main notions and give their definitions.
2.

№	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/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

3. Fill out the names of major accents of English.
4. 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.



Adam and Eve = believe **=** as in *"would you Adam and Eve it?"*	**Bottle = bottle and glass** = arse (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
Apples and pears = stairs	**Brahms** = Brahms and Liszt (composers) = pissed (i.e. drunk)	**Dicky** = dicky dirt = shirt
Aris = Aristotle = bottle & 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 & 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 RoryO'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 Gen Am.

№	Word	RP/BBC English	GenAm
1	address, n		
2	advertisement		
3	adult, adj, n		
4	ate (past form of eat)		
5	attitude		
6	borough		
7	cigaret, cigarette		
8	complex, adj		
9	costume		
10	courage		
11	depot		
12	direct		
13	docile		
14	encourage		
15	erase		
16	education		
17	figure		
18	hero		
19	herb		
20	inquiry		
21	laboratory		
22	leisure		
23	lieutenant		
24	luxury		
25	massage		
26	neither /either		
27	resource		
28	schedule		
29	vase		
30	tomatoes		
31	forehead		
32	year		
33	with		
34	fragile		
35	zebra		
36	Z		
37	vehicle		
38	vacation		
39	rune		
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 – Ta, I'm busy in the **arvo.** Γ 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/cultivated accents are there on the British Isles?	
6	How many million people speak English as their first language/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/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?	

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У цьому курсі лекцій розглядаються основні поняття і явища одного з найважливіших теоретичних курсів, знання якого є невід'ємною частиною становлення філолога. Фонетичні явища розглядаються не ізольовано, а в контексті інших теоретичних дисциплін, які певною мірою пов'язані з фонетикою: це і стилістика і соціолінгвістика і комунікативна лінгвістика та ін. Ретельна розробка питань для самоконтролю до кожної лекції та практичних і тестових завдань до кожного семінару зуможливить краще засвоєння теоретичного матеріалу.

Призначена для студентів, аспірантів, викладачів і всіх тих, хто вивчає англійську мову.

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