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Протокол №1 Координационного совета
при министерстве высшего и среднего специального образования
Республики Узбекистан

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Учебно-методический комплекс по дисциплине «Теоретическая фонетика», рекомендуемый для публикации учебно-методическим советом Гулистанского государственного университета. Основан на современных педагогических технологиях. Составлен согласно программе по «Теоретической фонетике» для студентов филологического факультета языковых отделений вузов.

Рецензенты:

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АННОТАЦИЯ

Учебно-методическое пособие по дисциплине «Теоретическая фонетика» предназначено для преподавания одноименного курса студентам факультетов и отделений английского языка педагогических вузов.

Основная цель УМК – ознакомление студентов с общими положениями фонетики как науки, с различными теориями и школами, с общими правилами фонетики английского языка, теоретическими методами исследования, общепринятыми положениями в современной фонетике.

Пособие состоит из 6 лекционных и 6 практических (семинарских) тем:

1. Introduction. Phonetics
2. Pronunciation. British types. American types.
3. Vowels and Consonants
4. The word-stress
5. Assimilation and reduction.
6. The intonation.

Данный учебно-методический комплекс соответствует учебной программе курса теоретической фонетики для студентов филологических факультетов отделений английского языка.

I. ВВЕДЕНИЕ

1.1. The main task of the English phonetics is to study theoretical course.

The theoretical course pursues the following tasks:

- **To refresh the students' knowledge of general phonetics which they gained while studying the introductory course in general linguistics.**
- **To enlarge this knowledge and bring it up to date.**
- **To systematize the elements of phonetic theory acquired by the students while studying the normative course and give them, on the basis of their previously acquired knowledge of English phonetics, a better, more comprehensive and detailed knowledge of the phonetics of the English language and of its pronunciation as a system (as compared with their mother tongue)**
- **To acquaint the students with moot points and unsolved problems of both general and English phonetics and with the latest theories and views, often controversial, of foreign linguists on these problems.**
- **To acquaint the students with modern methods of phonetic and phonemic investigation.**

1.2. In course will arouse the students' interest in phonetic science, will help them to read with full comprehension other, more complicated, works on phonetics, both in Russian and English, will teach them how to analyze, appraise and, if need be, criticize various views on phonetic phenomena and, finally, will help them to apply their knowledge of phonetic theory in their future teaching and, probably, phonetic research work.

1.3. A theoretical course in phonetics is an integral part of the general course in the theory of the language studied, like the theoretical course in grammar, lexicology and stylistics, and, like all these, it is an indispensable element in the training of highly qualified teachers of foreign languages.

1.4. The contents of the theory of the English phonetics course.

The lecture themes and questions hours

№	Themes	Key questions	Hours
11	Introduction. Phonetics	Phonetics as a branch of linguistics Branches of the phonetics Classification Connections to other sciences	2
22	The Phoneme Theory	Scherba and Vasiliev Aspects of phoneme Transcription Generalization The history of phonological sciences 3 groups of conceptions Neutralization Moscow school Leningrad school	2
33	Intonation	Intonation Functions of intonation Problems of phonostylistics Classification	2
44	British and American Types of Pronunciation	British pronunciation American pronunciation	2
55	Vowels and Consonants	General definition of English vowel and consonant phonemes Monophthongs Diphthongs Diphthongoids Opposition Articulatory classification of English consonants and vowels The system of consonant phonemes and the problem of affricates	2
66	Word-stress	General definition of word-stress. It's types and components Difference between word stress and sentence stress The functions of word-stress	2
Total hours			12

Practical sessions

№	Themes	Key questions	Hours
1	Phonetic as a science.	1. The components of the phonetic system of English.	4
2	The principal types of English pronunciation.	1. Orthoepic norms and the choice of the teaching norms. 2. Northern English. 3. Standard English of Scotland. 4. American English, the Eastern type, the Southern type.	4
3	Vowel phonemes.	1. The number of vowels in English, short and long vowels. 2. The oppositions based on the horizontal movement of the tongue.	4
4	The system of the English consonant phoneme.	1. The number of consonants phoneme, the classification of consonants. 2. The opposition. 3. The oppositions between constructive sonorant.	4
5	The unstressed vocalism of English. The accentual structure of English.	1. The degrees of word stress. 2. The recessive tendency of word stress. 3. The rhythmic tendency of word-stress.	4
6	English intonation.	1. D. Jones idea of intonation, A.C. Gimson's idea of intonation. 2. British phoneticians' ideas about terminal tones in English.	4
	Combinatory- positional Changes. Phoneme and stress Alternations. Morphonology.		
		Total hours:	28

1.5. Список мультимедиа средств и презентаций.

- Презентации на 6 тем;
- Презентации на самостоятельные работы

II. РЕЙТИНГОВАЯ РАЗРАБОТКА ПО ДИСЦИПЛИНЕ «ТЕОРЕТИЧЕСКАЯ ФОНЕТИКА»

	Виды работ	Количество	Баллы	Всего баллов
1	Т.К. 1.1Практические задания (выполнение практических работ по каждой теме, учитывается грамотность) 1.2 Устные ответы на вопросы после каждой темы. Учитывается самостоятельность суждения, выводы, заключения информации и конспекты из источников. 1.3 Тестирование	5 5 1	2,5 2,5 5	12,5 12,5 5
2	П.К. 2.1 Письменная работа, учитывается собственное мнение, использование материалов с ИНТЕРНЕТА. 2.2 Интервью, знание изложенного материала, умение рассуждать, делать выводы.	1	15	15

3	И.К. 3.1 Устные ответы, учитывается самостоятельное приобретение знаний с разнообразных источников, литература. 3.2 Письменная работа, учитывается грамотность, последовательность изложения материала.	1	30	30
4	С. Р. 4.1 Устные ответы 4.2 ИНТЕРНЕТ, 4.3 Рефераты 4.4 Презентации: учитывается творческий подход (CD наглядность, слайды.)	3 2 3 2	2,5 2,5 2,5 2,5	7,5 5 7,5 5
Итого				100 баллов

Критерии оценок по теоретической фонетике

Т.К.

Студент получает от 1 до 1,5 балла за работу на лекциях в случае грамотного ведения конспектов, умения выделить основную информацию из всего услышанного, вычленить научную проблему, предложить свое решение.

Студент получает от 0,5 до 1 баллов за работу на лекциях в случае грамотного ведения конспектов, умения выделить основную информацию.

Студент получает от 2,15 до 2,5 баллов за активное участие в семинарах, использование материалов лекций, дополнительной литературы, всестороннее освещение вопросов семинаров, умение аргументировано доказывать свою точку зрения.

Студент получает от 1,7 до 2,1 баллов за активное участие в семинарах, использование материалов лекций и дополнительной литературы.

Студент получает от 1,4 до 1,7 баллов заучастие в семинарах, использование материалов лекций.

Студент получает от 2,15 до 2,5 баллов за письменные работы в случае всестороннего освещения вопросов, умения аргументировано доказывать свою точку зрения, излагать материал без грамматических и стилистических ошибок.

Студент получает 1,7 до 2,1 баллов в случае всестороннего освещения вопросов, не допуская при этом грамматических и стилистических ошибок.

Студент получает от 1,4 до 1,7 баллов заучастие в семинарах, использование материалов лекций.

Тестирование

Студент получает от 4,3 до 5 баллов при выполнении тестовых заданий на 86 и 100 %

Студент получает от 3,5 до 4,3 баллов при выполнении тестовых заданий на 71 и 85 %

Студент получает от 2,8 до 3,5 баллов при выполнении тестовых заданий на 56 и 70 %

П.К.

Студент получает от 12,9 до 15 баллов за устный ответ во время промежуточного контроля в случае свободного, полного изложения материала, демонстрируя хорошие навыки говорения и умение аргументировано отвечать на вопросы.

Студент получает от 10,65 до 12,9 баллов в случае достаточного изложения материала, демонстрируя хорошие навыки говорения.

Студент получает от 8,4 до 10,65 баллов в случае неполного изложения материала и допущения ошибок в устной речи и посменной работе.

Студент получает от 12,9 до 15 баллов за презентацию во время промежуточного контроля в случае свободного, полного изложения материала, демонстрируя хорошие навыки говорения и умение аргументировано отвечать на вопросы.

Студент получает от 10,65 до 12,9 баллов в случае достаточного изложения материала, демонстрируя хорошие навыки говорения.

Студент получает от 8,4 до 10,65 баллов в случае неполного изложения материала и допущения ошибок в устной речи.

И.К.

Студент получает от 25,8 до 30 баллов на итоговом письменном экзамене, если он всесторонне раскрыл поставленную тему, изложил материал, не допуская грамматических или стилистических ошибок.

Студент получает от 21,3 до 25,8 баллов, если он всесторонне раскрыл поставленную тему, допустив при этом незначительное количество грамматических или стилистических ошибок.

Студент получает от 16,8 до 21,3 баллов, если предложенная тема раскрыта неполностью, допущены серьезные грамматические и стилистические ошибки.

Студент получает от 25,8 до 30 баллов на устном экзамене в случае полного изложения материала, демонстрируя хорошие навыки говорения и умение аргументировано отвечать на вопросы.

Студент получает от 21,3 до 25,8 баллов в случае достаточного изложения материала, демонстрируя хорошие навыки говорения.

Студент получает от 16,8 до 21,3 баллов в случае неполного изложения материала и допущения ошибок в устной речи.

Тестирование

Студент получает от 25,8 до 30 баллов при выполнении тестовых заданий на 86 и 100 %

Студент получает от 21,3 до 25,8 баллов при выполнении тестовых заданий на 71 и 85 %

Студент получает от 16,8 до 21,3 баллов при выполнении тестовых заданий на 56 и 70 %

III.КОНЦЕПТУАЛЬНЫЕ ОСНОВЫ ПРЕДМЕТА.

The concept of the subject is divided into two basic directions: phonetics and phonology. Phonetics (from the Greek word φωνή, *phone* meaning 'sound, voice') is the study of sounds and the human voice. It is concerned with the actual properties of speech sounds (phones) as well as those of non-speech sounds, and their production, audition and perception, as opposed to phonology, which is the study of sound systems and abstract sound units (such as phonemes and distinctive features). Phonetics deals with the sounds themselves rather than the contexts in which they are used in languages. Discussions of meaning (semantics) do not enter at this level of linguistic analysis. While writing systems and alphabets often attempt to represent the sounds of speech, phoneticians are more concerned with the sounds themselves than the symbols used to represent them. So close is the relationship between them, however, that many dictionaries list the study of the symbols (more accurately semiotics) as a part of phonetic studies. Logographic writing systems typically give much less phonetic information, although it is not necessarily non-existent. For instance, in Chinese characters, a *phonetic* is a portion of the character that hints at its pronunciation, while the radical gives semantic information. Characters featuring the same phonetic typically have similar pronunciations, but by no means are the pronunciations predictably determined by the phonetic; this is because pronunciations diverged over many centuries while the characters remained the same. Not all Chinese characters are *radical-phonetic compounds*, but a good majority of them are. Phonetics has three main branches:

- articulatory phonetics, concerned with the positions and movements of the lips, tongue, vocal tract and folds and other speech organs in producing speech;
- acoustic phonetics, concerned with the properties of the sound waves and how they are received by the inner ear; and
- auditory phonetics, concerned with speech perception, principally how the brain forms perceptual representations of the input it receives.

There are over a hundred different phones recognized as distinctive by the International Phonetic Association (IPA) and transcribed in their International Phonetic Alphabet. Phonetics was studied as early as 2,500 years ago in ancient India, with Pāṇini's account of the place and manner of articulation of consonants in his 5th century BCE treatise on Sanskrit. The major Indic alphabets today, except Tamil script, order their consonants according to Pāṇini's classification.

Phonology. Phonology (Greek *phonē* = voice/sound and *logos* = word/speech), is a subfield of linguistics which studies the sound system of a specific language (or languages). Whereas phonetics is about the physical production and perception of the sounds of speech, phonology describes the way sounds function within a given language or across languages. An important part of phonology is studying which sounds are distinctive units within a language. In English, for example, /p/ and /b/ are distinctive units of sound, (i.e., they are *phonemes* / the difference is *phonemic*, or *phonematic*). This can be seen from minimal pairs such as "pin" and "bin", which mean different things, but differ only in one sound. On the other hand, /p/ is often pronounced differently depending on its position relative to other sounds, yet these different pronunciations are still considered by native speakers to be the same "sound". For example, the /p/ in "pin" is aspirated while the same phoneme in "spin" is not. In some other languages, eg Thai and Quechua, this same difference of aspiration or non-aspiration does differentiate phonemes. In addition to the minimal meaningful sounds (the phonemes), phonology studies how sounds alternate, such as the /p/ in English described above, and topics such as syllable structure, stress, accent, and intonation. The principles of phonological theory have also been applied to the analysis of sign languages, in which it is argued that the same or a similar phonological system underlies both signed and spoken languages. (Signs are distinguished from gestures in that the latter are non-linguistic or supply extra meaning alongside the linguistic message.)

IV. ТЕХНОЛОГИИ ПРЕПОДАВАНИЯ ПРЕДМЕТА (ФОРМА ОБРАЗОВАНИЯ, МЕТОДЫ И СРЕДСТВА, ТЕХНОЛОГИЧЕСКИЕ КАРТЫ).

Форма образования: очная (дневная)

Методы и средства: интерактивный метод, работа в больших группах и минигруппах, методы аналитического анализа, метод презентации, блиц-опрос, метод проблемного вопроса, кейс-стади, кластер, метод формирования личного мнения.

Технологические карты: на каждое занятие (по темам).

ТЕХНОЛОГИЯ ПРЕПОДАВАНИЯ ДИСЦИПЛИНЫ
ТЕОРЕТИЧЕСКАЯ ФОНЕТИКА
ТЕМА 1. INTRODUCTION. PHONETICS [PRESENTATION]

STEPS	ACTIVITY	TIME
1	**Identified aims of the lesson:** - **To acquaint the students with the notions of "phonetics"** - **To acquaint the students with general theories in the field of phonetics** - **To acquaint the students with different branches of phonetics** **The main notions: linguistics, phonetics, phonology, sound, voice, general phonetics, special phonetics, articulation, the sound system, syllabic structure, word-stress, intonation.** **The form of the lesson: working in groups and separately** **Equipment: book, desk, distributing materials etc.** **Methods & methodology: working with a book, method of explanation, practical exercises, method of analysis & synthesis**	**15**
2	**Lecture 1** **To speak about:** Phonetics as a branch of linguistics Branches of the phonetics Classification Connections to other sciences	**20**
3	Phonetics is one of the fundamental branches of linguistic. It's very important in the study of a language, because neither grammar nor lexics can exist without the phonetic form. All these phenomena are expressed phonetically. It follows from this that phonetics is a basic branch of linguistics. Neither linguistic theory nor the linguistic description can do without phonetics. General phonetics – общая фонетика (studies phonetic laws, problems and principles in any language/ common of all phonetics/ general for any language) Special phonetics – частная фонетика (English theoretical phonetics vs. Russian –||- and etc. *Studies phonetics of a particular languages/ compares it to other languages*)	**15**

4	**Self-independent work**	**20**
5	**Home assignment**	**10**

ТЕХНОЛОГИЯ ПРЕПОДАВАНИЯ ДИСЦИПЛИНЫ ТЕОРЕТИЧЕСКАЯ ФОНЕТИКА

TEMA 2. THE PHONEME THEORY[PRESENTATION]

STEPS	ACTIVITY	TIME
1	**Identified aims of the lesson:** - **To acquaint the students with aspects of phoneme** - **To acquaint the students with general theories in the field of phoneme** - **To acquaint the students with transcription rules** **The main notions: phoneme, material aspect, abstract (generalized) aspect, functional aspect, allophones, generalization.** **The form of the lesson: working in groups and separately** **Equipment: book, desk, distributing materials etc.** **Methods & methodology: working with a book, method of explanation, practical exercises, method of analysis & synthesis**	**15**
2	**Lecture 2** **To speak about:** Scherba and Vasiliev Aspects of phoneme Transcription Generalization The history of phonological sciences 3 groups of conceptions Neutralization Moscow school Leningrad school	**20**
3	a phoneme – is a sound in its contrasting position (capable of distinguishing the meaning of a word) an allophone – is a representation of a phoneme in a particular position/ context. [let] – [led] phonemes [let] - [let them] allophones	**15**

4	**Self-independent work**	**20**
5	**Home assignment**	**10**

ТЕХНОЛОГИЯ ПРЕПОДАВАНИЯ ДИСЦИПЛИНЫ
ТЕОРЕТИЧЕСКАЯ ФОНЕТИКА
ТЕМА 3. INTONATION[PRESENTATION]

STEPS	ACTIVITY	TIME
1	**Identified aims of the lesson:** - **To acquaint the students with the notions of "intonation"** - **To acquaint the students with general intonation patterns** - **To acquaint the students with functions of intonation** **The main notions: intonation, pitch, acoustic, the nucleus, delimitation, integration, pragmatic function, phonostylistics.** **The form of the lesson: working in groups and separately** **Equipment: book, desk, distributing materials etc.** **Methods & methodology: working with a book, method of explanation, practical exercises, method of analysis & synthesis**	**15**
2	**Lecture 3** **To speak about:** Intonation Functions of intonation Problems of phonostylistics Classification	**20**
3	Intonation (in linguistic terms) in Russian linguistics is viewed as a complex structure, a whole formed by significant variations in pitch (высота тона), loudness and tempo. Some linguists also include voice quality or timbre. At the moment we'll leave an open question and limit our analysis to the pitch, loudness and tempo. American, British scholars identify pitch or melody *as* intonation, because pitch has a very important linguistic meaning. There's another term widely used in phonetics. It's Prosody. Generally, in research the term intonation is applied to the analysis at phases while prosody covers a broader field from a syllable to a text. We'll use them as synonyms.	**15**

4	**Self-independent work**	**20**
5	**Home assignment**	**10**

ТЕХНОЛОГИЯ ПРЕПОДАВАНИЯ ДИСЦИПЛИНЫ ТЕОРЕТИЧЕСКАЯ ФОНЕТИКА
TEMA 4. BRITISH AND AMERICAN TYPES OF PRONUNCIATION[PRESENTATION]

STEPS	ACTIVITY	TIME
1	**Identified aims of the lesson:** - **To acquaint the students with the notions of "British Type of Pronunciation"** - **To acquaint the students with the notion of "American Type of Pronunciation"** - **To teach the student differentiate British and American types of pronunciation** **The main notions: [r] sound, vocalization, accent, IPA, nasalization, neutralization.** **The form of the lesson: working in groups and separately** **Equipment: book, desk, distributing materials etc.** **Methods & methodology: working with a book, method of explanation, practical exercises, method of analysis & synthesis**	**15**
2	**Lecture 4** **To speak about:** British pronunciation American pronunciation	**20**
3	The problem here, however, usually has more to do with pronunciation than with the language itself. Apart from the typically nasal quality of American speech, there are the number of basic differences between British and American pronunciation: Words ending in –ary and –ory have a stress on the text to last syllable in American: secretary, laboratory; Americans often pronounce [r] in position where it is not pronounced in British English: car, here; In such words as bath, news the American pronunciation will be [bæθ], [nu:z]; Other words, which are pronounced differently tomato, address.	**15**

	In American English the pronunciation is [tə'meitəυ] and ['ædres]. If you want to master English pronunciation you have to able to distinguish between these two types of consonants.	
4	**Self-independent work**	**20**
5	**Home assignment**	**10**

ТЕХНОЛОГИЯ ПРЕПОДАВАНИЯ ДИСЦИПЛИНЫ
ТЕОРЕТИЧЕСКАЯ ФОНЕТИКА
TEMA 5. VOWELS AND CONSONANTS[PRESENTATION]

STEPS	ACTIVITY	TIME
1	**Identified aims of the lesson:** - **To acquaint the students with the system of English vowels and consonants** - **To acquaint the students with specific traits of English vowels** - **To acquaint the students with specific traits of English consonants** **The main notions: vowel phoneme, consonant phoneme, monophthongs, diphthongs, diphthongoids, morphophonology.** **The form of the lesson: working in groups and separately** **Equipment: book, desk, distributing materials etc.** **Methods & methodology: working with a book, method of explanation, practical exercises, method of analysis & synthesis**	**15**
2	**Lecture 1** **To speak about:** General definition of English vowel and consonant phonemes Monophthongs Diphthongs Diphthongoids Opposition Articulatory classification of English consonants and vowels The system of consonant phonemes and the problem of affricates	**20**
3	There are two major classes of sounds traditionally distinguished in any language - consonants and vowels. The opposition "vowels vs. consonants" is a linguistic universal. The distinction is based mainly on auditory effect. Consonants are known to have voice and noise combined, while vowels are sounds consisting of voice only. From the articulatory point of view the difference is due to the work of speech organs. In case of vowels no obstruction is made, so on the perception level their integral characteristic is tone, not noise.	**15**

4	**Self-independent work**	**20**
5	**Home assignment**	**10**

ТЕХНОЛОГИЯ ПРЕПОДАВАНИЯ ДИСЦИПЛИНЫ
ТЕОРЕТИЧЕСКАЯ ФОНЕТИКА
ТЕМА 6. WORD-STRESS[PRESENTATION]

STEPS	ACTIVITY	TIME
1	**Identified aims of the lesson:** - **To acquaint the students with the notions of "word-stress"** - **To acquaint the students with general rules of stress making** - **To acquaint the students with different types and components of word-stress** **The main notions: word-stress, type, pattern, accentual structure, acoustic, syllable, sentence stress, placement, semantic, morphological, and rhythmic factors.** **The form of the lesson: working in groups and separately** **Equipment: book, desk, distributing materials etc.** **Methods & methodology: working with a book, method of explanation, practical exercises, method of analysis & synthesis**	**15**
2	**Lecture 1** **To speak about:** General definition of word-stress. It's types and components Difference between word stress and sentence stress The functions of word-stress	**20**
3	Word stress or accent is usually defined as the degree of force or prominence with which a sound or syllable is uttered. Incidentally, the syllabic structure of a word is closely connected with its accentual structure as in disyllabic (a word consisting of two syllables) and polysyllabic (a word consisting of more than three syllables) words; there may be different degrees of prominence in syllables of initial, medial or final positions. Hence by word stress we mean singling out one or more syllable in a word with the help of greater prominence accompanied by the change of pitch, qualitative and quantitative features of the sound in relation to other syllable or syllables of the same word. A.C. Gimson emphasizes that in a	**15**

	stressed syllable there is relatively greater breath effort and muscular energy in comparison with another syllable or syllables of the same word.	
4	**Self-independent work**	**20**
5	**Home assignment**	**10**

LECTURE 1. INTRODUCTION. PHONETICS[PRESENTATION]

Phonetics as a branch of a language

Phonetics is concerned with the sound component of communication.

The origin of the word is a Greek “phona” – a sound, a voice.

Phonetics is concerned with human noises, the way men may transmit and receive sounds in the process of communication.

We study only those sounds that bring organized information, i.e. meaningful sounds. They are the objects of the specific interest.

Analysis:

the nature |

the function | of a sound

the combination |

Phonetics is one of the fundamental branches of linguistic. It’s very important in the study of a language, because neither grammar nor lexics can exist without the phonetic form. All these phenomena are expressed phonetically. It follows from this that phonetics is a basic branch of linguistics. Neither linguistic theory nor the linguistic description can do without phonetics.

Phonetics was known to ancient Greeks, where the theory of public speech and phonetic delivery were important.

As an independent discipline has been known since the 19-th century. Most investigation was done in the 20-th century. Phonetics used to be a part of grammar. In the 20-th century phonetics has become VERY important.

The branches of Phonetics

-> General phonetics – общая фонетика (studies phonetic laws, problems and principles in any language/ common of all phonetics/ general for any language)

-> Special phonetics – частная фонетика (English theoretical phonetics vs. Russian –||- and etc. Studies phonetics of a particular languages/ compares it to other languages) Our theme is English phonetics.

We call it the chain of events which takes places when one person is speaking and the other one is listening.

The process of speech production is realized in the folowing scheme:

the message is formed and incoded in the brain of the speaker (linguistic/ psychological level)

it is transmitted to the organs of speech and some sounds are articulated (physiological stage)

the movement of the organs of speech produces sound waves (physical/ acoustic stage)

the sound waves are perceived, identified and decoded by the listener (NB stages 4 and 5 in the picture)

The reason is that each of these stages correlate to different branches of phonetics (is studied by a particular branch…):

articulation phonetics studies the mechanisms of speech production;

acoustic phonetics is concerned with the physical characteristics of speech sounds and uses special techniques to measure these sounds;

auditory phonetics studies the perception of speech

the linguistic interpretation is given by phonology

Phonology studies the system of sounds units (фонетические единицы) and their function. Phonology is quite a controversial subject, because some schools think that it's a separate discipline. But we observe it as a part of Phonetics:

Phonetics stands for physical aspect, Phonology stands for the meaning of a word.

Phonetics focuses on the physical characteristic of a sound, and phonology – on its meaning.

III The subdivision according to segments.

Phonetics studies:

- the sound system;

- syllabic structure;

- word-stress;

- intonation

segmental phonetics studies sounds, i.e. segments of speech.

suprasegmental (сверхсегментная) phonetics studies bigger units of connected speech (words, phrases)

The methods of Phonetic Analysis

Each branch of phonetics uses its own method of investigation, which changes (develops):

articulation phonetics uses method of direct observation, photography, cinematography, X-ray photography;

in acoustic phonetics we use instrumental method. Two basic machines are called spectrograph and intonograph, nowadays computer software (programmes) is also used.

in auditory phonetics we use methods of auditory/ perception analysis (marking the text).

Generally in phonetic research we combine different methods.

Connection with other sciences

Which sciences are connected with phonetics?

- medicine
- physics
- psychology (pshychophonetics)
- linguistics
- rytorics
- mathematics, statistics, computer technologies

Phonetics and Social Sciences

Language is not an isolated phenomenon, it’s a part of society. The use of language and pronunciation in particular is determined by the social context (situation).

Sociophonetics studies the way language functions in social context. The social features/ factors we are interested in:

regional/ geographical factor

the age of the speaker

gender

social status

sphere of communication

Phonetics is necessary in:

- linguistics
- communication engineering
- foreign language teaching
- rhetorical training (эффективная коммуникация)
- speech posology treatment Communication Technology (Criminal Law)

LECTURE 2. THE PHONEME THEORY[PRESENTATION]

Segmental phonetics – the linguistic function of individual sounds or segments of speech.

[let] apical alveolar fortis [l]

[led] apical alveolar lenis [d]

[let them] dental [t] (assimilation)

are different in one feature, but the contrast between first 2 sounds changes the meaning.

The contrast between 1 and 3 sounds has no functional significance because it doesn't change the meaning.

In our speech we are not aware of sounds differences which don't change the meaning.

2 terms: a phoneme and an allophone

a phoneme – is a sound in its contrasting position (capable of distinguishing the meaning of a word)

an allophone – is a representation of a phoneme in a particular position/ context.

[let] – [led] phonemes

[let] - [let them] allophones

The phoneme is a minimal abstract language unit realized in speech in the ofrm of speech sounds opposable to other phonemes of the same language to distinguish the meaning of morphemes and words (by Shcerba + Vasiliev).

3 aspects of the phoneme:

1) material;

2) abstract (generalized);

3) function

The material aspect.

Each phoneme is realized in speech as a set of predictable (=depended on the context) speech sounds which are called allophones.

phoneme [t]

[to:k] apical alveolar [t] |

[tip] slightly palatalized [t] |

[not there] dental [t] | allophones

[not kwait] loss of plosion |

[trai] post-alveolar [t] |

[stei] not aspirated [t] |

The requirements to the allophones of the same phoneme:

they poses similar articulating feature, but at the same time they can show considerable phonetic differences.

they never occur in the same phonetic context

they are not capable of differentiating the meaning

2 types of allophones: principal and subsidiary

Principal are the allophones which don't undergo any changes in the flow of speech => they are the closest to the phoneme) Ex: [t] -> [to:k]

In the articulation of a subsidiary allophone we observe predictable changes under the influence of the phonetic context.

Ex: [d] – occlusive plosive stop, forelingual, apical-alveolar, voiced lenis (the phoneme)

[do:], [dog] – the principal allophones

[d] is slightly palatalized before front vowels and [j]: [ded], [did ju:]

without plosion before another stop: [gud dei], [bad pain]

with nasal plosion before nasal sonorants [m], [n]: ['s^nd]

before [l] a literal plosion: [midl]

followed by "r" – [pst alveolar [d]: [dr^m]

before interdental sounds it becomes dental: [bredth]

when followed by [w] it becomes labialized: [dwel]

in word final position it's partly devoiced: [ded]

They are all fore-lingual lenis stops, but they show some differences. The allophones of the same phoneme never occur in the same phonetic context.

We can't pronounce a phoneme, we pronounce allophones, which are accompanied by several social and personal characteristics. The actual pronounced sounds which we hear are formed with stylistic, situational, personal and etc. characteristics. They are called phones.

The abstract aspect

The phoneme is a minimal language unit.

The phoneme belongs to the language, the allophone – to the speech.

Language is an abstract category, it's an abstraction from speech. Speech is the reality of a language, thus the phoneme as a language unit is materialized in speech sound. The phoneme is a sort of generalization (abstraction).

The process of generalization

The native speaker doesn't pay attention to the allophones which don't change the meaning. But every native speaker has a generalized idea of a complex of distinctive features that can't be changed without changing the meaning.

The features which can't be changed without a change of meaning are called relevant (or distinctive)

The invariant of a phoneme – a native speaker's generalized variants. The invariant of a phoneme is a bundle of its distinctive features.

The functional aspect

.. to dinstinguish the meanings. Phonemes are capable of distinguishing the meaning of words and morphemes: seemed [d] □ seems [z]

and changing the meanings of whole sentences:

Ex: He was heard badly. – He was hurt badly.

There is no room for you in my hut. – There is no room for you in my heart.

This function is performed when the phoneme is opposed to another phoneme in the same phonetic context: [ka:t] – [pa:t]

backlingual bilabial (relevant features)

The features that do not effect the meaning are called irrelevant features (non-distinctive). Ex: aspiration.

Distinctive features for English consonants:

place of articulation;

manner of articulation;

absence/ presence of voice

Distinctive features for English vowels:

the vowel quality: [sit] – [si:t]

monothong dipthongoid

(front-retractive) (front)

Phonetic and Phonological Mistakes:

If an allophone of some phoneme is replaced by an allophone of a different phoneme – the mistake is phonological.

If an allophone of some phoneme is replaced by another allophone of the same phoneme – the mistake is called phonetic.

The phoneme is a unity of 3 aspects: material, abstract and function.

Transcription and phonetic notations

Transcription is a set of symbols which represents sounds in written form.

There is an organization called IPA (International Phonetic Assosiation), and it worked out the system of symbols universal internationally: International Phonetic Alphabet (IPA).

There are 2 types of transcription: broad and narrow

The broad variant is (called) phonemic and provides symbols for the phonemes. It's used in teaching.

The narrow variant is (called) allophonic and provides symbols for the allophones, mainly used in phonetic research: [ph] – aspiration, seemed – [do] partly devoiced.

There are 2 types of broad transcription: by D.Jones and by Vasiliev

By D.Jones: uses the same symbols for short and long vowels (he focused on the length, but it's a non-distinctive feature).

By Vasiliev: uses special symbols for all vowel phonemes.

Main trends in the phoneme theory. The history of investigation.

The phoneme is one of the basic language units. However, by different linguistic schools it's very differently described.

The history of phonological studies

The idea of distinguishing between the functional approach to the study of speech sounds and their material substance was first expressed by the Russian linguist Ivan Alexandrovich Boduen de Courtene (He is the founder).

In the 20-30s of the 20th century a number of phonological conceptions appeared in different countries.

Nickolai Trubetskoy (Prague Linguistic Circle)

Roman Jakobson

The theory of these two linguists formed the classical phonology (in Europe).

In the USA at the same time the familiar theories appeared.

There were 2 famous schools in Russia: Leningrad School (Scherba, his follower Zinder, Bondarenko) and Moscow School (Avanesov, Kuztetsov, Reformatskiy).

Among American linguists: E. Sapir – classical phonology.

All these theories are classical, traditional, static (description, classificatory character).

In the 60s of the 20th century New Phonology appeared. It was aimed to explain how speech was actually produced and understood.

This New Phonology is known as generative phonology.

N. Chomsky (an American linguist)

They tried to create dynamic models, which were aimed at establishing the sound pattern of a sentence on the basis of its semantic and grammar characteristics.

The main criterion is the approach of different linguistics to the 3 aspects of the phoneme. Some linguists exaggerated the material aspect, some – the abstract one and etc.

3 Groups of Conceptions

1) includes the conception that pay special attention to the abstract aspect. This vie is called mentalistic or psychological. According to it, the phoneme is the ideal mental image, it doesn't exist objectively, it exists only in the mind of the speaker. Actual speech sounds are an imperfect realization of the phoneme. These ideas were expressed by Boduen de Courtene and later developed by Sapir and others.

2) Functional group conception. Because special attention is given to the ability of the phoneme to differentiate the meaning. Scholars are particularly interested in distinctive features, while non-distinctive features are often ignored.

Trubetskoy, Jakobson and Bloomfield.

The greatest achievement of these scholars was that their theory gave rise to phonology as a linguistic discipline. However it resulted in the separation of phonetics and phonology. They claimed that only phonology was a linguistic discipline, while phonetics should belong to biology. The material aspect was ignored by this theory.

3) The material aspect is exaggerated. This approach is called physical and is represented by D. Johnes and an American scholar B. Bloch. And they regarded the phoneme as the family of sounds, i.e. the phoneme is a mechanical sum of its

allophones. So, similarity between sounds is considered to be the main criterion for attributing them to a particular phoneme. They ignored abstract and functional aspects.

It also demonstrates, that Scherba's definition is comprehensive, because it gives equal importance to each of the aspects of the phoneme.

It is practiced by American structuralists and it pays special attention to the position of the sound in the word or its distribution;

semantically distribution (sematic)

It gives special attention to meaning, it's wildly practiced in this country.

The analysis is conducted through the system of phonological oppositions. It's based on the following rule:

the phoneme can distinguish meaning when opposed to one another in the same phonetic context. Ex: [dei] – [thei], [ship] – [sheep] (minimal pairs)

To establish the phonemic status of a sound it is necessary to oppose one sound to another in the same phonetic context.

This procedure is called commutation test. We must find the so-called minimal pairs. A minimal pair is a pair of words which differ in once sound only. So we replace one sound by another and try to see if the meaning is the same or different and if the sound belongs to one or different phoneme.

Ex: [pin] – [sin] (1)

[phin] – [pin] (2)

[pin] – [hin] (3)

The commutation test may have 3 results:

the meaning is different, so the opposed sounds belong to different phoneme;

the meaning is the same, so the opposed sounds belong to the same phoneme;

a meaningless word, so we can't make any conclusion – we can't identificate the sound

There are different types of oppositions:

1) single

the opposed sounds differ in one articulating feature only: [pen] – [ben]

voiceless voiced

2) double

the opposed sounds differ in 2 distinctive features : [pen] - [den]

bilabial forelingual

voiceless voiced

3) triple (multiple)

the opposed sounds differ in 3 distinctive features: [pen] - [then]

voiceless voiced

bilabial interdental

occlusive stop

constrictive

To create the system of phonemes the sounds are opposed in 3 positions:

- initial
- middle
- final

There are some problems - sometimes sounds cannot be opposed:

Ex: [h] is never used in final position;

[n-носовое] is never in the initial position.

In such cases we rely on the knowledge of the native speaker and phonetic similarities or dissimilarities.

There is another interesting case. We have a number of different sounds occur in the same position and phonetic context but the meaning is unchanged. Ex: [калоши] – [галоши], [шкаф] – [шкап].

Such sounds are called free variants. The existence of free variants is explained by regional, stylistic and individual variations. Ex: city [‘sidi – ‘siti], letter [‘ledə – ‘letə]

The semantic method of phonological analysis is widely used and it helps to create the system of the sounds of a language.

The application of this method shows that the English language has 24 consonant phonemes and 20 vowel ones. They are grouped into classes according to the distinctive features.

In English the following features are distinctive for consonants:

place of articulation;

manner of articulation, type of obstruction;

presence or absence of voice (force of articulation)

The phonemic feature of vowels:

quality => 1) stability of articulation, + 2) tongue position (horizontal, vertical)

The function of quantity and quality in the system of English vowels.

Most Russian phoneticians think that quality is decisive. But some of the British ones don't. In Russian linguistics there is a principle that a feature can be systemic if it doesn't depend on the context. Ex: [bit] – [bi:t] (1) , [bit] – [bi:d] (2).

In the (1) example the vowels are practically the same in length, but the quality is different. In the (2) one there is some difference in length, but the difference in quality also remains, i.e. vowel quality is distinctive regardless of the position in the word.

Positional length of English vowels: [si:] – [si.d] – [si``t]

Neutralization = weak position. Position can be weak or strong.

Phonological analysis is more difficult when the sound is in weak position or in the position of neutralization. This position means that some of the distinctive features are neutralized.

For consonants weak position in the word is the final position, or the position before other consonants.

For vowels it is the unstressed position.

Ex: зуб [зуп], activity [эk'tiviti]

This problem is tackled by the morphology (the problem of establishing of the phonemic status of speech sounds in weak positions). Its special subject is the relations between the morphemes and phonemes. Morphology studies the way sound alternate as different realization of one and the same morpheme.

minimal pairs:

'object [o] – ob'ject [э]

лук [к] – луг [г]

There exist 2 approaches/ schools that look at this question in different ways. The one is the Moscow School, Morphological school is represented by R.E. Avanesov, A.A. Reformatskiy, Kuznetsov, Panov. It's clear from the name, that the fundamental idea of the school is the following:

the phoneme is the minimal component of the morpheme, which is a minimal meaningful language unit;

they claim, that the phonemic ‘content of the morpheme is constant.

In establishing the phonemic status of sounds they band their phon. analysis (for a vowel – stressed, for a consonant – before a stressed vowel) on the theory of strong and weak positions.

If we find a vowel in its strong position, we can establish the phonemic status of the sound (=проверить слово).

луг – луга

(ищем проверочное слово)

нож [ш] – ножи

вода [в^да] – воды [вОды]

con’duct – ‘conduct

Everything depends on the relations.

The supporters of this school view the phoneme as the functional phonetic unit represented by a sequence of positionally alternating sounds.

Ex: c

c Колей

c Тимой

c Галей [згал’эj]

c Шурой

It’s important to mention that according to this school the difference of the allophones of the same phoneme is not limited.

Leningrad School.

The second conception is that of the Leningrad School. The supporters are Scherba, Zinder. The main idea of the school is this:

the phonemic ‘content of the morpheme is not constant, it can change. As for the difference between the allophones of the same phoneme it is limited.

Ex:

‘object [o] – ob’ject [э], where [o]-[э] are different phonemes.

луг [k] – лук [к], where [k]-[k] are the same phoneme.

вода [^] – вОды [о]

According to this reasoning the phoneme can't lose any of its distinctive features.

гриб [п] – грибы [б] – different phonemes.

Advantages and disadvantages of the approaches.

Arguments IN FAVOUR of 1 conception:

phonetic changes are not separated from morphology thus the unity between form and 'content is preserved. And the phonetic aspect is not isolated from the lexis and grammar ones.

it's quite convincing that the allophones of the same phoneme can show considerable difference.

Arguments AGAINST it:

sometimes it's impossible to find a strong position: корова, decorate.

sometimes the difference between the allophones of the same phoneme is too strong: ухо – уши, водит – вожу.

Argument FOR the second conception:

it's simplicity

its WEAK points:

it views phonology in isolation from morphology. The unity between content and form is destroyed.

it's difficult to establish the limit within which the allophone of the same phoneme may vary: (phonological function) мел (dark) – мель (clear) different phonemes, little [l] => [dark l] the same phoneme.

Moscow school is more effective in terms of teaching, because it gives an instrument for writing.

LECTURE 3. INTONATION[PRESENTATION]

Intonation

Human communication isn't possible without intonation, because it's instrumental in conveying the meaning. No sentence can exist without a particular intonation.

Intonation (in linguistic terms) in Russian linguistics is viewed as a complex structure, a whole formed by significant variations in pitch (высота тона), loudness and tempo.

Some linguists also include voice quality or timbre.

At the moment we'll leave an open question and limit our analysis to the pitch, loudness and tempo.

American, British scholars identify pitch or melody as intonation, because pitch has a very important linguistic meaning.

There's another term widely used in phonetics. It's Prosody. Generally, in research the term intonation is applied to the analysis at phases while prosody covers a broader field from a syllable to a text.

We'll use them as synonyms.

The acoustic correlate of pitch is fundamental frequency. Loudness is intensity. Tempo – rate and pausation (time or duration).

Prosodic analysis is an undertaking.

Intonation is a language universal. It means that no language can exist without it.

Intonation Pattern is the basic unit of intonation.

The nucleus, the head, the pre-head, the tail.

The nucleus has the most significant change in pitch.

The function of Intonation Pattern is to actualize syntagms into intonation groups. (The syntagm is a group of words, semantically and syntactically complete)

I hope | you understand everything ||

An actualized syntagm is called an intonation group.

Functions of Intonation

Intonation is a powerful means of communication. It has a great potential for expressing ideas and emotions and it contributes to mutual understanding between people.

The main function of intonation is the communicative function.

This function includes 2 uses of intonation:

its ability to discriminate the meaning (distinctive function)

its ability to structure the text (organizing function)

Distinctive (Phonological) function

- to prove that intonation is capable of differentiating the meaning we must make opposition of 2 phrases of identical syntactic structure and lexical composition, in which the difference in meaning is marked by intonation only.

What kinds of meaning can be differentiated:

the syntactic (communicative) types of sentences:

Isn't it wonderful? (=a question)

Isn't it wonderful! (=an interjection)

Will you stop talking (=a command)

Will you stop talking (=a request)

Only the change of nuclear tone can change the communicative type of a sentence.

It's a lovely day. (=a statement)

It's a lovely day (=an interjection)

It's a lovely day? (=a question)

intonation is capable of distinguishing attitudinal meanings:

She's passed the exam. (=reserved, uninterested)

She's passed the exam. (lively interested)

She's passed the exam. (impressed)

In this case not only the nuclear tone can differentiate the meaning, but the head also, as well as the pre-head. They all convey attitudinal meaning.

The fool. (=a fact)

The fool. (=very emotionally)

intonation can differentiate the meaning of the whole phrase (the actual meaning):

Have you read this book?

not once. (= ни разу)

not once. (= ни один раз, много раз)

I don't want you to read anything. (= because of your eyes)

I don't want you to read anything. (= всякую ерунду)

The change of meaning can also be the result of the shift of centre stress (different placement of nuclear tone).

I have plans to leave (= у меня есть планы уехать)

I have plans to leave (= у меня есть документы, которые нужно оставить)

Phrasing can have (put) subdivision into intonation groups:

This I my teacher, Dc. Smith. (= познакомьтесь)

This is my teacher Dc. Smith. (=его зовут доктор Смит).

But still mainly it's the nuclear tone which can differentiate the meaning of the phrase. This function is sometimes called semantic.

By organizing function we mean the following:

the role of intonation in the process of integration and delimitation

-||- in structuring the information content of the text

All these processes take place simultaneously.

By delimitation we mean that intonation can divide the text into smaller units:

- phonopasseges;
- phrases;
- intonation groups.

Integration consists in organizing smaller units into bigger ones:

intonation groups -> into phrases -> into phonopasseges -> text.

The role of intonation in conveying the information 'content of the text

Intonation can highlight the most important information, on the other hand it shows which information is known to the listener.

Peter went(given information, the theme) to Paris (= new information, the rhyme)

In most cases (80%) in English the last notional word has the nuclear tone. We call this position unmarked (=обычная), sometimes – end-focus.

Did Peter go to Paris?

No, Mark went to Paris. (it's marked position of the tone).

Any part of speech can carry new information and take the focus position.

The book is not on the table, it's in the table.

Intonation is also instrumental in conveying shades of meaning. It may be in balance with syntactic structure and lexical composition of an utterance, but it may also neutralize or even contradict them

Isn't it ridiculous? (a question pronounced as a statement).

How very nice. (=negative).

This ability of intonation is often used to convey irony.

The Pragmatic function of intonation

The important aspect of communication is influences the ideas, behavior and perception of the listener. The use of language means with the special purpose to influence people is studied by pragmatics.

Pragmatics has a special focus on the choice of language and secondly on producing something of influence.

The pragmatic function of intonation consists in the use of intonation with a specific purpose. Intonation serves to actualize the speaker's pragmatic aim.

The choice of nuclear tones is attributed to the pragmatic function. A statement can be used as a request.

You're coming?

Come and help me?

The pragmatic function is realized when either the intellect or the emotions of the listener are effected. Intonation is capable o expressing a wide range of attitudinal and emotion meanings. Each nuclear tone and intonation pattern are linked with some particular attitudinal coloring:

The car is very expensive. (emotional, involved)

The car is very expensive. (indifferent, dispassionate)

Emphatic pauses are used to express emotions. Variations in pitch, loudness and tempo serve to make the utterance more expressive and they realize the pragmatic function.

Pragmatic function can be traced in all kinds of communication but admittedly it's especially relevant in declamatory style and public speaking. Sometimes the function is called rhetorical.

Besides conveying information the intonation is used to effect (impress) the listener and thus it performs the pragmatic function. It's obvious that not only what you say but how you say makes the communication effective.

The Social function of intonation

Intonation is an important indication of the social status of the individual, his/her social identity, social role. It's the indication of age, gender, higher rank, dominance.

According to D.Crystal there are some professions that are highly verbal: layers, preaches, teachers… They have distinctive prosody.

There is also the phonostylistic function.

Summing it all up: all the particular functions are the realization of the main Communicative function. Today in phonetic research scholars and learners of English don't look at intonation in isolation. They also consider the (linguistic and extralinguistic) context. We take into consideration the immediate context and the situation of context. We don't limit ourselves to stating the phonetic facts, we try to analyze and explain them.

Problems of phonostylistics

The primary concern of linguistics is the study of language in use. It's particularly relevant for phonetic studies. We're interested in how the phonetic units are used in various social situation. It's the extra linguistic situation that influences our choice of language means.

There's a special branch of linguistics that studies the way language means function in different situation. It's called functional stylistics. It's primary concern is functional style – a set of language means used in a particular situation.

Phonostylistics is the study of the way phonetic units, both segmental (sounds) and suprasegmental (intonation), are used in a particular extralinguistic situation.

Extralinguistic situation consists of 3 components:

the purpose;

It’s the most important factor that guides the communication. The purpose is what you want to achieve (to get/give information, to instruct, to entertain, to chat). The aim is very important as far as pronunciation is concerned.

The subject matters less important but it stil matters.

This factor can bring numerous variations in pronunciation which are determined both by individual characteristics of the speaker and the character of their relationship.

We must consider individual and socio-cultural features: the social status, social group or class the speaker belongs to.

participants

Another important aspect is the character of participant relationship which is reflected in the tenor (тональность) of discourse: formal/ informal, friendly/ unfriendly, and it effects greatly the choice of linguistic means.

The social roles of the speaker are also important. We have authority subordination relationship (teacher – pupil)

scene/ setting

This component has several factors:

physical orientations of the participants (the distance between people, proximics studies it)

Setting can be also described in the following terms: public/ non-public, formal/ informal, monoloquing/ poliloguing, dialoguing.

It also includes the cannel of communication: face to face, public presentation, telephone, mass media. (аксиальное – радиальное)

All the components of extralinguistic situation influence the choice of linguistic means.

The Classification of Phonetic Styles:

- Gaiduchic (correlates with functional styles of language)
- solemn (торжественный)
- scientific business (научно-деловой)
- official business (официально-деловой)
- everyday (бытовой)

- familiar (непринуждённый)
- Dubovsky (degrees of formality)
- informal ordinary
- formal neutral
- formal official
- informal familiar
- declamatory
- Ours (the purpose of communication)
- informational
- academic
- publicistic
- declamatory
- conversational

Intonational Styles

The factors that determine the phonostylistic varieties of intonation in spoken discourse.

Extralinguistic situations

purpose participants setting

the aim of communication (the style-forming factor)

Style-modifying factors:

- speaker's attitude

- the form of communication

- the degree of formality

- the degree of spontaneity

The factors are interdependent and interconnected.

The aim of communication is the main strategy of the speaker. We may want: to inform, to instruct, to convince, to entertain, to advertise.

In each case we choose intonation which will serve our purpose and make our speech effective.

It basically determines the choice of intonation means, thus it forms the style (style-forming).

Speaker's attitude

Any oral communication reflects a variety of attitudes and emotions, concerning the listener, the subject matter and etc.

Intonation varieties are as numerous as varieties of attitudes and emotions are. The speaker can be involved/ indifferent, friendly/ hostile and so on.

It's both emotions and attitudes we should take into consideration.

The form of communication

monologuing

dialoguing

Monologuing is speaking of 1 individual, dialoguing presupposes the participance of the speaker.

Monologues are usually more extended and characterized by a greater depending and grammatical cohesion (связанность). They are better organized.

Polyloquing can be singled out.

The Degree of formality.

Discourse

formal informal

It reflects social roles and relations of the participants.

In a formal situation the speaker tends to make his speech more distinct and precise while in informal situation speech is more careless and rapid.

Rapid colloquial speech (assimilations, reductions…)

The Degree of Spontaneity

The types of speech

prepared half-prepared spontaneous

Spontaneous speech takes place when verbal formation is simultaneous to the formation of the idea in the speaker's mind.

Half-prepared speech – primarily takes place in dialogues.

Full prepared – written and rehearsed in advance.

All these factors determine the choice of particular intonation means which can be attributed to particular intonational style and phonetic style.

An intonational style is a system of interrelated intonation means which is used in a social sphere and serves a definite aim of communication (Sokolova and others).

There exist different classifications of different styles. Different schools choose different extra-linguistic factors as style-forming ones.

pr. Dubovsky determinates 5 styles according to the degree of formality:

- informal-ordinary
- formal-neutral
- formal-official
- informal-familiar
- declamatory

There is another classification given by Gaiduchic (according to the spheres of communication):

- solemn
- scientific business
- official business
- everyday
- familiar

We distinguish 5 styles (according to the aim of communication):

- informational
- academic

- declamatory
- publicistic
- conversational

The aim is to convey information. There's little personal involvement. The speaker is detached.

The typical intonation patterns are: Falling/ Mid-level Head + Low Fall/ Low Rise/ Mid-level tone.

The pitch level is generally medium or low and the pitch range is from medium to narrow. The tempo is not greatly varied. Hesitation pauses.

Academic Style:

is used in lecturing talk and conferences, academic discussion.

The aim is to convey information and to instruct (volitional function). A pragmatic aim.

Falling Head/ High Head + High Fall/ Fall-Rise(=referring).

Compound: Rise-Fall. The levels are high or medium. The ranger

Short intonation groups predominate. The tempo is greatly varied. Emphatic pauses are often used. Loudness is rather high.

Publicistic style

political speech, sermons, debates.

Declamotary style

on the stage, reciting literary texts.

Conversational style – everyday communication.

It's important to have some expertise in phonostylistics because if your neglect stylistic modifications of intonation your speech will not be adequately perceived and you may have problems in perceiving.

Intonation and non-verbal means of communication

In oral communication non-verbal means are very important.

When we communicate we choose appropriate language means to convey the message but at the same time our verbal message is accompanied by a non-verbal display. It's believed that 25% of communication is conveyed by non-verbal means.

The non-verbal means:

- facial expressions

- gestures

- postures

Our faces can demonstrate a wide range of expressions, especially when our speech is emotionally colored:

the widening of the eyes. | interest and

the parting of the lips | excitement

Gestures involve the movements of the eyes, foot, arms, head.

By postures we mean special movement of the body.

Falling tone is often accompanied with a nod. But: silence (finger crossing the lips).

More commonly kinesic means intensify information conveyed by intonation.

A smile generally intensify positive feelings.

In public speaking it's very important.

it's recommended to control your body language and to use it appropriately.

there are certain gestures that are typical of certain cultures:

Asian cultures suppress facial expressions.

British research the meaning of the head toss:

- "come on"
- antagonism
- superiority
- quarrying (queering?)
- solution
- rejection
- direction

LECTURE 4. BRITISH AND AMERICAN TYPES OF PRONUNCIATION [PRESENTATION]

The early English colonists in the new world were speaking Elizabethan English, the language of Shakespeare and Marlow, when they came to America. This is important and necessary for our understanding of some of the features, which American English was to develop later on. There are very few pure languages. English has been known as a word borrower. In the formation of the American English the English-speaking colonists were brought into contact with the different peoples who spoke different languages. Many words, derived from these languages, were added to the 17th century form of English. First in importance come the words derived from the speech of various Indian tribes. This was caused by the necessity of talking about new things, qualities, operations, concepts, and ideas. The movement of a people to a new and different environment not only creates a problem of communication but also makes it urgent.

The first colonists saw plants and animals, which were new to them. Some of the fish they caught in the coastal waters were unlike anything they had seen before. Tribes, who spoke strange languages, wore strange clothing, prepared strange foods, and occupied the land. Even the landscape was greatly different from the neatly tailored English countryside. Names had to be given to all these aspects of their new life. So, from the Indians were borrowed not only the many geographical names of rivers, lakes, mountains, but names for objects (plants, animals), as well as implements and food preparations of a new kind, such as canoe, moccasin, wigwam, toboggan, tomahawk, totem, igloo, hammock, etc.

Besides the various Indian influences, American English reflects the other non-English cultures which the colonists' men in their conquest o the continent. In the westward expansion of their territory, the English-speaking colonists soon came into contact with the casual French settlements in the Middle West. From the French a considerable number of words were derived, e.g. rapids, prairies, etc. More substantial borrowings were made from the Spanish colonization and culture as the English-speaking settlers moved southward and westward toward the Pacific Ocean. Spanish words were adopted at two different periods. In the early colonial days, American English received Creole, mulatto. Then, after the Mexican war (1846-48) contact with the Spanish-speaking inhabitants of Texas and the Spanish West resulted in borrowing of such words as canyon, ranch, and sombrero. The Dutch settlers of New York contributed to American English the following words: boss, cookie, Santa Claus.

The increasing influence of the mass media has caused a steady infiltration of American words and expressions into British English. The word "okay", for example, once exclusively American, is today normal British usage. And the word "commuter", meaning a person who travels to and from his work daily with a season ticket, is rapidly passing into British English. It is shorter and easier than the British equivalent, "season

ticket holder". Americans are constantly inventing new words, many of which have found a permanent place first in American and then in British usage. In this category we have formations like "to televise" from "television", and compound words like "cablegram" from "cable" and "telegram" and "sport-cast" from "sport" and "broadcast". The use of nouns as verbs and vice versa has also given rise to new words. Thus we have "to park", which now means "to put in a safe place until needed", and today we park not only cars but also children, dogs and even chewing gum. A cheap article of good quality is a "good buy", things to eat are "eats", and a technical designer who produces a perfect "lay-out" (design) has "know-how". Foreign students with knowledge of English often experience considerable difficulty in their first contacts with American speakers. The problem here, however, usually has more to do with pronunciation than with the language itself. Apart from the typically nasal quality of American speech, there are the number of basic differences between British and American pronunciation:

Words ending in –ary and –ory have a stress on the text to last syllable in American: secretary, laboratory;

Americans often pronounce [r] in position where it is not pronounced in British English: car, here;

In such words as bath, news the American pronunciation will be [bæθ], [nu:z];

Other words, which are pronounced differently tomato, address.

In American English the pronunciation is [tə'meitəυ] and ['ædres].

If you want to master English pronunciation you have to able to distinguish between these two types of consonants. This is necessary for you to learn the proper pronunciation when you learn new vocabulary. And more importantly you need to know the difference between voiced and unvoiced consonants to be able to pronounce the words of English correctly. What makes one consonant be voiced and another not?

A consonant is voiced when it makes the vocal cords vibrate. It is voiceless when it is pronounced without vibrating the vocal cords.

The sound of the letters "p" and "b"

For example, the sounds indicated by the letters "b" and "p" differ only in their vocalization (voicing). The are both "bilabials", that is, they are produced by closing both lips. But the "b" is voiced and the "p" is unvoiced. In this article, we will follow common practice and indicate the letters of the alphabet with quotes ("b" and "p") and the sounds with slashes (/b/ and /p/)

You can appreciate the difference by lightly touching with the tips of your fingers your "Adam's Apple" (the voice box that you can see in the front of your throat) as you pronounce the word bowl . You can feel the vibration with the tips of our fingers.

Concentrate on the first sound, the consonant /b/ before passing to the vowel represented by the "o". Notice that you can lengthen the sound (something is heard!) without the "o". This is because /b/ is a voiced consonant. Now pronounce the word pole. Do you feel the vibration in the vocal cords? No.

The reason is that /p/ is an unvoiced consonant. Notice that you can't lengthen the sound or hear anything.

When you pronounce these sounds, don't forget the advice we already gave you in other articles: exaggerate the value of the vowel "o" with a strong English accent!

Listen to the following exercise until you can distinguish betwen the two sounds and produce them yourself.

You should be able to telll the difference between the /p/ and the /b/ in the sentence The doctor said: "Bill, take your pill!

Try it now!

The sounds of the English letters /k/ (sometimes "c") and /g/

It is not only the sounds /p/ and /b/ that are voiced or unvoiced. The same distinction holds for the sounds represented by the letters "k" y "g" in the International Phonetic Alphabet. By the way, do you see that it will not be hard for you to learn the symbols of the IPA? Many of the symbols, like the k and the g are already familiar to you. They are the normal letters of the alphabet.

The IPA symbol k interests us now. It is the "hard" sound of the letter "c", the sound that the letter "c" usually takes before the letters "a", "o", and "u", for example in the words car, coat, cube.

Now can you see how the IPA system makes it easy for you to learn the pronunciation of new words? Now, we don't have to worry that sometimes the letter "c" has the sound of the IPA symbol k (as in the word cold) or that sometimes the same letter "c" of the English alphabet is pronounced as the IPA s (as in the words cell).

Now try to feel in your voice box the vibration in the word coal! You can't because it is the unvoiced partner in the pair. If you touch your voice box while you pronounce the word goal, you do feel the vibration because the sound g is voiced.

Practice the two words coal and goal. But keep on pronouncing the the English vowel with its lengthening. Exaggerate the English language character of the vowel. Don't pronounce it as if it were col or gol in your language. And also remember the explosive nature of the consonant represented by the "c" in English when it is pronounced as the IPA k. Blow out the candle when you say coal.

Pero... ¡Qué no suene como si hablaras de repollo (la col en el Perú) o del fútbol (el gol)! Cuidado con tu acento hispano!

Did you notice that we review various important things about the English sounds as we move along in this book. From now on, in your listening and in your practice, you must remember the explosive consonants, the special English vowels, and the voiced or unvoiced consonants.

The sound of the letters "t" and "d"

Consider the pair of words tear and dear. Do the same with these words as you did above with the pairs of words coal and goal, and pole and bowl. Can you distinguish which of the initial sounds is voiced and which is unvoiced? Both are pronounced in almost the same place in the mouth but the initial sound of these two words is different in that the letter "t" is usually voiceless and the "d" is usually voiced. However, do NOT think that the letter "d" in English is always voiced. You will see that sometimes this letter "d" represents a voiceless sound. This is a VERY important lesson in the pronunciation of English and when you learn how and when the "d" is unvoiced it will be a valuable tool for you in your mastery of English .

This difference between the letters "d" and "t" in English is very important in the matter of the past tense of verbs. We will treat this elsewhere.

Also there is another pair of voiced and unvoiced consonants, the sounds represented in English by the letters "s" and "z". We will study them in their most important contexts, that of the third person singular of the present of verbs, and that of the plural of nouns.

But for now, concentrate on the consonants we just looked at.

Now listen and practice! Listen wherever you can (or listen in our book) to the different pairs of voiced and unvoiced consonants. Then make them yourself.

P and B

K and G

T and D

4.2.2. The American R

The American R is like a vowel because it does not touch anywhere in the mouth. In Korean, Japanese, Spanish, Italian, Greek and many other languages, the R is a consonant because it touches behind the teeth. The American R is produced deep in the throat. Like the French R and the German R, the American R is in the throat, but unlike those two consonant sounds, it doesn't touch. Let's contrast two similar sounds: [ä] and [r]. Hold your hand out in front of you, with your palm up, like you are holding a tray on it. Slightly drop your hand down, and say ah, like you want the doctor to see your throat. Now, curl your fingers up slightly, and say [r]. Your tongue should feel in about the same position as your hand.

æ

Let's start with the [æ] sound. Although it's not a common sound, [æ] is very distinctive to the ear, and is typically American. In the practice paragraph vowel chart, this sound occurs 5 times. As its phonetic symbol indicates, [æ] is a combination of [ä] + [e]. To pronounce it, drop your jaw down as if you were going to say [ä]; then from that position, try to say eh. The final sound is not two separate vowels, but rather the end result of the combination. It is very close to the sound that a goat makes: ma-a-a-ah!

If you find yourself getting too nasal with [æ], pinch your nose as you say it. Go to the practice paragraph and find the 5 [æ] sounds, including [æu] as in down or out.

ä

The [ä] sound is a more common sound than [æ]; you will find 10 such sounds in the practice paragraph. To pronounce [ä], relax your tongue and drop your jaw as far down as it will go. As a matter of fact, put your hand under your chin and say [mä], [pä], [tä], [sä]. Your hand should be pushed down by your jaw as it opens. Remember, it's the sound that you make when the doctor wants to see your throat.

uh

Last is the schwa, the most common sound in American English. When you work on the practice paragraph, depending on how fast you speak, how smoothly you make liaisons, how strong your intonation is, how much you relax your sounds, you will find from 50 to 75 schwas. Spelling doesn't help identify it, because it can appear as any one of the vowels, or a combination of them. It is a neutral vowel sound, uh. It is usually in an unstressed syllable, though it can be stressed as well.

Whenever you find a vowel that can be crossed out and its absence wouldn't change the pronunciation of the word, you have probably found a schwa: photography [f'tägr'fee] (the two apostrophes show the location of the neutral vowel sounds) .

Because it is so common, however, the wrong pronunciation of this one little sound can leave your speech strongly accented, even if you Americanize everything else.

Remember, some dictionaries use two different written characters, the upside down e & [^] for the neutral uh sound, but for simplicity, we are only going to use the first one.

Silent or Neutral?

A schwa is neutral, but it is not silent. By comparison, the silent E at the end of a word is a signal for pronunciation, but it is not pronounced itself: code is [kod]. The E tells you to say an [o]. If you leave the E off, you have cod, [käd]. The schwa, on the other hand, is neutral, but it is an actual sound, uh. For example, you could also write photography as phuh-tah-gruh-fee.

The schwa is a neutral sound, (no distinctive characteristics), but it is the most common sound in the English language. To make the uh sound, put your hand on your diaphragm and push until a grunt escapes. Don't move your jaw, tongue or lips, just allow the sound to flow past your vocal cords. It should sound like uh, not ah.

Once you master the two sounds [æ] and uh, you will have an easier time pronouncing 'can' and 'can't'. In a sentence, the simple positive 'can' sound like [k'n]. The simple negative 'can't' sounds like [kæn(t)].

Intention	Spelling	Pronunciation
Positive	I can do it.	[I k'n do it.
Negative	I can't do it.	I kæn(t) do it.
Extra Positive	I can do it.	I kææn do it.
Extra Negative	I can't do it.	I kænt do it.

When we read the works of Shakespeare or other authors from centuries past, we are often struck by the peculiar ring of their language. It is undeniably

English, yet quite removed from the English we speak today. Clearly, the language has changed in the 400 hundred plus years since Shakespeare's day. Less obvious is the fact that English continues to change. Like all living languages, English is continually changing as new words, pronunciations and grammatical structures arise and eventually supplement or replace old ones.

5.2. Another set of "Ears"…

The study of changes in pronunciation has been aided tremendously by technical innovations over the last few decades. Researchers used to gather information on pronunciation by conducting interviews in which they would ask about a particular word, listen to the response, and quickly jot down the way it was said.

The availability of high-quality, portable tape recorders has freed the researcher from needing to document pronunciations on the spot. Also, the great fidelity of the recordings and the ability to listen to a sample repeatedly has allowed linguists to document more subtle distinctions of sound. An even greater level of detail has been opened to researchers through the use of computerized spectrographic analysis.

Spectrography

Spectrography permits very fine- grained measurements of various parts of an acoustic signal. It allows, for example, a researcher interested in the positioning of vowels to document very slight shifts that might not be easily detected by the ear.

In American English, pronunciation is the most active arena for language change. Researchers have identified dozens of pronunciation changes underway in

various parts of the country. To the casual observer it might be surprising to discover that different changes are happening within different regions. Surprising because this counters a common assumption that Americans are growing more similar in their speech as a result of greater mobility, easier communication and increased access to the mass media.

While it is true that some pronunciations associated with particular areas or dialects have been lost to larger trends, (for example, the speech of formerly isolated communities such as Ocracoke Island, N.C., is losing some of it uniqueness), new pronunciation trends are also rising up, and continue to contribute to the diversity in American speech.

A sampling of modern American pronunciation trends includes:

The Low-Back Merger

A "merger" describes what happens when a distinction between two (or more) sounds is lost. The sounds essentially merge into a single sound. The Low-Back Merger blends two vowel sounds that are pronounced with the tongue positioned low and back in the mouth. The vowels are the "o" sound of cot (box, lot, job, Don, etc.) and the "au" sound of caught (fought, bought, off, dawn, etc.). Many Americans use the same vowel in all of these words, so for them cot and caught as well as Don and dawn, stock and stalk, and other pairs are homophones.

This merger is well established in western Pennsylvania and in eastern New England (and also interestingly, across most of Canada and Scotland) and has been in evidence for several generations. More recently, the merger has come to characterize the speech of the West; researchers identified it as a linguistic trend among young Californians some 30 years ago. Since then it has spread well beyond the Golden State and is heard almost everywhere west of the Mississippi in the speech of people under the age of 35. This suggests that the trend will continue — and that maintaining distinct vowel sounds in cot and caught, Don and dawn, etc. will eventually become a rarity in many parts of the U.S.

A merger describes what happens when a distinction between two (or more) sounds is lost

The Northern Cities Shift

When a vowel sound moves into another vowel's territory, the result may be a merger —as when the sound of caught comes to be pronounced with the tongue in the same region of the mouth as for cot. In a different pattern, the movement of one vowel spurs a reactive movement in a neighboring vowel. As with strangers in an elevator, one vowel shifts to keep its distance when another enters the space.

These coordinated movements are heard in the Northern Cities Shift, which affects six different vowels, those appearing in caught, cot, cat, bit, bet and but. In this

change, caught takes on a vowel similar to that originally used for cot. The cot vowel also shifts, becoming more like the vowel of cat. The vowel of cat takes a position closer to that ordinarily heard with bit and sometimes sounds like the "ea" in idea. Words like bit are pronounced with a vowel nearer to bet or even but whereas bet words have a vowel similar to that in cat or but, and the vowel but words comes to sound more like that of caught. When these changes are plotted according to the positioning of the tongue, the connections among them are clear and the shift resembles a clockwise rotation of the vowels in the mouth.

The Northern Cities Shift: These guide words are positioned to represent where in the mouth the tongue is placed for those vowel sounds. The arrows indicate the directions of change affecting the sounds.

The Northern Cities Shift gets its name from its association with the urban centers around the Great Lakes including Chicago, Detroit, Milwaukee, Cleveland and Buffalo. But pronunciations related to the shift are by no means restricted to city dwellers. The shift can be heard across a broad swath of the North from Upstate New York throughout the Great Lakes region and westward into Minnesota and the Dakotas. It's not clear when the shift got its start.

While it did not begin to attract the attention of linguists until the late 1960s, it seems to have been active at least since the 1930s, possibly spreading westward from New York. Whatever its origins, the shift today seems to be actively spreading and should continue to add a distinctive flavor to the speech of the region.

The Southern Shift

A very different but equally complicated pattern of vowel changes is found in the South. Dubbed the Southern Shift, these changes affect seven vowels. Probably the best known is the pronunciation of the "long i" sound as "ah," so that sighed sounds like sod, time like Tom, etc. Another element of the Southern Shift affects the vowel of tame, which comes to sound like that of time, and the apparently related change of the team vowel to resemble that of tame. The vowels of sit and set are also affected, becoming more like see it and say it. The other pieces in the Southern shift change the vowels of boot and boat. These vowels are traditionally pronounced with the tongue placed in the back of the mouth, but here they are made with the tongue more toward the front.

Elements of the Southern Shift can be heard in an area stretching from Virginia to northern Florida, westward across much of Texas, and northward to roughly the Ohio River. The evidence suggests the changes arose in the decades after the Civil War and became widespread during the 20th century. The shift now appears to be stable and may even be receding in use in some areas, especially in large cities. The shift's future is unclear: It may eventually be lost from Southern speech although it seems more likely to survive especially if it comes to be more broadly associated with "true" Southern identity.

The California Shift

California is the home base of another vowel shift that bears some resemblance to both the Southern Shift and the Northern Cities Shift. In California, as in the South, the vowels of boot and boat are shifting forward in their articulation. This trend is extremely widespread in American English and is heard throughout the Midwest and West as well as the South. The California Shift resembles the Northern Cities Shift in the way that the vowel of bit comes to sound like bet while the vowel of bet sounds like bat. Not to be outdone, the vowel of bat takes on a "broad a" quality and sounds like the "a" of father.

These changes appear to be recent innovations in California speech; they came to the attention of researchers in the 1980s and today are heard primarily from younger speakers. It's hard to know whether they will have staying power, but the linguistic facts suggest that they will spread in and beyond California. The changes affecting bit, bet, and bat appear to be a coordinated shift among vowel neighbors: bat moves out and bet moves into the position vacated by bat which leads bit to move into the position vacated by bet. The initiating step, the moving of bat, is made possible by a change discussed above, the Low-Back Merger. That merger opens some space next door to bat by collapsing the vowels of cot and caught.

It seems likely, then, that the bat-bet-bit chain reaction will eventually take place wherever the Low-Back Merger is found. Some support for this prediction is found in the fact that the bat-bet-bit changes are also heard in Canadian English, another dialect that has undergone the Low-Back Merger.

Betting/Batting/Bitting on the Future

Predicting whether a particular pronunciation change will endure is risky because these trends may be influenced by a wide range of social and linguistic factors. Nevertheless, the vowel shifts seem to have important factors working in their favor. First, they involve general categories of sound rather than individual words. All words with the same vowel as cot (box, lot, job, Don) are pronounced with a vowel closer to that of cat in the Northern Cities Shift, and all words with the vowel of tame (bake, late, Jane, day) take on a pronunciation closer to the vowel of time in the Southern Shift. In this sense these changes differ from cases limited to particular words such as the replacement of "Missour-uh" with "Missour-ee."

It also bodes well for the future that for the most part these changes operate without attracting any special regional attention. The people whose speech is affected typically are unaware of the peculiarities in their pronunciation. Also, whereas pronunciations that deviate from national norms often acquire social stigma, as with "warsh" and "crick," it's not so for these vowel shifts. Many of them, especially the Low Back Merger and the Northern Cities Shift, can be heard in the broadcast media. The acceptability, or at least lack of stigma, related to these new pronunciation trends suggests that they will continue to spread.

Most of the action in the changing sound of American English is heard with vowels

As these examples reveal, most of the action in the changing sound of American English is heard with vowels. This reflects a general pattern in the history of the language: the consonants have been relatively stable, while the vowels have undergone great changes. One of the few major consonant changes affecting American English relates to r. American dialects have long differed over this consonant. In parts of the Northeast and the South, the r has traditionally been not fully articulated in words like art and door. This tendency is being reversed as some areas appear to be joining with the rest of r-pronouncing America. (New York City and the South seem to be moving in an{link dysa foughtj_rful_essay}Rful{/link}direction, while Boston seems to want to hold onto its traditional Rless style).

Over the last few decades, technical innovations such computerized spectrographic analysis (see box) have greatly aided the study of changes in pronunciation.

Studying ongoing changes can help us learn more about how English developed in the past and predict how it is likely to evolve in the future. Throughout its history, English has undergone changes similar to those heard today, but until recently linguists have been limited to the evidence of the written record in trying to understand the dynamics of the process. The methods used now expand our perspective on how and why English changes.

The detailed examination of differences in speech also has applications outside the field of linguistics. The ability of computers to recognize and understand natural human speech can be greatly enhanced by a fuller account of the rich variety of accents across the country.

Interpersonal connections that promote new pronunciations also influence other social behaviors

The study of pronunciation changes also can provide insight into how innovations of various types are spread. The networks of influence involved in the diffusion of, say, the Northern Cities Shift may also serve as conduits for other innovations such as new technology. Similarly, the interpersonal connections that promote new pronunciations also influence other social behaviors. An improved understanding of these connections might be useful to, for example, public health officials in disseminating information about disease, child safety, etc.

Changes such as those described here have had and will continue to have a significant impact on the sound of American English. For linguists studying such changes, this is an exciting time. Research into these developments brings a greater understanding of how language functions and the vital role it plays in our dynamic and diverse society

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LECTURE 5. VOWELS AND CONSONANTS [PRESENTATION]

General definition of the English vowels. The problem of diphthongs

A distinguished scholar and phonetician prof. Vassilyev , when analyzing the system of the English vowels, said that there are 21 vowel phonemes are distinguished in RP. They are:

[i:, a:, o:, ɜ:, i, e, æ, ɑ, u, ʌ, ə:, ei, ai, oi, au, ou, iə, eə, uə]

plus the facultative phoneme [oə]

Prof. Vassilyev gives the classification of vowels according to the stability of articulation provided on the basis for dividing these English vowel phonemes into three subclasses:

(1) 10 monophthongs: [i, e, æ,i:, a:, ɑ, o:, , u, ʌ ɜ:]

(2) 9 diphthongs: [ei, ai, oi, au, ou, iə, eə, oə, uə]

(3) 2 diphthongoids: [i:, u:]

As it concern the third category, we should notice, that prof. Vassilyev gave them as as a special group as they are not pure monophthongs in their pronunciation, these are actually idiophones, replaceable by the long monophthongs [i:, u:[respec¬tively. In those idiolects in which [i:, u:[are pronounced as monophthongs the number of the latter is raised to 12.

The English diphthongs are, like the affricates, the object of a sharp phonological controversy, whose essence is the same as in the case of affricates.

Now let us ask the following question: are the English diphthongs biphonemic sound complexes or composite monophonemic entities?

The American descriptivists an¬swered this question. In accordance with the principle of struc-tural simplicity and economy, they liquidated the diphthongs in English as unit phonemes.

The same procedure can be applied to RP since the actual pronunciation of the monophthongs and diphthongs in RP differs very little from their pronunciation in GA except for retroflexion.

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

From the articulatory point of view an English diphthong is an indivisible phonetic whole.

The articulatory indivisibility of an English diphthong manifests itself also in its syllabic and morphophonological indivisibility, i.e. neither the point of syllable division nor a morpheme boundary can separate the glide of an English diphthong from its nucleus,

e.g. ['pei-iŋ] - paying

['flai-iŋ] - flying

['dʒoi-əs] - joyous

['bau-iŋ] – bowing

['lou-ə] –lower

['hiə-riŋ] – hearing

['deə-riŋ] -daring

['roə-riŋ] - roaring,

['puə-rist] -poorest.

The syllabic and morphophonological indivisibility of a diphthong as a unit phoneme is also proved by the fact that in those languages which have no true diphthongs but only biphonemic diphthong-like sound complexes. It is well seen when analyzing Russian, the elements of such a sound complex are easily separated from each other by the point of syllable division and a morpheme boundary,

e.g [чай - ча́й-у] – чай-чаю

[имьэй - имьэ-йу] - имей-имею

[мой - мо-йу] - мой-мою

[дуй - ду-йу] - дуй-дую

[льиньий - льини-йу] - линий-линию

[цэлый - цэлы-йь] целый-целые

These examples also illustrate the high degree of combinability of the elements of a diphthong-like sound complex: any Russian vowel may be combined with [й].

Thus, this results in a high degree of commutability in the elements of such a diphthong-like sound complex, which is a proof of its bipho¬nemic status:

e.g. рай-рой-рей

дай-дуй

The phoneme [й] may also occur before any Russian vowel, except [ы].

e.g. [йих] is the variant of [их]

[йат-йот] = яд-йод

[йак - йук] = як-юк

[йэш - йош] = ешь-ёж

The elements of the English diphthongs have a very low degree of combinability and commutability.

Thus, the glide [i] is only combined with the preceding vowel elements [e, a, o], there being no such vowel combina¬tions, as [æi, ʊi, əi] in RP; the glide [ʊ] is only combined with the preceding vowel elements [a, o], there being no such vowel combinations, as [æi,ʊi, əi] in PR; the glide [ʊ] is only combined with the preceding vowel elements [a, o], there being no such vowel combinations, as [iʊ, eʊ] can follow only the vowel elements [i, e, o, u] and cannot pre¬cede any vowel.

The duration test sterns to corroborate the view that the English diphthongs are monophonemic entities: the length of an English diphthong is the same as that of a historically long monophthong in the same phonetic context:

cf. [laid — lɑ:d] = lied – lard

[laik — lɑ:k] = like – lark

[dʒoi — dʒo:] = joy – jaw

[paʊt — pɑ:t] = pout – part, etc.

Phonological oppositions

A diphthong may actually be shorter than a historically short monophthongs in different phonetic contexts

cf. [beit – bel] = bait - bell

Whatever cases of commutation of the elements of the English diphthongs can be found, may, with equal validity, be interpreted as commutations of whole diphthongs as unit phonemes.

On the other hand, the possibilities of commutation of the whole diphthongs as unit phonemes are practically un¬limited; any diphthong can be commutated with any simple vowel phoneme which coincides with or is very close to its nucleus and with any other diphthong.

The following are some of the minimal pairs illustrating single phonological oppositions between:

1) a monophthong and a diphthong

2) between the diphthongs differing from each other in

a) the nucleus (the glides being the same)

b) the glide (the nuclei being the same).

The opposition monophthong vs. diphthong (absence vs. presence of glide, the simple vowel phonemes coin¬ciding with or being very close to the nuclei of the diphthongs:

a) [e – ei] = ate - eight, letter - later, pen - pain

[et - eit]

[æ – ai] = ass - ice, manner - minor, pan - pine

In those idiolects in which the nucleus of this diphthong is pronounced as a back vowel close to [ɑ:]

e.g. [ɑ: — ai] = are - I, lark - like.

[ɑ – oi] = John - join

b) [æ – aʊ] = at - out, ladder - louder, mass – mouse

[ɑ: - aʊ] = art - out, larder - louder, darn – down

[o: - oʊ] = awe - owe, morning — moaning, law — low

[ə: - oʊ] = err - owe, turn - tone, fur - foe

The simple vowel phonemes [o:] and [ə:] are the closest approximations to the nucleus of the diphthong [oʊ], the phoneme [ə:] being even closer to it than [o:].

A. C. Gimson points out that the starting point of the diphthong traditionally represented by the symbol [ou] . According to him, it may have a tongue position similar to that described for [ə:] and represents this diphthong by the symbol [əv] emphasizing that this diphthong "has in recent years become general" and re¬garding [oʊ] "as a more conservative diphthong. Teaching [əu] or, perhaps, better transcribed [əʊ] since [ə] is associated with absence of stress) instead of [oʊ] is welcome both from a pedagogical and a pho¬nological point of view. Then one articulatory difficulty will be eliminat¬ed - that of teaching [o] as a sepa¬rate type of vowel occurring as the nucleus of the diphthong [oʊ] and different from both the English [ɑ, o:] and the Russian [o]. The pho¬nological advantage would consist in establishing a perfectly single opposi¬tion: [ə: - vs. əʊ].

c) [i – iu] = bid - beard, mirror - merer

[e – ɛə] = dead – dared, merry – Mary

[ɑ – oə] = pod – poured, sorry - soaring

[o: - oə] = awe – ore, paw – pour

[ʊ – ʊə] = to – tour, good - gourd

The oppositions between two diphthongs

Since any of the nine RP diphthongs can commutate with any other of these diphthongs (except, of coarse, with itself) there are 36 such commutations. Having decided to treat the English diphthongs as monophonemic entities, we have yet to solve the second (viz. rnorphophonological) problem connected with diphthongs; to determine the phonemic status of the English diphthongs in those words in whose derivative correlates or different grammatical forms the diphthong is broken up either by the point of syllable division or by a morpheme boundary or by both.

According to the morphological school of thought, such words contain biphonemic sound complexes in which the phonemic status of each vowel element is established by the strong position method. Thus, the sound complex[iə] in such words as theatre and real consists of a variant of the [i] - phoneme and a variant of the [æ] - phoneme because in their derivative correlates [θi'ætrikəl] - theatrical and [ri'æliti] – reality - the vowel under stress is [æ]. In the word ['kjuəriəs] – curious - the same sound complex [iə] consists of a variant of the [i]-phoneme and a variant of the [ɑ]-phoneme because in the derivative [`kjuəri`siti] – curiosity - the vowel sound under stress is [ɑ].

In the form ['fjuə] – fewer - the sound complex [ʊə] con¬sists of a variant of the [u:]-phoneme because the morpheme under stress is [fju:] – few - plus a variant of the neutral vowel phoneme [ə] in the morpheme -er.

The drawbacks of such a phonemic solution consist in the following:

1) the learner's probable inability to find the necessary deriva¬tives or grammatical forms because of his 'insufficient knowl¬edge of the language, and

2) the impossibility of finding the necessary derivatives because they do not exist in the language at all.

For instance, the sound complex [iə] in [miə] – mere - and [krai'miə] – Crimea - is absolutely the same. Its monophonemic status in mere can be easily proved by its articulatory, syllabic and morphophonological indivisibil¬ity, as well as by the high degree of its commutability as a whole:

cf. mere — mare — moor

may — my—mow

But these criteria, except that of articulatory indivisibility, are inapplicable to the word Crimea, so it might be sup¬posed that the sound complex [iə] in it is a biphonemic one. But there is no derivative of this word in English in which this sound complex is broken up as it is in [ri'æliti] - real¬ity - as compared with ['riəl].

Therefore the phonemic status of the sound complex [iə] in Crimea and in many other words is unidentifiable by the strong position method.

The problem is, however, easily and consistently solved on the basis of the phonemic autonomy theory.

The sound complex [iə] in Crimea, idea, real, curious etc. is a variant of the unit phoneme [iə] because it fully coincides with the latter in such words as mere, dear, rear in which its monophonemic status can be proved, while the relationship between [iə] in real or curious and [iæ] in reality or [i'ɑ] in curiosity is explainable in terms of interphonemic sound interchange.

The problem of stability in articulation of vowels

There is another phonological problem connected with the classification of vowels according to the principle of the stability of articulation: — the phonemic status of the so-called "triphthongs" in English, such as [aiə], as in hire and higher, or [aʊə], as in flour and flower.

The same criteria as those applied to diphthongs can be used to establish the phonemic status of the so-called triph¬thongs in English. A true triphthong should be a monopho¬nemic entity indivisible by the point of syllable division or a morpheme boundary. The so-called triphthongs in English do not meet any of these requirements.

Both spectrographic data and kinesthetic, as well as auditory, observations prove that there is a point of syllable division between the glide [i] or [ʊ] and the following neu¬tral vowel [ə], which is effected by a decrease in the force of articulation and the intensity of sound at the end of the glide [i] or [ʊ] and by a fresh increase in the force of artic¬ulation and intensity at the beginning of the neutral vowel.

The disyllabic, and therefore biphonemic, nature of such sound complexes often manifests itself also in their morphophonological divisibility, with a morpheme boundary passing al¬ways between the glide [i] or [ʊ] and the neutral vowel:

cf. hire ['haiə], which is morphologically indivisible, and higher ['haiə], which consists of two morphemes (high + er: hai + ə) but sounds exactly like hire; dower ['dauə], which is morphologically indivisible, and endower [in'dauə], which consists of two morphemes (endow + er in'dau + ə).

On the basis of this evidence the so-called triphthongs [aiə, auə] should be regarded, in all cases, as biphonemic vowel combinations consisting of a diphthong as a unit phoneme and the neutral vowel phoneme [ə]. This conclusion is corroborated also by the fact that the neutral vowel pho¬neme is combined not only with the diphthongs [ai, aʊ][to form such triphthong-like vowel sequences, but also with the other "normal" (non-centring) English diphthongs, viz. [ei, oi, ou, or əʊ[,

e.g. player ['pleiə], employer [im'ploiə], lower ['louə] or ['ləʊə].

Analysis of monophthongs

The English monophthongs are traditionally divid¬ed into two subclasses:

1) 5 historically long vowels: [i:, a:, o:, u:, ə:]

2) 7 historically short vowels: [i, e, æ, ɑ, ʊ, ʌ, ə]

We should notice here that although the vowel [æ] is a historically short one and its distribution is similar to that of the other short vowels, like [e, ɑ, ʊ, ʌ] which do not occur at the end of a word, there are some reasons for classing [æ] rather together with the historically long vowels. These reasons are explained by A. C. Gimson in the following words: "This traditionally short vowel appears to be lengthened in RP especially be¬fore the lenis consonants [b, d, g,dʒ,m, n]

e. g. cab, bad, bag, badge, jam, man

Though vowels are regularly longer be¬fore syllable-final lenis consonants than before fortis conso¬nants, the lengthened [æ] is equivalent in quantity to the longest varieties of [i:, a:, d:, u:, ə:]. In terms of the sys¬tem, this may be due to the increasing qualitative proximity in RP of [e] and [æ], the extra length serving as an addi¬tional distinctive feature; the qualitative-quantitative rela¬tionship of [æ] – [e] tends, therefore, to become of the same type as [i:] – [i], i.e. [æ] – [æ:] – [e]

e.g. bad, bat, bet

cf.: [i:] – [i] – [I] = bead, beat

Thus, to make the dichotomy of the English long and short vowel phonemes complete and bring perfect symmetry into their system, it is convenient to consider [æ] a long vowel. Then the 12 English monophthongs may be divided into the following six phonemic pairs, whose members differ from each other in two respects:

1) in quantity

2) in quality (the latter difference being very slight):

[i: - i] : bead - bid, beat - bit, beater - bitter

[æ – e] : bad - bed, bat - bet, batter - better

[a: - ʌ] : bard - bud, bark - buck, barter - butter

[o: - ɑ] : cord - cod, court - cot, porter - potter

[u: - ʊ] : pool - pull, fooling - fully

[ə: - ə] : foreword - forward

Since there are no words or grammatical forms in Eng¬lish which are differentiated from each other by vowels of different length but of absolutely identical quality, quanti¬tative differences cannot serve as a basis for a single pho¬nological opposition in English. If that is the case, then the question arises: which of the two differences between the vowels in each of the above phonemic pairs is distinctively relevant and which is incidental: the difference in quantity or the difference in quality?

The American descriptivists answered the question by treating the historically long English vowels as biphonemic combinations of a vowel+glide, viz.[iy, uw, ah, oh, ah] and thus liquidating the long vowels as phonemes.

The same procedure can, of course, be applied to RP. But British phoneticians refuse to "liquidate" the historically long vowel phonemes in RP.

At the same time they express different points of view on the distinctive relevance of vowel length in its relation¬ship to vowel quality. D. Jones, for instance, lays emphasis upon the distinctive importance of length.

Here is how he himself represents the system of the RP simple vowel phonemes: "Four pairs of these vowels may be considered as belonging to single phonemes in one type of Southern English, viz. long [i:] and short [i], long [o:] and short [o], long [u:] and short [u], and long [a:] and short [a]. The tamber of the English short [i] differs considerably from that of the English long [i:], but in this kind of English the difference in tamber always coincides with a difference of length; that is to say, [i:] is always

longer than [i] when surrounded by the same sounds and pronounced with the same degree of stress. Similarly with the pairs [o:]- [o] and [u:]- [u]. There is not much difference in tamber between the long [a:] and the most frequently used short a. There are thus eight pure vowel phonemes in Southern English represented by the letters [i, e, æ, a, o, u, ʌ, a, ə]

If both vowels in the pairs [i: - i, o:- o, u: - u, a: - a] are variants of one and the same phoneme, then how are the words differentiated from each other in such mini¬mal pairs as:

e.g. beat - bit [bi:t – bit]

port - pot [po:t – pot]

pool – pull [pu:l – pul]

foreword - forward [`fo:wə:d - 'fo:wəd]

D. Jones' analysis of the English vowels is concerned not only with categories of quality (phonemes), but also postulates two categories of distinctive length - long and short chronemes. According to D. Jones , "The absolute lengths of the English 'long' vowels and diphthongs are very variable and depend on their situations in words and sentences. This fact may be stated in more technical language by saying that there are two “chronemes” (“long” and “short”) applicable to the vowels of the type of English with which we are con¬cerned here, and that each chroneme comprises several allochrones.

Thus, according to D. Jones, both vow¬els in the pairs [i: - i, o: - o:, u: - u, ə: - ə] are variants of one and the same phoneme, but each long vowel in these pairs belongs to the long chroneme while the short vowel belongs to the short chroneme. Both allochrones are represented by one and the same symbol of a phonemic, or linguistically broad, transcription, viz.[i, o, u ə] respectively, while the long chroneme is designated by the length mark [:] and the short chroneme is implied by the absence of the length mark, viz.[i: - i, o: - o, u: - u, ə: - ə]

The members of such minimal pairs, are, therefore, distin¬guished from each other not by the opposition of different phonemes, but by the opposition of different chronemes (long chroneme vs. short chroneme), while the vowels themselves in each pair are variants of the same phoneme, the slight qualitative difference between them being subordinate to the difference of quantity. By allochrones are meant different degrees of length that a chroneme has when its carrier, a phoneme, occurs in different positions.

e.g. beat - bit [bi:t – bit]

port - pot [po:t – pot]

pool - pull [pu:l – pul]

foreword - forward ['fo:wo:d — 'fo:wəd]

For instance, the English long chroneme embodied in the i-phoneme has the following allochrones: fully long in be, half-long in bead and, apparently, short in beat.

Although chronemes as separate prosodic phonological units are known to exist in languages, English is not a language in which they really exist.

A true chroneme is such a variation in the duration of a speech sound which is capable of differentiating meaning¬ful units of language only when the quality of the sounds remains unchanged with a distinctive change of their length or when a change in quality is demonstrably due to a dis¬tinctive change of quantity.

In English, the vowels in a pair of historically long and historically short vowels, such as [i: - i], etc. differ from each other not only in length, but also and always in qual-ity. The length of each of these vowels may change very considerably in different phonetic contexts with the result that a historically long vowel will be actually as short as or even shorter than a historically short vowel and vice versa, but the qualitative difference between them will al¬ways remain.

For instance, the "short" vowel in bid is actually about as long as the "long" vowel in beat, but their difference in quality remains. A. C. Gimson points out that [i:] in beat is only about half as long as the [i:] of bee or bead and may, in fact, be of approximately the same length (dura¬tion) as the [i] vowel of bid; [u:] in boot is only about half as long as the [u:] of do or food and again has about the same duration as the [u] vowel in good. This is also true of [a:, o:, ə:]

According to one of the rules of phonology a feature of a speech sound which changes under the influence of posi¬tion, neighbouring speech sounds and other external factors cannot be a minimal distinctive feature; it can only be an incidental feature. Variations in the length of the English vowels are, therefore, their incidental features, whereas the distinctively relevant features of the English vowels are constituted by variations in their quality. Therefore each of the English historically long and historically short vowels is a separate phoneme, for which there must be a separate symbol in a phonemic transcription, e.g. [i, ɑ, ʊ, ə] as distinct from [i, o, u, ə]. Each of the historically long and historically short vowel phonemes has not only allophones slightly differing from each other in quality - qualitatively-different allophones, but also quantitatively-different allo¬phones: long ones designated by the full length mark [:], half-long ones designated by one dot [.] and short ones which are left unmarked:

Such is the phonological interpretation of vowel length in English by all Russian specialists on English phonetics, as well as by most British phoneticians today.

This does not mean, however, that variations in vowel length in English are of no distinctive importance whatso¬ever; they serve as an additional distinctive feature reinforc¬ing the phonemic opposition of qualitative differences, es¬pecially in minimal pairs like beat — bit, etc.

Thus, as A. C. Gimson puts it, "the opposition between the members of the pairs is a complex of quality and quantity; and of the two factors it is likely that quality carries the greater contrastive weight."

Oppositions between monophthongs and diphthongs

As it was mentioned above, the principal fac¬tors responsible for a particular vowel quality are the posi¬tions of the tongue and the lips. The single phonemic opposition monophthong vs. diphthong is based on a change in tongue-position, often accompanied by a change in lip-posi¬tion, during the pronunciation of a vowel.

cf. [æ - aʊ, a: - aʊ, ə: - əʊ, o: - oʊ, u — ʊə]

The phonemic opposition historically long monophthong vs. historically short monophthong is based principally on a slight difference in tongue-position, which is accompanied by a change of duration and often by a change of lip-posi¬tion.

Since the principle of vowel classification according to the position of the tongue has already provided a basis for establishing the above phonemic oppositions, it is natural to suppose that the same classificatory principle will provide a basis for establishing single phonemic oppo¬sitions between one long vowel phoneme and another: e.g. [i: - u:] or between two short vowel phonemes: e.g. [i – e] or [a – u]. But tongue-positions are inextricably connected with lip-positions.

For instance, there are two points of dif¬ference between [i:] and [u:]

1) fully front vs. fully back

2) unrounded vs. rounded.

Therefore, the questions arise: Is it a single or a double opposition? If it is a single one, then on which difference is it based and which differ¬ence is an incidental or inalienable concomitant one? In order to answer these questions it is necessary to find out whether any of these features alone is capable of being dis¬tinctive.

The first opposition (fully front vs. fully back) is based on a difference in the horizontal movement of the tongue, or, in other words, on a difference in the part of the tongue which is raised highest.

Unfortunately, there is only one pair of English vowel phonemes which have only this difference as their minimal distinctive feature, although slightly skewed vertically, viz. [æ - a:], as in cad - card, etc.

It should be mentioned here that the difference in length may be considered either non-existent if [æ] is classed together with the histor¬ically long vowels, or non-distinctive, incidental, if [æ] is classed together with the histor¬ically short vowels. The slight vertical skew consists in [æ] being a little higher than [a:]. On the other hand, not

a single pair of Modern English vowels can be found differ¬ing from each other only in lip-position. True, there are two English vowels which are very close to being such a minimal pair, viz. [a: - α].

But [a:] is actually a back-advanced vowel and not a fully back one like [α]. Lip-rounding in Modern English is inextricably tied up with only back vowels and is never combined with front vowels as it used to be in Old English or is in Mod¬ern German and French, where it is, for this very reason, a minimal distinctive feature.

On the other hand, the spread or neutral position of the lips is inextricably tied up with the front and mixed vowels in English, while in some other languages it is a minimal distinctive feature when it is combined with back vowels.

Therefore, lip-rounding in Modern English is a distinc¬tively irrelevant feature of the back vowels, but it is, at the same time, a phoneme-constitutive, inalienable, indispensable concomitant feature because no back vowel can exist without it in English.

The same is true of lip-rounding in Russian

e. g. [и-у], [э – о].

This conclusion about the phonemic status of lip-rounding in English and Russian is also corroborated by the fact that lip-rounding in languages in which it is not a minimal distinctive feature is caused by factors which are rather external to phonology and have a physiological rather than linguistic character. From a physiological point of view, the lips are automatically rounded because of the so-called sympathetic connection between the muscles controlling tongue-positions and those in control of lip-positions: the raising of the tongue-back automatically causes lip-rounding, and the higher it is raised the more rounded are the lips.

e. g. [α - o:], [u - u:], while the spread or neutral position of the lips is in sympathetic connection with the movements of the front and central parts of the tongue. Of course, it is always possible to reverse this position, but it is necessary to go out of one's way to do that, and if and when that is done there is always a linguistic, viz. distinctive, purpose behind it.

There are some more features of the English pure vowels which are reflected in their classification and whose phonemic status must be determined.

Two of them are expressed by the terms tense and lax. Since tenseness is a feature of only historically long vowels and laxness is a characteristic of only historically short vow¬els, and there can be no lax long vowels or tense short ones in English, these features are incapable of forming a basis for a single phonemic opposition.

They are, therefore, indispensable concomitant fea¬tures.

The remaining two features of the English simple vowels reflected in their classification are expressed by the terms free and checked.

Since only historically short vowels are checked under stress, these features cannot form a basis for a single pho¬nemic opposition in English. They are, therefore, indispen¬sable concomitant features.

Summary to oppositions between the English vowels

It follows from the above phonemic analysis of all the articulatory features of the RP vowels reflected in their classification that phonemic oppositions between them are only based on differences in the movement and position of the tongue.

By listing and comparing all the common features and points of difference which the phonemes in the above pairs have it will be easy to find out which of these oppositions are single, double and multiple.

An inventory of mainly single oppositions between the RP simple vowels is given below, while double and multiple oppositions are left for students themselves to find.

1) The oppositions based on the horizontal movement of the tongue (the part of the tongue raised highest), the other points of difference constituting indispensable concom¬itant features:

a) The opposition fully front vs. fully back:

[i: - u:]: ease - ooze, mean - moon, tea - too

We should notice here that the [u:] - phoneme very seldom occurs word-initially.

b) The opposition front-retracted vs. back-advanced: [i - ʊ]

e.g. fit - foot, city - sooty

The phoneme [u] does not occur word-initially; at the end of a word it only occurs in the reduced forms of a few words, such as to,

e.g. to open = [tʊ 'oʊpən].

c) The opposition fully-front vs. mixed (or central): [e - ə:]

e.g. edge - urge

jenny - journey

The [e] - phoneme never occurs word-finally.

d) The opposition fully front vs. back-advanced: [æ - a:]

e.g. at - art

cad - card

ladder - larder

The distribution of the [æ] - phoneme is similar to that of the historically short vowels [e, ɑ, ʊ, ʌ] when stressed, it is checked and can never occur at the end of a syllable; therefore, it cannot occur at the end of a word either.

e) The opposition back-advanced vs. fully-back: [a: - ɑ]

e.g. arcs - ox, Tartar — totter

The phoneme [ɑ] never occurs word-finally or in an open stressed syllable.

One more opposition of this kind is [ʌ - o:]

e.g. udder - order, mutter - mortar

The phoneme [ʌ] never occurs word-finally or in an open stressed syllable.

It should be noticed that the oppositions [a: - ɑ] and [ʌ - o:] may be regarded as single only on condition that [a:] is defined as a back-advanced vowel, and not a fully back one, as G. P. Torsuyev defines it, and [ʌ] is defined as a low-narrow vowel, and not as a mid-broad one, as it is defined by the same author. These alterations do not only seem to describe more precise¬ly the actual tongue-positions in pronouncing the RP vowel phonemes [a:, ʌ], but also bring more symmetry into the system of phonemic oppositions between the RP monophthongs.

2) The oppositions based on the vertical movement of the tongue (the height of the tongue), the other points of difference constituting indispensable concomitant features:

a) The opposition high-narrow vs. high-broad: [i: - i]

e.g. eat - it

beater - bitter

The opposition [i: - i] may be regarded as either double, the second contrast being fully front vs. front-retracted or rather as slightly skewed, because there are no other front-retracted vowel phonemes opposed to [i].

When stressed, the [i] - phoneme never occurs at the end of a syllable or a word: [u: - ʊ]

e.g. pool - pull, too - to (as in to open)

Unlike the opposition [i: - i], the opposition [u: - ʊ] may be regarded as double rather than skewed because there are other back-advanced vowels to which [ʊ] is opposed, e.g. [ʊ - ʌ].

b) The opposition mid-narrow vs. mid-broad: [ə: - ə]

e.g. foreword - forward

Since unobscured vowels occur comparatively rarely in unstressed syllables in English, there are very few minimal pairs with the neutral vowel phoneme opposed to vowels of full formation. The above minimal pair seems to be the only one found so far containing the opposition [ə: - ə].

c) The opposition low-narrow vs. low-broad: [o: - ɑ]

e.g. orphan - often ['ɑfn]

porter - potter

d) The opposition high-narrow vs. mid-narrow: [i: - e]

e.g. eat - ate [et]

beater - better

e) The opposition high-narrow vs. low-narrow: [u: - o:]

e.g. ooze – oars, awes

lose - laws

Jew — jaw.

f) The opposition high-narrow vs. low-broad:[i: - æ] and [u: - ɑ]

e.g. eat - at

meter - matter

rude - rod

g) The opposition high-broad vs. mid-narrow (skewed from front-retracted to fully front): [i – e]

e.g. it - ate [et]

bitter - better

h) The opposition high-broad vs. low-narrow:[ʊ - ʌ]

e.g. look - luck

i) The opposition high-broad vs. low-broad:[ʊ - a:]

e.g. good - guard

pulley – parley

Articulatory classification of English consonants

There are two major classes of sounds traditionally distinguished in any language - consonants and vowels. The opposition "vowels vs. consonants" is a linguistic universal. The distinction is based mainly on auditory effect. Consonants are known to have voice and noise combined, while vowels are sounds consisting of voice only. From the articulatory point of view the difference is due to the work of speech organs. In case of vowels no obstruction is made, so on the perception level their integral characteristic is tone, not noise. In case of consonants various obstructions are made. So consonants are characterized by a complete, partial or intermittent blockage of the air passage. The closure is formed in such a way that the air stream is blocked or hindered or otherwise gives rise to audible friction. As a result consonants are sounds which have noise as their indispensable characteristic.

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

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

occlusive, in the production of which a complete obstruction is formed;

constrictive, in the production of which an incomplete obstruction is formed.

Each of two classless is subdivided into noise consonants and sonorants.

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

a) noise consonants

b) sonorants.

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

Sonorants are sounds that differ greatly from other consonants. This is due to the fact that in their production the air passage between the two organs of speech is fairly wide, that is much wider than in the production of noise consonants. As a result, the auditory effect is tone, not noise. This peculiarity of articulation makes sonorants sound more like vowels than consonants. Acoustically sonorants are opposed to all other consonants because they are characterized by sharply defined formant structure and the total energy of most of them is very high.

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

(II) The place of articulation. This principle of consonant classification is rather universal. The only difference is that V.A. Vassilyev, G.P. Torsuev, O.I. Dikushina, A.C. Gimson give more detailed and precise enumerations of active organs of speech than H.A. Gleason, B. Bloch, G. Trager and others. There is, however, controversy about terming the active organs of speech. Thus, Russian phoneticians divide the tongue into the following parts: (1) front with the tip, (2) middle, and (3) back. Following L.V. Shcherba's terminology the front part of the tongue is subdivided into: (a) apical, (b) dorsal, (c) cacuminal and (d) retroflexed according to the position of the tip and the blade of the tongue in relation to the teeth ridge. A.C. Gimson's terms differ from those used by Russian phoneticians: apical is equivalent to forelingual; frontal is equivalent to mediolingual; dorsum is the whole upper area of the tongue. H.A. Gleason's terms in respect to the bulk of the tongue are: apex - the part of the tongue that lies at rest opposite the alveoli; front - the part of the tongue that lies at rest opposite the fore part of the palate; back, or dorsum - the part of the tongue that lies at rest opposite the velum or the back part of the palate.

(III) A.L. Trakhterov, G.P. Torsyev, V.A. Vassilyev and other Russian scholars consider the principle of classification according to the manner of articulation to be one of the most important and classify consonants very accurately, logically and thoroughly. They suggest a classification from the point of view of the closure. It may be: (1) complete closure, then occlusive (stop or plosive) consonants are produced; (2) incomplete closure, then constrictive consonants are produced; (3) the combination of the two closures, then occlusive-constrictive consonants, or affricates, are produced; (4) intermittent closure, then rolled, or trilled consonants are produced.

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

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

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

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

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

The system of consonant phonemes and the problem of affricates

The phonological analysis of English consonant sounds helps to distinguish 24 phonemes: [p, b, t, d, k, g, f, v, θ, ð, s, z, ʃ, 3, h, tʃ, dж, m, n, ŋ, w, r, 1, j]. Principles of classification suggested by Russian phoneticians provide the basis for establishing of the following distinctive oppositions in the system of English consonants:

Degree of noise

bake - make, veal - wheel

Place of articulation

labial vs. lingual

pain — cane

lingual vs. glottal

foam — home, care — hair, Tim - him

Manner of articulation

3.1 occlusive vs. constrictive pine -fine, bat - that, bee - thee

constrictive vs. affricates fare — chair, fail -jail

constrictive unicentral vs. constrictive bicentral

same – shame

4. Work of the vocal cords and the force of articulation

4.1 voiceless fortis vs. voiced lenis

pen — Ben, ten - den, coat - goal

5. Position of the soft palate

5.1 oral vs. nasal

pit — pin, seek — seen

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

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

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

To define it is not an easy matter. One thing is clear: these sounds are complexes because articulatory we can distinguish two elements. Considering phonemic duality of affricates, it is necessary to analyze the relation of affricates to other consonant phonemes to be able to define their status in the system.

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

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

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

1. Syllabic indivisibility

butcher [butʃ -ə] lightship [lait-ʃip]

mattress [mætr-is] footrest [fut-rest]

curtsey [kɜ:-tsi] out-set [aut-set]

eighth [eitθ] whitethorn [wait-θo:n]

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

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

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

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

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

LECTURE 6. WORD-STRESS [PRESENTATION]

General definition of word stress. Its types and components

Word stress or accent is usually defined as the degree of force or prominence with which a sound or syllable is uttered. Incidentally, the syllabic structure of a word is closely connected with its accentual structure as in disyllabic (a word consisting of two syllables) and polysyllabic (a word consisting of more than three syllables) words; there may be different degrees of prominence in syllables of initial, medial or final positions. Hence by word stress we mean singling out one or more syllable in a word with the help of greater prominence accompanied by the change of pitch, qualitative and quantitative

features of the sound in relation to other syllable or syllables of the same word. A.C. Gimson emphasizes that in a stressed syllable there is relatively greater breath effort and muscular energy in comparison with another syllable or syllables of the same word.

The classification of words according to the place and degree of stress is known as the accentual structure (type, pattern) of words. Traditionally word accent has the following phonetic components:

a) In articulatory aspect stress is realized by the great force of respiration (a stressed syllable has both an increase in respiratory and laryngeal activity, duration of articulation (a stressed syllable may belong and tense) high frequency of the vibration of vocal chords;

b) Acoustically, a stressed syllable has greater intensity, duration and pitch or tone of voice than an unstressed syllable;

c) Perceptually, a stressed syllable is characterized by more loudness, duration and high tone of a sound in comparison with an unstressed syllable.

Word accent serves not only to single out one or more syllables in a word with the help of intensity, pitch and duration but it also prosodically combines and thus, phonetically shapes the word as a semantic unit in language structure.

According to the significance of prosodic features of intensity, duration and pitch (including qualitative and quantitative features of sounds (mainly vowels) languages are classified into the following three types:

1) languages, in which intensity is more significant than the other correlates - duration and pitch to form special prominence of the stressed syllable, are called stress languages or languages which have force or dynamic stress or accent. Such kind of stress we have both in English, Russian and Uzbek

2) languages, in which a stressed syllable is mainly characterized by a pitch change accompanied by greater duration and intensity are known as tone languages or languages with pitch accent (also called «musical accent»), Such kind of languages are, for example, Serb, Japanese, Chinese, Thai and others.

3) in some languages the duration of a stressed syllable is more significant than other factors. This type of languages has a quantitative stress, for example, Czech and Greek.

We should notice here that N.S. Trubetzkoy emphasized the culminative function of word accent. While a tone language can allow a high pitch to occur on more than one syllable of a word, the basic principle in a stress language is that only one syllable per word will receive primary stress. This idea is somewhat vague as there are words which have two primary stresses. Word accent is culminative in nature but its number and degree depend on the structure of a word in syllable-counting languages.

e.g. kind-'hearted, 'penmanship, 'brightness

In mora-counting (tone) languages short moras may receive one pitch while long moras have two pitches which are in contrast. Typologically, in stress languages syllable prominence is culminative, while in tone languages it is not. In the first type stress is syntagmatically conditioned as its place is free, i.e. a stress may be placed on any syllable if we take all the words. In tone languages pitch is paradigmatic. Some languages use lexical pitch in the same way that

English uses stress, i.e. in such languages the same sequence of segmental phonemes can have different meanings depending on the pitch distinction. This type of pitch distinc¬tion is somewhat similar with that in English in which a noun and a verb may be distinguished by the place of stress:

e.g. 'contract -con'tract, 'extract - ex'tract, 'di,gest - di'gest, etc.

D.B. Fry states that differences of stress are perceived by the listener as variations in a complex pattern bounded by four physiological dimensions; length, loudness, pitch and quality. The physical correlates of these perceptual factors are: duration, intensity, fundamental frequency and formant structure of speech sound waves. If we consider the accentual patterns of English in perceptual terms, there are a number of factors that influence a judgment of stress. The listener relies on differences in:

1) the length of syllables

2) the loudness of syllables

3) the pitch of syllables

4) the sound qualities occurring in the syllables

5) the kinaesthetic memories associated with his own production of the syllables he is receiving.

Instrumental investigations have proved that in English the fully stressed vowel is characterized by a greater intensity, a high fundamental frequency, pitch and more duration in comparison with the unstressed vowels. The relationship between the components of word accent depends on the position of stressed syllable.

In Russian the main distinction between the stressed and unstressed vowels depends on their length which is accompanied by their quality and intensity, while pitch is irrelevant, though in some cases it contributes to weakening intensity of the stressed vowels and to change their timbre in final positions.

2. Difference between word stress and sentence stress

It should be emphasized that word stress and sentence stress are different, as the terms indicate. Word stress forms a word and singles out one or more of its syllables,

while sentence stress deals with the formation of a sentence or phrase and singles out one or more words in the structure of a phrase. Thus, sentence stress is regarded as one of the components of intonation. These two types of stress, which are used in different levels of investigation, are sometimes mixed, though they differ with their components and degrees and also with their factors and functions.

For example, the word can is often unstressed, but it may receive stress in such a sentence as:

Now you can see it. Can you see it? I can.

In English the accentual patterns of words normally preserve their identity in the context of the sentence and that the onset of the pitch figure of the sentence is usually determined by the accentual pattern of the word. Probably, owing to this fact some linguists do not distinguish word stress from sentence stress.

3. Degrees of word stress and its placement

Languages can differ with word stress placement and degrees of it. According to the position of stress in words and word forms, word accent may be free (or shifting) and fixed (or constant). As A.C. Gimson says, the accentual pattern of English words is fixed, in the sense that the main accent always falls on a particular syllable of any given word, but free in the sense that the main accent is not tied to any particular situation in the chain of syllable, constituting a word, as it is in some languagesw. Thus, word accent in English may be regarded free if we take all words in which any syllable can receive stress.

e. g. 'water, 'common (the first syllable is stressed),

be'come, mis'spell (the second syllable is stressed)

,after'noon (the third syllable is stressed while the first receives secondary and the second receives the tertiary stress),

'all-'round (both syllables are stressed)

,represen'tation (the fourth syllable is stressed) etc.

If we take a separate word, it is noticeable that stress replacement in it is fixed and cannot be shifted to any other syllable of a monosyllabic, disyllabic and polysyllabic word.

e. g. a'bout, a'bility, 'up-to-date, uni'-versal, con'tain etc.

As it concerns word-stress in Russian, it is both free and shifting as it falls on any syllable of words and word forms and may shift from one syllable to another in different grammatical forms of words.

e. g. голова' - го'лову

письмо' - письма'

высо'кий - высо'к - вы'ше

но'ги - ноги'

Different authors distinguish from three to five degrees of word stress hi English. The British linguists distinguish three degrees of word stress:

primary (‘)

secondary (,)

weak or unstressed. (v)

Most American linguists distinguish four degrees of word stress in English:

primary (‘)

secondary (□)

tertiary (‘)

weak (v)

But, however, the terms and marks used to indicate the degrees of word stress are also different. For example, they use the terms main, lowered main, medium and weak degrees of stress and also full stress, half stress, weak stress distinguishing three degrees. Probably, it is possible to differentiate more than three degrees of word stress in English polysyllabic words. Though listeners cannot perceive five or more degrees of word stress, as, for instance, D. Jones and A.C. Gimson have admitted them, theoretically such degrees of stress may be important only for some polysyllabic words. Practically the human ear can distinguish three degrees of stress.

N. Chomsky and M. Halle distinguish five degrees of word stress in English and emphasize that the major stress contours are determined by the operation of a transformation cycle. By the latter cycle we mean both the placement of main stress and stress contours (secondary, tertiary, fourthiary, weak) within initial medial and final positions of words and vowel reduction. Transformational-generative phonology attempts to distinguish at least four and five or more degrees of stress and to suggest the predictable stress placement rules. Their description is in sharp disagreement with the statements in most textbooks, which, like, D. Jones have been teaching that, generally speaking, there are no rules determining, which syllable or syllables of polysyllabic English words bear the stress . They regard that the location of the stress can be determined automatically, for example, the location of primary stress in a word is closely correlated with the distribution of tense (long vowels and diphthongs) vowels. The other degrees of stress may depend on the distribution of lax (short) vowels. Thus, English has a complex system of stress contours. For the description of word stress in

English three degrees of stress (primary, secondary and weak) may be sufficient which are both theoretically and practically important.

In comparing with Russian we can see that there are three degrees of word stress may be distinguished in Russian: main (основное), accessory (побочное) and weak (безударное).

e.g. во'донепроница'емый

а'эронавигация

сто'метро'вый

дра'мкружо'к

Some linguists do not distinguish word stress from sentence stress, as a result of which they distinguish four or more degrees of stress interdependent with tone. For example, R. Kingdon suggested the following four degrees of stress:

1) full (kinetic) stress

2) full static (atonic) high level stress

3) partial static (low-level) stress

4) absence of stress .

P. Ladefoged distinguishes stress tonic accent when he speaks of the combination of stress, intonation and vowel reduction. He notices the existence of tonic accent in the words explain, exploit (in the second syllable), exploitation, explanation (in the third syllable). As to stress placement which coincides with the position of tonic accent and in the word exploitation, explanation the first and third syllables are stressed2. Although both authors give four levels of stress in English which are possible in polysyllabic words but do not explain the relationship between stress and pitch.

4. The factors and tendencies determing word stress in English and Russian – general definition

Stress is one of the constitutive features of a word. Owing to stress the sound structure of a word is phonetically combined and shaped and forms a semantic unit. Singling out a syllable or syllables of a word by great prominence does not take place isolately; it is a result of many factors among which semantic, morphological (i.e. grammatical) rhythmic and phonetic factors should be mentioned. Usually those factors are interdependent. They are very important in stress placement and in distinguishing the de¬grees of stress. Probably, the semantic factor is more important than the other factor in English. G. P. Torsuyev gave a brief description of all these factors in his works1, which is used in this book.

5. The semantic,morphological, and rhythmic factor for English stress

The semantic factor is observed in the accentual structure of English words. For example, in abbreviations represented by letters such as USA ['ju:'es 'ei] each component has equal stress owing to its semantic importance. Besides, there are words with separable prefixes as they are called, i.e. those which have a distinct referential meaning of their own, and compound words. The majority of such compound words have two equally strong stresses known as a double-stress, or even (level) accent. Usually the second stress in these words is somewhat stronger than the first. H. Kurath calls this type of stress «fore-stress» which is used in native words consisting of two or more free forms (bases). In this respect, these compound words differ sharply from the normally end-stressed phrases of English as in the following examples:

e.g. a blue bird - a blue bird

a glass house - a glass door

a standstill - stand still

a black out - black out

Even accent is observed in the following words:

e.g. 'over - 'dressed

'white - 'hot

'well - 'made

'upstairs

'apple - 'pie etc.

Stress usually falls on the semantically important element of a word. Compound words which are formed by two stems as noun-noun, adjective-noun etc., are usually called compound nouns, compound adjectives, compound adverbs etc. They often have even (level) stress as both components of a compound word are important semantically.

e. g. 'rain 'fall

'sun 'rise

'mid'night

red-'skin

'home-'sick etc.

The morphological factor is determined by stressing some of the suffixes in word formation. It should be stated that an accentual pattern of a word is regarded one of the main characteristics of the phonetic structure of words. Stressed morphemes (basic or suffixal) of English have specific prosodic features.

Owing to the semantic importance of suffixal morphemes, the latter elements in word final position may be stressed in polysyllabic words. The stressed suffixes of these types are:

ian, -ic (al), -ental, -mental, -ion, -ious, -eous, -itis,

-ade, -ier, -esgue, -ette, -ique, -oon, -ee, -eer

e.g. physician - [fi'ziʃn]

politician - [poli'tiʃən]

symbolic - [sim'bolik]

democratic - [demo'krætik]

employee – [implai'i:] etc.

We should mention here that some of such kind of words were borrowed from French and Latin. Usually it is difficult to distinguish semantic and morphological factors as morphemes are meaningful units and, therefore, they may be stressed, though not all suffixes or suffixal morphemes may always be stressed in words which depend on the semantic weight of suffixes. Incidentally, we should distinguish the semantic morphological factor of word-stress thanks to the close relationship between semantic and morphological factors.

The semantic-morphological factor may also contribute to determin¬ing the stress placement in words which are distinguished by the place of stress, as we can see in the examples

e. g. reform [ri'fo:m] (improve) - reform ['ri'fo:m] (form again)

recollect [,riko'lekt] (remember) - recollect ['reko'lekt] (collect again)

In the given pairs of words the first of them has one stress while the second receives even (double) stress.

The prefixes, which are semantically important, may also be stressed

e. g. anticlerical - ['ænti'klerikəl]

decontrol – ['dikontrol]

ex-champion – ['eks 'tʃempiən]

misspell ['mis'spel] etc.

Some words may be contrasted by different position of stress.

e.g. conduct [kondəkt] - to conduct [kən'd□kt]

protest [prətest] - to protest [pro 'test]

record ['reko:d] - to re¬cord [riko:d]

Besides, the difference of the position of word stress, there are some changes owing to reduction and phonetic opposition between stressed and unstressed vowels [əu – ə], [e – i], [a – e] may be observed in these words.

Mixing the position of word stress in words, may lead to accentual interference as a result of which a foreign accent or pronunciation mistake will take place.

The rhythmic factor of word stress is observed while singling out a certain syllable or syllables in accordance with rhythmic habits and tendency to alternate stressed and unstressed syllables in order to distribute stress contours in relatively equal times. Word stress in English falls on a certain syllable in relation initial, medial and final positions of a word. In many cases a syllable before primary stress is either unstressed or weakly stressed, a syllable once removed receives secondary stress.

e. g. super¬natural – [sjupə'nætʃrəl]

extravagant – [ekstr□`vægənt]

hypercriti¬cal – [,haipə,kntikəl]

Thus, the alternation of stressed and unstressed syllables is rhythmically determined. Probably, the rhythmic factor helps make pronunciation easy, i.e. to economize speech effort. The rhythmic factor is associated with the prosodic structure of a word and therefore it is possible also to speak of a rhythmic-accentual factor of word stress. When a syllable or syllables of a word receive some degree of stress, the latter stresses make up a rhythm or rhythmic pattern. Rhythmic-accentual contrasts may distinguish words or grammatical forms of words.

e. g. permit ['pə:mit] (a noun) - permit [pə'mit] (a verb)

project ['prodʒekt] – [prə,dʒekt] (a verb), etc.

Thus, the rhythmic-accentual structure of a word may be associated with the morpho-logical factor, as parts of speech may be distinguished by their combination. The rhythmic-accentual structure is regarded as one of the components of the phonetic structure of a word.

6. The phonetic factor

The phonetic factor of word stress serves to single out one syllable from another by its sound structure i.e. the prominence or force of articulation rises sharply at the beginning, culminates in the syllabic, and tapers off towards the end. Hence, consonants preceding the syllabic are pronounced with greater force than those following it; the former are «strong» and the latter are weak». They are called prosodic allophones of consonants, which are observed in monosyllabic morphemes beginning and ending the

identical consonants. These prosodic allophones with primary stress may be observed in the following examples:

e.g. coke [kauk] - cook [kuk]

judge [dʒ□dʒ], life [laif] etc.

As we study this question in the books of G.P. Torsuyey we shall see that he regards the phonetic factor to be not very important in stress placement. It is connected with the rhythmic factor which is not determined by the phonetic structure of sylla¬bles1. The phonetic factor of word stress is a constituent part of a word. Hence, it shapes the word phonetically and through it semantically. In fact, all the factors of word stress are in close relationship, though each of them is tied to one of the characteristics of a word. As it was emphasized above, a syllable and a morpheme are regarded as constituents of a word, though these two different units do not coincide in breaking a word into syllables and morphemes. The relationship between the phonetic (a syllable) and morphological units (a morpheme) can be established through the central unit of a language, namely words.

Some polysyllabic words which have the alternation of rhythmical accent also have a tendency to retain stress in the initial syllable or on the other syllable of the same wordform. Such a type of free stress, namely recessive accent, is a result of ancient accentual structure existing in the Proto-Indo-European language, from which both English and Latin descended. The words borrowed from Latin into English have preserved the variable position of stress.

e. g. perceive [pə:'si:v], percept ['pə:sept], perception [pə:'sepʃn] transcribe [trans `kraib], transcript [trænskript], transcription ['trænskripʃn] etc.

V.A. Vassilyev distinguishes two sub-types of recessive stress in words with prefixes which have lost their referential meaning:

1) unrestricted stress

2) restricted (by an unstressed prefix) .

According to V.A. Vassilyev, unrestricted recessive stress falls on the initial syllable of the great majority of native English words.

e. g. Sunday ['s□ndi] or ['s□ndei]

hopeful [`həupful]

freedom [fri:dəm]

brightness [`braitnis]

Greenwich ['gri:nitʃ] etc.

Restricted recessive stress falls on the stem of native words with a prefix which has no referential meaning in Modern "English.

e. g. forgive [fə'giv]

asleep [ə'sli:p]

withdraw [wið'dro:]

again [ə'gein]etc.

Historically, the recessive tendency contributed to preserve stress in certain positions of native word derivatives of three or four syllables.

e. g. 'beauty - 'beautiful - 'beautifully - 'beautifullness

'love - 'lovely - 'loveliness - 'loving etc.

Thus, to stress the root syllable of a word is an ancient tendency which came from the so called by O. Jespersen «value-stressing», i.e. to stress that part of the word which was of greatest value to the speaker and which therefore he wanted the hearers to notice . This tendency has become habitual in Germanic languages and led to other consequences of interest. In English the distinction between stressed and unstressed syllables is more distinct than in French and Uzbek, in which native words receive a stress on the final syllable. English borrowed a large number of Latin and French words during the Middle English period but the adaptation of these words to native accentual patterns was a complicated process which continued over several centuries. Many French words, stressed on the final syllable, are now stressed on the first syllable, though this is often ascribed to the inability of the English people to imitate the French accentuation. Gradually more and more French words had their accent shifted according to the English prosodic rules: value-stressing, contrast of accents and rhythm .

There were a few words which received stress on the final syllable, but it was confined to verbs with prefixes.

e.g. arise, believe, forget, understand.

Some Latin and French verbs with prefixes retained stress on the last syllable according to this ac¬centual pattern.

e. g. ad'just, com'mit, con'nected, im'ply, suf'fice, sur'vive.

According to V.A. Vassilyev, this adaptation of foreign words to the native stress rules is called an accentual assimilation. In terms of language contacts, this type of phonetic interference may be called an accentual interference between languages. Thus, the majority of disyllabic and trisyllabic French words borrowed by English have recessive accent as a result of this accentual interference. We have already mentioned the importance of the rhythmic factor in English word stress.

Rhythm means the regular occurrance of some phonetic features. According to rhythmic structure, languages may be of two types:

1) languages, in which the syllable determining the rhythm irrespective of stress occurs regularly are known as syllable-timed language, e. g. French, Uzbek and other Turkic languages;

2) the other type of rhythm is where stresses occur at regular intervals irrespective of the number of intervening unstressed syllables are known as stress-timed languages, e. g. English, German, Russian. The difference between these types of rhythm lies in the equal time intervals of syllables and the large number of stressed syllables.

In the great majority of three- and four-syllabic words stress falls on the third syllable from the end and this type of stress is known as rhythmical accent in Modern English, e. g. radical, family, opinion, occasion etc. It is possible to distinguish two types of rhythmical stress:

1) historical, or diachronical rhythmical stress which is determined by historical changes (e. g. French and Latin borrowings)

2) synchronical rhythmical stress which can be illustrated in the words pronunciation and examination in which stress falls on the second pretonic syllable .

There is also one more tendency of word stress, namely retentive, which characterizes the constant position of word accent in word derivatation. The retentive tendency is observed in the derivative of one and the same basic word in which accent falls on a certain syllable and cannot shift its position

e. g. hope - 'hoping - 'hopeful - 'hopefully - hopefulness

life - 'livery - 'liveliness - 'livelihood.

A great number of English disyllabic and polysyllabic words retain the primary or secondary stress on the basic word.

e. g. de'clare - decla'ration

'examine - examination

'prepare - preparation

'refuge - 'refuges - 'refugee - , refu'ges

D. Jones formulated the stress rules in derived words. When the head-word (i. e. basic word) is monosyllable it may have a strong stress while affixes may be unstressed. When a head-word is a compound word in which the second element is a weakly stressed monosyllable and the termination for forming a derived word adds yet another

syllable, the first syllable of the second element of the derived word receives a secondary stress

e. g. greenhouse ['gri:nhaus] - green houses ['gri:n,hauziz]

shockhead [ʃokhed] - shockheaded ['ʃok,hedid]

If we compare a fixed (constant) stress with the retentive accent, it is possible to notice that the former falls on the same syllable in all the grammatical forms of a word or in all the derivatives from one and the same root, whereas the latter falls on the same syllable on which it falls in the basic word. However, in other derivatives from the same root it may be shifted

e. g. canon ['kænən] - canoness ['kænənis] - canonic [kə'nonik]

From this example, we can notice the relationship between the retentive and recessive tendencies. Thus, in canonic and canonization, which are derived from canon, both accents do not coincide, whereas in canon and canoness they coincide in position though the latter two derivatives have a different rhythmical structure than the former two examples.

The changes of word accentuation, caused by the explained factors and tendencies are still going on. A.C. Gimson emphasized: «The most obvious area of change is that of word accentuation» and gives the examples:

e.g. harass, primarily, controversy, statutory, mondatory, rhetoric

In these examples the second syllable is stressed, while in the word dispute the first syllable is stressed1. Partly, these changes in stress placement have occured under American influence and partly due to analogy i.e. the changes reinforced by analogy in the accentual structure of words.

For example, due to the influence of the verb 'compare the adjective comparable ['kompɛərbl] is stressed on the first syllable. This kind of anological stress may be observed in preferable, lamentable, admirable in which the first syllable is stressed. There are words in which the second syllable is stressed due to new tendencies in word accentuation, that cannot be explained by analogy.

e. g. doc'trinal, comm'unal, for'midable, hos'pitable, pe'jorative

In disyllabic words, in which normally the second syllable is stressed the stress is shifted to the first syllable.

e. g. garage, adult, alloy, ally , etc

In some English words there are two or more possible variants of word accentuation. Such cases are known as free variation of the accentual patterns of words

e. g. decade ['dekəd] (RP) – [dl'keid] (popular pronunciation)

deficit ['defisit] (RP) - deficit [di'fisit] (popular pronunciation) etc.

A marked difference may be noticed between RP and GA in the position of secondary accent. They are found in J. Windsor Lewis's dictionary :

e.g. interloper RP: [intələupə(r)], GA ['intə,ləupər]

commentary RP: ['koməntəri], GA ['kamən,təri]

centenary RP: [sen'ti:nəri], GA ['sɛntə,nɛri]

auditory RP: ['o:ditəri], GA ['odi,tori]

It is too complicated to establish which tendency is primary and which is subsidiary in the accentuation of English words. Generally, all the tendencies explained here by come into contact in Modern English and some new accentuation patterns may be explained by language contacts.

The functions of word stress

We have emphasized that stress is one of the constitutive features of a word. Any word, no matter whether it is monosyllabic, disyllabic or polysyllabic, has its own stress. The con-stitutive function of word stress shapes the word phonetically, joins the sound sequences by articulatory means, and combines its stressed and unstressed syllables with the help of intensity (loudness), pitch, quantity and quality. The accentual-rhythmic structure is regarded as one of the components of the phonetic structure of a word which has a phonemic structure as well the structure of combinations of phonemes, a syllabic structure. The latter three components of the phonetic structure of a word may be joined thanks to the accentual rhythmic structure which shapes a word into a single unit of utterance and through this; a word may function as a semantic and central linguistic unit.

Word stress as a prosodic or suprasegmental unit has a phonological or distinctive function, which means that the stress placement and degrees of accent can distinguish words and their grammatical forms. The distinctive function of word accent is closely connected with lexical and morphological aspects. When words may be distinguished by the position of stress, some linguists prefer to call it lexical stress or lexical function of stress. If the position or degree of accent can distinguish grammatical forms (parts of speech and morphemes), it performs a morphological function which is known as grammatical stress.

There are two types of grammatical stress:

1) morphological

2) demarcative

The morphological stress exists in both English and Russian languages in which the morphological categories (morphemes and parts of speech) may be distinguished by the position of accent.

e. g. 'present (a verb) - pre'sent (a noun) (English)

но'ги – ноги' (Russian)

The demarcative stress serves as a boundary or a signal.The distinctive function makes word accent a separate, suprasegtnental or prosodic, phonological unit which is called by V. A. Vassilyev the word-accenteme in accordance with linguistic terminology. The number of word-accentemes in a language with free stress is determined by the number of the latter's distinctive degrees .

In Russian among the degrees of word accent only two of them, i.e. primary stress vs. weak stress may be contrasted which are regarded as two word-accentemes

e. g. in Russian: муки – муки (word-distinctive function)

руки - руки (form - distinctive function)

In English primary and weak word accentemes only perform a word-distinctive function

e.g. contest ['kontest] n. - to contest [kən'test] v.

transport ['trasnspo:t] n. - to transport [træns'po:t] v.

absent ['æbsənt] adj. - to absent [əb'sent], [æb'sent] v.

perfect ['pə:fikt] adj. - to perfect [pə'fek][, ['pəfik][v.

In these minimal pairs word accenteme appears in its morphological aspect distinguishing different parts of speech, though there may be some free variations of the phonemic or accentual structures of words.

e. g. to perfect [pə'fekt], ['pefikt]

to decrease [di'kri:s], ['di:kri:s]

to increase [in'kri:s], ['inkri:s]

to contact [kən'tækt], ['kontækt]

to export [eks'po:t], ['ekspo:t]

to prospect [prəs'pekt], ['prospekt]

to subject [səb'dʒekt], ['s□bdʒikt] .

Compound words with the main stress on the first component and tertiary on the second component can be distinguished from free word: combinations by the contrast tertiary stress vs. primary stress.

e. g: a 'blue,bird - a ,blue'bird

a 'glass,house - a ,glass'house

a 'blackboard - a ,black 'board,

a white , ho use - 'a ,white 'house.

These minimal pairs may confirm the difference between the functions of word accent and sentence stress (in word combinations) and in the latter case we can notice the function of stress signaling the boundaries of the words. In many cases word accent cannot perform a delimitative function because of the non-regularity of difference between the degrees of stress on the first and second syllables. In Russian words the secondary stress always precedes primary stress, and, due to this, it may mark the beginning of a word. As to Russian primary stress signals the boundary of a word and the next word usually begins with a weak stress. Hence, Russian word accent has a delimitative function. The onset of stress is determined by the morphological structure of English words. The onset of stress strengthens the initial consonant or consonant cluster, which marks the beginning of a word or morpheme for the listener. This phenomenon is easily observed in the following utterances

e. g. ,sell'fish, 'shell-,fish vs. ,seif-'interest, 'shelf-,ice

the 'street, ,two 'streets

'Bay,street, vs. ,this 'treat; 'race-,track vs. ,last'rack, 'test ,run.

In each of these sets of expressions the consonant sequence between the syllables is the same, but the breaks vary with the onset of stress as determined by morphological structure. Besides these types of signalling a word boundary, there are cases when stress-conditioned allophones occur in such minimal pairs.

e.g. a'name [ə'neim] - an'aim [ən'eim]

Strong allophones of consonants serve to illustrate the prosodic signalling of morpheme breaks as in minimal pair:

e.g. ,buy'tin [bai'tin] - bite in [,bait 'in]

Thus, the delimitative function is determined by the syllabic and morphological boundaries with the assistance of prosodic features.

Word accent in English has a morphonological aspect which is usually known as grammatical function of stress alternations or morphonological function of word accent2. Free word stress in English is characterized by shifting its position and degrees

in various word derivatives representing different grammatical (morphological) categories.

e. g. 'diplomat ['dipləumət] – diplomacy [dip'ləuməsi]

mechanic [mi'kænik] - mechanician [mekə'niʃn]

diagnostic [,daiə'ghostik[- diagnostician [,daiəgnos'tiʃn]

history ['histəri] - historian [his'to:riən]

custody ['k□stədi] - custodian [k□s'təudjən]

In the examples cited, besides stress alternations, there are phonemic alternations which are not determined by their morphological position. Both types of alternations - phonemic (or segmental) and prosodic (or suprasegmental) are studied by morphonology a special linguistic level or aspect between phonology and morphology (grammar). Morphonological function of word accent is in close relationship to its distinctive (phonological) function owing to the fact that word-formation in English uses stress alternations (also phonemic alternations) which contribute to their semantic identification.

The following function of word accent or as a phonological unit word-accenteme is called recognitive or identificatory which means that the correct accentuation of words facilitates their recognition and comprehension, and semantic identification. Wrong accentuation of words may destroy their semantic (distinctive) function. The recognitive function of word accent is both theoretically and practically important. All the functions of word accent are in close relationship with each other and wrong accentuation (misplace of the degree and positions of word accent etc.) destroys the functions and, thus, leads to in-comprehensive speech communication. The latter process is a result of the accentual interference in language learning. English and Russian have different accentual patterns of words, though they all have free dynamic stress. Therefore, each accentual pattern of an English word should be explained separately in terms of tone (pitch) sequences.

e.g. educational – 3 tone sequences

[edju:] – pre-tonic sequence

[kei] – tonic syllable

[ʃənəl] – post-tonic sequence

Tonic syllable coincides with the position of primary stress.

VI. САМОСТОЯТЕЛЬНЫЕ РАБОТЫ

Tasks for self – independent work.

After learning self-independently the student can distinguish:

- Territorial varieties of English pronunciation.- 4 hours
- The articulatory aspect of the English speech sounds. – 4 hours
- The phonological aspect of speech sounds. – 4 hours
- The English segmental phonemes in writing. – 2 hours
- The syllabic structure of English. – 2 hours
- The accentual structure of English words. – 2 hours
- Intonation. – 2 hours

Разбаловка для самостоятельных работ:

	С. Р.			
	4.1 Устные ответы	3	2,5	7,5
	4.2 ИНТЕРНЕТ,	2	2,5	5
	4.3 Рефераты	3	2,5	7,5
	4.4 Презентации: учитывается творческий подход (CD наглядность, слайды.)	2	2,5	5

Total hours: 20 hours

VII. ИСТОЧНИКИ:

Basic literature:

1. Абдуазизов А.А. Английская фонетика (теоретический курс) (инглиз тилида) - Т. 2007 й 256 бет

2. Васильев В.А, English Phonetics. A Theoretical course -М. 1970 й. 322 бет

3. Аракин В.Д. Сравнительная типология английского и русского языков - Ленинград 1979 й. 253 бет

Extra literature:

1. Соколова М.А, English Phonetics. A Theoretical course -М. 1997 й. 178 бет

Интернет ресурсы:

1. www.wikipedia.com
2. www.yahoo.com/english
3. www.wikipedia.com/english
4. www.pupress.princenton.edu
5. www.google.com
6. www.referat.ru
7. www.rambler.ru
8. www.literatura.ru
9. www.ziyonet.uz
10. www.lexikon-definition.de
11. www.nativeEnglish.ru
12. www.nedra.ru
13. www.Englishfirst.ru
14. www.znanie.ru
15. www.ucheda.ru

VII. КОНТРОЛЬНЫЕ ЗАДАНИЯ.

Вопросы итогового контроля:

1. Phonetics as a branch of linguistics
2. Branches of the phonetics
3. Methods of phonetic analysis
4. Connections of phonetics to other sciences
5. Scherba's and Vasiliev's theory
6. What is phoneme
7. Aspects of phoneme
8. Allophone
9. Transcription
10. Phonetic notations
11. Generalization
12. The history of phonological sciences
13. 3 groups of conceptions
14. Neutralization
15. Moscow school
16. Leningrad school
17. Intonation
18. Functions of intonation
19. Distinctive (Phonological) function of intonation
20. The Pragmatic function of intonation

21. The Social function of intonation
22. What is a tempo and its function
23. What is a pause and its function
24. Problems of phonostylistics
25. The role of intonation in conveying the information content of the text
26. Phonetic styles
27. British pronunciation
28. Intonation and non-verbal means of communication
29. Spectrography
30. American pronunciation
31. The Northern Cities Shift
32. The Southern Shift
33. The California Shift
34. General definition of English vowel and consonant phonemes
35. Monophthongs
36. Diphthongs
37. Diphthongoids
38. Opposition
39. Articulatory classification of English consonants and vowels
40. The system of consonant phonemes and the problem of affricates
41. General definition of word-stress. It's types and components
42. Difference between word stress and sentence stress
43. The functions of word-stress

VIII. GENERAL PROBLEMS AND TASKS, RESULTS OF THE COURSE

Общие проблемы и задачи, выводы по дисциплине

In this methodological complex the teacher and student will find the fundamentals of the phonetic theory and of the main problems associated with English phonetic system, its characteristics and subdivisions. Each chapter contains both theory and questions for seminar and independent work.

The book is intended for English language students at Pedagogical Universities taking the course of English phonetics theory and fully meets the requirements of the programme in the subject. It may also be of interest to all readers, whose command of English is sufficient to enable them to read texts of average difficulty and who would like to gain some information about the phonetic resources of Modern English (for example, about the systems of vowel and consonant phonemes or about different types of pronunciation), about the phonetic peculiarities of the English language, about the complex nature of the phoneme and the modern methods of its investigation, about English RP, about those changes that English phonetics underwent in its historical development and about some other aspects of English phonetics. One can hardly acquire a perfect command of English without having knowledge of all these things, for a perfect command of a language implies the conscious approach to the language's resources and at least a partial understanding of the "inner mechanism" which makes the huge language system work.

This book is the attempt to embrace both the theory and set of tasks for independent work in the one volume, the two parts being integrated. The author also tried to establish links between the theory of phonetics and the reality of living speech, on the one hand, and the language-learning and language-teaching process, on the other, never losing sight of the fact that the majority of intended readers of the book are teachers and students of Pedagogical Universities.

The author tried to present the material in an easy and comprehensible style and, at the same time, to meet the reader on the level of a half-informal talk. With the view of making the book more vivid and interesting, we have introduced extracts from humorous authors, numerous jokes and anecdotes and extracts from books by out-standing writers, aiming to show how different phonetic phenomena are used for specific purposes.

IX. GLOSSARY

Accent

is a combination of three main components: intonation (speech music), liaisons (word connections), and pronunciation (the spoken sounds of vowels, consonants, and combinations). As you go along, you'll notice that you're being asked to look at accent in a different way. You'll also realize that the grammar you studied before and this accent you're studying now are completely different.

Allophone

is a representation of a phoneme in a particular position/ context.

A minimal pair

is a pair of words which differ in once sound only. So we replace one sound by another and try to see if the meaning is the same or different and if the sound belongs to one or different phoneme. Ex: [pin] – [sin], [phin] – [pin], [pin] – [hin]

Diphthong

a vowel sound, occupying a single syllable, during the articulation of which the tongue moves from one position to another, causing a continual change in vowel quality, as in the pronunciation of a in English late, during which the tongue moves from the position of (e) towards (i).

Intonation

is viewed as a complex structure, a whole formed by significant variations in pitch (высота тона), loudness and tempo. Some linguists also include voice quality or timbre. Intonation is an important indication of the social status of the individual, his/her social identity, social role. It’s the indication of age, gender, higher rank, dominance.

Intonation Pattern

is the basic unit of intonation.

Monophthong

a simple or pure vowel.

Morpheme

a speech element having a meaning or grammatical function that cannot be subdivided into further such elements

Phonetics

is one of the fundamental branches of linguistic. It's very important in the study of a language, because neither grammar nor lexics can exist without the phonetic form. All these phenomena are expressed phonetically. It follows from this that phonetics is a basic branch of linguistics. Neither linguistic theory nor the linguistic description can do without phonetics.

Phonology

studies the system of sounds units (фонетические единицы) and their function. Phonology is quite a controversial subject, because some schools think that it's a separate discipline. But we observe it as a part of Phonetics: Phonetics stands for physical aspect, Phonology stands for the meaning of a word. Phonetics focuses on the physical characteristic of a sound, and phonology – on its meaning.

Phoneme

is a sound in its contrasting position (capable of distinguishing the meaning of a word). The phoneme is a minimal language unit. The phoneme belongs to the language, the allophone – to the speech.

Syntagm

is a group of words, semantically and syntactically complete.

Transcription

is a set of symbols which represents sounds in written form.

Word stress

the stress accent on the syllables of individual words either in a sentence or in isolation.

Учебное пособие

Дилфуза Нормаматова

ТЕОРЕТИЧЕСКАЯ ФОНЕТИКА
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