Adriana Vizental

Phonetics and Phonology: An introduction
Third edition, revised
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Chapter 1
The study of the language

1.1 The linguistic framework
Language – the main instrument of communication in the educated world – is a complex thing. To understand how complex it is, let us first analyse the assertion above. It says, Language is … – but there is not one language, but thousands, each ethnic group having its own, specific, communication code; yet, we refer to all of them under the generic name “language”, because they all have certain typical features in common.

Language – like all organized bodies – is a semiotic system, i.e. it consists of a system of signs conventionally accepted by all the members of a certain community. These signs are used by the members of the group to communicate, to exchange ideas, to ensure good social relations, etc.

Dictionaries stand proof of the fact that each language has its own semiotic code: every language has its own variant for boy and girl, for go and eat, for good and bad, etc., although the real-world entities they cover are the same. There is apparently no logical explanation\(^1\) why Romanians call a four-legged animal of the canine species câine, while the English call it dog. Nevertheless, all speakers of the Romanian language will use the word câine and all speakers of the English language will use the word dog to refer to that animal.

The English dictionary is extremely vast, and the Romanian dictionary is also rich. But these are only two of the many languages spoken in Europe: there are numerous Germanic languages (e.g. German, English, Norwegian, Danish, Dutch), Romance languages (e.g. Italian, French, Spanish, Romanian), Slavonic languages (e.g. Russian, Bulgarian, Serbian), etc. As we move further East, we encounter Greek, Hebrew, Arabic, Chinese, Korean, Japanese, etc., some with numerous variants. There are also countless languages in the Americas, in Africa and Australia, etc. Some languages are spoken by millions of people (e.g. English, Chinese), others are used inside small language communities (e.g. the languages spoken by some African tribes).

In other words, the words in the dictionary of a language represent signs by which the members of that language community exchange ideas. However, we must take our analysis much further to understand the real complexity of this semiotic system.

Each language “sounds differently” – one can often recognize what language a person is using even without understanding what he is saying. This is because each language has its own sound system, consisting of individual speech sounds. In writing, languages have adopted various graphic systems: English and Romanian use the Latin alphabet, but Russian, Greek, Hebrew, Arabic, Chinese, Japanese, etc. have their own alphabets.

Semiotic systems have two ways of making meaning: paradigmatic choice and syntagmatic combination, i.e. the individual signs get their meaning from their place in the system and by the way they combine with other signs.

For example, the speech sound \( [p] \) has no meaning by itself, but it becomes meaningful if it appears in combinations, in words such as pin, pen or play. Furthermore, pin is different from tin, and pen is different from ten, i.e. the choice of one speech sound instead of another changes the meaning of the word; however, not all choices/combinations make sense; play is meaningful, but there is no such a word as \(*tlay\) in English\(^2\).

\(^1\) Although the relation between signifier (= the “name” given) and signified (the “object” designated) is often hard to identify, researchers today agree that it is never arbitrary, i.e. that there is always a reason why a certain “object” was named in a certain way.

\(^2\) The asterisks (*) is used to signal a mistake.
Going a step further, we can survey larger structures organized by the rules of grammar: words acquire grammatical functions and combine to form grammatically well formed constructs, i.e. sentences. Paradigmatic choice allows us to fill the subject slot with a noun or a pronoun (e.g. The boy learns English; or He learns English), the predicate slot can be filled in with various verbs or verb forms (e.g. The boy learns English, or The boy likes English, or The boy will learn English), etc.

Naturally, each individual lexical item carries its own meaning, which is listed in the dictionary of the language. However, the dictionary is not a simple thing, either.

Many English words are polysemantic (i.e. they have more than one meaning), e.g. bank = financial institution, or side of a river. Looking into the English dictionary, one will discover that even the simplest and best-known words have multiple meanings, some of them determined by the context in which they appear or the way they are used. For example, Webster shows that book (as in the Book) may be used to mean “the Bible” and house (as in the House of Hapsburg may mean “family”. We must also mention the countless word combinations (or “idioms”), whose meanings are quite different from the meanings of the component elements, e.g. to get = to receive; to get up = to rise; to get on = to continue; to get rid of = to avoid, to escape; etc. In addition, in the real world, people often use words to mean the very opposite of what the dictionary says, e.g. one may say Excellent! and actually mean “Awful!”.

These examples show that, while words have their own meanings (listed in the dictionary), they also acquire additional meanings induced by the context in which they appear, or by their use.

Linguistics – i.e. the science of the language – constituted itself as a science towards the end of the 18th century. In the early days, the focus fell on phonetic aspects, but gradually other branches of linguistics evolved, each dealing with one individual component of the language.

Today, the study of the language is perceived along the following lines:

1.2 The evolution of the English language

The English language of today is based on the tongue the Anglo-Saxons (Germanic tribes) brought over to the British Isles beginning with the 5th century.

In the 7th century, the Latin alphabet was introduced by Irish missionaries. Old English had a phonetic spelling: scribes “wrote what they heard”, giving letters their phonetic value, e.g. name was pronounced [name].

After the Norman Conquest of 1066, French became the official language in the country and many words of French origin entered the English lexicon. The French scribes also borrowed rules from the French orthography: -ch was introduced to represent [ʃ] (as in chair); -ou was adopted to represent [u] (e.g. house was initially spelled and pronounced hus), etc. However, Middle English spelling was still phonetic and words were pronounced the way they were written (e.g. knight was pronounced [knɪt], with a glottal

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CHAPTER 1: The study of the language

The great representative of Middle English was Geoffrey Chaucer, who lived in the second half of the 14th century. The differences between Middle English and today's English can be seen clearly when simultaneously reading and listening to an excerpt from The Canterbury Tales. The following excerpt comes from The Pardoner's Tale:

Adam our fader, and his wyf also
Fro Paradys to labour and to wo
Were driven for that vyce, it is no drede;
For whyl that Adam fasted, as I rede,
He was in Paradys; and whan that he
Eet of the fruyt defended on the tree,
Anon he was out-cast to wo and peyne . . .

“The language Chaucer uses is, for the first time in the history of the English literature, recognisably the language of our time. At least it looks like it; however, it sounds like a foreign tongue,’ comments Anthony Burgess (1993: 7-8).

Let us now take the first lines from the General Prologue and analyse some of the differences:

When that Aprille with his shoures sote
The droghte of Marche hath perced to the rote,
And bathed every veyne in swich licour
Of which vertu engendred is the flour;
Whan Zephirus eek with his swete breath
Inspired hath in every holt and heeth
The ten-dre crop-pes, and the yon-ge so-nne
Hath in the Ram his hal-fe cours y-ro-nne,

-gh (e.g. cough, laugh, droghte) was pronounced [?] – a throaty, choking sound;
-g following -n (e.g. singer, finger) was pronounced [ng].

The main differences between Chaucer's language and the English language of today regard:

- **pronunciation:**
  - the vowels had a “Continental” quality, i.e. they were pronounced as in Italian or Spanish;
  - -e at the end of words (e.g. shorte, erthe, throte, bathed, croppes) was pronounced; this way, we can feel the rhythm and musicality of Chaucer’s lines:
    - The ten-dre crop-pes, and the yon-ge so-nne
    - Hath in the Ram his hal-fe cours y-ro-nne,
  - the consonants were pronounced almost as in present-day English, but
    - -gh (e.g. cough, laugh, droghte) was pronounced [?] – a throaty, choking sound;
    - -g following -n (e.g. singer, finger) was pronounced [ng].

- **grammar:**
  - 3rd person plural verbs ended in -en (e.g. maken, slepen, longer); this ending still exists in modern German (e.g. 3rd person plural sie machen), but present-day English no longer possesses it (e.g. they make);
  - hem was replaced in modern English by them (preserved in colloquial English in the shortened ’em, e.g. tell ’em); hir has become their;
  - hath and the -th ending (e.g. priketh) for the 3rd person singular were replaced in Modern English by has and -s (e.g. makes); the old forms are still used in the most popular translation of the Bible, and in Shakespeare's work;
  - the prefix -y (e.g. y-ronne), similar to the German prefix ge- for the past participles (e.g. gegangen, gesehen, i.e. gone, seen), was lost in English.

“For the rest,” comments Burgess (1993: 8), “Chaucer's language is quite similar to present-day English, so that he is justly called the first poet to use Modern English.”

Chaucer's writings, and later on, the work of William Caxton (who introduced printing in England in 1477 and published 80 books in his printing press) contributed greatly to standardizing English spelling; they
provided writers with a model for correct writing. As a result, English spelling was “frozen” to a certain extent. However, there was no model for the pronunciation of English, and the fact that it was spoken in so many widely distant regions of the Earth also contributed to modifying and diversifying English pronunciations.

The century that followed Chaucer’s work witnessed great changes in the field of English pronunciation, some of which affected the very structure of the language. Among the most significant are:

- final -e and most endings became silent
  e.g. a word such as name (pronounced [name] in Chaucer's time) became [na:m]; maken [mæken] became [mæ:k];
- as they were not pronounced, most endings were dropped:
  e.g. maken [mæ:k] became make;
- the Great Vowel Shift (i.e. long vowels were diphthongized) made pronunciation drift even further away from spelling:
  e.g. name became [neim];
  make came to be pronounced [meik];
  night, initially pronounced [nait], became [nait].

1.3 The International Phonetic Alphabet (IPA)

Consequently, due to the great changes that affected the English language along its history, in Modern English there is a serious gap between spelling and pronunciation. The following little poem offers a humorous illustration of some pronunciation traps learners of English must cope with:

I take it you already know
Of tough and bough and cough and dough?
Others may stumble but not you
On hiccup, thorough, laugh and through.

Well done! And now you wish, perhaps,
To learn of less familiar traps?
Beware of heard, a dreadful word,
That looks like beard and sounds like bird.

As the poem shows, in English you often write a word in one way, and pronounce it in another. There seems to be no logical explanation why hiccup is pronounced [ˈhɪkʌp] and laugh is [lɑːf], while bough and dough are [bɔʊ] and [dɔʊ]; why heard is [hɜːd] and beard is [bɛərd]; why dead is [ded] and bead is [bi:d]. Letters/groups of letters can be pronounced differently even within words spelled identically, e.g. -ea in to read, read, read is pronounced [iː] for the first form, and [e] for the second and third.

Conversely, the same speech sound can take on various graphic forms: e.g. [jʌ] is spelled -u in mute [mjuːt] and -ui in suite [sjuːt]; [ei] corresponds to -ea in great [greɪt] and to -ai in straight [streɪt]; [e] is -ea in threat [θreɪt] and -e in debt [det]. English [i] is spelled -i in sit, -y in city, -ui in build, -a in village, -ee in coffee, etc. There are also silent letters that complicate English spelling even further: e.g. -b in debt or in comb [kɔmb]; k- in knight [naɪt] or knee [niː]; p- in psychology [saɪˈkɒlɒdʒɪ]; -l in calm [kaːm]; p- and -l in psalm [sɜːlm]; r- in part [pɑːt] or port [pɔːt]; etc.

The situation is especially painful in the case of English proper names, which provide numerous examples of seemingly illogical pronunciations, e.g. Leicester [ˈlestə], Worcester [ˈwʊstə], Maugham [məʊm]. Without proper guidance, the puzzled learner can only guess at the probable pronunciation of certain words – but guesses are often wrong.

In the attempt to standardize pronunciation and give a model for educated speech, in 1888 the International Phonetic Association developed an International Phonetic Alphabet. The IPA symbols – conceived to function for any language – are based on the letters of the Latin alphabet.
Below is a list of the IPA symbols:

**THE VOWELS**

[i:], as in *bean* [biːn]  
[e:], as in *ten* [ten]  
[æ:], as in *park* [pɑːk]  
[ɑ:], as in *bur* [bʌt]  
[u:], as in *put* [pʌt]  
[ei], as in *eight* [eɪt]  
[ɔi], as in *poison* [ˈpɔɪzn]  
[œu], as in *home* [haʊm]  
[œ:], as in *pair* [pɛə]

**THE CONSONANTS**

[p], as in *pin* [pin]  
[t], as in *ten* [ten]  
[k], as in *car* [kɑː]  
[f], as in *fire* [faɪr]  
[s], as in *sip* [sɪp]  
[θ], as in *tooth* [tuːθ]  
[ʃ], as in *shoe* [ʃuː]  
[tʃ], as in *chair* [tʃaɪr]  
[m], as in *man* [mæn]  
[n], as in *sing* [sɪŋ]  
[l], as in *lamp* [lɛmp]  
[w], as in *window* [ˈwɪndəʊ]

**ADDITIONAL SIGNS**

[ ] – square brackets, used for broad phonetic transcription;  
/ / – slant lines, used for narrow phonemic transcriptions and for pauses in speech;  
: – following a vowel shows that it is long;  
ʰ – placed after a consonant, shows aspiration, e.g. *pot* [pʰɔt];  
◦ – placed below a consonant, shows devoicing, e.g. *please* [plɹiːz];  
^ – a **high stroke** placed before a syllable indicates that it is stressed;  
ˌ – a **low stroke** placed before a syllable indicates secondary stress; etc.

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Variations may occur, according to the dictionary used.

Phonetic transcriptions use no capital letters or punctuation marks; a slant line or two slant lines are used to indicate a short or, respectively, a longer pause in speech, as between ideas or sentences.  
  e.g. He is a boy. His name is John.  
  [hi iz əˈbɔj // hɪz ˈneɪm ɪz ˈdʒɔn]

Learners of English, who are interested in the standard pronunciation of words, use **broad (phonetic) transcription** (placed between square brackets [ ]). Linguists, who want to catch the discrete variations of sounds (geographic, social, etc.), perform **narrow (allophonic or phonemic) transcription** (placed between slant lines / /).

Courses of phonetics and phonology generally base their studies on the pronunciation that comes with the so-called **Standard English**, or **BBC English**. It is the most widely accepted variant of British English, “used by the great majority of educated speakers in South and South-East England, especially in London and its neighbourhood, … used in most of the universities and public schools in England, and … easily understood in all parts of the English-speaking world” (Eckersley, 1996, vol. 3: 106). The pronunciation that goes with this type of English is generally accepted as “proper” and included in the dictionaries. It is commonly referred to as **Received Pronunciation** (“received” at the British Royal Court) or **RP**.

However, due to the great influence of the American media, of American movies and songs, today Romanian learners of English are closer to Standard American English – also known as **Mid-Atlantic or Trans-Atlantic English** – a variant of English which is “cultivated, pleasant to the ear, and neither British nor American” (Kurt Vonnegut, 1987: 175).
2.1 Phonetics, phonology & their branches

(1) **Phonetics**, the science of speech sounds, is an independent branch of linguistics. It studies:

- the way speech sounds are produced, transmitted, and received;
- the rules governing the combination of speech sounds into syllables and larger phonological constructions;
- suprasegmental phenomena related to the sound structure of languages, e.g. stress, rhythm, intonation, prosodic features;
- the relation between the spoken and the written language, especially in the form of phonetic transcription.

There are several branches of phonetics, each approaching the study of speech sounds from a different angle, namely:

(a) according to the **object of study**:

- **general phonetics** studies the speech sounds of all the languages of the world in general;
- **special phonetics** deals with the phonetic system of one specific language;

(b) according to the **production** of the speech sounds:

- **articulatory phonetics** studies the way speech sounds are produced, articulated and uttered;
- **acoustic phonetics** deals with the transmission through the air of the speech sounds in the form of sound waves; and
- **auditory phonetics** surveys the reception of the speech sounds by the listener;

(c) according to the **historical** development of the language:

- **diachronic** (historical) phonetics studies the changes that have occurred along history in the pronunciation of the speech sounds of a language;
- **synchronic** (descriptive) phonetics surveys the speech sounds of a language as they function at a certain historic moment, e.g. in the age of Chaucer, that of Shakespeare, or at present;

(2) **Phonology** is related intrinsically to phonetics. The relationship between phonetics and phonology is so close that “it is not advisable to establish a strong dividing line between (them). Their study should be perceived in parallel” (Pârlog, 1997: 2).

To put it simply, the relationship between phonetics and phonology is that between theory and practice. In other words, while phonetics deals with the speech sounds of a language in a **generalized, idealized** way, phonology studies the way those speech sounds actually **function** in that language.

Thus, just like phonetics, phonology deals with:

- the **range** of phonetic elements within a specific language and the way they **function** in that language;
- the various types of phonetic relationships which **link** and **contrast** phonemes;
- the way in which phonemes are **organized** in the system of the language, their combinatorial possibilities;
- other phenomena related to the sound structure of a language, e.g. stress, intonation, etc.

Phonology is further subdivided into:

- **segmental phonology**, which studies the “segments” of speech, e.g. the vowel and consonant phonemes; and
- **suprasegmental phonology**, which analyses the traits that extend over more than one segment, e.g. in connected speech.

Suprasegmental phonology also deals with phonological features which pertain to the speaker and the way he organizes his utterances. These features are of two main types:

- **prosodic**, i.e. pertaining to sound patterning the musicality of the language, e.g. stress, intonation; and
paralinguistic, i.e. the traits carried by the voice itself, e.g. an innocent child’s voice, an angry male voice, or a sensuous female voice.

As far as the present course, it surveys the phonetic and phonological system of the English language (i.e. special phonetics), at the present moment (i.e. a synchronic approach), focusing on the way speech sounds are produced (i.e. articulatory phonetics). Connected speech is discussed in Chapter 5, while some prosodic and paralinguistic features are presented briefly in Chapter 6.

2.2 Articulatory phonetics

2.2.1 The speech tract

Most phonetic studies focus on the articulatory aspects of pronunciation, describing the contribution of the vocal cords, of the oral and nasal cavities, the positions of the lips and of the tongue while articulating a vowel, a consonant, or a glide. It is, therefore, necessary to name and describe the speech organs carefully.

The speech tract, or speech mechanism (see Fig. 1), consists of all the organs that take part in the production of speech sounds.

According to the speech function performed, we distinguish three main parts of the speech tract:

- **source of sounds**: the thorax and the lungs – where the air stream is produced;
- **generation of sounds**: the larynx – which generates the sounds by movement of the vocal cords;
- **resonance**: the system of cavities – which act as resonators.

(A) The source of sounds

We need air not only to breathe, but also to produce sounds. The air stream is generated in the chest (i.e. the thorax) and expelled from the lungs.

Just like breath, which relies on regular in-take and expulsion of air, speech also uses the air that is released by the lungs. In-take of air occurs simultaneously with the short pauses between sentences or logical units. We are not aware of the fact that we must stop speaking in order to breathe – our body and mind organize speech in such a way that it should not disturb our bodily functions. Only rarely do we “run out of breath,” e.g. when we are very excited, we speak too fast.

(B) Generation of sounds

The air stream released by the lungs crosses the trachea (or wind pipe) and passes through the larynx, where the vocal cords are placed.

The vocal cords are two lip-like folds of ligament and elastic tissue. They can be brought together, or they can be parted to produce an opening, called the glottis.

The sounds produced vary according to the position of the vocal cords. Phoneticians distinguish two main positions of the glottis, positions that produce two types of speech sounds:

- when the vocal cords are parted (the glottis is open), the vocal cords do not vibrate when the air escapes; voiceless consonants (e.g. [p], [t], [f], [k], etc.) result from this position;
- when the vocal cords are loosely brought together.

Fig. 1: The speech tract


1 Figures 1, 2, 3 & 7 are after Daniel Jones, *The Pronunciation of English*, 1967.
(the glottis is closed), the vocal cords vibrate when the stream of air passes through them (you can actually feel the vibration if you touch your neck); all the vowels (e.g. [a], [e], [i]) and the voiced consonants (e.g. [b], [d], [g], [v], [z], etc.) are produced in this way.

The air stream then crosses the pharynx (i.e. the cavity of the throat), where constrictor muscles control the resonance of the sounds.

(C) Resonance
Two cavities contribute to the production of speech sounds: the oral cavity (i.e. the mouth), and the nasal cavity (i.e. the nose).
When the air stream escapes from the pharynx, it can take one of the following ways:
- the soft palate is lowered and obstructs completely the air stream, which is pushed through the nasal cavity, producing nasal sounds, e.g. the nasal consonants [m], [n], [ŋ];
- the soft palate is partially lowered and the air escapes through both the mouth and the nose; French nasalized vowels (e.g. pendant cent ans) are produced in this way;
- the soft palate is raised, so the air escapes only through the mouth, producing oral sounds (i.e. not nasalized); most English speech sounds are oral.

2.2.2 Articulators & points of articulation
The speech sounds are articulated in the oral cavity (i.e. the mouth), whose organs participate in the process of articulation. Some of these organs are movable (e.g. the tongue, the lips, etc.), others are non-movable (e.g. the upper jaw). The movable organs are called articulators, the non-movable ones are referred to as points of articulation.

(1) The articulators
The articulators are the tongue, the lips, and the lower jaw.

The tongue contributes greatly to differentiating sounds. That is why, we must describe the position it takes for the production of speech sounds. To do so, we need to know the names of the various segments of the tongue, which are:
- the tip of the tongue;
- the apex, i.e. the tip and the blade of the tongue, facing the alveolar ridge;
- the front of the tongue (actually, its centre);
- the back of the tongue, opposite the soft palate;
- the rims of the tongue, i.e. its sides.

The position of the lips is also important for determining the quality of the speech sounds. The lips can be:
- tightly shut, to prevent the air from escaping – as for articulating [p] or [b]; or to push the air stream into the nasal cavity – as for articulating [m], [n];
- close, yet sufficiently held apart to produce friction, e.g. [s], [θ], [f];
- in neutral position, medium lowering, e.g. [e], [t], [l];
- open, relatively wide, e.g. to pronounce [aː];
- close and spread, e.g. for articulating [iː];
- tightly pursed and rounded, e.g. for [uː];
- wide apart, slightly protruded and rounded, e.g. [ɔ];
- etc.

The lower lip, when it comes in contact with the upper teeth, contributes to the articulation of those sounds which involve friction, e.g. [f] and [v].

The lower jaw is also mobile and change of distance between the jaws brings about changes in the quality of the sounds produced, e.g. consider the difference between [uː] and [aː].

(2) The points of articulation
The points of articulation, i.e. the non-movable organs of the mouth, are:
- the upper teeth:
- the palate, with several sections:
  - the alveolar ridge, i.e. the upper teeth ridge;
  - the hard palate – behind the teeth ridge;
  - the soft palate, or velum – behind the hard palate;
- the uvula, at the end of the soft palate.
2.3 The phoneme theory: Phonemes & allophones

When we speak a certain language, we utter an infinite number of speech sounds. However, from a functional point of view, many of those sounds have the same role in the language, so that we can reduce the infinite number of speech sounds uttered to a finite number of conventionally accepted units. 

In the flow of speech, each speech sound lies in a linguistic environment that influences its quality. For example, /s/ in sin sounds slightly different from /s/ in slow, from /s/ in ice, from /s/ in peace, etc. Yet, the listener will have no difficulty in identifying all the individual variants as the same speech sound [s]. 

In other words, the exact quality of a speech sound depends on the sounds it combines within the larger unit (the word or sentence), the neighbouring sounds having a powerful effect upon its actual shape. 

Differences in the quality of speech sounds may also be induced by the speaker’s geographic or social origin (e.g. British or American; from the North or the South; educated or non-educated speaker). There are also individual variations, such as those caused by the speaker’s state of health (e.g. if he has a bad cold, he will nasalize most sounds). 

Nevertheless – unless the pronunciation is very bad – the numerous variants do not hinder communication, as the listener will recognize the basic sound units. 

The minimal phonological unit of the language – i.e. the basic speech sound – is called phoneme. The various realizations of the same speech sound are referred to as allophones of the same phoneme. 

(1) The term phoneme can be interpreted and defined in various ways. 

(i) One approach perceives the phoneme as the ideal speech sound the speaker tries to pronounce repeatedly. However, given the various linguistic contexts in which the sound appears, the different geographic or social backgrounds, and personal peculiarities of speakers, it is impossible for all speakers to pronounce the same sound again and again. The result is a plethora of allophonic variants of the same phoneme. 

(ii) According to another approach, the phoneme is a family of sounds, a class of phonetically similar speech sounds; all the individual members of the family are its allophones. 

(iii) The phoneme can also be viewed as a bundle of distinctive sound features. 

To describe a speech sound, phoneticians have made a list of their typical characteristics, which they have called phonetic features. 

Some phonetic features are relevant: they bring about change of meaning. That is why, they are referred to as distinctive features of the speech sounds. 

Others are non-relevant; they do not change the meaning of the item but merely influence its quality. These are the non-distinctive features. 

Distinctive phonetic features differentiate one phoneme from another. Replacing any distinctive feature with another generally brings about change of meaning in the word that contains the speech sound. 

For example, the phoneme [s] is described phonetically as a fricative, alveolar, fortis, voiceless consonant, where “fricative”, “alveolar”, “fortis” and “voiceless” are the distinctive features of the phoneme [s]. By replacing the “fricative” feature with “plosive”, we get the phoneme [p]; by changing “alveolar” with “labio-dental” we get [f]; and by replacing “voiceless” with “voiced”, or “fortis” with “lenis” we get [z]. And, obviously, sun – pun – fun are different words (*sun is not an English word). 

Distinctive features have been organized in terms of binary opposition, of which the most significant are: 

- vocalic/non-vocalic: 
  - for vocalic sounds, the vocal cords vibrate and the airflow passes freely; 
  - vowels are also differentiated by intensity (they are louder than other speech sounds), duration, rise and decay time, etc.; 
- consonantal/non-consonantal: 
  - consonantal sounds are characterized by an obstruction in the oral cavity that can block the air stream completely, or by a narrowing that causes friction;
liquids (/l/, /r/) have both vocalic and consonantal features: there is complete closure (consonantal), but the air stream is released freely laterally (a vocalic feature);

- **interrupted/continuant:**
  - continuant phonemes have no abrupt changes in their course, e.g. the vowel phonemes;
  - interrupted phonemes have an abrupt onset and/or abrupt variations of power in their course, e.g. plosives begin with a complete closure, followed by an opening; /t/ is uttered with repeated taps of the tongue against the point of articulation;

- **voiced/voiceless:**
  - voicing implies the vibration of the vocal cords; this feature distinguishes /d/ (voiced) from /t/ (voiceless); /g/ (voiced) from /k/ (voiceless); /b/ (voiced) from /p/ (voiceless); etc.

- **tense/lax:**
  - tense phonemes are produced with more muscular effort, therefore they are longer and stronger, while lax ones are shorter and less distinct;
  - tense sounds are usually voiced, while lax ones are voiceless ([d] is voiced and tense, [t] is voiceless and lax);

- **nasal/oral:**
  - nasal phonemes result when the soft palate is lowered and some of the air stream is released through the nasal cavity, e.g. /m/, /n/, /ŋ/; etc.

The role of distinctive features becomes more obvious in longer stretches of language, such as words and/or sentences.

Consider the examples:

| She is teen. | She is keen. |
| I saw that tree house. | We saw that free house. |
| The man was coming. | The van was coming. |
| They like to sin. | They like to sing. |
| to shoe a horse. | to chew a horse |

In the examples above, the difference of meaning for each pair is produced not only by one word (teen – keen; tree – free; man – van; sin – sing; shoe – chew), but by one single speech sound in those words ([t] – [k]; [t] – [f]; [m] – [v]; [n] – [ŋ]; [∫] – [t∫]). Furthermore, in several cases, the difference is induced by one single distinctive feature, as their phonetic description shows:

- [t] – plosive, alveolar, fortis, voiceless;
- [k] – plosive, velar, fortis, voiceless;
- [∫] – fricative, palato-alveolar, fortis, voiceless;
- [t∫] – affricate, palato-alveolar, fortis, voiceless; etc.

(2) To establish the exact number of phonemes in a language, phoneticians have applied the method of investigation called **commutation test.**

The method consists in identifying **minimal pairs**, i.e. pairs of words which differ by only one sound unit, e.g. *pin – bin; pin – sin; bet – set; teach – peach, park – shark,* etc. Phonologically, such words are very much alike; however, their meaning is quite different, and the difference is induced by one phoneme. Such **pairs of phonemes** which, if substituted for each other, change the meaning of the item (e.g. *[p]* and *[b]* in *pin – bin; t* and *[p]* in *teach – peach,* are said to be in *opposition* with each other, or **significantly opposed**.

Working in this way, phoneticians have identified, for the English language, 22 consonantal phonemes for word-initial position (including the semivowels: [p], [b], [t], [d], [k], [g], [t∫], [d], [∫], [f], [v], [θ], [s], [z], [h], [m], [n], [l], [r], [w], [j]). For word-medial and word-final position, two more consonant phonemes have been identified, i.e. [θ] (as in *leisure [le∫] – as opposed to letter [let∫]*) and [ŋ] (as in *sing [sin] – as opposed to *sin [sin]*). This brings us to a total of 24 consonant phonemes in English.

The commutation test was also used to determine the exact number of vowel phonemes. Using minimal pairs – such as *sit – seat, bed – bad, cut – cart, to – two, ton – torn, bird – beard,* etc., linguists concluded that in English there are 20 vowel phonemes (including the so-called diphthongs): [i], [I], [ε], [æ], [u:], [u], [œ], [e], [ə], [ɛ], [ə], [ɔ], [ei], [ai], [ei], [u], [au], [i], [u] and [œ].

The 20 vowel phonemes and the 24 consonant phonemes are the **44 segmental phonemes** of the English language.
In addition, the commutation test revealed that certain suprasegmental elements (e.g. stress, juncture, pitch and intonation) also bring about change of meaning, so that they must be considered phonemic. For example, by shifting the place of the stress, the speaker can change the grammatical category – and hence the meaning – of certain words, e.g. to import (vb) [ɪmˈpɔːt] – import (n) [ɪmpɔːt].

A number of 11 suprasegmental phonemes have been identified for English: 3 stress phonemes, 1 juncture phoneme, 4 pitch level phonemes, and 3 terminal contour phonemes. We shall deal more closely with suprasegmental phonemes when discussing connected speech.

Thus, the English language has 55 phonemes: 44 segmental phonemes and 11 suprasegmental phonemes.

(3) Another method of investigation phoneticians use is called distributional analysis. Unlike the commutation test, distributional analysis focuses on non-distinctive phonetic features, i.e. on features that are not significantly opposed. Non-significant features do not produce change of meaning, so that no new phonemes are created, but mere variants of those speech sounds, i.e. allophones of the same phonemes. Distributional analysis surveys those allophones which cannot occur in each other's place.

There are countless non-significant phonetic features, induced by the sound's linguistic environment, by the speaker's geographic or social background, or by some personal speech idiosyncrasy.

(i) For example, the linguistic environment changes the quality of the phoneme [s] as follows:
- /s/ in sea is partially voiced because of the subsequent long vowel [i];
- /s/ in swing is labialized (i.e. pronounced with rounded lips) because it is followed by the rounded semivowel [w];
- /s/ in snow is nasalized because of the nasal [n] that follows it;
- /s/ in slide is released laterally, because of the following lateral [l];

- /l/ in suit is slightly palatalized by the semivowel [j] that follows; etc.

The examples show how the quality of [s] is influenced by its position in the word; that is why, they are called positional variants of the same phoneme. Lip-rounding, labialization, nasalization, etc. are non-distinctive features for the phoneme [s], as they do not cause change of meaning.

(ii) Differences in the quality of a certain speech sound may also be caused by the speaker's geographic background. Thus, the phoneme [r] is pronounced in many different ways, according to the speaker's place of origin: it may be trilled by a Scottish speaker, lateralized by a Southern Englisher or an American, or pronounced as a voiced labio-dental approximant (a “lippy w”) by a foreign speaker who cannot produce either of the “native” variant; the /l/ uttered by a Frenchman and a German learning English and speaking heavily-accented English will by quite different, too. British and American speakers pronounce the sound [æ] (as in bad) differently; British [s] (as in talk) is rather close (close to Romanian [o]), while American [s] is more open; etc. Such variations are referred to as regional variants.

(iii) Other variations are due to the speaker's social background, e.g. educated or not, living in a city or at the country-side, etc. For example, Cockney speakers can be recognized by their use of /l/ instead of /l/ (e.g. they pronounce cat and cab /kæt/ and /kæb/); of /l/ instead of /l/ (e.g. /fri:/ instead of /θri:/ for three); of /w/ instead of /w/ (e.g. /wiv/ instead of /wið/ for with)

Variants can also be caused by the speaker's personal peculiarities, e.g. a person can roll his /r/ 's more than the other, put

2 Some phoneticians suggest there are 4 stress phonemes.

3 A Cockney is a member of the native-born working-class population of London's East End, and the Cockney dialect is viewed as typical for the uneducated inhabitants of London.

4 Some Romanian students of English have a tendency to pronounce these sounds in the same way. However, they must remember that this is considered to be uneducated, “bad English”, rejected by the norms of Standard English.
more friction into his /s/’s, lengthen his vowels excessively, etc., i.e. these are individual variants of the phonemes.

Positional, regional, or individual variations are not accompanied by change of meaning, so that they represent mere allophonic variants of the same phonemes, induced by non-significant phonetic features.

(iv) There is one more situation to be mentioned: that of “free-variation”. In certain contexts, the distinction between the members of a phonemic pair is neutralized (i.e. the distinctive feature opposition is lost). For example, in American English pretty /ˈprɪti/ is often pronounced /ˈprɪdɪ/ (i.e. the voiced/voiceless opposition between /t/ and /d/ is lost for /t/ in intervocalic position); the British grass [ɡrɑːs] is uttered [ɡræs] in the USA; etc.

Thus, phonemes which occur in the same context and can replace one another without causing the meaning of the word to change are said to be in free-variation (i.e. either one or the other can be used).

While use of the wrong phoneme can bring about misunderstandings (e.g. a free house or a tree house), the use of the correct allophone has an important social role: the listener can identify an uneducated, or a foreign speaker, by his typical allophones (e.g. a strongly rolled /l/ may say that the speaker is of Spanish descent; Germans speaking English may pronounce /v/ instead of /w/, e.g. /vɔt/ instead of /wɔt/ for what). And both lack of education and foreign origin are severely sanctioned by a sophisticated society, such as the British. Nor are Americans very friendly to immigrants from countries south of the USA (e.g. to Puerto Ricans). Such examples show that Romanian students should be very careful about their pronunciations.

To sum up, replacing one phoneme in a word by another brings about change of meaning. Replacing one allophone by another may have important social consequences, but triggers no semantic change.

Consequently, meaning is the main criterion that determines whether two or more sounds are different phonemes or simply allophones of the same phoneme. “All the non-distinctive variants of the same sound type are included in one particular class of sounds; the class as such is the phoneme. Each phonetic variant, each individual member of the class represents an allophone” (Pârlog, 1997: 24, original emphasis).

This also brings us to another important distinction between phonetics and phonology: while phonetics focuses on the phonemes of a language, phonology analyzes its most significant allophones, i.e. the basic positional and regional variants for each phoneme.
Chapter 3
Classification of speech sounds

Traditionally, phonemes have been organized into two main categories: vowels and consonants. However, defining vowels and consonants is not easy.

To classify speech sounds, phoneticians have relied on three basic criteria: pronounceability in isolation, sonority and stricture.

The etymology of the words would suggest that consonants (from Latin con+sonare = to sound with) cannot be pronounced in isolation (they need another sounds to go with), while vowels can be uttered singly. But in fact, almost any sound can be pronounced alone.

Etymology would also suggest that vowels have a greater sonority than consonants, because they are voiced sounds (from Latin vocalis = voiced); however, numerous consonants are also voiced, e.g. [b], [d], [g], [z], [n], etc.

A third definition says that vowels are those sounds for the production of which the air stream escapes freely from the lungs, without encountering any considerable obstacle (or "stricture"), while with consonants the air stream encounters an obstacle, i.e. a closure, or a narrowing, which produces friction. Yet again, the definition does not hold: for the production of some consonant sounds, such as [l], [r] or [n], the air stream does not really meet an obstacle. Furthermore, this definition would include the semivowels ([w] and [j]) among vowels, but they have been traditionally included among consonants.

To make matters more precise, the American linguist K.L. Pike suggested the terms vocoid for the vowel-type sounds, and contoid for the consonant-type sounds. But these terms are correct only for phonetics, not phonology.

3.1 The vowel system
3.1.1 Description of vowels

Vowels are constant in two ways: they are all voiced and there is no stricture. For the description of vowels, linguists make use of the following criteria:

1. the position of the soft palate;
2. the position of the lips;
3. the movement of the tongue;
4. the degree of muscular tension of the tongue and of the walls of the mouth;
5. duration (always associated with tenseness); and
6. constancy of articulation.

1. The position of the soft palate produces two types of vowels:
   - oral vowels, i.e. the soft palate is raised and the air escapes through the oral cavity; and
   - nasal vowels, i.e. the soft palate is lowered and the air stream escapes, partially or totally, through the nasal cavity;

   ➢ all English vowels are oral; slight nasalization occurs in nasal contexts, i.e. when a nasal consonant precedes or follows the vowel,
   e.g. in more, [ɔː] is slightly nasalized by the preceding nasal consonant [m].

2. The position of the lips gives rise to:
   - unrounded vowels, i.e. the lips are spread or neutral,
   e.g. [i], [e], [æ];
   - rounded vowels, i.e. the lips are (more or less) rounded,
   e.g. [ɪ], [ʊ], [ʌ].

3. In terms of the movement of the tongue, vowels vary according to:
   a. the part of the tongue that is raised to articulate the vowel:
      ➢ front vowels, i.e. the front part of the tongue is raised for articulation,
      e.g. [iː], [ɪ], [e], [æ];
      ➢ back vowels, i.e. the back of the tongue is raised towards the palate,
e.g. [u:], [u], [ɔ], [ɔ]:

- **central vowels**, i.e. the centre of the tongue is raised, e.g. [ɔ], [æ], [ʌ];

(b) **how high** the tongue is raised; we distinguish

- **close vowels** – when the tongue is high in the mouth, e.g. [i:], [u:];
- **open vowels** – when the tongue is very low, e.g. [æ], [a]:

and two intermediary positions:

- **half-close**, i.e. with the tongue high, but not very high, e.g. [e], [o];
- **half-open**, i.e. with the tongue low, but not very low, e.g. [ε], [ɛ].

(4) According to the degree of **muscular tension** of the tongue and of the walls of the mouth, we have:

- long vowels, which are **tense**;
- short vowels, which are **lax**.

(5) According to their **duration**, we can distinguish:

- **long vowels**, such as [i], [u:], [ɔ:] and
- **short vowels**, e.g. [i], [u], [æ], etc.

(6) As far as the **constancy of articulation**, there are:

- **monophthongs**, or **simple vowels**, i.e. vowels that stay relatively constant during their production, e.g. [i], [u], [æ];
- **diphthongs**, i.e. there is a **glide** (a change of form) from one position to another, e.g. [εæ], [iæ], [uæ], [aʊ].

### 3.1.2 Classification of vowels

#### The Cardinal Vowel Scale

In an attempt to provide a framework that should work as a system of reference for the pronunciation of vowels in various languages, the British phonetician **Daniel Jones** (1881-1967) devised a

**Cardinal Vowel Scale**

(fig. 2), based on physiological observation of the mouth in the act of pronunciation \(^1\) (fig. 3). Just like the Cardinal Points, the Cardinal Vowels on the Scale do not actually exist: they are mere landmarks against which the vowel sounds of various languages are assessed, providing a set of fixed points of reference for the position of the mouth and the contribution of the tongue while pronouncing the vowels.

![Fig. 2: The Cardinal Vowel Scale](image-url)

Jones observed that the tongue is in extreme positions for pronouncing:

- **[i]** – the front of the tongue is raised as close as possible to the palate; no friction is produced; the lips are spread;
- **[a]** – the tongue is in the lowest position possible; the lips are spread.

Vowels [i] and [a] thus described were labelled C₁ (Cardinal Vowel 1) and, respectively, C₅ (Cardinal Vowel 5).

Cardinal Vowels C₂, C₃ and C₄ result from a gradual lowering of the tongue from C₁. Three positions are taken into consideration:

\(^1\) Named by analogy to the cardinal points

\(^2\) Daniel Jones actually produced X-rayed photographs of people's mouths while pronouncing the individual speech sounds.
• half-close, for pronouncing [e] – labelled C₂;
• half-open, corresponding to [ɛ] – labelled C₃;
• open, for pronouncing [a] – labelled C₄;
C₁ to C₄ are front vowels.

The other extreme point (described above as [a] and labelled C₅) is a back vowel, for the pronunciation of which the tongue is in the lowest position.

The gradual rising of the back of the tongue provides the next three Cardinal Vowels, i.e. C₆, C₇ and C₈. Their positions are:
• half-open, for pronouncing [ɔ] – C₆;
• half-close, corresponding to [o] – C₇; and
• close, for [u] – C₈.

The diagram in fig. 3 shows the eight Primary Cardinal Vowels and the schematic position of the tongue in the mouth for pronouncing them.

When the front of the tongue (i.e. its central part) is raised, Cardinal Vowels [a] and [ɑː] are produced. To produce them, the lips are unrounded and, respectively, rounded.

Obviously, the Cardinal Vowels are ideal forms, not actual phonemes. Their real-life equivalents vary not only from language to language, but they also depend on the speaker, on the context, or other extra-linguistic factors.

3.2 The consonant system
3.2.1 Description of consonants
The type and quality of consonants depends on factors such as:

(1) the place of articulation, i.e. the point where the stricture/closure/narrowing occurs;
(2) the manner of articulation, i.e. the type of closure that occurs;
(3) voicing, i.e. whether the vocal cords vibrate or not;
(4) the force of articulation, i.e. the volume of air expelled and the resistance at the point of articulation;
(6) nasalization, i.e. whether the soft palate is raised or lowered.

3.2.2 Classification of consonants
Starting from such considerations, consonants have been classified as follows:

(1) According to the place of articulation, English consonants can be:
  ▪ bilabial, i.e. the articulation is performed with the help of the two lips, e.g. [p], [b], [m], [w];
  ▪ labio-dental, i.e. the sounds are articulated by the lower lip and the upper teeth, e.g. [f], [v];
  ▪ dental, i.e. the rims of the tongue articulate with the upper teeth, e.g. [θ], [ð];
  ▪ alveolar, i.e. the blade/tip and blade of the tongue articulate(s) with the alveolar ridge, e.g. [t], [d], [l], [n], [s], [z];
  ▪ post-alveolar, i.e. the tip/tip and rims of the tongue articulate(s) with the rear part of the alveolar ridge, e.g. British English [r];
  ▪ retroflex, i.e. the tip of the tongue is curled back and articulates with the hard palate behind the alveolar ridge, e.g. American English [r];
  ▪ palato-alveolar, the blade/tip and blade of the tongue articulate(s) with the alveolar ridge; the front of the tongue is raised against the hard palate, e.g. [ʃ], [ʒ], [ʒ], [ʒ];
  ▪ palatal, i.e. the front of the tongue articulates with the hard palate, e.g. [j];
  ▪ velar, i.e. the articulation is performed by the back of the tongue and the soft palate, e.g. [k], [g], [ŋ];
  ▪ glottal, i.e. an obstruction/narrowing occurs in the glottis, causing friction, but no vibration, e.g. [h], [ɬ].
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(2) The manner of articulation, i.e. the closure can be of several types:

- **total closure**: the air stream meets an obstacle and is compressed; it can be released:
  - suddenly and with a tiny explosion through the mouth, while the soft palate is raised; such consonants are called **plosives**, e.g. [p], [b], [t], [d], [k], [g];
  - slowly, through a narrow passage in the mouth, with the obstructing organs drawn apart; such consonant sounds are called **affricates**, e.g. [tʃ], [dʒ];
  - suddenly, through the nasal cavity, with the soft palate lowered; these are the **nasal** consonants, e.g. [m], [n], [ɲ];
- **narrowing**: i.e. the organs of speech are quite close and the air escapes with a friction;
  - such are the **fricative** consonants, e.g. [f], [v], [s], [z];
- **intermittent closure**: i.e. the tongue makes a single tap / a succession of taps on another organ of speech;
  - e.g. British English [r] is produced with a single tap of the tongue against the hard palate; Scottish English [r] is produced with several taps of the tongue;
- **partial closure**: i.e. the air is allowed to flow out on either side of the tongue;
  - such consonants are called **lateral** consonants, e.g. [l];

(3) In terms of voicing, consonants can be:

- **voiced**, i.e. the vocal cords vibrate when we utter them, e.g. [b], [d], [g], [v], [ð], [z], [dʒ], [ʒ];
- **voiceless**, i.e. the sounds do not involve the vocal cords, e.g. [p], [t], [k], [f], [θ], [s], [tʃ], [ʃ].

(4) According to the force of articulation (i.e. the volume of the air stream and the tenseness of the speech organs required for pronouncing them), speech sounds can be:

- **fortis**, i.e. sounds that require a relatively large volume of air and muscular tension, e.g. [t], [k], [f].

(5) As far as the position of the soft palate is concerned, speech sounds can be:

- **oral**, if the soft palate is raised against the pharynx to shut down the nasal cavity; most English sounds are oral;
- **nasal**, when the soft palate is lowered and the air stream escapes through the nose;
  - in English, there are few nasal sounds: [m], [n], and [ɲ].

The semivowels

There are only two semivowels in English,

- [w], as in window [ˈwɪndəʊ], world [ˈwɜːld], way [weɪ], one [wʌn];
- [j], as in you [juː], year [jɪər], new [njuː].

From the articulatory point of view, semivowels are vowel-like: there is no closure in their pronunciation.

**Functionally**, though, they are consonantal: they have a marginal position in the syllable and cannot form a syllable on their own.
4.1 The English vowels

Vowels can be defined as "sounds in the production of which the air stream does not come against any obstacle on the way out from the lungs through the oral cavity. The tone of vowels is produced in the glottis by the vibration of the vocal cords" (Pârlog, 1997: 37).

It was shown in the previous chapter that, to describe vowel phonemes, phoneticians use the following criteria:

1. the position of the soft palate;
2. the position of the lips;
3. the part of the tongue which is raised against the palate;
4. the degree of opening between the tongue and the hard palate;
5. the length of the vowel;
6. the force of articulation;
7. the stability of articulation.

Applying these criteria to the English language, we obtain the following types of English vowel phonemes:

1. the position of the soft palate:
   - for producing the English vowel sounds, the soft palate is raised, so that all English vowels are oral;
   - however, when following or preceding a nasal consonant, they are slightly nasalized, e.g. /æ/ in man;
2. the position of the lips:
   - the lips are spread when articulating sounds like /i:/, /ɪ/, /ɛ/, /æ/, /ʌ/;
   - the lips are rounded for articulating /ɜ/, /ɜː/, /ʌ/, or /ə/;
3. the part of the tongue which is raised against the palate:
   - front vowels, e.g. /i:/, /ɪ/, /ɛ/, /æ/;
   - central vowels, e.g. /ə/, /ʌ/, /ɒ/;
   - back vowels, e.g. /ɑ:/, /ɔ/, /ɔː/, /ɒː/;
4. the degree of opening between the tongue and the hard palate:
   - close vowels, e.g. /i:/, /ɪ/, /ɔː/;
   - mid-open vowels, e.g. /ɛ/, /ɜː/, /ɔ/, /ʌː/;
   - open vowels, e.g. /æ/, /ʌ/, /ɔ/;
5. the length of the vowel:
   - long vowels: /iː/, /ɪː/, /ɛː/, /æː/;
   - short vowels: /ɪ/, /ɛ/, /æ/, /ʌ/;
6. the force of articulation:
   - the long vowels are tense;
   - the short vowels are lax;
7. the stability of articulation:
   - monophthongs, i.e. simple vowels: e.g. /aː/, /ɔː/, /ɔː/;
   - diphthongs, i.e. composite vocalic units which consist of a nucleus, followed by a glide: e.g. /aɪ/, /aʊ/, /ɔɪ/, /iː/;

With the help of the commutation test, there have been established 20 vowel phonemes in the English language, namely:

- 12 monophthongs and
- 8 diphthongs.

4.1.1 Monophthongs

4.1.1.1 General description

In fig. 4, the framework of the Cardinal Vowel Scale is used to present the position of the mouth and of the tongue for pronouncing the 12 English vowel phonemes.
The 12 English vowel phonemes are generally grouped and described as:

**The front vowels**

/ɪ:/ – front, close, tense, long, unrounded

/ɪ/ – front, retracted, close, lax, short, unrounded

/ɛ/ – front, mid-open, lax, short, unrounded

/æ/ – front, open, lax, short, unrounded

**The back vowels**

/ʊː/ – back, close, tense, long, rounded

/ʌ/ – back, advanced, close, lax, short, rounded

/ɔː/ – back, mid-open, tense, long, rounded

/ɑː/ – back open, lax, short, slightly rounded

/ɑː/ – back, open, tense, long, unrounded

**The central vowels**

/ɜː/ – central, open, lax, short, unrounded

/ʌ/ – central, mid-open, tense, long, unrounded

/ʌ/ – central, mid-open, lax, short, unrounded

4.1.1.2 Positional & regional variants

As shown in Chapter 2, phonemes do not exist as such in the language. What we actually pronounce, are the countless variants – i.e. allophones – of those phonemes. The variants are so numerous that no phonological study can cover them all. Some allophonic variants, however, are typical for a wider range of instances.

The linguistic environment – i.e. the sounds that precede and/or follow a certain speech sound – has a strong influence on the quality of the sound uttered, producing a great number of "positional variants".

Other typical variations are caused by the speaker’s geographical background, and are referred to as "regional variants". **RP** (for Great Britain) and **mid-/trans-Atlantic English** (for the U.S.A.) are, obviously, the most widely accepted regional variants, but we must not forget that English is also spoken in Australia, in Canada, etc.

Furthermore, **RP** and **mid-Atlantic** are merely the "official", educated, pronunciation standards in Great Britain and the U.S.A., but there are hundreds of regional dialects, e.g. Scottish and Welsh in Britain, the dialects spoken in Texas or in Louisiana, etc. The speaker’s socio-educational status is closely related to his regional background, e.g. the Cockney dialect belongs to the uneducated, lower, classes of East London.

4.1.1.3 The English vowel phonemes

The following section presents the English vowel phonemes and their most common allophonic variants. The examples given aim to illustrate the serious gap that exists between English spelling and pronunciation, focussing on the various ways in which one and the same speech sound can be spelled.

/ɪː/ – front, close, tense, long, unrounded

e.g. *see* [ʃiː], *tea* [tiː], *these* [ðiːz], *scene* [siːn], *receive* [riːsi:v], *machine* [məˈʃiːn], *quay* [kiː], *Oedipus* [ˈoːdɪpəs], etc.
CHAPTER 4: The speech sounds of the English language

Chapter 4: The speech sounds of the English language

Articulation:
The front of the tongue is raised, very close to the hard palate. The opening between the jaws is narrow. The tongue is tense; the rims of the tongue touch the upper teeth laterally. The lips are spread. /i:/ is a long vowel sound.

Positional variants:
The position in the syllable influences the degree of centralization, closeness and length of the vowel.
- /i:/ is fully long in final position (e.g. see [si:]) or when it occurs before a lenis consonant (e.g. sead [si:d]);
- its length is reduced when it is followed by a fortis consonant, e.g. seat [si:t];
- when it occurs before dark [l] or in final position, /i:/ can be diphthongized into [i:i], e.g. seal [si:il], sea [si:i].

Regional variants:
- in the London area, /i:/ is sometimes diphthongized into [ai], e.g. see [si:]i;
- some Americans pronounce /i:/ [iə], e.g. see [sia].

/i/ – front, retracted, close, lax, short, unrounded

Articulation:
The front-central part of the tongue is raised to a position between half-close and half-open. The tongue is lax, but more tense than for the articulation of /e/; the rims of the tongue touch slightly the back of the upper teeth. The jaws are kept loosely apart and the lips are spread. /i/ is a short sound.

Positional variants:
Position in the syllable influences the degree of centralization, closeness and length of the vowel, namely:
- /i/ is longer before lenis consonants (e.g. kid [kid]) and shorter before fortis consonants (e.g. kit [kit]);

Regional variants:
- in unstressed syllables, /i/ is often replaced by [a], e.g. family ['fæmili] / ['fæməli]; hopeless [həupləs] / [həuplas]; happiness [hæpinəs] / [hæpinəs].
- in final unstressed position, /i/ is sometimes replaced by /i:/ e.g. pretty ['prɪti:], silly [sili:].

/e/ – front, mid-open, lax, short, unrounded

Articulation:
The front of the tongue is raised to a position between half-close and half-open. The opening between the jaws is medium. The tongue is lax, but more tense than for the articulation of /i/; the rims of the tongue touch the upper teeth. The lips are spread and more wide apart than for the articulation of /i/.

Positional variants:
Position in the syllable influences the degree of centralization, closeness and length of the vowel, namely:
- /æ/ is short before a fortis consonant (e.g. sat [sæt]) and longer before a lenis consonant (e.g. sad [sæd]);
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with many speakers, the distinction between /ː/ and /æ/ is both qualitative and quantitative, e.g. in the pair bed [bed] – bad [bæd], /æ/ in bad is longer and sometimes diphthongized to [æə] (i.e. [bæɹd]) because of the voiced consonant which follows it.

Regional variants:
The pronunciation of /ː/ and /æ/ are closely related:
- with RP speakers, /ː/ is close to C2 and /æ/ is close to C3;
- in American English, /æ/ is more open (closer to C3), longer and tenser, especially before plosives; consequently, /ː/ is also more open (closer to C4).

/ʊː/ – back, close, tense, long, rounded
- e.g. flu [flu:], few [fju:], tomb [tuːm], juice [dʒuːs], beauty [ˈbjuːti], canoe [ˈkənuː], rheumatism [ˈruːmətizm], etc.

Articulation:
The lips are closely rounded and the tongue is tense. The back of the tongue is raised towards the soft palate to an almost close position, in a point slightly advanced from fully back. The tongue is tense.

Positional variants:
- /ʊː/ is fully long in final position (e.g. two [tuː]) and before lenis consonants (e.g. rude [ruːd]), and reduced before fortis consonants (e.g. root [ruːt]);
- /ʊː/ is often preceded by /j/, especially when spelled -ew or -eu, e.g. few [fjuː], neutral [ˈnjuːtrəl], during [djuːrɪŋ]).

Regional variants:
- RP speakers often diphthongize /ʊː/ as /uː/ or /uw/, e.g. new [nuː] / [nuː];
- Americans often replace /ʊː/ by /ʌ/, e.g. knew /nuː/.

/ʊ/ – back, advanced, close, lax, short, rounded
- e.g. could [kʊd], bush [bʊʃ], woman [ˈwʊmən], bosom [ˈbʊzəm], worsted [ˈwʊstəd], Worcester [ˈwʊstər], etc.

Articulation:
There is medium lip-rounding and the tongue is lax, touching the upper molars only slightly. The part of the tongue that is raised against the palate is even more central, and the level of raising is slightly above the half-close position.

Positional variants:
- generally, /ɑː/ appears in word-central, or utterance-central, position (e.g. good, could, to go [ˈtuːgʊ]), and it is weak;
- in utterance-final position (e.g. You don’t have to /ˈhaɪvət/, it is slightly longer and stronger.

Regional variants:
- Northern British dialects do not perceive the difference between /u/ and /uː/ and often use them in free variation: e.g. room [ruːm] or [ruːm];
- some Southern-British and American speakers pronounce /ɑː/ more open and with the lips less rounded: e.g. good [ɡʊd], could [kʊd], should [ʃʊd].

/əː/ – back, mid-open, tense, long, rounded
- e.g. all [ɔːl], door [dɔːr] saw [sɔː], water [ˈwɔːtə], talk [tɔːk], swarm [swɔːm], sword [sɔːd], wrought [rɔːt], etc.

Articulation:
The back of the tongue is raised to a position between half-close and half-open. The tongue is tense and there is no contact with the upper molars. There is medium lip-rounding.

Positional variants:
- /əː/ is longer when it is followed by a lenis consonant (e.g. cord [kɔːrd]) and shorter before a fortis one (e.g. caught [kɔːt]).

Regional variants:
- in the London region, /əː/ is closer and the lips are more tightly rounded;
- in RP, /əː/ is sometimes used to replace /uː/, e.g. your [jʊː] for [jʊː], sure [ʃʊː] for [ʃʊː], poor [pɔː] for [pʊː].
Positional variants:

- /æ/ is fully long in final position and before lenis consonants, e.g. *ear* [ɪə], *card* [kɑːd];
- it is shorter before a fortis consonant: e.g. *cart* [kɑːt];

Regional variants:

- with RP speakers, /æ/ and /ɛ/ are in free variation in many words, e.g. *bath* [bɑːθ] / [bæθ], *class* [klɑːs] / [klæs], *demand* [diˈmænd] / [diˈmænd];
- the pronunciation with [æ] is typical for American English, too;
- Southern Americans pronounce [ɑː] instead of American /æ/, e.g. *five* [faiv] instead of [feɪv], *time* [taɪm] instead of [tæim].

/ʌ/ – central, open, lax, short, unrounded

- e.g. *sun* [sʌn], *son* [sɔn], *under* ['ʌnder], *blood* [blɔd], *tough* [tʌf], *cough* [kʌf], *does* [dəz], etc.

Articulation:

The centre of the tongue is raised slightly toward the half-open position. The jaws are wide apart and the tongue is lax. The lips are in neutral position.

Positional variants:

- [ʌ] occurs in word-initial or word-central position, e.g. *under* ['ʌnder], *but* [bʌt], *monkey* ['mʌŋkɪ];

Regional variants:

- around London the sound is pronounced more retracted (closer to C3 [a]);
- in RP, /ʌ/ and /ʌ/ are often used in free variation: e.g. *among* [æˈmʌŋ] / [əˈmʌŋ];
- in American English, it is close to /ʌ/ and often used in free variation with it, e.g. *hurry* [ˈhʌrɪ] or [ˈhərɪ].
/ə:/ – central, mid-open, tense, long, unrounded
  e.g. bird [bɔːd], earth [əːθ], mercy [ˈmɜːsi], journey [ˈdʒʌrni], etc.

Articulation:
The centre of the tongue is raised between the half-close and half-open position. The opening between the jaws is narrow and the tongue is tense. The lips are in neutral position.

Positional variants:
  ➢ closer and opener variants of /ə:/ are frequent, and /ə:/ is often pronounced /ɔ/.

Regional variants:
  ➢ around London, people use an opener variant of /ə:/, so that the distinction heard [hɔːd] and hard [hɑːd] is slight;
  ➢ American English gives /ə:/ a retroflex ending,
    e.g. bird [bɔːd], earth [əːθ];
  ➢ New Yorkers often diphthongize [ə] to [ɔi] or [ɔi],
    e.g. bird [bɔɪd] or [bɔɪd].

/ɔ/ – central, mid-open, lax, short, unrounded
  e.g. appeal [əˈpiːl], London [ˈlɒndɔn], writer [ˈraɪta], editor [ˈedɪtə];

Articulation:
The position of the tongue is lower than for the pronunciation of /ə/. The tongue is lax and the lips are spread.

Positional variants:
  ➢ /ɔ/ is the sound most frequently used in unstressed syllables,
    e.g. economical [ɪkəˈɒmɪkəl], family [ˈfæməli], parade [pəˈreɪd], etc.

Regional variants:
  ➢ in Southern British English, /ɔ/ is often used instead of /a/ in final position: e.g. over [ˈəʊvər], never [ˈnevə].

4.1.2 Diphthongs

4.1.2.1 General description
Diphthongs, composite vocalic units, consist of a pure stressed vowel (the nucleus) and a glide towards a second vowel sound. That is why, the term glide is often used.
Diphthongs can be classified as:
  • falling, i.e. the nucleus is the first element; and
  • rising, i.e. the nucleus is the second element.

All English diphthongs are falling, and the nucleus is considerably longer than the glide, which is often merely "suggested", never fully articulated.

Diphthongs can also be described as:
  • wide diphthongs, which imply a significant movement of the speech organs, e.g. [ai], [au], [ɔi]; and
  • narrow diphthongs, which require a lesser movement of the speech organs, e.g. [ei], [u], [i], [ɛ], [u].

As far as the direction of movement of the speech organs, diphthongs are classified as:
  • closing diphthongs, where the nucleus is more open than the glide,
    e.g. [ei], [ai], [ɔi], [au]/[ou].
  • opening diphthong, where the vowel is closer than the glide,
    e.g. [i], [ɛ], [u].

The commutation test has established the existence of 8 diphthongs in English, described as follows:

Closing diphthongs:
  /ei/ – falling, narrow, closing
  /ai/ – falling, wide, closing
  /ɔi/ – falling, wide, closing
  /au/ – falling, narrow, closing
  /au/ – falling, wide, closing

Opening diphthongs:
  /ɔi/ – falling, centring, narrow, opening
  /au/ – falling, centring, narrow, opening
  /ɔi/ – falling, centring, narrow, opening
4.1.2.2 Positional & regional variants
Just like the monophthongs, diphthongs display considerable positional and regional variations. For example:

- they are fully long in final position, before a pause or a lenis consonant
e.g. [ei] in play [plei] is longer than in played [pleid];
- in many cases, the diphthongs are reduced to lengthened monophthongs,
  ➢ [ei] is reduced to [eː] in Scotland and in parts of the USA, e.g. day becomes [deː];
  ➢ [ai] becomes [aː] when pronounced by some RP speakers, hide is pronounced [haːd];
- regional variations in the pronunciation of the nucleus influence the quality, and often the quantity, of diphthongs:
e.g. the speaker who gives a more open quality to [e] will also pronounce the [ei] diphthong in a more open way.

4.1.2.3 The closing diphthongs
Fig. 5 illustrates the formation of the English closing diphthongs.

![Fig. 5: The English closing diphthongs](image)

/ai/ – falling, wide, closing
e.g. eye [ai], write [rait], indirect [in'dait], height [hait], nuclei [nju:kliai], etc.

Articulation:
For the nucleus, the front of the tongue is raised to a medium position (below the half-closed line), then it moves in the direction of [i], without fully articulating the latter.

Positional variants:
➢ [ei] is fully long in final position or before lenis consonants:
e.g. gray [grei], great [greit];
➢ before a dark [l], the glide is shorter and more central (in the direction of [ə]), e.g. pale [peil].

Regional variants:
➢ RP speakers have a rather close nucleus for [ei] (close to C2),
e.g. plain [plein];
➢ in popular speech in the London area, [ei] is often pronounced with a more open nucleus, i.e. [æi] or [ai],
e.g. mate [meit] or [mait];
➢ in North England, and parts of the USA, [ei] becomes a monophthong,
e.g. day [dei] becomes [deː] or [daː].

/ai/ – falling, narrow, closing
e.g. great [greɪt], sleigh [slei], goat [dʒeɪt], gauge [geidʒ].
bouquet [bu'kei], halfpenny ['heipni], etc.

Articulation:
For the nucleus, the front of the tongue is low, the jaws are kept wide apart, as for pronouncing a sound close to C3; then the tongue moves in the direction of [i], without actually reaching it. The lips are not rounded.

Positional variants:
➢ [ai] is fully long in final position, before silence or a lenis consonant:
e.g. try [traɪ], bide [baɪd];
➢ it is shorter before a fortis consonant,
e.g. bite [baɪt], sight [sait];
➢ before dark [l], the glide is shorter and more central (in the direction of [ə]), e.g. isle [ail].
Regional variants:
The pronunciation of [ei] and [ai] are closely related to each other. RP speakers who have a close nucleus for [ei] will have for [ai] a nucleus that is close to C₄:
- speakers who have a more open nucleus for [ei] (e.g. who pronounce mate – [mət]), will pronounce the nucleus of [ai] in a more retracted way (i.e. in a way that is closer to [i]), e.g. might [mɪt] becomes [mɔi];

/ɔi/ – falling, wide, closing
  e.g. boy [bɔi], buoy [bɔi] (or [buı]), oyster ['ɔıstə], enjoy [ɪn'dʒɔi];

Articulation:
For the nucleus, the back of the tongue is below the half-open line, then the organs move to articulate /i/, without actually reaching it. The lips are rounded for the nucleus and unrounded for the glide.

Positional variants:
- [ɔi] is fully long in final position or before a lenis consonant:
  e.g. toy [tɔɪ], poise [pɔɪz];
- it is shorter before a fortis consonant, e.g. voice [vɔɪs];
- before dark [l], the glide is shorter and more central (in the direction of [a]), e.g. coil [kɔɪl]

Regional variants:
- conservative RP speakers pronounce the [ɔ] of [ɔi] close to C₆;
- in popular London speech, [ɔ] of [ɔi] is closer to C₇, e.g. boy [boi].

/au/ – falling, narrow, closing
  e.g. hope [həup], low [ləʊ], load [ləʊd], shoulder ['ʃəuləd], although [ɔləθəʊ], bureau [ˈbjuərəʊ], etc.

Articulation:
For the nucleus, the organs of speech start from a central mid-open position, then move in the direction of [u], without actually reaching it. The jaws get slightly closer with the glide and the lips, which are spread for the nucleus, get rounded for the glide.

Positional variants:
- [au] is fully long in final position or before a lenis consonant, e.g. so [səʊ], code [kəʊd];
- it is shorter before a fortis consonant, e.g. coat [kəʊt];
- in unstressed syllables, [au] is often reduced to [ʌ], e.g. phonetics [fə(ə)netiks].

Regional variants:
- in the popular speech of London, the nucleus is much opener, closer to [ʌ] or [æ], e.g. know [nəʊ] / [næu].

/əu/ – falling, wide, closing
  e.g. our [aʊ], shout [ʃaʊt], proud [prəʊd], owl [əʊl], howl [həʊl], drought [draʊt], etc.

Articulation:
For the nucleus, the organs of speech start from a back, advanced, and fully open position, then move in the direction of [u], without fully reaching it. The jaws are wide apart at the beginning, and get closer with the glide. The lips are neutral for the nucleus and get rounded with the glide.

Positional variants:
- [əu] is fully long in final position or before a lenis consonant, e.g. how [haʊ], proud [prəʊd];
- it is shorter before a fortis consonant, e.g. shout [ʃaʊt], mouth [məʊθ];

Regional variants:
- in popular London speech, the nucleus is pronounced closer to C₃ [e] or to the phoneme [æ], e.g. now [naʊ] becomes [næ] or [nəʊ];
- in other pronunciation types, the [ə] of [əu] is lengthened to [əː], so that [əu] and [əː] are pronounced similarly, e.g. loud and lard become [laːd].
4.1.2.4 The opening diphthongs

Fig. 6 presents the English opening diphthongs:

![Fig. 6: The English opening diphthongs](image)

/iə/ – falling, centering, narrow, opening
e.g. *hear* [hɪə], *idea* [iːdɪə], *pierce* [piəs], *theory* ['θiəri], *atmosphere* [ætmosfɪə], etc.

Articulation:
For the nucleus, the organs of speech start from a position close to C3 [i], then move in the direction of [ə], which is not fully articulated. The jaws open slightly and the lips are neutrally open.

Positional variants:
- [iə] is fully long in final position or before a lenis consonant,
  e.g. *hear* [hɪə], *cheers* [ʧɪəz];
- it is shorter before a fortis consonant, e.g. *pierce* [piəs].

Regional variants:
- in popular London speech, the glide moves towards /ə/ or /ʌ/
  e.g. *near* [niə] becomes [niə] or [niʌ];
- in the dialects where post vocalic /ɪə/ is pronounced, [iə]
  becomes [ɪə],
  e.g. *fierce* [fiəs] is pronounced [fɪəːs];

/uə/ – falling, centering, narrow, opening
e.g. *dare* [daə], *where* [wəə], *hair* [hɛə], *mayor* [meə], *prayer* [preə], *scarcely* [skərəli], etc.

Articulation:
For the nucleus, the organs of speech start from a position close to C3 [i], then move in the direction of [ə], with the glide only slightly more open than the nucleus. The lips are neutrally open.

Positional variants:
- [ə] is fully long in final position or before a lenis consonant,
  e.g. *fair* [fəə], *scared* [skərəd];
- it is shorter before a fortis consonant,
  e.g. *scarce* [skərəs], *where can I...?* ['wəə kən ai].

Regional variants:
- some conservative RP speakers use an opener nucleus, and the glide is very slight, e.g. *where* [wəə];
- with others, it becomes a long monophthong,
  e.g. *scarcely* [skərəli].
the nucleus may be more open, i.e. [ʊ] or the diphthong may be reduced to [ʌ], e.g. *sure* [ʃʊoʊ] / [ʃɔʊ] / [ʃʌ].

**Regional variants:** in popular London speech, [u] is often pronounced [ʊ], e.g. *sure* [ʃʊː].

Some diphthongs can be followed by [r], either within the word (in which case they give rise to so-called *triphthongs*) or in another word. In such cases, the tendency is to lengthen the nucleus and drop the glide, e.g. *fire* [faɪə] / [faɪə]; *shower* [ʃaʊə] / [ʃəʊə]; *prayer* [preiə] / [preːə];

This tendency works in connected speech, too:

e.g. *They’re* ([ðeiə] / [ðəː]);

*Go away* [gəʊwəˈwei] / [ɡəːˈwei], etc.

### 4.2 The English consonants

#### 4.2.1 General description

By applying the commutation test to consonants, phoneticians established that in the English language there are 24 consonant phonemes. Given their diverse characteristics, the consonant phonemes have been grouped into two classes:

**Class A consonants** are produced with a total closure of the speech organs, or a narrowing that obstructs the air stream and causes friction. Most class A consonants come in pairs, based on the fortis-lenis, voiced-voiceless opposition (e.g. /p/-/b/, /t/-/d/, etc.).

**Class B consonants** are uttered with a partial closure or a free escape of the air stream through the oral or nasal cavity; they are voiced, mostly frictionless, and share certain vowel characteristics.

<table>
<thead>
<tr>
<th>A. Plosives</th>
<th>Affricates</th>
<th>Fricatives</th>
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</thead>
<tbody>
<tr>
<td>p, b</td>
<td>f, v</td>
<td>0, d</td>
</tr>
<tr>
<td>t, d</td>
<td>s, z</td>
<td>ŋ, ñ</td>
</tr>
<tr>
<td>k, g</td>
<td>h</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>B. Nasal</th>
<th>Lateral</th>
<th>Flap/Roll</th>
<th>Semivowels</th>
</tr>
</thead>
<tbody>
<tr>
<td>m</td>
<td>n</td>
<td>r</td>
<td>j</td>
</tr>
</tbody>
</table>

The 24 English consonant phonemes are grouped and described as follows:

**The plosive consonants**

| /p/ – bilabial, fortis, voiceless | /b/ – bilabial, lenis, voiced |
| /t/ – alveolar, fortis, voiceless | /d/ – alveolar, lenis, voiced |
| /k/ – velar, fortis, voiceless    | /ɡ/ – velar, lenis, voiced    |
| /f/ – glottal, fortis, voiceless  |                           |

**The affricate consonants**

| /ʃ/ – palato-alveolar, fortis, voiceless | /ʒ/ – palato-alveolar, lenis, voiced |

**The fricative consonants**

| /θ/ – dental, fortis, voiceless | /ð/ – dental, lenis, voiced |
| /s/ – alveolar, fortis, voiceless | /z/ – alveolar, lenis, voiced |
| /ʃ/ – palato-alveolar, fortis, voiceless | /ʒ/ – palato-alveolar, lenis, voiced |
| /h/ – glottal, fortis, voiceless |                           |

**The nasal consonants**

| /m/ – bilabial, lenis, voiced | /n/ – alveolar, lenis, voiced |
| /ŋ/ – velar, lenis, voiced    |                           |

**The lateral consonants**

| /l/ – alveolar, lenis, voiced | The phoneme /ɾ/ |
| /ɾ/ – post-alveolar, lenis, voiced |                           |

**The semivowels**

| /j/ – palatal, lenis, voiced | /w/ – labio-velar, lenis, voiced |

#### 4.2.2 Positional variants

(1) Lip-rounding:
depends on the adjacent sounds, e.g. /t/ in teeth is pronounced with the lips spread because of the subsequent /i:/; 
✓ in tart [ta:t], the lips are in neutral position; 
✓ in tooth [tu:θ], the lips are rounded by the following [u:].

(2) Place of articulation:
✓ influenced by that of the adjacent sounds, e.g. /l/ induces a more retracted articulation for /t/, e.g. try [trai].

(3) Voicing:
✓ voiced consonants are:
   ❑ fully voiced when they occur between two voiced sounds, e.g. cupboard [ˈkʌbərd], mud ball [ˈmʌdbɔːl];
   ❑ partially devoiced in initial position, e.g. basic [ˈbeizik], villain [ˈvilin], this [ðɪs];
   ❑ completely devoiced in final position, e.g. sob [sɔb], achieve [əˈʃi:v], to teeth [tiːθ].

(4) Length of preceding vowel:
✓ fortis consonants reduce the length of the preceding vowel and of /l, m, n/,
  e.g. /i:/ in leaf [li:f] is shorter than /i:/ in leave [li:v];
  /l/ in comfort is shorter than /m/ in compass.

Since voiced consonants are completely devoiced in final position, in minimal pairs such as kit–kid, proof–prove, piece–peas, etc., the voiced-voiceless opposition between /t/-/d/, /f/-/v/, /s/-/z/ is lost.

However, the difference is still obvious because the preceding vowel is shortened by the fortis sounds (i.e. /t/, /l/ and /s/), while the lenis sounds (i.e. /d/, /v/ and /z/) do not reduce their length.

4.2.3 The consonant groups
4.2.3.1 The plosive consonants

Plosive consonants are also called stops because they are uttered with a complete closure at some point in the mouth, then the obstruction is suddenly released, so that the sound is uttered with a slight explosion. There are three pairs of plosives – /p, b/, /t, d/, and /k, g/. The glottal stop /h/ – which occurs only in special pronunciations in the English language – must also be considered.

A. Characteristics:
(1) Place of articulation:
✓ /p, b/ are bilabial, i.e. the closure occurs at the level of the two lips;
✓ /t, d/ are alveolar, i.e. the obstruction is made by the tongue and the alveolar ridge;
✓ /k, g/ are velar, i.e. the closure is produced by the back of the tongue and the soft palate.

(2) Release of the air stream:
The articulation of plosives is produced in 3 stages:
(a) closing, i.e. the speech organs move together;
(b) compression, i.e. the air stream is compressed behind the closure;
(c) release / explosion, i.e. the air stream is suddenly released.

Release of the air stream takes various forms, according to the sound’s position in the utterance (see "Positional variants" on the next page).

(3) Force of articulation:
✓ /p, t, k/ are fortis, i.e. they are uttered with greater muscular tension and breath effort;
✓ /b, d, g/ are lenis, i.e. there is slighter muscular tension and breath effort.

(4) Voicing:
✓ /b, d, g/ are voiced, i.e. the vocal cords vibrate when the air stream passes through the glottis;
✓ /p, t, k/ are voiceless, i.e. there is no vibration of the vocal cords.

(5) Oral-nasal opposition:
✓ all plosive consonants are oral.
B. Positional variants:

(1) Voicing:
- plosives are fully voiced between two voiced sounds, e.g. robber [ˈrɒbə], debtor ['deɪtə], etc.;
- they are partially or completely devoiced in final position, e.g. cab [ˈkæb], debt [dɛt].

(2) Aspiration:
- fortis plosive consonants are aspirated in initial position in stressed syllables. Aspiration may take on one of two forms:
  - when /p, t, k/ is followed by a vowel, the breath accompanying the plosive is expelled strongly, with a slight explosion, e.g. pot [pɔt]; tea [tiː]; cat [kæt];
  - when /p, t, k/ is followed by /l/, /rl/, /vl/, or /lj/, the latter sound is devoiced:
    e.g. blend [blɛnd], try [trɑː]; quite [kwəˈaɪt], etc.;
- plosives are not aspirated
  - in initial position in unstressed syllables, e.g. water [ˈwɔːta], soccer ['səkə], etc.;
  - when preceded by /sl/, e.g. speak, steal, skate, etc.

(3) Length of preceding sound:
- fortis plosives shorten the vowel that precedes them:
  e.g. /iː/ in beat is shorter than /iː/ in bead;

(4) Release of air stream:
- Following the closing and the compression stage, the air stream can be released with:
  - an audible release / aspiration, in initial position, e.g. tea [tiː];
  - no audible release, in final position (e.g. meet [miːt]) or in consonant clusters (e.g. told by [təuldəʊ]; straight [streɪt]);
  - a lateral release, when the plosive consonant is followed by /l/, e.g. please [pliːz];
  - a nasal release, when followed by a nasal consonant, e.g. kindness, hit man, etc.;

C. The plosives

1. /p/ & /b/

/p/: bilabial, fortis, voiceless
- e.g. play, cope, copper ['kɔpə], hope, hiccup [ˈhɪkʌp], etc.
- the letter -p is silent
  - before /sl/, /rl/ and /vl/ in initial position, e.g. pneumonia [ˈniəmənɪa], psychology [ˈsaɪkəlɒdʒi], Ptolemy [ˈptələmi];
  - in the final -pt cluster, e.g. receipt [rɪˈsɪpt].

/b/: bilabial, lenis, voiced
- e.g. blue [bluː], marble ['maːbl], sublime [ˈsʌblaim], rob [rəb], etc.
- the letter -b is generally silent
  - before /l/, e.g. debt [dɛt], doubt [daʊt], subtle ['sʌtl]; and
  - after /l/, e.g. numb [nʌm], lamb ['læm], tomb ['tʌm], bomb [bɒm], (but bombardment [bəˈbɑːrdmənt]).

Articulation:
The two lips produce a complete closure and the soft palate is raised, so that the air is compressed in the vocal cavity. Then the lips open suddenly and the compressed air is released.

Distinctive features:
- /p/ is fortis and is pronounced with great breath effort and muscular force;
- /b/ is lenis and requires little breath force and muscular tension;
- /p/ is voiceless, i.e. the vocal cords, held apart, do not vibrate;
- /b/ is voiced, i.e. the vocal cords, brought together, vibrate.

Variants:
- the degree of voicing of /b/ depends on its position within the utterance;
- aspiration and release of the air stream are influenced by the subsequent sound;
- point of articulation and lip rounding depend on the adjacent sounds:
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2. /t/ & /d/

/t/: alveolar, fortis, voiceless
- e.g. try [trai], tune [tjun], Thames [temz], butter [bɔtə], hot [hɔt].
- the -ed ending is pronounced /t/ after voiceless consonants other than /t/;
  e.g. washed [wɔt], asked [aːkt], coughed [kɔft], etc.
- /t/ is silent in
  - words such as Christmas ['krismɔs], Hertford ['hæfɔd];
  - the group of letters -sten,
    e.g. listen ['lɪsn], hasten ['heɪsn], etc.;
  - in the -stle group, e.g. hustle ['hʌsl], whistle ['wɪsl], etc.;
  - in final position, in words of French origin,
    e.g. challet [tʃælei], bouquer ['bʊkei].

/d/: alveolar, lenis, voiced
- e.g. district, body, birdie, fodder [fɔdə], good, said [sed], etc.;
- the -ed ending is pronounced /d/ after vowels and after voiced consonants other than /d/;
  e.g. played [pleid], curved [kəvəd], changed [tʃeindd], etc.

Articulation:
The tip of the tongue touches the alveolar ridge and the rims of the tongue push firmly against the side teeth. The air stream is compressed in the oral cavity, then the closure is suddenly opened and the air is released.

Distinctive features:
- /t/ is fortis, i.e. pronounced with great force and muscular tension;
- /d/ is lenis and requires slight force and muscular tension;
- /t/ is voiceless, i.e. the vocal cords, held apart, do not vibrate;
- /d/ is voiced, i.e. the vocal cords, brought together, vibrate.

Variants:
- the voicing of /d/ depends on its position within the utterance;
- aspiration and release of the air stream depend on the sound's position within the utterance;
- lip rounding and point of articulation are influenced by the adjacent sounds:
  - the closure becomes post-alveolar when /t/ is followed by /l/ (e.g. try [trai], dry [drai]) and dental before /θ/ or /ð/ (e.g. eighth [eɪθ], thousandth [ˈθaʊzəndθ]).
  - subsequent /t/ induces a post-alveolar articulation (e.g. drink [drɪŋk]); subsequent /θ/ or /ð/ dentalizes the articulation of /d/ (e.g. thrive [θraɪv]).

Regional variants:
- the voiced-voiceless opposition between /t/ and /d/ is often neutralized, especially in American English, i.e. /t/ becomes voiced when it occurs
  - in medial intervocalic position, e.g. butter ['bʌtə] / ['bʌdə]; pretty ['prɪti] / ['prɪdi]; thus, minimal pairs – such as metal-medal – sound almost alike;
  - before /l/, especially when it has a vocalic function,
    e.g. cattle ['keɪtl] / ['kædəl], subtle ['sʌtl] / ['sʌdəl]; etc.
- in the South of England, /d/ is pronounced with a friction, sounding like an affricate, e.g. day [dəˈei].

3. /k/ & /g/

/k/: velar, fortis, voiceless
- e.g. comic, conquer ['kɔŋkə], stomach ache ['stʌmɑk], quite [kwai], talk, etc.

/g/: velar, lenis, voiced
- e.g. gun, ghost [gɔust], guest [gest], beggar, exam [ɪgˈzæm], bag
- the letter -g is silent
  - when it precedes /n/, e.g. gnaw [nɔː], gnarl [naːl];
  - when it precedes /m/ and /n/ in final position,
    e.g. sign [sain], reign [rein], paradigm [ˈpærədaim];
the -gh group of letters is silent, e.g. bough [bou], knight [nait], right [rait], etc.

Articulation:
The back of the tongue is raised towards the soft palate. The air stream is compressed behind the closure, then released suddenly.

Distinctive features:
- /k/ is fortis, i.e. pronounced with great force and muscular tension;
- /g/ is lenis and requires slighter muscular tension and force of the air stream;
- /k/ is voiceless, i.e. the vocal cords do not vibrate;
- /g/ is voiced, i.e. the vocal cords – brought together – vibrate.

Variants
- the voicing of /g/ depends on its position within the utterance;
- aspiration and release of air stream depend on the sound's position within the utterance;
- point of articulation and lip rounding are influenced by the adjacent sounds:
  - if followed by a back vowel, the back of the tongue is considerably retracted, e.g. cart [kæ:t], court [kɔ:t];
  - when it precedes /ʃ/, the pronunciation of /k/ is palatalized, e.g. cure [kjuə].

4. The glottal stop

/ʔ/ – glottal, fortis, voiceless
The glottal stop /ʔ/ is a cough-like sound – does not provide minimal pairs of the pin – bin type, so that its phonemic status is questionable. Nevertheless, the sound is frequently used, especially as a device to mark word boundaries.

Articulation
The glottal stop results from a complete closure in the mouth cavity, the air stream being interrupted at the level of the glottis. Then the vocal folds are suddenly drawn apart and the air escapes forcefully. There is no vibration of the vocal cords (i.e. the sound is voiceless), but great muscular tension is deployed (i.e. it is fortis).

Variants
- in both American and British English, there is a tendency to reduce /h/ after a stressed vowel to a mere roll or a glottal stop. For example
  - when /h/ precedes syllabic /l/ or /n/,
    e.g. cattle ['kæt], mutton ['mʌn];
  - before /m/, /l/, /ʃ/, /w/,
    e.g. not right ['nɔrət], not yet ['nɔtjet], not well ['nɔtwel];
- in the London and Glasgow area, the glottal stop often replaces /t/ before vowels (e.g. butter ['bʌta]), before other consonants (e.g. not good ['nɔtɡud]), or in final position (e.g. Finished! ['fɪnɪ]).

4.2.3.2 The affricate consonants

A. Articulation:
To pronounce an affricate consonant there is first a complete closure in the oral cavity, then the air stream is released gradually (instead of a sudden release, as with plosives) so that friction is induced.

Although many consonant clusters behave in this way (e.g. /tr/, /ts/, /tw/, /dz/), only /tʃ/ and /dʒ/ qualify as phonemes, because they give rise to minimal pairs,
  - e.g. tear [tɛə] – cheer [tʃɪə];
  - dam [dæm] – jam [dʒæm].

Fig. 7 presents the position of the speech organs for articulating /tʃ/ and /dʒ/.

B. Positional variants:
1. Lip rounding:
   - the degree of lip rounding for uttering /tʃ/ and /dʒ/ depends on the subsequent vowel,
     e.g. gym, Jay, Jack, John, Jude, joke, etc.

2. Voicing:
   - depends on the sound's position of /dʒ/ within the utterance,
     - /dʒ/ is fully voiced between two voiced sounds, e.g. urchin [ˈaːtʃin], adjourn [ˈaːdʒɔrn];
     - it is partially devoiced in initial position, e.g. chairman [ˈtʃəmən], jealousy [ˈdʒeləsɪ];
     - it is completely devoiced in final position: e.g. teach [tʃi:tʃ], sponge [ˈspɒndʒ].

3. Free variation:
   - in rapid colloquial, or uneducated speech,
     - /tʃ/ is often pronounced /tʃ/, and vice-versa, e.g. fortune [ˈfɔ:tʃən] / [ˈfɔːtʃən]; got you [ˈɡɔːtʃ];
     - /dʒ/ and /dʒ/ are also often used in free variation: e.g. educate [ˈedjukeit] / [ˈedʒukeit]; told you [ˈtɔuldʒ].

C. The affricates

/tʃ/: palato-alveolar, fortis, voiceless
   - e.g. chair [tʃeə], chalk [tʃæk], itchy [ɪtʃi], kitchen [ˈkitʃən], teach, preach, lunch [ˈlʌntʃ], etc.
   - /tʃ/ occurs in the pronunciation of suffixes, such as
     - t+ure, e.g. creature [ˈkriːtʃə], sculpture [ˈskʌlptʃə],
     - t+ion / t+eous, e.g. question [ˈkwesʃən], combustion [kəmˈbʌʃən], righteous [ˈrɛitʃəs], etc.

/dʒ/: palato-alveolar, lenis, voiced
   - e.g. juice, engine, gaol [dʒeɪl], revenge, wedge [wɛdʒ],
     spinach [ˈspɪnɪdʒ], Greenwhich [ˈgrɪnɪdʒ], Norwich [ˈnɔridʒ], etc.

   Articulation:
   - The tip and blade of the tongue touch the alveolar ridge; the rims of the tongue touch the side teeth; the front of the tongue is raised towards the hard palate. The tongue is then removed from the teeth ridge and the air escapes with friction.

   Distinctive features:
   - /tʃ/ is fortis and is pronounced with great breath force and muscular tension;
   - /dʒ/ is lenis and requires slighter muscular tension and force of the air stream;
   - /tʃ/ is voiceless, i.e. the vocal cords do not vibrate because they are held apart;
   - /dʒ/ is voiced, i.e. the vocal cords are brought together and vibrate.

   Variants:
   - in initial position, in stressed syllables, /tʃ/ is sometimes slightly aspirated, e.g. chalk [tʃæk].
   - /dʒ/ and /dʒ/ are also often used in free variation, especially before /ʌ/, e.g. soldier [ˈsɔuldʒə] / [ˈsɔuldʒə]; gradual [ɡrəˈdʒʊəl] / [ˈɡrædʒʊəl].

4.2.3.3 The fricative consonants

A. Characteristics
   - For uttering fricative sounds, the organs of speech are brought together and form a narrowing; the air stream that passes through this narrowing escapes with a friction.
   - Fricative consonants also come in pairs – there are 4 pairs of fricatives – except the phoneme /h/, which is single. Fricatives have the following characteristics:

   (1) Place of articulation:
   - /f, v/ – labio-dental, i.e. the narrowing is produced by the lower lip and the upper teeth;
   - /θ, ð/ – dental, i.e. the narrowing is formed by the tip of the tongue and the upper teeth;
• /s, z/ – alveolar, i.e. the tip and blade of the tongue form a narrowing with the alveolar ridge;
• /ʃ, ʒ/ – palato-alveolar, i.e. the narrowing is formed by the tongue, the alveolar ridges, and the hard palate;
• /h/ – glottal, i.e. the narrowing is at the level of the glottis.

(2) Force of articulation:
• /f, θ, s, ʃ, h/ are fortis;
• /v, ð, z, ʒ/ are lenis.

(3) Voicing:
• the lenis consonants are voiced;
• the fortis consonants are voiceless;

(4) Oral-nasal:
• all English fricatives are oral.

B. Positional variants
1. Lip-rounding and place of articulation depend on adjacent sounds,
   - they are uttered with rounded and slightly protruded lips if /u:/ precedes or follows,
     e.g. smooth [smuːθ], hoot [huːt], etc.
   - subsequent /j/ palatalizes /θ/ or /v/,
     e.g. feud [fuːd], view [vjuː], etc.
2. Voicing:
   - voicing of /v, ʒ, ʒ/ depends on the sound’s position within the utterance,
     - fully voiced between two voiced sounds, e.g. ahead [aːhɛd];
     - partially devoiced in initial position, e.g. vanity [ˈvænɪti];
     - completely devoiced in final position, e.g. please [pliːz]
3. Length of preceding vowel:
   - the preceding vowel is shortened by fortis /f, θ, s, ʃ, h/:
     e.g. /i:/ in teeth [tiːθ] is shorter than /i:/ in teethe [tiːð].

C. The fricatives
1. /f/ & /v/

/f/: labio-dental, fortis, voiceless
e.g. father [ˈfaːθər], phonetics [ˈfɒnɪtɪks], laughter [ˈlɑːftər],
effort [ˈefərt], lieutenant [ˈlɪtnɪənt], cough [kɒf], etc.

/v/: labiodental, lenis, voiced
e.g. very [ˈvɛrɪ], cover [ˈkʌvər], Stephen [ˈstɛn], achieve [əˈtʃi:v], of [əv], etc.

Articulation
To pronounce /f/ or /v/, the lower lip touches the upper teeth lightly. The air stream passes through this narrowing with a friction.

Distinctive features
• the fortis /f/ involves great muscular tension and breath effort;
• /v/ is lenis, so the muscular tension and breath effort are slighter;
• to articulate /f/, the vocal cords are kept apart and do not vibrate when the air stream passes;
• they are brought together and vibrate when /v/ is pronounced.

Positional variants
• the degree of voicing of /v/ depends on its position within the utterance;
• point of articulation and lip rounding are influenced by adjacent sounds:
   - a rounded vowel or a bilabial plosive will make the articulation of /θ/ or /v/ more retracted,
     e.g. tough peace [tʌfpiːz], obvious [ˈəʊbviəs], etc.
• in final position, /v/ is often pronounced /θ/ if the following word begins with a fortis consonant,
  e.g. have met [hæfˈmet], give six [ˈgaɪvɪks], etc.;
• word final /v/ in unstressed syllables is often elided in rapid speech,
  e.g. cup of tea [ˈkʌpətiː], should have stayed [ˌʃʊdəˈsteɪd].
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3. /s/ & /z/

/s/: alveolar, fortis, voiceless

e.g. sun [sʌn], assess [əses], seene [ˈsi:n], custom [ˈkʌstəm], pencil [ˈpensl], pence [ˈpens], conscience [ˈkɑnsəns], etc.;

• the final /ə/ of nouns or adjectives changes into /ð/ when pluralized, if /ə/ is preceded by a long vowel or a diphthong,
  e.g. bath [bɑ:θ] – baths [bɑ:θz];
  mouth [maʊθ] – mouths [maʊθz];

• when the noun / adjective is converted into a verb,
  e.g. smooth [smu:θ] – to smooth [smu:ð];
  tooth [taʊθ] – to teeth [tiːθ].

/z/: alveolar, lenis, voiced

e.g. zero [ˈziərəʊ], xerox [ˈzɪrəʊks], exam [ɪɡˈzem], business [ˈbɪznɪs], possess [ˈposɪz], sizzle [ˈsɪzəl], tease [ˈtiːz], etc.

• the -s ending is silent in:
  ➢ aisle [aɪl], isle [ail], island [ˈaɪlənd], viscount [ˈvaɪkənt];
  ➢ French loans ending in -s, e.g. bourgeois [ˈbuˌʒwɑː], chamois [ˈʃæmoʊs];

• the -s ending (for the plural of nouns, the 3rd pers. sg. present tense of verbs, the synthetical genitive) is pronounced /s/ when it follows a voiceless consonant,
  e.g. books [buks], asks [aːks], Kate’s [keɪts], etc.

/θ/: dental, lenis, voiced

e.g. think [θɪŋk], thief [θiːf], author [ˈɔːθər], tooth [tuːθ], mouth [maʊθ], etc.

• in uneducated speech, especially when it occurs in clusters,

Articulation

To pronounce /θ/ and /ð/, the tip of the tongue is projected between the front teeth and the rims of the tongue are pushed against the upper side teeth. The air-stream escapes through this narrow passage with an audible friction.

Distinctive features

• great muscular tension and breath effort are required to pronounce the fortis /θ/;
• the lenis /ð/ needs less muscular tension and breath effort;
• the vocal cords do not vibrate when /θ/ is pronounced;
• with /ð/, the vocal cords are drawn together and vibrate.

Positional variants

• the degree of voicing of /θ/ depends on its position within the utterance: it is fully voiced between two voiced sounds (e.g. other ['ʌðə]), partially devoiced in initial position (e.g. there ['ðeər]), devoiced in final position (e.g. bathe [ˈbeθ];
• point of articulation and lip rounding are influenced by adjacent sounds:
  ➢ e.g. subsequent /tθ/ will make the pronunciation of /θ/ more retracted (e.g. thrill [θrɪl], etc.).

Regional variants

• in uneducated speech, especially when it occurs in clusters,
• /s/ is fortis, i.e. articulation of /s/ requires great muscular tension and breath effort;
• /z/ is lenis, i.e. no great muscular and breath effort are required;
• /s/ is voiceless, i.e. the vocal cords do not vibrate;
• /z/ is voiced, i.e. the vocal cords vibrate when the air passes through the glottis.

Variants
• voicing of /z/ depends on its position within the utterance;
• place of articulation is influenced by adjacent sounds,
  a back vowel or postalveolar /r/, induce a more retracted articulation, e.g. soot [su:t], has rained [hæz'reind].
• the position of the lips varies depending on the adjacent sounds,
  e.g. seen, say, stay, sad – the lips are spread or neutral;
  swing, soot, swore – the lips are rounded.

4. /ʃ/ & /ʒ/

/ʃ/: palato-alveolar, fortis, voiceless
  e.g. shoe [ʃu:], sure [ʃu:], machine [məʃi:n], pressure [ˈpreʃə], action [ˈækʃn], patience [ˈpeɪʃəns], anxious [ˈæŋkʃən], obnoxious [ˈɒbnaʊkʃəs];

/ʒ/: palato-alveolar, lenis, voiced
  e.g. leisure [ˈleʒə], pleasure [ˈpleʒə], treasure [ˈtreʒə], casual [ˈkæʒuəl], usually [ˈjuːʒuəli], vision [ˈvɪʒən], television;
  [ʒ] often appears in French loans, e.g. genre [ˈʒrəne], bourgeoisie [ˌbʊʒɔˈwɔɹi], prestige [ˈprɛstɪʒ], regime [ˈriːʒuɪm];

Articulation
The tip and blade of the tongue come in contact with the rear of the alveolar ridge, the rims of the tongue touch the upper side teeth, and the front of the tongue is raised towards the hard palate. The narrowing is quite wide, so that there is lesser friction than for uttering /s/ or /z/.

Distinctive features

• articulation of /ʃ/ requires great muscular tension and breath effort (but lesser than for uttering /s/);
• slight muscular energy and breath effort are needed to articulate /ʒ/;
• to articulate /ʃ/, the vocal cords are kept apart and do not vibrate;
• they are brought loosely together when /ʒ/ is pronounced.

Variants
• voicing of /ʒ/ depends on its position within the utterance;
• lip position and place of articulation depend on adjacent sounds;
• /ʃ/ and /ʒ/ are sometimes in free variation,
  e.g. Asia [eɪˈʃə] / [eɪʃə]; version [ˈvəːʃn] / [ˈvəːʒn];

5. /h/

/h/: glottal, fortis, voiceless
  e.g. heart [ha:t], hurricane [ˈhʌrineɪ], behave [biˈheiv], childhood [ˈklaɪdhuː], who [hu:], whole [həul], etc.
  -h is silent in words such as,
  e.g. heir [eə], honourable [ˈɒnərəbl], character [ˈkærɪktə], exhaustive [ɪgˈzɔːstiv], rhyme [ræm], vehicle [ˈvɪːkəl], etc.

Articulation
The glottis and the mouth cavity are open and the air stream is pushed out with audible friction. Great force and muscular tension are involved, but there is no vibration of the vocal cords.

Positional variants
• in medial position, between voiced sounds, /h/ may become voiced, involving vibration of the vocal cords;
  e.g. mayhem [ˈmeɪhem], with him [wiðˈhɪm];

Regional variants
• in Scottish English, the narrowing occurs between the back of the tongue and the velum, and the air passes through the narrowing with greater friction,
  e.g. loch [lɔχ].
4.2.3.4 The nasal consonants

A. Characteristics

Nasals rely on a complete closure in the vocal tract; the soft palate is lowered and the air stream escapes freely through the nasal cavity, so that there is no audible friction. Nasals are continuants, i.e. the air stream is pushed out without any interruption.

The 3 nasal consonants – \( /m/ \), \( /n/ \) and \( /\text{ŋ}/ \) – have the following characteristics:

1. Place of articulation:
   - \( /m/ \) is bilabial, i.e. the obstruction is produced by the lips;
   - \( /n/ \) is alveolar, i.e. the tip of the tongue articulates with the alveolar ridge;
   - \( /\text{ŋ}/ \) is velar, the closure is produced by the back of the tongue and the velum;

2. Force of articulation:
   - all nasals are lenis;

3. Voicing:
   - all nasals are voiced sound;

4. Vocalic nature:
   - nasals have a syllabic function, i.e. just like vowels, nasals in final position or in final clusters can form syllables,
     - e.g. prism [pri zm], season [ˈsiː zn], blacken [ˈblækən];

B. Positional variants

1. Voicing
   - partially devoiced when preceded by a voiceless consonant:
     - e.g. snore [ˈsnɔːr], smear [ˈsmɛər], topmost [ˈtɒpmɔːst], etc.

2. Length:
   - nasals are shorter before fortis consonants,
     - e.g. can’t [ˈkænt], compass [ˈkʌmpəs], conquer [ˈkʌŋkər];

3. Place of articulation:
   - is influenced by that of the adjacent sounds,
     - e.g. in cone fast [ˈkʌmfeɪst], the pronunciation of /m/ becomes almost labio-dental because of the subsequent /f/;

4. Lip rounding
   - depends on that of the adjacent vowel sounds,
     - e.g. need, neigh, night, nor, know; ring, rang, rung, wrong, etc.

C. The nasals

\( /m/ \): bilabial, lenis, voiced

- e.g. mother [ˈmʌðə], common [ˈkɔmən], autumn [ˈɔːtən], comb [kɔmb];
  - word-initial -m is silent in mnemonic [nɪˈmɒnɪk].

Articulation

The lips are closed (as for articulating /p/ or /b/), but the soft palate is lowered and the oral cavity is blocked, so that the air stream is pushed out through the nasal cavity. The vocal cords vibrate, but no great muscular tension is needed.

Variants
   - partially devoiced when preceded by a voiceless consonant;
   - place of articulation is influenced by that of the adjacent sounds,
   - lip rounding depends on that of the adjacent vowel sounds.

\( /n/ \): alveolar, lenis, voiced

- e.g. nature [ˈneɪtʃə], indefinite [inˈdefɪnɪt], funny [ˈfʌni], tune [ˈtjuːn];
  - final -n is silent when following -m:
    - e.g. column [ˈkʌləm], damn [dæm], solemn [ˈsələm];
when -n is preceded by -k or -p in initial position, or by -g in initial or final position, those letters are silent:
e.g. know [nau], pneumonia [nju:mauniə], gnarl [na:l],
gnome [nəum], sign [sain], etc.

Articulation

The tip of the tongue presses against the alveolar ridge (like for /t/ in less cultivated English (both British and American), or /d/), but the soft palate is lowered, so that the oral cavity is blocked and the air-stream escapes through the nose. The vocal cords vibrate, but there is no great tension of the muscles or breath effort involved.

Positional variants

• lip rounding and point of articulation are influenced by the preceding vowel, for example:
  > the lips are spread, and it is more advanced, when it follows /i:/, which is an unrounded front vowel, e.g. sing [sɪŋ];
  > the lips are rounded, and it is retracted, after /æ/, which is a rounded back vowel, e.g. song [sɔŋ].
4.2.3.6. The phoneme /r/

/r/: post-alveolar, lenis, voiced

e.g. run [rən], pride [praɪd], parade [pærəd], correct [kəˈrek], write [rait], wrong [rɒŋ], rhyme [raɪm];

Articulation:
The central part of the tongue is lowered, the tip of the tongue is pushed towards the rear part of the alveolar ridge, and the rims of the tongue touch the upper molars. The soft palate is raised, so that the air-stream escapes through the mouth freely, continuously and without friction. The vocal cords vibrate, but there is no great tension of the muscles and breath effort.

Variants:

/l/ is the consonant with the greatest number of allophones in the English language. The most popular variants are:

- a **post-alveolar frictionless continuant**
  - regional usage: it is the most common allophone in British English;
  - positional occurrence: in initial position before a vowel, or when it comes after a lenis consonant other than /d/, e.g. rain [reɪn], rumour [ˈruːmə], brave [breɪv], etc.
  - positional variants: post-alveolar /l/ can be:
    - completely devoiced, after a fortis aspirated plosive, e.g. pray [prɑɪ], tree [tɹiː], crane [krɛin],
    - partially devoiced, after fortis consonants in unaccented syllables, e.g. comprehensive [ˌkʌmˈpreɪʃən], etc.
    - uttered with some friction by many native Britons, especially after /h/ or /d/, e.g. try [traɪ], dry [draɪ].

- a **retroflex continuant frictionless** sound
  - regional usage: the most common allophone in American English
  - articulation: the tip of the tongue is curled back towards the hard palate, then it returns to its normal position in the mouth; e.g. car [kɑːɹ], Carter [kɑːˈtəɹ], park [pɑːk], clerk [klaːk];
CHAPTER 4: The speech sounds of the English language

- positional variants:
  - voiced – in initial or intervocalic positions,
    e.g. run [rʌn], carry [kærɪ], etc.
  - voiceless – between a fortis consonant and a vowel,
    e.g. crime [krain], bring [brɪŋ], etc.
  - voiceless retroflex fricative, after /l/, e.g. try;
  - voiced retroflex fricative, after /d/, e.g. dry.

- an alveolar tap.
  - articulation: the tongue makes a single tag on the alveolar ridge,
  - positional occurrence: in intervocalic position or when it follows [θ] or [ð],
    e.g. hurry [hʌrɪ], Tory [ˈtɒrɪ], array [ɔrɛɪ], parade [pɔrɛɪ], hurray [hʌrɪ], through [θruː], etc.

- a lingual roll or trill /r/.
  - regional occurrence: in Scottish English, Wales and Ireland; also used by some R.P. speakers;
  - articulation: i.e. the tip of the tongue gives several taps on the alveolar ridge;

- a uvular variant:
  - regional occurrence: in the North-East of England;
  - articulation: the back of the tongue articulates with the uvula.

B. Positional variants:

- in British English, -r in final position or before a consonant is silent,
  e.g. car [kɑːr], bird [bɔːd], park [pɑːk], pork [pɔːk], etc.
- in connected speech, though, /l/ is often used to help speech flow smoothly, e.g. there is [ðərɪz] .

There are two types of connecting /l/:

- linking /r/, which is motivated orthographically, i.e. the final postvocalic /l/ is pronounced when the following word begins with a vowel,
  e.g. here is [ˈhɪərɪz], there are [ðeərə], where is [wɛərɪz], power of attorney [ˈpəʊər əv əˈtɛrni], etc.

- intrusive /r/, not motivated orthographically, i.e. /l/ is pronounced to link a word to the next one that begins with a vowel, e.g. law and order [ˈlɔːr ənd ˈɔːdər] the idea of equality [ˈdiəi,diərəvɪˈkwɔːləti].

4.2.3.7. The semivowels

In the English language, there are two semivowels: /w/ and /j/.

As far as their pronunciation is concerned, semivowels can be described as rapid vocalic glides, i.e. for their articulation, the organs of speech first take the position of a close or a half-close vowel, then they move rapidly in the direction of another – longer and steadier – vowel.

Therefore, together with the subsequent vowels in the syllable, or in connected speech, the semivowels give birth to

- rising diphthongs,
  e.g. [wu] – as in wood; [we] – when; [wi] – win; etc.;
- triphthongs, e.g. [jia] – as in year, [wai] – as in quite [kwai];
- longer chains of vowels, e.g. quiet [kwai], no one [ˈnʌʊn], no way [ˈnau ə wi].

In spite of their vocalic characteristics, semivowels are ranged among consonants because:

- they have marginal position in the syllable and do not have a syllabic function;
- the article (definite or indefinite) preceding a semivowel is pronounced when the following word begins with a consonant, i.e. a (not an), and the [ðə] (not [ði]):
  e.g. a window, the [ðə] year;
- no linking /l/ occurs when the second word begins with a semivowel, e.g. their wishes [ðəz ˈwɪzɪz].

B. Characteristics

/j/ – palatal, lenis voiced

  e.g. year [jɪə], young [jʌŋ], new [njuː], tune [tjuːn], beauty [ˈbjuːti], opinion [əˈpɪnjən], simultaneous [sɪˌməˈlɪtənɪəs], etc.
Articulation
The tongue takes first the position for a front half-close / close vowel, then moves rapidly towards the position of the following sound. There is no friction. The vocal cords vibrate when the air stream passes through the glottis. Muscular tension and breath effort are slight.

Variants
1. Voicing
   ➢ completely devoiced and with friction after a fortis aspirated plosive:
     e.g. *tube* [tʌb], *computer* [kʌmˈpjuːtə];
   ➢ partially devoiced after another fortis consonant:
     e.g. *feud* [fiːd], *suitor* ['sjuːtə];
   ➢ fully voiced after lenis voiced consonants:
     e.g. *view* [vjuː], *new* [njuː], etc.;

2. Place of articulation and degree of closeness – depend on the subsequent vowel
   e.g. *j* in *yard* [jɑːd] has an open, back articulation due to subsequent [ʌː]; in *year* [jɪː] it is front, close; in *your* [jʊː] it is close, back, etc.;

3. Lip-rounding – depends on subsequent vowel,
   e.g. in *year* [jɪː], the lips are spread; in *yard* [jɑːd] they are in neutral position; in *your* [jʊː] they are rounded, etc.;

4. Free variation
   ➢ /juː/ often occurs in free variation with /uː/, especially in American English:
     e.g. *tune* [tuːn] / [tuːn]; *salute* [sɔˈluːt] / [sɔˈluːt];
     *constitution* [ˌkɒnstitʃuːn] / [ˌkɒnstitʃuːn];
   ➢ [j] and [i] are often used in free variation before [ə],
     e.g. *failure* [ˈfaɪljə] / [ˈfaɪliə]; *onion* [ˈɒnjən] / [ˈʌnjən].

/w/ – labio-velar, lenis, voiced
  e.g. *way* [weɪ], *whale* [weɪl], *switch* [swɪtʃ], *quiet* [kwæɪt], *question* [ˈkwɛʃn], *language* [ˈlæŋgwɪdʒ], *persuade* [pɜːˈsweɪd], etc.

[w] appears frequently in the pronunciation of French loans, e.g. *bourgeois* [buʁwaʒ], *memoir* [meˈmwaː], etc.

Articulation
The lips are rounded and slightly protruded. The tongue, with the back raised towards the soft palate, takes first the position for a back half-close / close vowel, then it moves rapidly towards the position of the following sound. The vocal cords vibrate. Muscular tension and breath effort are slight.

Positional variants
1. Voicing:
   ➢ completely devoiced after a fortis aspirated plosive:
     e.g. *quit* [kwɪt], *twilight* [twɔɪlait];
   ➢ partially devoiced after another fortis consonant:
     e.g. *swim* [swɪm], *awkward* [ˈkwɔːd], *talk with* [ˈtɔkwɪd] *wash wool* [wɔɪl];

2. Place of articulation and degree of closeness – depend on subsequent vowel
   e.g. *w* in *wheat* [wɛt] has a close front articulation, due to subsequent [iː]; in *world* [ˈwɔːld], it is central and half-close; in *twilight* [twɔɪlait], it is back and open, etc.;

3. Lip-rounding – depends on subsequent vowel,
   e.g. *win* [win], *word* [wɔːd], *war* [wɔː], *wood* [wʊd], etc.;

Regional variants
➢ in parts of Northern England and in America, the *wh-* group is pronounced [hw],
  e.g. *what* [hwɔt], *where* [hwɛr], *when* [hwen], *why* [hwai], *which* [hwɪtʃ];

This way, there is an explicit opposition between *which* – *witch*, *wine* – *whine*; etc. However, this kind of pronunciation is slowly but steadily losing adepts.
Chapter 5
Connected speech

5.1 Suprasegmental phenomena
In rapid speech, sounds exert a powerful influence upon each other, changing each other’s quality partially or totally.

5.1.1 The linguistic environment
It was mentioned in Chapter 2 (see §2.3) that one of the main factors that induces change in the quality of a speech sound – producing allophonic variations of that sound – is the linguistic environment, or linguistic context, in which it occurs. In other words, the quality of a speech sound is influenced by those of the sounds that precede and/or follow it.

For example, the plosive, alveolar, lenis, voiced consonant [d] is:

- labialized in *dwell* because of the subsequent rounded semivowel [w];
- in *die* [dai] the lips are spread because of the open unrounded vowel [a] which follows;
- it is slightly palatalized in *dupe* [dju:p] because the semivowel [j] which follows is palatal;
- in *drain* [drain] it is retracted because of the post alveolar [r];
- in *reindeer* [reinda] it is slightly nasalised by the preceding [n]; etc.

The major suprasegmental phenomena by which neighbouring speech sounds affect one another’s quality are assimilation, elision and juncture.

5.1.1.1 Assimilation
Assimilation is the process by which “two or more sound segments, when joined together within the word or at word boundaries, influence one another, achieving a certain degree of similarity” (Pârlog: 1997:114).

Assimilation can be of several types:

- **Progressive**, i.e. the characteristics of one sound in the sequence influence the characteristics of the next sound:
  - e.g. in rapid speech, *open* may be pronounced [ɔupm] because the bilabial /p/ forces the subsequent /h/ to become bilabial, too;
- **Regressive**, i.e. in anticipation of a certain speech sound, the speaker pronounces a sound with the characteristics of the one that follows:
  - e.g. *granpa* is pronounced [ˈɡræmpaː], i.e. alveolar /n/ becomes bilabial /m/ under the pressure of the following bilabial /p/;
  - e.g. *dis'mis* is pronounced [diz'mis] because /m/ is voiced, so /s/ turns into a voiced sound, too;
- **Coalescent**, i.e. a fusion is achieved between two adjacent sounds that influence each other:
  - e.g. *don’t you* [ˈdəntjuː] becomes [ˈdəntluː] because the bilabial plosive /t/ and the palatal semivowel /j/ fuse, turning into the affricate palato-alveolar /tʃ/.

**Assimilation can affect:**

- **Voicing and force of articulation:**
  - e.g. /s/ is pronounced /ʃ/ after a voiced lenis consonant (e.g. /pl/, /kl/: *caps* [kaːps], *books* [buks]) and /l/ after a voiceless fortis consonant (e.g. /fl/, /lg/: *coins* [kɔinz], *dogs* [dɔgz]);
  - e.g. /ˈv/ becomes /θ/ if the following word begins with a fortis consonant, e.g. *with him* [wiθim] is pronounced [wiθim];
  - e.g. /ʃ/ becomes /θ/ when followed in the next word by a fortis consonant, e.g. *of course* [ɔfˈkɔːs] becomes [ɔfθɔːs]; *they’ve told me* [ðeivˈtɔːldmi] becomes [ðeifˈtɔːldmi]; etc.

- **Place of articulation:**
  - e.g. in rapid speech, *granpa* is pronounced [ˈɡræmpaː]; *can bring* is uttered [kæmbrin] *open mouth* is pronounced [ˈɔpumɔʊθ], i.e. alveolar /n/ becomes
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• bilabial under the influence of the subsequent bilabial /p/ or /m/;
  ➢ e.g. in not that [nɒtθæt], under the influence of the dental fricative /θ/, the alveolar /t/ that precedes it becomes dental, too;

• manner of articulation:
  ➢ e.g. in would you [ˈwʊdjuː] the plosive /d/ fuses with the semivowel /j/ and together they produce the affricate /dʒ/ ( [ˈwʊdʒuː]);

• the position of the lips:
  ➢ e.g. /p/ in park /p/ is pronounced with the lips spread because the adjacent vowel sound /æ:/ is pronounced with spread lips; /p/ in pork is pronounced with rounded lips because the following /ɔ:/ is rounded;

• nasality:
  ➢ e.g. /æ/ in man is nasalized by the surrounding nasal consonants;
  ➢ e.g. /d/ in good night can be completely nasalized, i.e. pronounced [ˈɡʊnˈnait]; etc.

5.1.1.2 Elision

Due to rapid speech, vowels, consonants, and even whole syllables, both at syllable margins and in syllable internal position, can be elided (i.e. dropped). Thus, we may encounter:

• vowel elision: in unstressed position, /æ/ and /i/ are often elided:
  ➢ e.g. natural [ˈnætʃər(ə)l]; family [ˈfæm(ə)li];
  ➢ e.g. as a matter of fact [əˈmætər(ə)ˈfækt];

• consonant elision: /l/, /d/, /k/ or dark /ʃ/, in medial position in consonant clusters are often dropped:
  ➢ e.g. used to [ˈjuːstjuː], last time [ˈlaːstaim], handicap [ˈhændbæg], grandpa [ˈɡræn(ə)pə], asked [əskd], all right [ɔ:ˈrɑːt], etc.;

• syllable elision:
  ➢ e.g. literary [ˈlɪtərəri] becomes [ˈlɪtrəri] or [ˈlɪtrɪ];
  ➢ February [ˈfɜːbəri] is pronounced [ˈfɜːbrəri] or [ˈfəbri].

5.1.1.3 Juncture

Among the phonetic features that signal word boundaries, the most widely used is silence (or pause). In rapid speech, however, there is generally no silence to separate words, and yet we can distinguish linguistic units on the basis of certain phonetic changes in the quality of the phonemes. That is to say, phonemes are pronounced differently at word boundaries. This can be proved by comparing phonologically identical sequences of sounds, such as:

➢ e.g.1 [ˈbɜːwaɪtʃətɪt] can be the way to cut it or the waiter cut it; the distinction is obvious because:
  ▪ [ei] in way, being in word-final position, is longer than [ei] in waiter;
  ▪ moreover, [ei] in waiter is shorter because it is followed by a fortis consonant;

➢ e.g.: [aɪkˈnəːsl] can be I can seal or I conceal, however, the two pronunciations are distinct because:
  ▪ the syllable [kən] is longer and more sonorous in the first example, where it is a modal verb, while in the second it is only an unstressed syllable of a word;
  ▪ the syllable [si:l] is also longer and more prominent in the first example, as it is a notional verb, while in the second it is only part (a syllable) of a word;

➢ e.g. [hausˈtrɛind] can be house trained or how strained; the distinction is marked by:
  ▪ [aʊ] in house is shorter because it is followed in the word by fortis /s/;
  ▪ [aʊ] in how is longer because it is in word-final position;

➢ e.g. [aɪskrɪm] can be ice-cream or I scream; the two utterances are made distinct by the fact that:
  ▪ the diphthong [ai] in ice is shorter because it is followed by the fortis /s/;
  ▪ [ai] in I is longer because it is in word-final position.

1 after Pârlog, 1997: 118
5.2 Phoneme clusters
Looking at a written text one can easily distinguish the units by which it is organized: on each page there are probably several paragraphs, each consisting of several sentences which, in their turn, are made up of words, which in their turn consist of letters. For the spoken text, though, it is much harder to distinguish such units (or constituents) because there is no pause between the phonemes/allophones the speaker utters. In fact, what the speaker produces is a continuous “ribbon” of sound, interrupted now and then either because he has finished an idea (or part of it), or simply because he needs to breathe.

And yet, the listener who has learned the language and the unwritten rules of communication generally has no difficulty in distinguishing the structure of the speaker’s message. This is because, just like with the written text, the spoken text is based on a similar multi-level system of smaller and larger units/constituents: phonemes – the basic constituents; syllables – consisting of one or more phonemes; feet – made up of one or several syllables, tone groups – consisting of one or more feet, etc.

5.2.1 Syllables & words
In oral communication, phonemes – or rather, their allophones – rarely appear in isolation. Generally they come in clusters that form meaningful units, e.g. words or phrases. Such meaningful units can be broken down into smaller phonological units – syllables – defined as "a unit of pronunciation which consists of a vocalic sound either alone or surrounded by consonants (one or more) arranged in a certain sequence" (Pârlog, 1997: 101).

According to the number of syllables, words can be

- **monosyllabic**, i.e. composed of only one syllable,
  - e.g. book [buk], cart [kɑ:t], quick [kwik];

- **disyllabic**, i.e. composed of two syllables,
  - e.g. worker [ˈwə:kə], conquest [ˈkɒnkwist], better [ˈbɛtə];

- **polysyllabic**, i.e. composed of more than two syllables,
  - e.g. economical [ˈiː kəʊ ˈmiː kəl], industrialization [ˌɪndəˈzaɪəlɪzaʃən]

In English, monosyllabic and disyllabic words have very high occurrence.

The succession of phonemes within a syllable or a word (which may consist of one or several syllables) is constrained by the phonological system of the language. Thus, Slavonic languages accept long strings of consonants, while English – like Romanian – does not.

As far as their ability to make up syllables on their own, phonemes can be grouped into two classes:

- phonemes which can form a syllable by themselves, or stand at the centre of a syllable, e.g. the vowel phonemes and class B consonants;
- phonemes which cannot form a syllable by themselves and can only stand at the periphery of the syllable, e.g. most consonant phonemes.

Within the syllable, vowels are generally more sonorous, therefore more prominent, than the surrounding consonants; they represent the syllable’s **peak of sonority**. Consonants, which are less prominent, are the **valleys of sonority** in the syllable.

A longer syllable may consist of

- an **onset**, i.e. the opening segment of the syllable;
- the **nucleus / peak**, i.e. the central segment;
- a **coda**, i.e. the final segment.

For example, in the word/syllable strong [strɔŋ] – which has the structure CCC+V+C (consonant consonant consonant + vowel + consonant) – the initial consonant phonemes /str/ are the onset, the central vowel phoneme /ɔʃ/ is the nucleus/peak of the syllable, and the final consonant phoneme /ŋ/ represents the coda. Or, in length [lɛŋθ] – whose structure is C+V+CC – the onset is the consonant /l/, the nucleus is the vowel /i/, and the coda consists of the consonants /ŋθ/.

(a) **the nucleus**
The nucleus (or peak) of the syllable is generally a vowel or a group of vowels,
  - e.g. seen [si:n], town [tɔun], tower [tɔua], etc.
However, in English, class B consonants (/m/, /n/, /ŋ/, /l/, /r/, /w/, /j/) can stand as peak when preceded by a consonant or followed by a pause or another consonant:

- e.g. the second syllable of inflected words such as:
  - functions [ˈfʌŋkʃənz]; happened [ˈhæpnd]; struggles [ˈstræglz];

The onset and the coda can be:

- simple (i.e. consisting of one consonant), or
- complex (i.e. containing various clusters of consonants).

(b) the onset

In English, /s/ and /ð/ are the only consonants that cannot appear in initial position, so that they cannot function as onset.

Two consonant onsets are numerous:

- e.g. p+l, as in please, s+t, as in still, etc.

Semivowels, which function as consonants, often appear in initial clusters such as

- /tʃ/, e.g. tune [tʃu:n]; cube [kju:b]; knew [nuː];
- /kw/, /sw/, e.g. twist [twɪst]; sweet [swiːt]; quite [kwaiːt].

Three consonant onsets are also numerous:

- /stʃ/, e.g. stew [stuː];
- /spl/, e.g. splash [splæʃ];
- /skw/, e.g. squeeze [skwiːz], etc.

(c) the coda

For both monosyllabic and polysyllabic words, codas can be made up of two or three consonants.

Endings, especially the -s and the -ed inflections, contribute to increasing the number of codal consonant phonemes:

- e.g. ruffled [ˈrafld], grasps [ɡrɑːspz], lengths [lɛŋθz], asked [əskt];

Even four consonants can appear as coda:

- e.g. texts [teksts], thousandth [ˈθaʊzndθ], etc.

5.2.2 The foot & the rhythm of speech

5.2.2.1 The foot

When listening to a poem, it is quite easy to distinguish units that are larger than the syllable.

Take, for example, two lines from the poem quoted in Chapter 1 of the present book:

I take it you already know
Of tough and bough and cough and dough? ...

Listening to it, one can hear a succession of beats which occur at fairly regular intervals. This is because some of the syllables are strong, or salient (e.g. take, you, -re-, know, tough, …), while others are weak (e.g. I, it, al-, dy, …).

The phonological unit consisting of one strong/salient syllable and the following weak syllable(s) that depend on it (e.g. 'take it, 'tough and, …) is called foot. In phonemic transcription, feet are marked off with a slash, as in:

I take it / you al / ready / 'Know
Of 'tough and / 'bough and / 'cough and / 'dough? ...

When an utterance begins with an unstressed syllable (e.g. I, Of), it goes along with the first accented syllable (e.g. I 'take it).

Since in poems strong syllables occur at relatively regular intervals, the result is a definite sensation of rhythm. But in ordinary communication there is also a sense of rhythm, even if it is not as obvious as in poetry. For example,

- I'm 'pleased to 'see you.
- So 'nice of you to 'let me 'come.

The rhythm of speech is given by a succession of beats, carried by the strong/salient/accented syllables. Such syllables, which stand out by their increased loudness, duration, tenseness, etc. (thus are perceived as more prominent), represent the nuclei of the feet. The role of the weak/off-beat syllables is to fill the time. This is why the foot is also called the rhythmic unit (or rhythmic group) of the language. For example, in
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I'm 'pleased to / 'see you.  
So 'nice of / 'you to / 'let me / 'come.

consist of two, respectively four, rhythmic units.

In Romanian, rhythm is syllable-timed, i.e. the duration of an utterance is conditioned by the number of syllables uttered.

Unlike Romanian, rhythmic groups in English have roughly the same duration, irrespective of the number of syllables. This kind of rhythm is called stress-timed rhythm.

Take, for example, the following utterances:

- 'Reading  
  = 1 stressed syllable + 1 unstressed syllable
- 'Reading it  
  = 1 stressed syllable + 2 unstressed syllables
- He is 'reading  
  = 1 stressed syllable + 3 unstressed syllables
- He is 'reading it  
  = 1 stressed syllable + 4 unstressed syllables

The utterances vary significantly as far as the number of syllables, yet the time required to utter them is roughly the same. This is possible because of the simplification and loss of prominence of phonemes in unaccented syllables, in rapid speech.

In the same way, the two feet in I'm 'pleased to 'see you are both pronounced in roughly the same time.

The phonological salience of the strong syllable is realized with the help of the accent.

5.2.2.2 Accent
The accent is a suprasegmental phenomenon, defined as "the prominence or emphasis which makes a particular syllable or word stand out in the stream of speech" (Pârlog, 1977: 191).

(1) Components of the accent
Accent has four basic components: stress, pitch, quality and quantity.

(a) Stress
The stress depends on the breath and muscular energy required for uttering a certain word/syllable. Phoneticians generally distinguish three degrees of stress.

For example, in the word environmentalist [,in va ja 'men to list] we can distinguish:
- a primary / strong stress (') on the syllable ['men];
- a secondary stress (,) on the syllable [,in];
- a weak stress (or no stress) on the syllables [va] [jən] [to] and [list].

(b) Pitch
Pitch refers to the level of the voice, and pitch change – associated with stress – makes syllables more prominent.

There are two main types of pitch accentuation:

- syllables that carry primary stress have nuclear / tonic pitch accentuation; nuclear pitch accentuation is always associated with pitch change;
- syllables that carry secondary stress have rhythmic / non-tonic pitch accentuation, which is not always associated with pitch change.

  e.g. assassination [ə,sæsi'neɪn] can be pronounced
  or

  The second syllable ([sæ]), which has the secondary stress, carries a rhythmic/non-tonic pitch accentuation; it can be pronounced with a high or a low pitch, but there is no change of pitch. It is the fourth syllable, ([nei]), which has the primary stress and the tonic pitch accentuation; it also carries the pitch change – symbolised by a downward curve following the dot.

Quality and quantity influence the degree of prominence of a speech sound within its larger units.

(c) Quality
  - generally, vowels are more prominent than consonants;
among vowels, the more open the vowel, the more prominent it is;
> vowel-like consonants (e.g. the semivowels) have higher prominence than the other consonants;
> fricatives (e.g. /s, i, z/) are more prominent than plosives (e.g. /p, b, t, d/); etc.

(d) **Quantity**
Long vowels and diphthongs are prominent, even in unstressed position,
> e.g. increase (n) ['ɪŋkrɪs], advertising ['ædɔvtaɪzɪŋ], etc.

(2) **Position of the accent**

With some languages, the accent falls regularly upon a certain syllable: e.g. in French, it is the last syllable that is always stressed. In English, there is no rule concerning the position of the accent – it may fall on any syllable of the word. However, some regularity can be noticed:

- words of **Germanic** origin usually have the stress on the first syllable,
  > e.g. father ['faðə], mother ['mʌðə], brother ['broðə], etc.

- words or phrases of **French** origin, especially more recent loans, have generally preserved the accent on the last syllable,
  > e.g. machine ['mæʃi:n], hotel ['hɔtel], employee ['emplə'ji:], restautante ['restɔrə'teɪ], faux pas [fɔw 'pæs], negligence [nəgli'zi], façade [fə'sæd].

- many French words have been "anglicised" and the accent has been transferred to the first syllable:
  > e.g. beauty ['bju:tɪ], courage ['kærɪdʒ], animal ['ænɪməl], restaurant ['rɛstɔrənt], etc.

- words derived by affixation, with the help of a prefix, even when the prefix is no longer felt to be a separate, meaningful part of the word – carry the stress on the next syllable,
  > e.g. about ['əbəut], become ['bekəm], forger ['fɔrˈget], etc.

- longer words, which bear the stress on the second or third syllable, may have a secondary stress on the first, especially when the first syllable is a prefix:
  > e.g. engineer ['ɪndʒɪ'nɪə], outstanding ['autstændɪŋ], circulation ['sərək'ju:li'n];

- in some cases, though, both stresses are primary:
  > e.g. misinterpret [ˈmɪsɪnˈprɪt], misunderstanding [ˈmɪsɪndəstændɪŋ].

- with **compound words**, the accent usually falls on the first syllable, even though it may not be the main element; this is what distinguishes a compound from a free combination of words.
  > e.g. the compound bluebird (adj. + noun) is pronounced ['blu:bə:d];
  > the free combination blue bird is stressed [],

- even longer and more complex compounds carry the primary stress on the first element:
  > e.g. 'merry-go-round, 'good-for,nothing, for'get-me-'not, etc.

- nevertheless, when the second or third element carries the main idea of the compound, the stress falls on that element, often with a secondary stress on the first word:
  > e.g. waste-'paper,basket, self-determi'nation, 'do-it-your'self.

- when both elements of a compound are equally important, both carry primary stress:
  > e.g. 'queen'-mother, 'Lord-'Chancellor, 'Knight 'Templar, etc.

(3) **Accent in connected speech**

The logical relevance and grammatical role of a word in a sentence is closely related to its importance for the utterance. Accordingly, we can distinguish two classes of words:

- **content words**, which are strong/accented: nouns, notional verbs, adjectives, adverbs, numerals, demonstrative, interrogative and emphatic pronouns;

- **form words** (or function words), which are weak/unaccented: articles, prepositions, conjunctions, personal, possessive, relative, reciprocal pronouns, auxiliary and modal verbs.

Sometimes, however, the speaker may stress a form word, so as to emphasize or highlight a certain idea:
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❯ e.g. I(a)m [(ɔ)m] a 'teacher. → I ‘am [æm] a teacher.

In the first case, the speaker merely declares his profession, so the verb *am* is not stressed. In the second example, the speaker wants to emphasise the fact of his *being* a teacher, so the verb is stressed.

In unstressed syllables, both vowels and consonants become shorter and less prominent, and are often elided. Thus, *he* is pronounced [hi:] in a stressed position (e.g.1), but becomes [i] in rapid speech (e.g.2):

❯ e.g. 'He [hi:] is to blame for it. (1)
❯ I d‘on‘t think he [(h)i] knows about it. (2)

Similarly, *and* is pronounced [ænd] when it is stressed, and [n] in unstressed position:

❯ e.g. Both John ‘and [ænd] Mary will have to go.

‘fish and chips [ˈfiʃ(ə)n,tʃɪps]

Consequently, many words in unstressed position are made to sound alike, e.g. [ə] can stand for *a, are, her, of, or, …*

❯ are: They’re [ðeə] here.
❯ her: I told her. [aiˈtauldə]
❯ of: a cup of tea [əˈkʌp(ə)tiː], etc.

In connected speech, accent may also vary according to the word’s/unit’s syntactic function: attributive usage requires stress, predicative usage does not.

❯ e.g. These are valuable ‘paintings (paintings in attributive usage)
❯ These paintings are ‘valuable (in predicative usage)
❯ second hand ‘books (book in attributive usage)
❯ I ‘got the books, second ‘hand (predicative usage)

5.2.3 The tone group & the “music” of speech

5.2.3.1 The tone group

Apart from the rhythm of speech, the listener can also identify a kind of “music” in utterances. This “music” comes in the form of rises and falls in the speaker’s voice.

For example, when the speaker asks a *yes/no question* (e.g. *Are you coming*?), his voice rises. Conversely, when he asks a *Wh-question* (e.g. *Who knows the answer*?), his voice begins at a relatively high level and descends gradually. Similarly, statements (e.g. *I know the answer*) are uttered with a falling tone, while encouragements (e.g. *Come on!* ) are said with a rise in the speaker’s voice; etc.

Such “melodic units” are called *tone groups*. Obviously, a tone group may consist of one or several feet, for example:

❯ Come ‘on! – one foot;  
❯ ‘Are you / co ming? – two feet;  
❯ … Of ‘tough and / bough and / ‘cough and / ’dough? … – four feet; etc.

The boundary separating tone groups is marked with a double slash (/):  

❯ // I ‘know what you / ‘mean // and I a ‘gree with / ‘you //

If the foot is the rhythmic unit of the language, the tone group is its *melodic unit*. As a linguistic feature, this “melody” is named *intonation* (see §5.2.3.2 & §5.3.3) and the construction of feet into tone groups is called *tonicity*.

Both the foot and the tone group are related to the way a certain language sounds: different languages have different rhythms and they differ in their melodicity. As such, both the foot and the tone group are phonological elements of the language.

But apart from its phonological role, the tone group also has a semantic function: it represents a unit of information in the speaker’s message.

5.2.3.2 Intonation

The term intonation refers to "the changes that take place in the pitch of the voice (range, height, direction) when speaking ... These changes occur only in stressed syllables" (Pârlog, 1997: 134).

(1) Intonation patterns

An intonation pattern (or tone) includes all the stressed and unstressed syllables in an utterance.
A complete intonation pattern is called **tune**. A tune consists of:

- the **nucleus** of the pattern, i.e. the syllable that carries the change of pitch and is the main element in the tune;
- the **pre-head**, i.e. the unaccented syllables that precede the first stressed syllable in the utterance;
- the **head**, which stretches from the first accented syllable to the syllable that precedes the nucleus;
- the **tail**, i.e. all the accented and unaccented syllables that follow the nucleus.

For example,

\[\text{I am 'sure she is there by now.}\]

\[\text{pre-head + head + nucleus + tail;}\]

- the **pre-head** of the intonation pattern
  \[= \text{I am (the initial unstressed syllables);}\]

- the **head** of the tune
  \[= \text{sure she is (1 stressed + 2 unstressed syllables);}\]

- the **nucleus**
  \[= \text{there (the accented syllable which carries the change of pitch);}\]

- the **tail**
  \[= \text{by now (the unaccented syllables which follow the nucleus).}\]

Information units are realized with the help of **pitch contour**, consisting of two components: a **pitch level** (i.e. the level of the voice) and a **terminal contour** (i.e. the direction of the voice).

Within the tone group, there is one foot, and within the foot there is one syllable, which carries the main pitch movement, or its **tonic prominence**. The **tonic foot/syllable** carries the piece of information the speaker considers to be the most important (his **information focus**).

Pitch level and terminal contour belong determine the basic **intonation patterns**

Basicly, there are three types of pitch contours – falling, rising and mixed (falling-rising, rising-falling).

For example, statements – such as

- **You're right.**

are uttered with a falling tone. Conversely, yes/no questions, such as

- **Do you know the answer?**

are pronounced with a rising tone.

Moreover, depending on the level of the speaker’s voice (his **pitch level**), both rising and falling tones can be differentiated as “high” and “low”, so that we can speak of a **low rise** and a **high rise**, of a **low fall** and a **high fall**.

Let us take a simple

- **Thank you.**

If the speaker is really thankful for what he has received, then his voice will start from a high pitch level (high fall). If, on the contrary, he is annoyed by having to express his gratitude for something he does not appreciate, his voice will be rather flat (low fall).

Emotionally charged utterances are often uttered with mixed tones. For example, when saying

- **Fine!**

the speaker may begin with a fall in his voice, then let his voice rise slightly; this falling-rising intonation suggests that he is encouraging his interlocutor to go on. Or, he may begin with a rise then go into a fall – in which case his rising-falling intonation gives voice to his surprise and delight.

To these, one more tone can be added, namely a “level” tone: i.e. there is no change in the speaker’s level of voice – which suggests the speaker’s indifference or indecision, as in

- **Fine ...**

There are two main types of **notation** for recording intonation:

(a) using **strokes**:

(i) for the **nucleus**:

- \[\text{\textbackslash l} \] - low rise;
- \[\text{\textbackslash l}^{\prime} \] - high rise;
- \[\text{\textbackslash l}^{\prime} \] - rise-fall;
- \[\text{\textbackslash l}^{\prime} \] - fall-rise

(ii) \[\text{\textbackslash } \] – for accented syllables uttered at level pitch;

(iii) \[, \] – foryllables that carry a secondary accent;
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- e.g. 'Come forward, please.' or 'Come forward please.'

(b) using large or small dots placed between two horizontal lines. The dots represent the syllables, the lines stand for the upper and lower range of the voice.

The syllables are symbolized as follows:

- for the nucleus:
  - a large dot, followed by an upwards/downwards/combined curve, which indicates the change of pitch;
- for accented syllables: large dots;
- for unaccented syllables: small dots.

The two systems of notation match as follows:

- low rise: [\] or \n
- high rise: ['] or \n
- low fall: [\] or \n
- high fall: ['] or \n
- rise-fall: [\'] or \n
- fall-rise: [\'] or \n
- For a full utterance, this would appear as:
  - e.g. 'Come forward, please.' or \n
The various elements of the tune can be represented in the following ways:

(i) The nucleus:

- low fall, i.e. the voice falls from medium to low pitch level:
  \Go!

- high fall, i.e. the voice falls from high to low level:
  \Go!

(ii) The syllables of the pre-head are generally uttered at low level:

  e.g. That is quite interesting. 

If the pre-head is uttered at a high pitch, it belongs to emphatic speech, conveying irritation or delight. The notation used to indicate it is (‘) placed at the beginning of the utterance, as in:

  e.g. What a tough case! 

Such a great book!

(iii) Heads that begin at a low pitch level are called low heads. They can be followed by:

- a low rise nucleus, as in:
  e.g. Stop saying that, please.

- a low fall nucleus, as in:
  e.g. I think that isn't yours.

- a high fall nucleus, as in:
  e.g. I know nothing about that.

When the head begins at a high pitch level and the pitch level is gradually lowered before the nucleus, it is called stepping head, as in:

  e.g. When do you think they got home last night?

Go!

Go!

Go!

Go!

Go!

Go!
(iv) **Tails** can be uttered

- at a **low pitch level**, as in:
  
  e.g. \textit{I am \textbackslash' sure \textbackslash' she is \textbackslash' right.}  
  
- or on a **rising pitch**, as in:
  
  e.g. \textit{Would you \textbackslash' like to / go with them?}

When the nucleus contains a fall-rise, the tail takes on the **rising pitch** of the nucleus, as in:

- e.g. \textit{What an \textasciitilde{interesting} story.}

#### 5.3 The phonemes of connected speech

It was shown in Chapter 2 of the present book (see §2.3) that phoneticians have used the commutation test to determine the exact number of vowel and consonant phonemes. The basic criterion of distinction is semantic: difference of **meaning**. With the help of minimal pairs (e.g. \textit{tin-pin}; \textit{tin-ten}; \textit{tin-tick}) they have determined that speech sounds such as [t] and [p], [i] and [e], [n] and [k], etc. change the meaning of otherwise similar lexical items, so that they must be viewed as different phonemes.

In addition, the commutation test has also pointed out that, apart from the 44 segmental (vowel and consonant) phonemes, there are also certain suprasegmental elements that cause the meanings of lexical items to change, so that they should also be considered phonemes.

With the help of the commutation test, phoneticians have determined a number of **11 suprasegmental phonemes**, namely: 3 **stress** phonemes\(^3\), 1 **juncture** phoneme, 4 **pitch level** phonemes, and 3 **terminal contour** phonemes.

#### 5.3.1 Stress

Variation of stress often brings about change of meaning, so that it must be viewed as phonemic. For example, change of stress distinguishes between:

\(^3\) Some phoneticians consider there are 4 stress phonemes, which would bring the overall number of suprasegmental phonemes to 12.

- **converted** words, i.e. words that result from a change of grammatical category, but no change of form:
  
  - \textit{to insult} (vb) \textit{[in's:lt]} = a insulta
  
  - \textit{insult} (n) \textit{[in's:lt]} = insultă
  
  - \textit{to import} (vb) \textit{[im'pɔː:t]} = a importa
  
  - \textit{import} (n) \textit{[im'pɔː:t]} = import
  
  - **to increase** (vb) \textit{[iŋ'kriːz]} = a spori
  
  - **increase** (n) \textit{[iŋkriːs]} = spore, creștere
  
  - **to present** (vb) \textit{[prɪ'zent]} = a prezenta
  
  - **present** (n) \textit{[prəzənt]} = cadou
  
  - **to frequent** [fri'kwent] = a frecventa
  
  - **frequent** (adj) \textit{[friːkwənt]} = frecvent
  
  - **to absent** (vb) \textit{[ə'bɛnsənt]} = a absenta
  
  - **absent** (adj) \textit{[ə'bɛnsnt]} = absent
  
  - **concrete** (adj) \textit{[kən'trɛkt]} = concret
  
  - **concrete** (n) \textit{[kən'trɛkt]} = beton
  
  - **August** (n) \textit{[ɔː'ɡʌst]} = August
  
  - **august** (adj.) \textit{[ɔː'gʌst]} = măreț
  
  - **minute** (n) \textit{[miˈnɪt]} = minut
  
  - **minute** (adj.) \textit{[maitʃuːt]} = minuțios; etc.

- between compound words and free combinations:
  
  - e.g. a **blackboard** \textit{[blæk'bɔːd]} = tablă pentru clasa (today the blackboard is often white);
  
  - a **black board** \textit{[blek 'bɔːd]} = scândura neagră.

Phoneticians generally distinguish 3 **stress phonemes**, marked – for narrow, phonemic, transcription – as follows:

- a **primary** stress, marked /\textbackslash'/;
- a **secondary** stress, marked /₁/;
- a **weak** stress, generally unmarked.

The semantic changes these stresses can induce become more obvious in longer stretches of language, such as sentences. Consider the following example:

- **Mary told \textbackslash' John a \textbackslash' story. (1)**
- **Mary told \textbackslash' John a \textbackslash' story. (2)**
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- ‘Mary told John a story. (3)
- 'Mary told John a story. (4)

Each of the variants has a different meaning. In variant (1), where the primary stress – and consequently, also the semantic emphasis – falls on story, the meaning conveyed is that “she told him a story, not a lie.” In variant (2), the word phonologically highlighted is John, thus the suggestion carried is that “she told the story to John, not to someone else.” Variant (3) emphasizes the doer of the action, thus suggesting that “it was Mary, not someone else, who told the story.” In (4) the emphasis falls on the type of action performed, i.e. told, not sung.

The secondary stress carries the differences of meaning further. Thus, in (1) it indicates that the story (which represents the main information of the utterance) was told to John (not to someone else). In (2), the main information is John (it was he who listened, not someone else), and the second-most-important item of information is story (not a lie, not a poem). In (3), the stresses highlight the persons involved in the action, i.e. the doer (Mary) and the recipient (John). In (4), where the main information is the action (told), second in importance is its doer (Mary).

Similar differences of meaning can be demonstrated with any utterance. For example,
- I want him to ‘come with us.
- I want ‘him to come with us.
- I want him to ,come with us.
- I ‘want him to ,come with us.
- I want ,him to come with ‘us. Etc.4

5.3.2 Juncture

As shown in §5.2.1.3, juncture, or transition, represents the passage from one phoneme to the next, either within words, or at word boundaries.

4 If four stress phonemes are accepted, then things get even more complex. In reality, there are as many stresses as there are syllables in a word, but only two or three of them are functional.

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In writing it is easy to identity word boundaries, but in oral communication words "flow" into one another in the stream of speech, without any perceivable pause. This unmarked type of transition is called close juncture.

Under normal circumstances, listeners can identify word boundaries easily. However, in rapid speech several groups of words may sound alike, which can lead to serious misunderstandings.

Take the minimal pairs discussed in §5.2.1.3:
- [aik’n’si:l] = I can seal, or I conceal;
- [haustreind] = house trained, or how strained.

In writing, the difference is obvious, but the oral form – as the phonetic transcription shows – is quite similar.

To distinguish among similar sound chains, and thus avoid misunderstandings, speakers often make a slight pause between adjacent sounds at word boundaries. This pause is referred to as open juncture and is marked /+ in phonemic transcription, e.g.
- I can seal [aik’an:si:l] – I conceal [ai+kən’si:l];
- house trained [hauz+treind] – how strained [hau+streind].
- a notion [a+nau+n] – an ocean [ən+o’nən]
- that stuff [ðæt+stʌf] – that’s tough [ðæts+tʌf]
- an ice-cream [ən+aiskri:m] – a nice cream [ə+nais+kri:m]

Thus, by changing the place of the juncture, the speaker can change the meaning of an utterance. This means that juncture has phonemic value.

5.3.3 Pitch level & terminal contour

Intonation is also phonemic because it affects meaning.

Consider the difference between:
- He’s there? – rising intonation, reproduced graphically with the help of the question mark (?); and
- He’s there – falling intonation, reproduced graphically with the help of the full stop (.) or the exclamation mark (!).
In such cases, intonation takes over the part of grammar. But the effects of intonation on the meaning of utterances are much more complex. Let us analyze how pitch contour affects meaning.

5.3.3.1 Intonation & intonation patterns
It was shown in §5.2.3.2(1) that pitch contour determines the basic intonation patterns.

Four pitch levels function as phonemes in English:

- `/4/` – highest
- `/2/` – next to lowest
- `/3/` – next to highest
- `/1/` – lowest

In terms of terminal contour we can distinguish:

- `/↓/` – fall in pitch
- `/↑/` – rise in pitch
- `/→/` – continuation.

Change in pitch level and direction of the terminal contour are significant for conveying and interpreting the speaker’s intended meaning and attitude.

The various intonation patterns are typically associated with certain meaning.

Take, for example, a statement, such as

- He can do it.

Uttered with a falling pitch, it conveys the speaker’s certainty in what he is saying; conversely, associated with a slightly rising, or with a level pitch, it shows that the speaker is not really certain it is so.

Mixed intonations (fall-rise or rise-fall) point to emotional involvement, and so do significant variations in the level of pitch (high rise, high fall)

Take, for example, the answer part (Nothing!) in the exchange,

A: "What are you doing?"
B: "Nothing."

- if the answer is `/4 Nothing ↓/` (i.e. the voice starts at level 4 and falls on 1),
  - then it conveys irritation (the speaker does not like the interference);
- if it is `/2 Nothing ↑/` (the voice begins at level 2 and raises slightly to 3),
  - then it conveys annoyance (the speaker is upset and wants to be left alone); etc.

5.3.3.2 Intonation & its functions
It was mentioned before that the tone group is the melodic unit – thus a phonological constituent – of the language. At the same time, the tone group also has semantic dimensions: it is a unit of information in discourse.

The main functions of intonation are:

(1) a grammatical function, i.e. intonation distinguishes between declarative, interrogative and exclamatory sentences, as in:

- S₁: You are /coming.
- S₂: You are /coming?
- S₃: You are \coming!

Lexically and grammatically the three sentences are identical, yet their message is completely different: S₁ informs the listener about a certain action; S₂ requests information concerning the action; S₃ commands that the listener should perform the action.

Intonation also distinguishes between address forms and appositions, between restrictive and non-restrictive relative clauses, etc.

- e.g. ‘Meet my \friend, Mr. \Smith.’ (address form – the speaker is addressing Mr. Smith)
- ‘Meet my \friend, Mr. \Smith.’ (apposition – the speaker is introducing Mr. Smith to someone else)
- My \friend, who \studies phi,losophy is \coming, / too. (restrictive – only my friend who studies philosophy is coming)
- My \friend, who \studies phi,losophy, is \coming, / too. (non-restrictive – I am merely giving certain information about my friend)
(2) an **attitudinal (interpersonal) function**, i.e. with the help of intonation the speaker signals his attitude:

<table>
<thead>
<tr>
<th>Example</th>
<th>Intonation pattern</th>
<th>Attitude</th>
</tr>
</thead>
<tbody>
<tr>
<td>\ Good!</td>
<td>low fall</td>
<td>neutral assent</td>
</tr>
<tr>
<td>\ Good!</td>
<td>high fall</td>
<td>strong assent</td>
</tr>
<tr>
<td>/ Good!</td>
<td>low rise</td>
<td>encouragement</td>
</tr>
<tr>
<td>/ Good!</td>
<td>high rise</td>
<td>surprise</td>
</tr>
<tr>
<td>^ Good!</td>
<td>rise-fall</td>
<td>delight</td>
</tr>
<tr>
<td>v Good!</td>
<td>fall-rise</td>
<td>doubt</td>
</tr>
</tbody>
</table>

(3) an **accentual function**, i.e. the speaker highlights the important element in the communication by changing the pitch of his voice.

It was shown in §5.2.3.1 that the same utterance conveys different information according to the word which carries the primary stress. But primary stress is also accompanied by change of pitch. For example,

- \ I visited Mary \ yesterday. 
  - emphasizes the performer of the action;
- I visited \ Mary \ yesterday. 
  - emphasizes the object of the action;
- I visited Mary \ yesterday. 
  - the emphasis falls on the period of time. Etc.

### 5.3.3.3 Simple tunes & compound tunes

**Simple tunes** can use:

- a low fall nuclear tone:
  - \ Why do you \ ,say\ , that? \ (neutral, informational)
- a high fall nuclear tone:
  - \ Why do you \ ,say \ ,that? \ (surprised, indignant)

**Compound tunes** contain more than one nuclear tone. They can use:

- a series of high fall nuclei:
  - \ Don't say \ such \ stupid \ things! \ (strong emphasis)
- a series of low rise nuclei:
  - \ Don't keep \ , saying \ , that \ to \ , me. \ (threatening)
- a series of high rise nuclei:
  - \ Aren't you \ going \ to \ , tell \ me \ what \ it's \ all \ a' \ about? \ (urgency)
- a fall nucleus + a rise:
  - \ I never \ thought \ that \ would \ , happen. \ (emphatic, lively)

The **fall-rise** nuclear tone often functions as a compound tune, the two parts of the tune falling on different words of the utterance.

- a low rise nucleus + a fall:
  - \ Don't be such \ a \ darn \ fool! \ (quiet insistence) etc.

Compound tunes are also related to emphatic language: by changing the nucleus of the utterance, the speaker highlights a certain item:

- \ You should \ come with me. \ → \ You should \ ' come with \ , me. \%

Thus, by manipulating pitch level, the speaker changes the meaning of his words. The first utterance contains a mere (neutral) suggestion. By placing a high fall on the word *should* and a low rise on the final *me*, the speaker conveys his insistence that the listener should perform the act.
Chapter 6

Sound symbolism in advertising

It was shown in Chapter 2 (see §2.3) that phonemes do not have a meaning of their own. And yet, the sound system of a language carries its own meanings. On the one hand, phonemes may have strong suggestive powers (sound symbolism), conveying information about the object, action or phenomenon described. On the other, phonemic variants (allophones) can give us information concerning the speaker’s geographical, ethnic or educational background.

It was also shown in Chapter 2 (see §2.1) that phonology also deals with features that pertain to the speaker and the way he organizes his utterances, and that these features are of two main types: prosodic and paralinguistic.

In this chapter, therefore, we shall analyze the way advertisers exploit sound symbolism, prosodic and paralinguistic features, in order to make their texts more interesting and memorable.

6.1 Sound symbolism

Phonemes, singly or in clusters, can be very suggestive.

For example, plosives (/p/, /b/, /t/, /d/) and short close vowels (e.g./i/) give a sensation of beat or explosion; affricatives (/ʧ/, /ʤ/) connote scratching or friction; nasals (/m/, /n/) suggest humming; liquids (/l/), diphthongs (/ai/, /iə/) and semivowels (/w/, /j/) convey a sensation of smoothness and flow; etc. Clusters of consonants (/sl/, /gl/, /sm/, /tw/), or vowels used repetitively (pall mall) or contrastively (chit-chat), endow the words with onomatopoetic sonorities or musicality.

Sound effects can be employed in such a way as to suggest some of the product’s qualities or improve its image. As a result, sound symbolism is often exploited in when naming product brands.

For example, liquids and semivowels are used to name detergents, e.g. Glide, GloWhite. Plosives and short close vowels are employed to suggest the crispy quality of some food product (e.g. Twix, Picnic). Voiceless fricatives (/s/, /ʃ/), nasals and long vowels may be used to suggest the softness of a towel or of a bed (e.g. Smooth); conversely, a voiced fricative associated with short vowels will connote determined, aggressive action (e.g. Vanish); etc. A good brand name may contribute significantly to the product’s marketing success.

6.2 Prosody

Prosody refers to the patterning of sounds, to poetic meters and versification, so that it is typical for poetry. But prosody is also a paralinguistic phenomenon which grants extra meaning to the text. Prosody can enhance the memorability of the advertising message, so that many slogans are based on euphony and alliteration, on rhyme, assonance¹, rhythm, etc.

6.2.1 Alliteration & euphony

Alliteration (i.e. “the repetition of the same sound, as a consonant or cluster, at the beginning of two or more stressed syllables”) and euphony (i.e. “agreeableness of sound, pleasing effect to the ear, esp. a pleasant sounding or harmonious combination or succession of words” – Webster) induce musicality in the text, thus contributing to its effectiveness.

For example:

- Birds Eye (food). Only peas picked at their peak pass the Birds Eye.
- Vigorex forte. A pill to pep-up your love life.

¹ i.e. similarity of sounds in words or syllables;
CHAPTER 6: Sound symbolism in advertising

- Brook Bond PG tips (tea). A Brook Bond blender could spot the connection. Can you?
- Church's (English shoes). Lingfield, Linen Lined, Leather Sole.
- Haagen-Dazs (ice cream). The Longer Lasting Pleasure.
- Honda. The Accord Sedan. Thoughtful through and through.
- Cover Girl. easy. breezy. beautiful.

The musicality of these slogans is based both on the alliterative repetition of the initial consonant and on the rhythm induced by the rapid succession of salient syllables.

Thus, the Birds Eye slogan plays on the rhythmic effect caused by alliteration on plosive /p/ associated with the close vowel /i:/.

Conversely, the Brook Bond Tips slogan sounds softer, the way high-quality tea should — a sensation enhanced by the liquid sonority of the consonant cluster in the word blender. The longer words based on lateral /l/ endow Church's shoes with connotations of softness and comfort. Similarly, plosive /p/ introducing monosyllabic words confer a fuzzy quality to the Vigorex ad, connoting the user's renewed sexual ardor.

The British Pork slogan advertises the improved quality (less fat) of the food with the help of full rhyme (fat and Sprat) and stressed-time rhythm: the first foot consists of two syllables (‘less fat’), while the second has three (‘for Jack Sprat’), but they are uttered in roughly equal times.

Similarly, the Spry and the Nordic Track slogans recall the crispiness of freshly fried food and, respectively, the friskiness of a well-kept body, by deploying a combination of rhyme and rhythm.

6.2.2 Rhyme & rhythm

Ads often use rhyme to make their texts more “musical” and more easily memorizable. It may be full rhyme, pararhyme (near rhyme), reverse rhyme (repetition of the initial sounds of the word), assonance (repetition of the vowels in the word), etc. Rhyme —
meaning of the brand name (1. a name; 2. "speedy achievement", "efficiency") makes the slogan interesting.

### 6.2.3 Phoneme substitution

The unexpected is probably the advertiser’s best friend: whenever he manages to produce something that does not follow the ordinary course, the receiver is shocked into attention.

Phoneme substitution is often used in advertising for special effects and humour. In many cases, it also manages to convey additional meaning, as in the examples below:

- **British Airways**. *Be there double click.*
- **Montblanc** (accessories, pens). *Stainless style.*
- **Aspirante** (bathroom fixtures). *Eau couture.*
- **The Economist** (magazine). *The written world.*
- *(leather clothes).* *Hide and Sleek.*

**Jack Sprat** wishes its customers *Bon Appetit.* The French *appetit* is "adapted" (/æ/ instead of /i/) so as to rhyme with the product's brand name, *Jack Sprat*. The wrongly spelt word looks and sounds funny, enhancing the memorability of the slogan.

Conversely, the **British Airways** ad suggests the efficiency of the company’s services and the speed of their transports by transferring the experience to the world of computers: with **British Airways**, the ad implies, you get what you want by merely clicking twice on your mouse.

The **Montblanc** ad (fig. 8) promotes those famous accessories under the slogan *Stainless style*, which recalls "stainless steel" – an inscription to be found on steel products (e.g. watches, cutlery) resistant to the staining effect of water on metals. But the mere /i:/ – /ai/ substitution triggers a much more serious change of meaning: it endows the product range with connotations of style, as well as of duration. In other words, the **Montblanc** products are presented not only as *stainless* (= flawless), but also as stylish.

In other cases, a phoneme is deleted or added to produce a different word.

For example, the **Aspirante** ad connotes style by recalling "haute couture" (= stylish clothing, Fr.), although the products advertised (bathroom fixtures) have nothing to do with clothing. By deleting a phoneme (/ɔː/) < /ɔːt/), the advertiser managed to change a word – *eau* (= “water”, Fr.) < *haute* (= “high”, Fr.) –, thus adapting his text to the product range and, at the same time, preserving the connotations of stylishness.

**The Economist** offers its readers *The written world* instead of the traditional "written word". Although phonologically the difference is slight (/wɔːld/ for /wɔːd/), the change makes the text semantically rich: it suggests that *The Economist* is offering its readers more than mere words, i.e. that the entire *world* is to be found in the magazine’s pages.

A line of leather clothing is advertised as **Hide and Sleek**. The slogan conveys connotations of playfulness, borrowed from the well-known children’s game it recalls (i.e. *hide and seek*). However, the name of the children’s game consists of two verbs (to *hide* and to *seek*) coordinated by the conjunction *and*; but in the leather-goods slogan, the words are not verbs, but a noun (*hide*) and an adjective (*sleek*), so that the slogan is grammatically anomalous.

The ad plays on double meaning: the word *hide* can be a verb (= to conceal) and a noun (= the skin of a large animal). The adjective *sleek* (= smooth, glossy) would be a fitting attribute for the noun *hide* (= *leather*), but adjectives cannot be coordinated with nouns: "leather and smooth" is grammatically incorrect. The grammatical anomaly is obviously intentional, employed to convey connotations of fun and playfulness; in addition, it is the mistake which makes the slogan funny and attractive.

### 6.3 Oral paralanguage

Paralinguistic phonological features are carried by the speaker’s voice and by the tone of his voice.

The importance of voices becomes obvious when listening to radio commercials, where you can hear – but not see – the characters.

Voices carry two types of features: *indexical* (i.e. the speaker’s permanent characteristics), and *paralinguistic* (i.e. attitudinal).
The speakers’ **indexical** features tell us who the speaker is (i.e. to what geographical, social or educational category he belongs). The identity of the speaker is important because it is known that listeners react positively to people who are just like them. As a result, voices and **accent** are carefully selected so as to embody, and thus attract, the product’s target audience. For example, the voices of two middle-aged women speaking with regional accent may be used to advertise a detergent; a soft drink will probably be promoted by the voices of teenagers.

On the other hand, the speaker’s **paralinguistic** features (the tone of his voice, as well as his facial expression) inform us of his attitude towards the world around him (e.g. enthusiastic or disappointed). In advertising, these features are manipulated in the hope of making receivers embrace a similar attitude.

### 6.3.1 Voice & accent

The main role of the voice is to personalize the sender (and thus reduce social distance) and to identify the target audience.

In radio commercials we hear two categories of voices:

- **the voices of the characters**, i.e. the persons talking to one another and performing certain roles; and
- **the voice-over**, i.e. the commentator, who summarizes the information and repeats the slogan against the background of the jingle.

The two categories of voices are quite different in character. While the characters’ voices are meant to be socially and regionally identifiable (so as to create a sense of intimacy, and thus enhance the receiver’s affective involvement), the voice-over is regionally neutral (unaccented) and educated (connoting well-informedness and authority).

The following radio commercial (aired on the local station) can be viewed as typical for its category:

| Noises of objects falling. |
| Voice, (male, young, highly accented): Na niiiiii!!! (interjection denoting surprise) |

The two voices are powerfully accented, the lexis is regional, with regionally typical allophones, and there are numerous interjections to suggest casual face-to-face conversation. The voice-over, on the other hand, is unaccented, educated and stylistically neutral.

Thus, voices are generally used to identify the target audience. In some cases, though, they can be used as a mere means to attract attention.

For example, some years ago a radio commercial for a local computer company featured the voice of a very young child (about 5 years old) who, to the background of a joyful tune announced, **BB Computer, a reliable partner!** The rest of the copy, spoken to the background of the same music, but by the voice of an educated adult male (the voice-over), gave detailed information concerning the sales and services provided by the company. The commercial was a great success. Of course, nobody imagined that the child – who could hardly pronounce the words correctly – was a producer or even a user of the products advertised. But the child’s voice had that essential attention-grabbing quality that selling ads require.

### 6.3.2 Quality & tone of the voice

Apart from giving identity to the speaker, voices – which can be described as hard or soft, big or small, shrill or sensual, etc. – can also create atmosphere.

The **paralinguistic** features of the speaker’s voice (e.g. his tone of voice, intonation, pitch, etc.) carry information concerning the speaker’s momentary mood, telling us how he feels about a certain
object or situation, e.g. hopeful that the detergent will remove the spots, delighted at the taste of a drink (soft drink ads often end with a satisfied sigh, to connote the enjoyment produced by drinking it), impressed by an electronic device, etc. In the case of TV commercials, the paralanguage of the voice is doubled by that of the face (e.g. a smiling face), and body language (e.g. gestures, movement, etc.) also affects interpretation.

The following radio commercial for Alpha taxi (on local radio station) shows clearly how efficiently tone of voice carries meaning:

```
SHE (middle-aged, slightly accented, irritated, high pitched, loud): Nu știa! (Not this one!)
HE (middle-aged, shy, low pitched): De ce? (Why?)
SHE (same): Tu nu vedi? Tariful!!! (Don't you see? The fare!!!)
HE (same, ashamed): Woops!
Voice-over 1 (male, middle-aged, educated, confident):
Alpha taxi. Întotdeauna la cele mai mici tarifuri. (Alpha taxi. Always at the lowest fares.)
Voice-over 2 (female, middle-aged, knowledgeable and confident): Ba pardon! La cel mai mic tarif! (Nay, at the lowest fare.)
```

In this ad there are two voice-overs. In fact, they are still the voices of the characters, but they sound different: now, that “he knows”, the man is no longer shy, but confident and self-possessed. Nor is the woman irritated any longer: she sounds pleased to have initiated “him”, so that her voice is calm and authoritative.

Today, when the role of language in advertising has diminished considerably, TV commercials also rely heavily on paralanguage.

Take, for example, the following commercial series for Nestea (2007).

In the first spot, we see a young couple lying in bed; it is obviously very hot and we hear the woman’s voice (bored, irritated) saying, Antonio, fa caldo! He gets up and opens the window; turns on the electric fan; but she keeps complaining. Finally he gives her a bottle of Nestea from the fridge; she drinks it, says (in a shivering, but happy, voice), Antonio, fa fredo! and quickly moves to his side of the bed and into his embrace.

The second variant takes the sexual connotations even further. The young couple is somewhere in the mountains (there is a waterfall) and the woman keeps complaining (in English, with Italian accent) about having nothing to do and being bored. He suggests various things, but to no avail. Then he gives her a bottle of Nestea. We can see her empty the bottle. The next moment, she says Antooonio!!! in a happy and sexually charged voice. He looks at her, then at the bottle, and says, Mamma mia! His tone of voice, as well as his facial expression, denotes great surprise and delight.
ANNEXES
Annex 1

Exercise 1

Match spellings and pronunciations, according to the model. Check your answers with the key at the end of the section.

1. engineering  a. [ðəˈrɔli]
2. untouchables  b. [əntʃuˈkliti]
3. jeopardize  c. [ˈdeʃəz]
4. handsome  d. [ˈholəsti]
5. eventually  e. [ˈæŋkəs]
6. legendary  f. [ˈnəuwəz]
7. thoroughly  g. [ˈθərəbl]
8. assassination  h. [ˈæŋkə∫ən]
9. linguistics  i. [ˈælkimist]
10. tombstone  j. [ˈtʌmtstoʊn]
11. enjoyable  k. [ˈhɛnsəm]
12. thirsty  l. [ˈθɜsladʒi]
13. educational  m. [ˈendʒinirin]
14. charitable  n. [ˈtrənsprəˈbɪlɪtɪ]
15. nowhere  o. [ˈtɑːf]
16. jewelry  p. [ˈlaːkiːn]
17. antiquity  q. [ˈlɛndʒond(ə)ri]
18. thoughtful  r. [ˈθɔsəniːn]
19. alchemist  s. [ˈdʒepɔdəiz]
20. anxious  t. [ˈledʒjuːkələn]
21. transportability  u. [ˈlɪŋgwɪstɪks]
22. therefore  v. [ˈθɪəndʒɪŋ]
23. changing  w. [ˈdʒʊəlri]
24. location  x. [ˈθəftʃuː]
25. tough  y. [ˈθɪŋvʊli]
26. phonology  z. [ɪnˈdʒɔbl]
**Exercise 3**

Give the phonetic transcription for the following words, then check your transcripts with the key:

1. furthermore  
2. amount  
3. subject  
4. simultaneously  
5. to acquire  
6. exhibition  
7. identifiable  
8. pseudo-scientist  
9. rightfully  
10. actually  
11. to induce  
12. enthusiasm  
13. inheritance  
14. heirloom  
15. ancient  
16. unconsciously  
17. environment  
18. advertising  
19. telegraphic  
20. composition  
21. awkward  
22. convertible  
23. additional  
24. conquest  
25. to urge  
26. establishment  
27. furniture  
28. insubordination  
29. thereupon  
30. occupancy  
31. anxious  
32. physician  
33. monthly  
34. antiquity  
35. throughout  
36. morphology  
37. journalism  
38. entertainment  
39. laughter  
40. inconceivable  
41. finances  
42. straightforward  
43. tremendous  
44. inefficiency  
45. junkyard  
46. stock-exchange  
47. sausages  
48. to dispatch  
49. search  
50. condescending  
51. affectation  
52. expectations  
53. usefulness  
54. second-hand  
55. addiction  
56. appointment  
57. lexicography  
58. wholeheartedly  
59. courtyard  
60. contemporary  
61. optimism  
62. real-estate  
63. featherbed  
64. obnoxious  
65. to swallow  
66. presupposition  
67. challenging  
68. to indulge  
69. literature  
70. announcement  
71. insufficient  
72. manufacture  
73. reindeer  
74. railway station  
75. trustworthy

**Exercise 4**

Look up and write down the pronunciation for the following place names, then locate the ones you can on the map.

**A. The United Kingdom of Great Britain and Northern Ireland**

1. Aberdeen  
2. Ailesbury  
3. Anglesey  
4. Auchindachie  
5. Belfast  
6. Bettwys-i-Coed  
7. Birmingham  
8. Bournemouth  
9. Carlisle  
10. Cairns  
11. Cambridge  
12. Chaffey  
13. Cheshire  
14. Chillingham  
15. Chiswick  
16. Coventry  
17. Colchester  
18. Dartmouth  
19. Deizes  
20. Devonshire  
21. Dorchester  
22. Dovedale  
23. Dundee  
24. Dunferline  
25. Durham  
26. Edinburgh  
27. Exeter  
28. Galashields  
29. Glasgow  
30. Gloucester  
31. Greenwich  
32. Guildford  
33. Guisborough  
34. Henley-on-Thames  
35. Harlech  
36. Harrogate  
37. Hereford  
38. Ipswich  
39. Isles of Scilly  
40. Inverness  
41. Kinnaird  
42. Leicester  
43. Liverpool  
44. Llandudno  
45. Llandilo  
46. London  
47. Lyme Regis  
48. Middlesborough  
49. Newcastle  
50. Newquay  
51. Norfolk  
52. Norvic  
53. Norwich  
54. Oxford  
55. Pembroke  
56. Perth  
57. Peterborough  
58. Plym  
59. Portsmouth  
60. Salisbury  
61. Sherborne  
62. Shrewsbury  
63. St. Austell  
64. Stratford-upon-Avon  
65. Swansea  
66. Torquay  
67. Ullswater  
68. Warminster  
69. Warrington  
70. Warwickshire  
71. Wiltshire  
72. Wolverhampton  
73. Worcester  
74. Yarmouth  
75. Yorkshire
B. The United States of America

31. Knoxville     32. Lake Eire          33. La Jolla
34. Louisiana     35. Lubbock           36. Massachusetts
40. Milwaukee     41. Minneapolis       42. Minnesota
43. Monterey      44. Nashville         45. Nantucket
49. Niagara Falls 50. Ohio             51. Oklahoma
52. Pasadena      53. Pennsylvania      54. Phoenix
55. Raleigh       56. Sacramento        57. Santa Barbara
58. San Joaquin   59. Sioux City        60. San Diego
61. Savannah      62. Schenectady      63. Seattle
64. Sioux Falls   65. Shamrock          66. Tallahasee
67. Tennessee     68. Tombstone         69. Tucson
70. Ulysses       71. Utah             72. Vermont
73. Wisconsin     74. Wyoming           75. Yosemite Valley
Exercise 5

A. Read out loud the following phonetic transcripts:
1. [ˈbæ:kɪŋ ˈdægz ˈnevə bæt]
2. [miːk ˈheɪ wail də ˈsan ˈʃainz]
3. [wʊn ˈswɔːləʊ dæz ˈnɪt miːk ə ˈsæmə]
4. [ˈwʊn ˈðiːz ə ˈwil / ˈðiːz ə ˈwei]
5. [ə ˈliːviŋ ˈdæg ɪz ˈbetə dən ə ˈded ˈleɪən]
6. [ə ˈbɔːd ɪn də ˈhænd iz ˈwɔːrθ ˈtuː ɪn də ˈbuː]  
7. [wen də ˈfɔks ˈprɪtɪz / ˈbiːwɔː ʒə ˈgiːs]
8. [ˈdɔʊnt kil də ˈɡuːz ˈdɛt ˈliːz ɪz ˈgouldn ˈegz]
9. [də ˈpruːf əv də ˈpudɪŋ ɪz ɪn də ˈɪ.tɪŋ]
10. [ˈwɔn ɡud ˈhed ɪz ˈbetə dən ə ˈhænddrɪd ˈstræŋ ˈhændz]
11. [ə ˈʃmɔːl ˈlɪk wɪl ˈsiːŋk də ˈɡreɪt ˈjɪp]
12. [ˈhaːf ə ˈlɑːf ɪz ˈbetə dən ˈnɔː bred]
13. [ˈklaʊd ə miːk də ˈmæn // ˈneɪkid ˈpiːpl ˈhæv ˈlɪtl ə ˈnɔː ɪnfluəns ɪn ˈsəˈseɪtɪ]
14. [də ˈmæn wɪð ə ˈnjuː aɪˈdɪə r ɪz ə ˈkrɛŋk ənˈtɪl dɪ aɪˈdɪə ˈsɛksɪdз]

B. Write the phonetic transcription for the following sentences:
1. Beware the little expenses.
2. There is no smoke without a fire.
3. When the cat's away, the mice will play.
4. They are not all cooks who carry long knives.
5. Every cloud has a silver lining.
6. The early bird catches the worm.
7. One ill weed mars the whole porridge.
9. Don't bite the hand that feeds you.
10. Good wine ruins the purse, bad wine ruins the stomach.
11. You can lead a horse to the water, but you can't make it drink.
12. Man is the only animal who blushes. Or needs to. (Mark Twain)
13. Few of us can stand prosperity. Another man's, I mean. (Twain)
14. When the cock crows on the dunghill, the weather will change or will stay as it is.
Annex 2

Read the texts and analyze their phonetic transcripts:

**Text 1**

The Legend of King Midas

[ devise a king 'maid:z ]

Once upon a time there lived a king, King Midas, who loved [ f's:kt him ] and his subjects brought him, he always wanted more. 'gould his 'sabdzikts 'brt him / hi 'lweiz 'wontid 'mæ: /

One day a strange figure appeared in his room and asked him / 'wen dei 'streindz 'figə r 'pi:d in hiz 'ru:m and 'f's:kt him if if he was happy. ‘No, I'm not’ answered the king. ‘And I won’t [ bi 'hepi // nau / aim 'not / 'f's:nad do 'kin // and ai 'wont be happy until everything I touch turns into gold.’

The stranger promised to fulfill the king's wish and told him / 'streindz 'promist tu 'fulf'il do 'kin 'wiː and 'ould him to touch an object. The king touched a book and, to his great 'dailik // do 'kin 'twæt 'buk and / tu hiz 'greit delight, it turned into gold at once.

d 'lait /it 'tæn intu 'gould at 'wans /

The next morning the king woke up feeling cold and uncomfor-

[ devisk 'ma:n / də 'kin 'wɔuk ap 'f'ilŋ 'kaʊlnd and ar'kæmə table. And no wonder! His bed and clothes had turned into gold. ]

tabl/and nau 'wande // hiz ‘bed and 'kləʊz hæd 'tæn intu 'gould /

The next moment, the king saw his beloved daughter who was / do 'nekst 'mænumt / do 'kin 's: do bǐ'livd 'dɔːtə hu wɔz coming to greet him. When she saw that her father was upset she

**Text 2**

If

By Rudyard Kipling

[bai 'rədʒəd 'kɪplɪŋ ]

If you can keep your head when all about you
[ if ju kæn 'ki:p jo 'hed wen ]

Are losing theirs and blaming it on you;

If you can trust yourself when all men doubt you,
[ if ju kæn 'trʌst joː 'sɛlf wen ]

Are losing theirs and blaming it on you;

If you can keep your head you'll find / 'wɔ ə 'faiəd bai 'weitiŋ /

If you can wait and not be tired by waiting,
[ if ju kæn 'weɪt and 'not bi 'taiəd bai 'waiətiŋ ]

Or, being lied about, don't deal in lies,
[ 'biːin 'laid 'ðaʊt / 'daʊt 'dɪ:l in 'læiz / ]

Or, being hated, don't give way to hating,
[ 'biːin 'hæpit / 'daʊt gɪv 'wei tu 'hæpit / ]

And yet don't look too good nor talk too wise;
[ 'dənt 'dəʊnt 'lʊk 'tuː gud / ]

And yet don't look too good nor talk too wise;
[ 'dənt 'dəʊnt 'lʊk 'tuː gud / ]

And yet don't look too good nor talk too wise;
If you can dream – and not make dreams your master;
/ if ju kæn 'dri:m and 'nət meik 'dri:mz jə 'mæ:stə /
If you can think – and not make thoughts your aim;
if ju kæn 'θiŋk and 'nət meik 'θət jə r 'eim /
If you can meet with triumph and disaster
if ju kæn 'mi:t wið 'traɪəm fənd 'dɪzəstr r
And treat those two impostors just the same;
ənd 'tri:t ðəz tu: im'pəstəz 'dʒæst də 'seim /
If you can bear to hear the truth've spoken
/ if ju kæn 'bɛə tu 'hiə ən 'truθ av 'spraʊn
Twisted by knaves to make a trap for fools,
'twistid bai 'neɪvz tu 'meik ə 'træp fə 'fu:lz /
Or watch the things you gave your life to broken,
And stoop and build 'em up with worn-out tools;
ənd 'stʊp pə and 'bild ən 'p wɪð 'wɔ:ən əu tə 'tu:laiz /
If you can make one heap of all your winnings
/ if ju kæn 'mi:ik 'wɔ:n 'hi:p av 'wəl jə 'wɪnɪŋz
And risk it on one turn of pitch-and-toss,
ənd 'rɪsk it ən 'wɔ:n 'tən ən 'pitʃ ən ən 'dɛs
And lose, and start again at your beginnings
ənd 'luːz / and 'stæ:t ə 'gɛn at ə jə bi'gɪnɪŋz
And never breathe a word about your loss;
ənd 'nəvə 'briːd ə 'wɔ:əd ə'bəut ə jə 'luːs /
If you can force your heart and nerve and sinew
/ if ju kæn 'fɔːs jə 'hɑːt /ənd 'nɛrvən 'sinju
To serve your turn long after they are gone,
tu 'sæv jə 'tən 'lɔŋ g 'aːftə əəi ə 'ɡɔn
And so hold on when there is nothing in you
ənd 'sɔʊ 'hɔuld ən wen dəətiz 'nəθənɪŋ g ɪn ju:
Except the Will which says to them: "Hold on";
ik'sept də 'wɪl wɪtʃ 'sɛz tu 'dəm / 'hɔuld ən / If you can talk with crowds and keep your virtue,
/ if ju kæn 'tɔk wið 'kraʊdz and 'kiːp jə 'vətju
Or walk with kings – nor lose the common touch;
ɔː 'wɔːk wið 'kiŋz / ən 'laʊn zə 'kæmən 'tɔtʃ /
If neither foes nor loving friends can hurt you;
/ if 'næið fəʊs nər 'lʌvɪŋ frendz kæn 'hɔt jə
If you can meet with triumph and disaster
if ju kæn 'mi:t wið 'traɪəm fənd 'dɪzəstr r
And treat those two impostors just the same;
ənd 'tri:t ðəz tu: im'pəstəz 'dʒæst də 'seim /
If you can bear to hear the truth've spoken
/ if ju kæn 'bɛə tu 'hiə ən 'truθ av 'spraʊn
Twisted by knaves to make a trap for fools,
'twistid bai 'neɪvz tu 'meik ə 'træp fə 'fu:lz /
Or watch the things you gave your life to broken,
And stoop and build 'em up with worn-out tools;
ənd 'stʊp pə and 'bild ən 'p wɪð 'wɔ:ən əu tə 'tu:laiz /
If you can make one heap of all your winnings
/ if ju kæn 'mi:ik 'wɔ:n 'hi:p av 'wəl jə 'wɪnɪŋz
And risk it on one turn of pitch-and-toss,
ənd 'rɪsk it ən 'wɔ:n 'tən ən 'pitʃ ən ən 'dɛs
And lose, and start again at your beginnings
ənd 'luːz / and 'stæ:t ə 'gɛn at ə jə bi'gɪnɪŋz
And never breathe a word about your loss;
ənd 'nəvə 'briːd ə 'wɔ:əd ə'bəut ə jə 'luːs /
If you can force your heart and nerve and sinew
/ if ju kæn 'fɔːs jə 'hɑːt /ənd 'nɛrvən 'sinju
To serve your turn long after they are gone,
tu 'sæv jə 'tən 'lɔŋ g 'aːftə əəi ə 'ɡɔn
And so hold on when there is nothing in you
ənd 'sɔʊ 'hɔuld ən wen dəətiz 'nəθənɪŋ g ɪn ju:
Except the Will which says to them: "Hold on";
ik'sept də 'wɪl wɪtʃ 'sɛz tu 'dəm / 'hɔuld ən /

Text 3:

King Lear

[ˈkiŋ lɛər]

After William Shakespeare

[əˈʃiːləm] Lear, the king of ancient Britain, had three daughters: Goneril, Regan
[ˈɡɒnəril Რˈɡɛnərəl] and Cordelia. Goneril and Regan were married to Danish Dukes, but
and kɔːdɪlja // Რˈɡɔːnəril əd rɪˈɡæn and fair Cordelia was yet unmarried. Lear was now 80 years of age
[ˈfɔːr kɔːːdɪlja wəz ˈjet ənˈmərid // ˈliə wəz nəu ˈeiti ˈdʒiəz əv ˈeɪdʒ and decided to divide his kingdom among his three daughters
and diˈsaɪdəd tu diˈvɑɪd hɪz ˈkɪŋdəm sˈmɑŋ hɪz ˈθrɪ: diˈzaɪ and divided to declare the kingdom publicly.
əˈθɛrən tu də sˈfɛkn də ˈwʊd diˈkɑːlə də ˈdæ ˈkɪŋ pəblɪkli /
Goneril declared that she loved her father more than any words

could tell, more than her eyesight, freedom, health, beauty and
kud 'tel /'mo: / ountains // /ai'seit / 'frɪdəm / 'helə / 'bjʊti and 'nən / and
honour, and all the riches in the world. In her turn, Regan made the
'ʃl ə 'ritʃɪz in ə 'wæ:l / in ə 'ha: tən / ri'gæn meid ə
same speech, adding that she knew no other joy in life greater than
'seɪn /'spɪ:tə /'ædɪŋ ət ʃi 'nju: / 'nɔː ə'də jɪ in 'laɪf'greɪta ən
don that of loving her father. But Cordelia, disgusted with the flattery of
'deɪt ən 'laɪn hə 'fa:do // bəæ kə'dɪlə / dzɪgəstɪd əɪ / ɬə'tæri ən
her sisters, whom she knew false, said that she loved her father as
'sɪstəz / 'hæm ʃi 'nju: / 'fəːz // 'sɛd ət ʃi 'laɪd hə 'fa:do r
according to her duty, adding that, if she were to marry, she would
ə'kɑːdɪŋ tu hə 'dʒuːtɪ / 'ædɪŋ ət / if ʃi 'wɔː tu 'mærəi / ʃi wʊd
have to give half her love to her husband.

The king flew into a rage and declared that he disowned her as
əðə 'kɪŋ 'fjuː: / ɪntʊ ə 'raiəd æn di'sɛɪzɪv ət hɪ di'zɔːnd hə r əz
a daughter and did not want to see Cordelia any more. He also said
ə'dʒuː ə r ənd ɪd ə 'nu:t əntu ʃi: kə'dɪlə əni 'mɔː // hɪ 'bɪzɔː 'sɛd
that he would give his possessions to her sisters and live in turn with
ədɪt hɪ wʊd 'gɪv hɪz pə'zɛlŋz tu hə 'sɪstəz ənd 'lɪv in ə'tæn wɪd
them, one month with Goneril, the next with Regan.

ə'dɛm /wʌn maʊð ən ɡənərəl / ə ɾɪ'kɛst wɪd 'riːɡən /

The king of France, realizing that the princess was a dowry in
əðə 'kɪŋ əv 'fræns / 'rɪələzɪŋ ət ə prən'ses wɔz ə 'dɔːri ə
in herself, asked her to marry him. He departed with a
əhæsəlf /'æskɪt hə tu 'məri hɪm // ʃi ək'sɛptɪd boʊ ɒ'pæ:tɪd əɪn ə
heavy heart, for she knew the cunning of her sisters and that her
'hevɪ hæt / fə: ʃi 'njuː: ə / ɬə 'kɑːnɪŋ əv hə 'sɪstəz ənd ət ə
father was not left in good hands. And indeed, no sooner had
'faːdə wɔz 'nət 'lɪf ər 'gəd 'hændz // ənd ɪn'dɪd // ɜn 'sjuːnə
Cordelia gone to France than her sisters began to show themselves
hæd kə'dɪlə ɡæn tu 'fræns ən hə 'sɪstəz bɪ'_ɡæn tu ʃoʊ əm'sɛlvz
in their true colours: they made their father feel that his presence
in ə'dɛv 'tru: 'kæləz / ə'dəi 'miəd əvə 'faːdə frəl dæt hɪz 'prezənz
was not wanted in their homes, and later even refused to open
wɔz ənt 'wɔntɪd ən ə 'houmz ənd 'lɛtɪŋ frə'ʃʊd tu ə'pʊn
their gates for him to enter.

ə'dɛv 'geɪts ə / hɪm tu 'ɛntə /

When she found out how badly her father was being treated
ən ʃi 'fɔʊnd 'əut hau 'bædli hə 'faːdə wɔz bi:'niː trɪ'tɪd
by her sisters, Cordelia persuaded her husband to send troops to
bəɪ hə 'sɪstəz / kə'dɪlə prə'sweɪdɪd hə 'hæsbənd tu 'sɛnd 'trʊːps tu
rewin her father's kingdom, and came over to Britain herself.

ri'wɪn hə 'faːdə 'kɪŋdəm ənd 'kiːm 'əuvə tu 'britən hə'səlf /
She found Lear already mad, wandering about the fields in a
əʃi 'fɔʊnd 'liː 'rɛdɪ 'miːd / wəndərɪŋ ə'bəut ə 'fɪldz ən ə
pitiable state. Some skilful physicians, well paid by Cordelia, helped
pɪtɪəbl 'steɪt // səm 'skɪlfʊl fɪzɪən // wel peɪd bə kə'dɪlə // hɛlt
him to recover and soon the old king was able to recognize his
hɪm tu rɪ'kævər ənd 'suːn ə dɪ əʊld 'kɪn wɔz 'eɪbl tu 'rɛkənɔɪz hɪz
dutiful daughter and to repent for having mistreated her.

'dʒʊtɪfʊl ədzoː tə r ənd tu ri'pent fə: ə'heɪvŋ mi'strɪːtɪd hə /

The decisive battle took place and the British troops won.
əðə di'sɛɪsɪv 'bætə tʊk 'plɛs təʊ ə di'britɪl tɪ 'trʊːps ən

Cordelia and Lear were ordered to prison. As a result of a
plot, kə'dɪlə r ənd 'liː wɔː r ʃdəd tu 'prɪzn // æz ə rɪ'zɔːlt æv ə plæt /
Goneril poisoned Regan, and then stabbed herself. Cordelia was
ɡə'nərəl ˈprɪznəd ˈrɪɡən ənd ɬən'stæbd hə'səlf // kə'dɪlə wɔz
hanged and the heart-broken king died, too.

ˈheɪnd ænd ə / hə'træʊkən kɪŋ 'dəɪd / tuː ]
Annex 3

Read the following phonetic transcripts:

Text 1:

[ ]

Text 2:

[ ]
hænd / hi 'went tu dô kîngz 'rum // 'æz hi wɔz 'gouni hì hæd æ v'iðh v v dæg s dî 'i'z 'wûd 'dræps s v 'blæd ðn dô 'bleid / /getiŋ 'rid a v hiz 'fìo / /hi 'kîld dô kîng g ænd r'tënd tu hiz 'wàft hù 'tuk dô dægæ r ænd 'pleist it i dô hænd æv d'sli:ŋ 'gædsmæn / / in dô 'mæniŋ / wen dô mæ:næ dô dîs 'kævæd / do 'mën æn dô kîng 'gæ'd wô / 'freud 'gëlti / d'zë'veni 'lædæ dët it wëz mak'bë'ds dû:'nin / // dô kîngz 'sænz 'fled / mælkmæn tu ði 'ingl i:kæt ænd 'dônæl'bein tu 'aîlænd / /dôs mak'bë'd wôz 'kraund 'kîn / / nôu rî'mëmbæriŋ ðät dô 'wit'zîj hêd 'sëd ðät 'wôn æv bæŋkwôu '/ûld rûd ðì 'kiŋ g æ:tro 'hîm / mak'bë'd dî'sæidid tu 'kîl 'bæŋkwôu ænd hiz 'sæn / 'fliːns / // dëí 'hæd 'bæŋkwôu 'kîld / bût hiz sôn 'mænídæd tu is'këip / / dëñ mak'bë'd went 'wôn s'gën tu dô 'wit'zîj / hû 'tôuld hîm ðät 'hôn 'bûn æv ñ wûmæn kûd 'hût hîm ænd ðät hù 'wûd 'nôt bi 'vëŋkwi:l æ:nîl ðô 'fârët æv bë̀mæn 'kïm æ 'gënst 'hîm / / 'mî:nawêl 'mëlmæk / dô 'léit kîng 'sæn / wôz 'spraːt'juːŋ wîd ñ 'sraːŋ 'g 'æm i ænd mak'dæ:f / 'bîn æv 'fæl / /dô:nd hîm / fô: / dî 'dëd mak'bë'd hêd 'sô 'lätëz 'wåif ænd 'ûld'rônd 'kîld / / leidi mak'bë'd kûd 'nôu lôgô 'bëːs hû 'gîlt ænd 'pëbîk 'hëit ænd 'dâid / s'pouzidîl bai hû 'r 'ûn hænd / / ðên mak'bë'd wôz 'sënd tu dô 'wit'zîj / hû 'tôuld hîm ðät 'hôn 'bûn æv ñ wûmæn kûd 'hût hîm ænd ðät hù 'wûd 'nôt bi 'vëŋkwi:l æ:nîl ðô 'fârët æv bë̀mæn 'kïm æ 'gënst 'hîm / / 'mîːnəwɛil 'mɛlkmæk / dô 'lɛːt kɪŋz 'sæn / wɔz əˈprɔːtʃɪŋ wɪd ə 'strɒŋ ɡ əˈmiː æn mak'dæf / ˈbɛɪn æv əˈfæl / ədɔɪnd hîm / fɔːː / dɪs əˈdɪd makˈbɛð hêd ə ˈlætəz ˈwɑɪf ænd ˈtɹɪldərn ˈkɪld / / leidi makˈbɛð kud ˈnɔu lɔːɡə bɛɕ hɔ ˈɡɪlt ænd ˈpʌblɪk ˈhɪt ænd ˈdæid / ˈsəˈpouzidɪl bai hɔ ˈr ˈʃʊn hænd / / in ˈsɔːdə tu ˈdɪzɡæi dɪs əˈprɔːtʃ ðə ˈiːz əˈmɛlkmɛk ˈsɔːdə ðæt ˈevrɪ ˈsɔʊldəz ˈʃʊd ˈbɛːr æt ˈbɔː bɪʧ: hımself ə / ðɔː di ˈgɛv ɪə mˈprɛŋ ðæt ə ˈfɔːrɪst wɔz əˈmɛjɪŋ / / ə ˈtʃæ bɛɪl ˈɪləʊd ænd makˈbɛð kɪŋ ˈfæs ðə ˈfɛəs wɪd ˈmækˈdæf / ə makˈbɛð wɔz ˈkænˈfɪdənt / hɪə ˈtɔuld kɪŋz ˈdæt hû ˈmæn hæt bæːn bæːn æv ˈwʊmæn æz hû hæd bûn bæːn bæːn æz hû hæd bûn ‘tœiŋ ˈwɛi fəm hɪz ˈmæːdæ r ə ˈntɔɪmɪl / makˈbɛð / hʊ ˈbɒliːvːd ɪn ˈwɔt dɔ ˈwɪtʃɪd hɛd ˈsɛd ã ˈɡrætɪnd ænd wɔz ˈkɪld ɪn ə ˈbæt / / ə mɛlkmɛk əˈsɛndɪd tu dɔ ˈθrɔːn æn makˈdæf prɪˈzɛntɪd makˈbɛðs ˈhɛd tu ˈdɒːnjuː ˈkɪŋ /
Annex 4

Write the phonetic transcripts for the following texts:

Text 1:  
A Wise Judge  
One day a poor man found a bag with one hundred silver coins in it. He was very pleased – now he could buy food and clothes for his children. But that very day he heard that a rich man in the town had lost a bag of money and was offering a reward to the man who brought it back to him.

At first the poor man thought to himself,  
"Shall I give the money back, or shall I keep it? The rich man has plenty more riches, but my poor children need food."

For a minute he was tempted to keep the money, but then he said to himself,  
"No, of course I mustn't keep it. It would be like stealing. I will take it back at once."

He went to the rich man's house and gave him the bag of money.

Now the rich man was mean and stingy and did not want to give a reward. He hardly said "Thank you" and straight away started counting his money.

The poor man waited and waited, then he said quietly,  
"I heard that you would give a reward."

"Reward?" said the rich man. "You will get no reward. You saw me count one hundred silver coins. There were two hundred in the bag when I lost it. You must have stolen a hundred."

"I did not steal a single coin," replied the poor man, and he was so angry that he took the rich man to court.

The judge asked the poor man to tell his story, then he asked the rich man to tell his. After listening carefully to both of them, the judge asked the rich man,  
"How much money did you say was in the bag that you lost?"

"Two hundred silver coins," replied the latter.

Then the judge turned to the poor man and asked him,  
"How much money did you say was in the bag you found?"

"One hundred silver coins," replied the latter.

The judge thought a minute, then he turned to the rich man and told him,  
"If you lost a bag of money with two hundred silver coins, this bag cannot be yours. You must give it back to the man who found it."

Text 2:  
Women in Japan  
After M. Hatsuni

There is a saying current in Japan that two things became strong after the war: stockings and women.

The end of World War II and the arrival of the American Occupation Forces brought among other things, the idea of democracy, including the equality of the sexes.

For almost a thousand years, Japanese women had been virtual slaves. According to a Buddhist precept, women were a sinful lot, whose sole function was to tempt men, and the only way they could expiate their sins was by serving men. During her lifetime, a woman had three masters: her father when she was young, her husband when she married, and her son when she was old. And her husband could divorce her for any of these seven reasons: if she did not bear children, if she was immoral, if she did not serve her parents, if she stole, talked too much, was jealous, or had a communicable disease.

A good wife was supposed to be the first one up in the morning and the last to go to bed at night. Even if there were servants, she was supposed to do the menial household tasks herself. She was not allowed to leave the house, except to pray at the temples, and never, under any circumstances, should she be seen talking to strange men.

Text 3:  
The Tempest  
After William Shakespeare

There was an island in the sea whose only inhabitants were an old man called Prospero, and his beautiful young daughter, Miranda.

Prospero was a learned man and had magical powers. The former inhabitant of the island had been a wicked witch, who had imprisoned many good spirits. On his arrival on the island, Prospero had managed to free them, and now they obeyed him. The most faithful was Ariel, who was invisible to everyone except Prospero. On the island there also lived a monster, Caliban, the son of the wicked witch, whom Prospero had taught to speak, and who now worked as a slave in his house.

With the help of the spirits, Prospero could command the wind and the waves of the sea.

One day, by Prospero’s orders, the spirits raised a violent storm. Prospero showed his daughter a large ship, struggling with the waves.
Miranda begged her father to help the poor souls. Prospero assured Miranda that no harm would come upon those people, then he told his daughter how they had come to that island: twelve years before he had been duke of Milan, but his brother, Antonio, and the latter’s friend, the king of Naples, had deprived him of his dukedom, then forced him and his infant daughter into a small boat, far out at sea, and had left them to perish. But a good friend had provided them with food and some books of magic, so they had managed to reach that far away island where they had lived ever since.

Now his brother Antonio and the king of Naples were on the ship and would soon be cast ashore. Prospero touched his daughter with his magic wand and she fell fast asleep. Then he told Ariel to arrange things so that, when Miranda opened her eyes, she should first set eyes on young Prince Ferdinand, the son of the king of Naples.

Ariel lured the prince to where Miranda was sleeping. When she opened her eyes, Miranda thought Ferdinand was a spirit, as she had long not seen a human being. Ferdinand, too, thought he was on an enchanted island and that Miranda was the goddess of the place. They were both delighted when Prospero told them the truth.

Prospero was pleased to find that there was love at first sight between the youngsters, but he wanted to enhance their love, so that he threw some difficulties in their way. He accused the prince of being a spy and gave him some hard chores to do. When Ferdinand wanted to fight, Prospero touched him with his magic wand, and Ferdinand had to obey him.

Miranda felt very sorry for the poor prince and tried to help him, but Ferdinand would not let her, so that soon they were talking rather than working.

Ferdinand declared that he loved Miranda more than any lady he knew and asked her to become his wife. Miranda accepted and Prospero, happy that his daughter would be queen of Naples, gave them his blessing. Then he went to see how the others were doing.

Ariel informed Prospero how he had frightened the travellers to death making them hear all sorts of noises and appearing before them under different faces. Thus he had reminded them of what they had done to Prospero. Now the false brother and the King of Naples bitterly repented the injustice they had done to Prospero.

Hearing this, Prospero ordered that they be brought before him.

With tears in their eyes, Antonio and the king begged Prospero to forgive them and to take on his dukedom again. Prospero accepted to forget the past and to go back to Milan. Then he told them about the love between Ferdinand and Miranda. The king, who had thought his son had drowned, was happy to see him again, and he was enchanted by Miranda’s beauty.

Prospero informed them that their ship was safe and ready to sail.

Before leaving the island, Prospero set Ariel free. Ariel had been a faithful servant, but now he was happy to be free, able to wander in the air, like a wild bird. Yet, as a last sign of respect, he promised to help Prospero to get home safely.

Prospero buried his magical books and wand deep in the earth and decided to make use of his powers no more. In happy expectation of Miranda and Prince Ferdinand’s wedding, he returned to his land and took possession of his dukedom once again.

Text 4

Notes of a Native Son

After James Baldwin

From all available evidence no black man had ever set foot in this tiny Swiss village before I came. Everyone in the village knows my name, though they scarcely ever use it, knows that I come from America – though, this, apparently, they will never really believe: black men come from Africa – and everyone knows that I am the friend of the son of a woman who was born here, and that I am staying in their chalet. But I remain as much a stranger today as I was the first day I arrived, and the children shout Neger! Neger! as I walk along the streets.

It must be admitted that in the beginning I was far too shocked to have any real reaction. In so far as I reacted at all, I reacted by trying to be pleasant – it is a great part of the American Negro’s education (long before he goes to school) that he must make people ‘like’ him. This smile-and-the-world-will-smile-with-you routine worked about as well in this situation as it had for which it was designed – it did not work at all. My smile was simply another unheard-of phenomenon which allowed them to see my teeth – they did not, really, see my smile, and I began to think that, should I take to snarling, no one would notice any difference. All of the physical characteristics of the Negro which had caused me, in America, a very different an almost forgotten pain, were nothing less than miraculous – or infernal – in the
eyes of the village people. Some thought my hair was the color of tar, that it had the texture of wire, or the texture of cotton. It was jocularly suggested that I might let it all grow long and make myself a winter coat. If I sat in the sun for more than five minutes some daring creature was certain to come along and gingerly put his fingers on my hair, as though he were afraid of an electric shock, or put his hand on my hand, astonished that the color did not rub off. In all of this, in which it must be conceded there was the charm of genuine wonder and in which there was certainly no element of intentional unkindness, there was yet no suggestion that I was human: I was simply a living wonder.

I knew that they did not mean to be unkind, and I know it now; it is necessary, nevertheless, for me to repeat this to myself each time that I walk out of the chalet: the children who shout Neger! have no way of knowing the echoes this sound raises in me. They are brimming with good humor and the more daring swell with pride when I stop to speak with them. Just the same, there are days when I cannot pause and smile, when I have no heart to play with them; when, indeed, I mutter sourly to myself, exactly as I muttered on the streets of a city these children have never seen, when I was no bigger than these children are now, Your mother was a nigger. Joyce is right about history being a nightmare - but it may be the nightmare from which no one can awaken. People are trapped in history, and history is trapped in them.

**Text 5**

**Six Gifts to Make Your Children Strong**

The other day my daughter Elizabeth left two of her youngsters with me for the morning. Watching my two small granddaughters run happily through our old farmhouse, I found myself comparing the predictable world of my own childhood with their uncertain, crisis-haunted future. Suppose, I said to myself, that I was a young mother again, what qualities of heart and mind and spirit would I concentrate on? Gradually, some answers took shape in my mind.

**Self-confidence.** Only those who believe in themselves and in their capacity to meet challenges will be the crisis-copers of the future. It may be difficult for a father who was a crack athlete to understand a son who would rather play chess than football. But chess, not football, is what such a boy needs, if confidence is to grow in him. If he does that one thing well, he will come to believe that he can do other things well and he will become a problem-solver.

**Enthusiasm.** It was Emerson who said that nothing great was ever achieved without enthusiasm. With children it’s not so much a matter of implanting this quality - most of them are born with it - as of protecting it. This isn't easy, because enthusiasm is fragile, easily damaged by scorn, ridicule or repeated failure. Sometimes a small child's enthusiasms may seem amusing to grown-ups. But laughter dampens enthusiasm. You must be careful not to laugh; that *can-do* attitude is very important.

**Compassion.** Most children are exquisitely sensitive to pain or suffering in other living creatures. Every parent who has had to console a child desolated by the death of a frog or a cat knows this. This sensitivity can be preserved or it can be blunted. If the climate of the home is one of sympathy and concern for others, then that capacity is strengthened.

**Respect.** Respect conditions a person's whole approach to life: the conviction that certain values are worthy of esteem and need to be preserved. Many of our troubles may be ascribed to a lack of respect. What is crime but lack of respect for law? What is pollution but lack of respect for the rights of others? What is inferior workmanship but lack of respect for quality? What is slanted news reporting but lack of respect for truth?

**Adaptability.** The ability to cope with change is a crucial requirement in the years ahead. Those who cling rigidly to the status quo are the ones most likely to be victims of future shock. Parents must encourage their children’s warm-heartedness, curiosity or humor by demonstrating it themselves. A famous psychiatrist once told me that he had never been called on to treat anyone who had the gift of self-directed humor.

**Hope.** It's the bravest quality of all, this ability to look past dark times to brighter ones, to believe that questions do have answers, that challenges can be met, that problems will be solved. To bring up hopeful children, a parent needs to be hopeful himself. Pessimism, fear and gloom are highly contagious. But if the child is taught that when there's failure there's always a next time, that when hard times come they can build character and endurance, this attitude will make uncertainties seem less frightening and crises less critical.

Annex 5

Exercise 1
Give several intonation patterns for each of the following utterances and decide on the speaker's attitude, according to the model:

Model: Good morning! – routine, rather indifferent greeting;
      Good morning! – hearty, cheerful;
      Good morning! – ironical;
      Good morning! – threatening etc.


Exercise 2
Give an intonation pattern for each of the following utterances using both systems of notation, according to the model:

Model: I'm delighted to see you.

1. What else do you want from me? 2. What a wonderful surprise! 3. He obviously said no such thing! 4. Isn't he going to open the door? 5. I know what you mean by that. 6. Is he your boyfriend, or Mary's? 7. You are being such a damn fool! 8. So nice of you to finally get here! 9. I find it quite interesting. 10. This is the right one, you mean?

Exercise 3
Give the phonetic transcription of the following text and include the intonation patterns by using the system of strokes:

Desiderata

By Max Ehrmann

Go placidly amid the noise and haste and remember what peace there may be in silence. As far as possible without surrender be on good terms with all persons. Speak your truth quietly and clearly, and listen to others, even the dull and ignorant, they too have a story.

Avoid loud and aggressive persons, they are vexations to the spirit. If you compare yourself with others, you may become vain and bitter; for always there will be greater and lesser persons than yourself. Enjoy your achievements, as well as your plans.

Keep interested in your own career, however humble; it is a real possession in the changing fortunes of time. Exercise caution in your business affairs; for the world is full of trickery. But let this not blind you to what virtue there is; many persons strive for high ideals and everywhere life is full of heroism.

Be yourself. Especially, do not feign affection; neither be cynical about love; for in the face of all aridity and disenchantment it is perennial as the grass.

Take kindly the counsel of the years, gracefully surrendering the things of youth. Nurture strength of spirit to shield you in sudden misfortune. But do not distress yourself with imagining. Many fears are born of fatigue and loneliness. Beyond a wholesome discipline, be gentle with yourself.

You are a child of the universe, no less than the trees and the stars; you have a right a to be here. And whether or not it is clear to you, no doubt the universe is unfolding as it should.

Therefore be at peace with God, whatever you conceive Him to be, and whatever your labours and aspirations, in the noisy confusion of life keep peace with your soul.

With all its sham, drudgery and broken dreams, it is still a beautiful world. Be careful. Strive to be happy.
KEY TO EXERCISES

Annex 1

Exercise 1: 1-m; 2-g; 3-s; 4-k; 5-y; 6-q; 7-a; 8-r; 9-u; 10-h; 11-z; 12-d; 13-t; 14-j; 15-f; 16-w; 17-b; 18-x; 19-i; 20-e; 21-n; 22-c; 23-v; 24-p; 25-o; 26-l.

Exercise 2:
1. exquisite [eks'kwizit] 2. characteristics [kærɪk'təːrɪstɪk]
3. operational [əpə'reɪnəl] 4. version ['və:ʃən]
5. alliteration ['ælɪtəreɪn] 6. quality ['kwɒləti]
7. urgency ['ʌŋʒərɪ] 8. to giggle ['dʒɪɡl]
9. educational [ˌɛdjuˈkeɪʃən] 10. chivalrous ['tʃɪvəl rəʊs]
11. phonetics ['fɑːn(t)ə'netɪks] 12. plumbing ['plʌmɪŋ]
13. although [əlˈðɔu] 14. comprehensive [kəmprɪ'henzɪv]
17. knowledge [ˈnɒlɪdʒ] 18. downloading ['dɒnləʊdɪŋ]
19. encounter [ɪnˈkʌntər] 20. contribution [ˌkɒntrɪˈbjuːʃn]
21. gauge [ɡeɪdʒ] 22. determination [ˌdɪtəməˈneɪʃn]
23. descendant [dɪˈsɛndənt] 24. direction [ˈdɪrekʃn]
25. to conquer ['kɔŋkwər] 26. pronunciation [ˈprɒnəˌsɪˈeɪn]
27. quiet [kwɪt] 28. monosyllabic [ˌmɒnəˈsɪlɪbɪk]
29. intruder [ɪnˈtrʌdər] 30. to constrain [kənˈstrɛɪn]
31. sequence [ˈsɪkwəns] 32. unbelievable [ˈʌnbɪˈliːvəbl]
33. dictionary [ˈdɪkʃənəri] 34. Japanese [dʒəpəˈniːz]
35. lapel [læpəl] 36. thoughtful ['θəftful]
37. psychology [saɪkələdʒi] 38. psychological [ˌsaɪkələˈsɪklə]
39. language [ˈlæŋgwɪdʒ] 40. approach [əˈprəʊʃ]
41. journey [ˈdʒɜːni] 42. wrong-doer [ˈrɔŋduər]
43. phenomenon [fɪˈfəʊmɪnən] 44. outrageous [ˈɔːtrəɡəs]
45. circulation [səˈkjuːlərɪzən] 46. neighbourhood [ˈneɪbərˈhʊd]
47. dairy farm [ˈdeɪrɪfɔːm] 48. merchant [ˈmɜːtʃənt]
49. cathedral [ˈkɑːθedrəl] 50. astronomical [əstrəˈnɒmɪkəl]
51. property [ˈprəpətri] 52. eventually [ˈiːventʃuəli]

Exercise 3:
1. furthermore [fərˈðʌmər] 2. amount [əˈmaʊnt]
3. subject [ˈsʌbdʒɪkt] 4. simultaneously [sɪmˈtɪməntɪ]
5. to acquire [əˈkweər] 6. exhibition [ɪɡˈzɪəʃn]
7. identifiable [aɪdɪˈteɪnəbl] 8. pseudo-scientist [ˈpzuːdəˈsaɪəntɪst]
9. rightfully [ˈrʌɪtflɪ] 10. actually [ˈæktʃəli]
11. to induce [ɪnˈdjuːs] 12. enthusiasm [ɪnˈθuːzɪzəm]
15. ancient [ˈeɪntʃən] 16. unconsciously [ənˈkʌnθrɪsɪv]
17. urge [ɜːr] 18. downloading [ˈdɒnləʊdɪŋ]
19. composition [ˌkɒmpəˈzɪʃn] 20. convertible [kənˈvɜːtəbl]
21. awkward [ˈɔːkwərd] 22. composition [ˌkɒmpəˈzɪʃn]
23. additional [əˈdəlɪʃən] 24. conjecture [kənˈskɪtʃər]
25. to urge [ɜːr] 26. establishment [ˈɪstæbliʃmənt]
27. furniture [ˈfjuːrətʃər] 28. insubordination [ɪnsəbəˈdʒɔrɪˈneɪʃn]
39. laughter [ˈləːfər] 40. unconceivable [ʌnˈkənsɪvəbl]
41. fines [faɪnz] 42. straightforward [ˈstreɪtfɔːd]
Excercise 4:

a. The United Kingdom of Great Britain and Northern Ireland


b. The United States of America:

CLOTHES MAKE THE MAN. NAKED PEOPLE HAVE LITTLE OR NO INFLUENCE IN SOCIETY.

(Mark Twain)

13. Clothes make the man. Naked people have little or no influence in society.

14. The man with a new idea is a crank until the idea succeeds. (Twain)

B. 1. [bi'wεr təl ik'spensiz ]
2. [ðε'rιz 'nou smouk wi'daut ə 'fəio ]
3. [wen ðə 'kæts ə'wei / ðə 'mair wil 'plei ]
4. ['deo a: 'net ðə 'kuks hu 'kæri bən 'nairv ]
5. ['evri 'klοud hæz ə 'sila 'lainiŋ ]
6. [ ði 'əli 'bəd 'kæt]iz ðə 'wəm ]

ANNEX 3

Text 1

A Clever Girl

After Edward de Bono

Once upon a time there was a merchant who lost his fortune. As he urgently needed some money, he found himself obliged to go to a money-lender for a loan. But when the time came when he had to give the money back, he found that he still didn't have it. So, he realized, he would have to go to jail.

But the money-lender, who was old and ugly, fancied the merchant's beautiful teenage daughter and proposed a bargain: he said he would cancel the merchant's debt if he could marry his daughter.

Both the merchant and his daughter rejected, horrified, the proposal. Then the money-lender came up with another idea, suggesting they should let Providence decide: he would put two pebbles into an empty money-bag (a black pebble and a white pebble) and the girl would pick out one. If she picked the black pebble, she would have to marry him, but the merchant's debt would be cancelled.

If she picked the white pebble, she would be free, but the merchant's debt would still be cancelled.
The girl didn't like the bargain, but she knew that, if she refused it, her father would be sent to jail and she would be left alone in the world.

As they were walking along the pebble-covered path in the money lender's garden and talking things over, the money-lender stooped down and picked up two pebbles. But when he put them into the moneybag, the girl's sharp eyes noticed that they were both black.

After a moment's thought, the girl put her hand into the moneybag, quickly drew out a pebble, and let it fall on the path without looking at it or showing it to the others. The pebble was instantly lost among all the others on the path. Then she exclaimed:

"Oh, I'm sorry I dropped it. How clumsy of me! But never mind! You can tell the colour of my pebble by looking at the one that was left in the bag."

**Text 2:**

**The Unicorn in the Garden**

By James Thurber

Once upon a sunny morning a man looked up from his scrambled eggs to see a white unicorn with a gold horn quietly cropping the roses in the garden. The man went to the bedroom where his wife was still asleep and woke her.

"There's a unicorn in the garden," he said. "Eating roses."

She opened one unfriendly eye and looked at him: "The unicorn is a mythical beast," she said.

The man walked slowly out into the garden.

"Here, unicorn," he said, and he pulled up a lily and gave it to him. The unicorn ate it gravely.

With a light heart, because there was a unicorn in his garden, the man roused his wife again. "The unicorn," he said, "ate a lily."

His wife sat up in bed and looked at him coldly. "You are a booby," she said, "and I am going to have you put in the booby hatch."

The man, who had never liked the words "booby" and "booby hatch", thought for a moment. "We'll see about that," he said. He walked to the door. "He has a golden horn in the middle of his forehead," he told her. Then he went back to the garden but the unicorn had gone away.

The wife got up and dressed as fast as she could. She was very excited and there was a gloat in her eye. She telephoned the police and she telephoned a psychiatrist; she told them to hurry to her house and bring a straitjacket.

**Text 3:**

**The Old Man at the Bridge**

after Ernest Hemingway

An old man with steel-rimmed spectacles and very dusty clothes sat by the side of the road. There was a bridge across the river and carts, trucks and men, women and children were crossing it. But the old man sat there without moving. He was too tired to go any farther.

"Where do you come from? I asked him.

"From San Carlos," he said and smiled. "I was taking care of the animals," he explained.

"Oh," I said not quite understanding.

"Yes," he said, "I stayed, you see, taking care of the animals. I was the last one to leave the town of San-Carlos. I had to leave them."

"What animals were they?" I asked.

"There were two goats and a cat and four pairs of pigeons." "And you had to leave them?" I asked.

"Yes. Because of the artillery. The captain told me to go."

"And you have no family?" I asked watching the far end of the bridge.

"No," he said, "only the animals I stated. I am seventy-six years old. I have come twelve kilometers now and I think I can go no further."
"This is not a good place to stop," I said. "I will wait a little while," he said, "and then I will go." He looked at me very blankly and tiredly, then said, having to share this worry with someone. "The cat will be all right. I am sure. But the others. Now what do you think about the others? What will they do under the artillery?"

"Did you leave the dove cage unlocked?" I asked. "Then they'll fly."

"But the others. It's better not to think about the others," he said.

"If you are rested, I would go," I urged. "Get up and try to walk now."

"Thank you," he said and got to his feet, swayed from side to side and then sat down backwards in the dust. "I was taking care of the animals," he said dully, but no longer to me. "I was only taking care of the animals."

There was nothing to do about him. It was Sunday and the Fascists were advancing toward the Ebro. It was a grey overcast day with a low ceiling, so their planes were not up. That and the fact that cats know how to look after themselves was all the good luck that old man would ever have.

Text 4

Macbeth

After William Shakespeare

In the time when Scotland was reigned by Duncan the Meek, there lived a great Thane, Macbeth. He was in great esteem at the court for his valour and courage in the wars.

One day, while Macbeth and another general, Banquo, were returning from a battle they had just won, passing by a blasted heath they were stopped by three old women, who were, in fact, witches. The witches greeted Macbeth as Thane of Cawdor – which he was not – and prophesized that Macbeth would become king. They also said that Banquo would not become king, but one of his sons would. After that, the witches vanished.

Macbeth and Banquo were still amazed by the apparitions, when there came the king’s messenger who announced Macbeth that he had been conferred the dignity of Thane of Cawdor, thus turning one of the witches’ prophecies true.

Now Macbeth started to think of the throne and of how to accomplish the other prophecy the witches had made. He and his wife, who was a very ambitious woman, decided to murder the king.

It so happened that the king came for a visit to Macbeth’s castle, accompanied by his two sons, Malcolm and Donalbain, and numerous suit. Macbeth welcomed him with all the honour due to the king.

After a busy day, the tired king went to bed.

Lady Macbeth, who feared that her husband's nature was too weak, decided to kill the king herself and went to his room with a dagger in her hand. But in his sleep, the king looked very much like her own father, so she didn't have the courage to kill him. She went back to her husband and convinced him to take the dagger. Macbeth hesitated, thinking that the king was his guest, under his protection, but in the end he gave in to his wife’s urgings and, dagger in hand, he went to the king’s room. As he was going, he had a vision of a dagger in the air with drops of blood on the blade. Getting rid of his fear, he killed the king and returned to his wife, who took the knife and placed it in the hand of a sleeping guardsman.

In the morning, when the murder was discovered, the men in the king's guard were found guilty, although many lords thought it was Macbeth's doing. The king's sons fled – Malcolm to the English court, and Donalbain to Ireland.

Thus Macbeth was crowned king.

Now, remembering that the witches had said that one of Banquo's children would be king after him, Macbeth decided to kill Banquo and his son Fleance. They had Banquo killed, but his son managed to escape.

Since the crime, Macbeth and his queen had their sleep afflicted with terrible dreams. The blood of Banquo was troubling them just as much as the escape of Fleance.

Macbeth went once again to the witches, who told him that none born of a woman could hurt him, and that he would not be vanquished, until the forest of Birnam came against him.

Meanwhile, Malcolm, the late king's son, was approaching with a strong army, and Macduff, Thane of Fife, joined him. For this deed, Macbeth had the latter's wife and children killed.

Lady Macbeth could no longer bear her guilt and public hate, and died, supposedly by her own hand.

Left alone, Macbeth shut himself in his castle, awaiting the approach of Malcolm.

In order to disguise the approach of his army, Malcolm ordered that every soldier should bear a bough before himself. Thus they gave the impression that the forest was moving.
A tough battle followed, and Macbeth came face to face with Macduff. Macbeth was confident: he told Macduff that no man born by a woman could hurt him.

Macduff laughed and replied that he had not been born by a woman, as he had been taken away from his mother untimely. Macbeth, who believed in what the witches had said, got frightened and was killed in battle.

Malcolm ascended to the throne and Macduff presented Macbeth's head to the new king.

**Text 5**

**What on Earth Are We Doing?**

Through most of the 2 million years or so of existence, man has lived well in earth's environment — perhaps too well. By 1800, there were 1 billion human beings on the planet. Now there are over 5 billion and, if current birth rates hold, this number will double in the next 40 years. The frightening irony of this development is that the population explosion — which demonstrates the success of man as a species — could mean the end of human life on earth.

Advances in science and technology have brought about some of the greatest achievements of modern times, but they have always been accompanied by a drastic disregard for nature. Mass production, for example, has raised our standard of living and made our lives more comfortable, but is also largely responsible for pollution problems. The use of fertilizers and insecticides in agriculture has increased crop yields, but posed more and more threats to human health.

Nature is striking back. Last summer, a seven-week heat wave hit the United States. Grain crops were practically destroyed and forests went up in flames. In Southeast Asia, terrible hurricanes devasted vast areas of land, causing the loss of many lives. These developments have made people realize that the destruction of our environment, mainly due to pollution, has reached a critical level.

Scientists predict even more disastrous effects unless decisive steps are taken. The most obvious problems affect our atmosphere. As a result of the "greenhouse effect", the planet's average temperature could rise by several degrees; consequently, the polar ice-caps would melt and coastal cities would be flooded. Moreover, the ever-widening hole in the ozone layer would expose human beings to increased ultraviolet radiation, the cause of many serious skin cancers.
Text 2:

[ 'wimin in dzæ'pæn ]

[ a:fto r ,em ha:tsuni] [ ðæa r iz o 'seiaŋ 'karont in dzæ'pæn ðæt tu: thijz bi'keim 'streŋ a:fto ðo wo: / 'stokinx and 'wimin/ /ði 'end av 'wo:ld wo: / tu: and ði 'raivav ðo ði 'merikonz skju:peiz sin:z bræt o'mæŋ / ði thijzx / ði a:dia r ðav ðim 'maskri / in'klu:dinx ði 'kwali:lot ðav ðo 'seksiz / / ð: ði 'moast ðo 'hauzdæn 'jiz / ,dzæpəni:iz 'wimin heð bein 'væ:to:l 'sleivz / 'sko:;}dix tu ðo 'búrist 'prispt / 'wimin zo: / o 'sinful 'læt / huæz 'souł 'fænkæn woæz tu 'tempæt 'men and ði 'sunli 'wei ðei kud 'ekspliit ðææ 'sinz wæz ðai 'sævæn 'men / DJurijn hæ: 'læftaim / ðæ 'wæzmon hææ ðæri: 'mætæiz / ðæ / ðæ 'ænæn wææ ði wææ 'saul / ðæ ænd âæz hææ 'kæsænd kud 'di:ææs hæ ðæ r æni ðææ 'sævan 'ræizæzæ æn êf ði ðæ ææ 'net ðææ ði:ðææ / æf ði ðæ ææ 'net ñææ hææ 'præææææ æn êf ði 'stæul / tokt 'tu: mætææ / wææ 'dzæææææ ænd æ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ ææ æae
Text 4:

[ 'nauts av o 'neitiv sän ]
[ a:fto ˈdʒeɪzmz ˈba:ldwɪn]

// from 'ɔ:li ˈveɪlɪbl ˈevidəns // 'nau_blank maen_hed ˈeva_set_fut_in_dis 'taini swis 'vilidʒ bɪtwɪn r 'ai keim // 'evriwan in ɔ ˈvilidʒ 'nuəz maɪ //

'neɪm // ˈdɔː ˈdəkriəli ˈeva_ˈjuːz it // 'nəʊz dət ai ˈkæm frəm ˈəmərɪkə // ˈdɔː ˈdɪz /ˈspaɪərəntɪ / ˈdəi ˈwɪl nev ˈriəli ˈbaɪv / blæk ˈmɛn kærəm frəˈtɪfɪk // ənd ˈevriwən 'nuəz dət ai ˈtɛm ˈdə ˈfrənd və ˈsən və ɔ 'wʊmən hu ˈwɜːz bɪn_hɪd / ənd dət ai əm ˈstɛˈjeɪn ɪn ˈðə ˈjɪldrən / ət ai ˈrɪmɪn əz 'mæt ə ˈstreɪndʒ tu ˈdiːi / əz ai 'wɜz ət ˈfæst_ədi ai ˈrɛıv / ənd ˈdə ˈjɪldrən /ˈlɔut: /ˈnɛɡə /ˈnɛɡə /əz ai 'wɔk ˈɔlɡə ˈdə ˈstrɪts: /

// it 'mɑst bi əˈmfɪdɪt dət ɪn ɔ ˈbɪginɪŋ ai ˈwɜ:z tu: ˈfækt tu hæv 'eni ˈrɪəl ˈrɪəkən: /'ɪn ˈsəʊ ˈfər: əz ai rɪˈeɪkt ət ˈɔl /əl ai rɪˈeɪkt bɪə ˈtræın tu bi ˈplɛzənt / ɪt iz əˈɡret ˈpɑrt əv ɔ ˈdɪ ˈmɛrɪkən niːˈɡraʊz /ˈdjuːˈkɪn /ˌbɪɡəz /hi ˈɡauz tu ˈskul: dət hi mɑst ˈmiːk pipl laɪk him /

// ˈdɪz ˈsmaɪlnəʊ, wɔldwɪlˈsmælwaɪd, jʊ ˈwɜːt əˈbɔ:t /ˈæz_wel vən ˌdiːs, ˈsɪtjuˈeɪn əz ɪt ˈhæd ɪn də ˈsɪtʃuˈeɪn ʃə ˈwɪt / ɪt wɔz ˈdʒɛɪnd / ɪt dət ˈnɔt wʊk ət ˈsli / ə ˈmiː ˈsmaɪl woz ˈsimpli ˈsændər ə ˈplæn əv ˈfɪnəznin ˈwɪt /ˈləʊd dəm tu ˈsɪ: /ˈmiː tɪ:/ ˈdəɪ əd ˈnɔt rɪəli ˈsɪ / ˈmiː ˈsmaɪl / ənd əi ˈbɪˈgɛn ət ˈθɪŋk ˈdət /ˈʃəd ə ruˈnik ˈnəʊz wʊn wʊd ˈnɔtɪs ən ˈdɪfɪnəs / ˈsli əv ˈdəkɪkəl, ˈkərɪktəˈrɪstɪks əv ə ˈnɪˌɡraʊ /ˈwɪt/ hərd ˈkɜːz /də m / ə ˈnɪmerɪkə / ə ˈvərɪ ˈdɪfrənt / ənd ərˈnʌst ˈfərˈɡɪm ˈpiːn / wə /ˈnəʊtɪŋ ˈles ɔn mɪˈrɛkjuːləs / ʃə rɪˈnænəl / ən ɔ iˈaɪv əv ˈdəlɪdʒ pɪpl // ˈsəm ˈdət ˈmæt ˈhæw ˈwɜz əv ˈkəlo ə və ˈlʊk / ə dət ɪt ˈhæd ɪn ˈdɛktəl əv r əv ˈweɪər əz / əz ˈdɛktəl əv əv ˈkɑːm / it ˈwɔz ˈdʒɛɪndələl əʊˈdɛstɪd dət aɪ mæt ɪt ət ɔ l /ˈgrau ˈlɪŋ ənd ˈmiːk məɪˈsɛf ə ˈwɪntəkuːt / əf aɪ ˈseɪt ɪn əv ˈdəz ˈsæn ˌfəz / əʊ /ˈfæɪv ˈmɪnɪts / əm ˈdərɪŋ ˈkriːtə:z ˈwət ˈsɛz / ˈwət ˈsætən tu ˈkæm ˈsɪli ənd ədˈɡɪndʒlɪ pət hɪz ˈfɪŋɡəz ən mə ˈhæ / déjà hu hi wo r ˈʃrɛf əv ən əlˈɛktrɪk ˈsɛk /z ə ˈpʊt hɪz ˈhænd ən mə ˈhænd / əˈstənɪt ət ˈdə ˈkəlo ˈdɛd / ɪn ˈdər əv ˈdɪz / ɪn ˈwɪt / ɪt ˈmæt bi ˈkænˈsid / ə ˈwɜz əv ˈdʒɛɪnjuːn ˈwʌndə r ən ɪn wɪt ˈdəʊz əv ˈsætɔnɪv ə ˈnɔl əv əntənˈfænɪnd / ə ˈwɜz ˈjɛt ˈnɔʊ əˈdʒɛstɪn dət ai əz əv ˈhjuːmən / ə ˈwɜz ˈsɪmpəli ə ˈwʌndə r /

// ˈai ˈnjuː / dət əd ˈnɔt ˈmiːn tu bi ənˈkænd / ənd əi ˈnɔʊ tu ˈnɔʊ / it ˈɪt əz ˈnesəsəri / ˈnɛvəˈdəls / fə: ˈmiː tu rɪˈpiːt ˈdəz tu ˈməɪˈsɛlf ˈɪt / tæm dət ai ˈwɔk ˈɔut əv ˈdə ˈjɪldrən / əd ˈdə ˈjɪldrən hu ˈlɔut ˈnɛɡə hæv ˈnəʊ əv ˈnɔuɪn əi ˈəkɔːz ˈdʒuənd ˈreɪzɪz ɪn mi / ˈdəɪ ə: ˈbrɪmɪŋ wɪd ˈɡʊd ˈhjuːˈmɔn ənd də mo: ˈdərɪŋ ˈswɛl ˈwɪd ˈpræɪd ən ə ˈstoʊ tu ˈspɪk ˈwɪd ˈdɑːm / ˈdʒəʊr ə ˈsɛɪm / ˈdə ə ə: ˈdɛiz wes ən ə ˈkwɛnt ˈpɜːz ənd ˈsmaɪl / ən əi ˈhæv ˈnɔu ˈhɑt tu ˈplei wɪd ˈdəm / ən ˈɪndɪd / ə ai ˈmæt ə ˈsuɔl ti ˈməɪˈsɛlf ə ˌɪgˈzɛktlɪ æz əi ˈmætəd ən əd ˈstrɪts əv ə ˈsɪtɪ ˈbɪz: ˈjɪldrən hæv ˈnevəˈsɪn / ən əi ˈwɜz əˈnu ˈbɪgə ˈdɪz ˈjɪldrən aː ˈnɔː / ˌdʒədə
KEY TO EXERCISES

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PHONETICS AND PHONOLOGY: An introduction

Exercise 1.

1. Come 'on! – polite, non-insistent urge
   Come 'on! – insistent, slightly irritated
   Come 'on – irritated, threatening

2. It 'wasn't me! – matter-of-fact denial
   It 'wasn't me! – strong rejection, outrage
   It wasn't 'me! – the speaker knows who it really was

3. Are you 'coming? – neutral or tentative request for information
   Are you 'coming? – insists the listener should come
   Are you 'coming? – the focus is on listener

4. How 'kind of you! – polite formula to express one's appreciation
   How 'kind of you! – gratitude, delight
   How 'kind of you! – mock irony

5. 'Stop com, plaining! – polite, but categoric, request
   'Stop com, plaining! – irritated order change behaviour
   'Stop com, plaining! – threatening

6. That's 'great! – enthusiastic
   That's 'great! – delighted
   That's 'great! – unimpressed
   That's 'great! – ironic, critical
KEY TO EXERCISES

Exercise 2
1. What else do you want from me?
2. What a wonderful surprise!
3. He obviously said no such thing!
4. Isn't he going to open the door?
5. I know what you mean by that.
6. Is he your boyfriend, or Mary's?
7. You are being such a damn fool!
8. So nice of you to finally get here!
9. I find that quite interesting, you know.
10. This is the right one, you mean?
11. It is amazing how fast bad news spreads.
12. Don't keep them waiting too long, please.
13. What have you been doing with my pen?
14. As a matter of fact, I heard they're quite interested.
15. Could you tell me how to get there, please?
16. Never before have I heard such beautiful music.
17. Tell him to go a way before I call the police!
18. Why have you been avoiding him late, hey?

Exercise 3
[deizərəʊə // bai meɪks əˈmɑːn]
[gau ˈplɛsɪdli əˌmɪd də ˈnɔi.z ən ˈdɛist ən rɪˈmɛmbə wət ˈpiːz ˈdɛæ mɛi ˈbiː in ˈsɛlɛnz ə ə z ˈpɒsɪbl wɪd, ˈdʒuːt sɔ, rɛndəʊ ə bi ən ˈɡud tɔmz wɪd ˈɪəl ˈpaʊzn // ˈspɪk dʒə ˈtrəʊθ, ˈkwɔɪəli ən ˈklɪli ən ˈliːzn tu ˈdəʊz // ˈɪvən də ˈdəl ən ˈɪɡnərənt ə ˈdiː tuː ˈhæv ə ˈstɔrɪ/ əˌvɔɪd ˈlɔud ən ˈɡresɪv ˈpaʊzn/ ˈdiː a ə vɛkˈsiːfən tu ˈdəʊ ˈspɪrɪt // ɪf ju kæm, pɛə ˈdʒə ˌsɛlf wɪd ˈdəʊz jʊ mju bɪ, kæm ˈveɪn ənd ˈbɪtə fə r ˈvəlˌwiːz ˈdɛæ wɪl bi ˈɡreɪt rən əd ˈdɛzə ˈpaʊzn dən ˌdʒəː ˌsɛlf ˌɪnˈdʒɪ piː rə ˌdʒə ˌəfʃərˈmənts əz ˌwɛl ˌdʒə ˈplɛnz/ ˌkiːp ˌɪnˈtrɪstɪd ɪn də ən ˈkəˌrɪə ˌhəʊv ˈeʊvəˌhæmbl ət ɪz ə ˈriəl ˈpəˈzɛln ɪn ˌdəˌlɛɪnˈdʒɪŋ fəˈtʃɪŋ əv ˌtɛɪm ˌə ˈɛksˈsæsaɪz ˈkəˌfɪn ɪn ˌdə ˈbɪznɪz əˌfeɪz ˌfə ˈwɔrld ɪz ˈfʊl əv ˈtrɪkəri ˌbæt ˌlɛt ˈdɪz ˌnət ˈblɛnd ju tʊ ˌwɔt ˈvɔrˈfju ˌdɛə r ˈɪz/ ˌmənɪ ˈpaʊzn ˌstrəv fə ˈhæi əˈdɪəlz ən ˈəvrɪwə ˈlɑɪf ɪz ˈfʊl əv ˈhɪəˈrɪzɪm/ ˌbɪ ˌdʒəˌsɛlf ˌɪs ˌpɜːstli ˌdʊ ˈnət ˈfɛin ˈsɛfˈfən ˌnaiˈðə bi ˈsɪnɪkəl əˈbɔt ˈlæv ˌfə r ˌrɪ n ˌdə ˌfeɪs ˌvə ˈsɪl ˌəˈrɪdɪtɪ ən ˌdɪzɪnˌtʃərˈmənt ɪz ɪz ˌpəˈrɛnɪəl əz ˈdə ˈɡrɑs/ ˌteɪkˌkæɪndli ə ˌkɔʊnsəl əv əd ˈdʒiːz ˌəˈɡreɪsɪfələ əˈsɛndɪŋ ˌdɪ ˈtʃɪŋ əv ˌjuːθ ˌnətˈʃɛrəʊˌspɪrɪt ˈtuː ˈʃɪld ˌjuː ɪn ˌsæd ˌmɪsˌfɔtɪn ˌbæt ˌdʊ ˌnət ˈdɪstrəs ˌdʒəˌsɛlf ˌwɪd ˌiəˌmɛdəˈzɒnɪŋ ˌɪmˌməni ˈfɪzə ə ˈbæsən əv ˈfɔtɪɡ ən ˌləʊnˈlɪnəs ˌbiˌjʊnd əˌhɔʊlsəm ˌdɪsˈplɪn ˌbɪˌdʒɛnt ˌwɪd ˌdʒəˌsɛlf/ ˌjuː ə aː r ə ˈfɜːləld əv əd ˈdʒuːnɪvəs ˌnaʊ ˌlɛs ˌdən əd ˈtrɪz əd əd ˈstɑːr zə ˌhuː əˈrɛɪt tu ˈbiː hɪˈliː ˌənd ˌwɛðə r x ˌnɔt ɪt ˈɪz kliə tuː ˌjuː ˌnaʊ ˌdɔt əd ˈdʒuːnɪvəs ɪz ən ˈʃʊldɪŋ əz ɪt ˈfʌd/ ˌəˈtʃɛɪ ˈbiː ət ˈpiːz ˌwɪd ˈgʊd əˌwɔˈtɛva ju ˈkænˈsiːv hɪm tuː ˈbiː ən əd əˌwɔˈtɛva ˌjuː ˈlɪbəz ən əˈspɪˈrɛɪzn ˌɪn ˌdəˌnaiˈzi kəˌfjuːˌzn əv ˌlɑɪf ˌkɪːpˌpiːz ˌwɪd ˌdʒəˌsɔul/ ˌwɪd ˌˈsɪl ɪz ˌˈʃɛm ˌdəˌrɪdʒəri ən ˈbʁaʊkə ˈdɾɪməz ɪz ɪt ˌstɪl ə ˈbjuːˈtɪfl ˌwɜːld ˌbɪˌkæʃəl ˌstrəv tuː ˈbiː hæpi]
PROJECTS
Project 1

Instruction: Select an English-speaking TV program. You may choose from the types enumerated below:
- a series of films on Animal Planet or Discovery;
- a talk-show series;
- news reports on CNN;
- a sit-com series;
- 10 individual movies; etc.

Watch and listen to 10 shows (at least 30 min. each) and perform the following tasks for each of them:

Task 1: Listen to a TV program and summarize it in no more than 25 words.

Task 2: Make a list of 10 new words you heard in the show; look them up in the dictionary, write down their phonetic transcription, and choose the meaning that is best suited for the context in which you heard it. Write down the entire sentence in which you heard it, as suggested in the example:

- e.g. to report = to relate, as result of one's observation or investigation.
- Newspapers report serious casualties in the area.
- 1. .................................................................
- .................................................................
- .................................................................
- etc.

Task 3: Make a list of 5 phrasal verbs you heard in the show; look them up in the dictionary, give their phonetic transcription, and choose the meaning that is best suited for the context in which it occurred. Write down the entire sentence in which it occurred, as suggested below:

- e.g. as drunk as a lord = very drunk; = beţ creţă;
- You were as drunk as a lord when you finally got home last night.
- 1. .................................................................
- .................................................................
- .................................................................
- etc.

Task 4: Make a list of 5 idiomatic phrases that you have heard in the show; look them up in the dictionary, give their phonetic transcription, and the Romanian idiomatic equivalent. Write down the entire sentence in which it occurred, as suggested below:

- e.g. as drunk as a lord = very drunk; = beţ creţă;
- You were as drunk as a lord when you finally got home last night.
- 1. .................................................................
- .................................................................
- .................................................................
- etc.

Task 5: Record a program on an audio cassette and summarize it in no more than 25 words.

Task 6: Write down one section of the program (1 min.) and give its phonetic transcription.

Task 7: Translate at least 10 sentences that you find more difficult.
Project 2

Instruction: Read 10 newspaper or magazine articles, then perform the following tasks for each of them:

Task 1: Summarize the article in no more than 25 words:

Task 2: Find 10 new words, look them up in the dictionary, write down their phonetic transcription, and choose the meaning that is best suited for the context in which it occurred. Write the entire sentence:

Task 3: Find 5 phrasal verbs in the article; look them up in the dictionary, write their phonetic transcription and choose the meaning that is best suited for the context in which it occurred. Write down the entire sentence:

Task 4: Find 5 idiomatic phrases in the text; look them up in the dictionary, and give their phonetic transcription and the Romanian idiomatic equivalent. Write down the entire sentence in which it occurred:

Task 5: Write down one paragraph of the article and give its phonetic transcription.

Task 6: Write down and translate 10 sentences in the text that you find more difficult.

Task 7: Make comments on the article (50 words). Use at least 10 new words, which you have looked up in the dictionary. Write down their phonetic transcription.
Project 3

**Instruction:** Choose one of the novels indicated by your teacher and read it in English, then perform the following tasks:

**Task 1:** Make a list of proper nouns (place names, characters' names) you encountered and look up their pronunciation.

**Task 2:** Summarize the novel in no more than 100 words, then give the phonetic transcription for at least 5 new words.

**Task 3:** Make a brief character portrayal for three of the protagonists. Give the phonetic transcription for at least 5 new words.

**Task 4:** Describe briefly one of the moments in the novel that impressed you. Give the phonetic transcription of at least 5 new words.

**Task 5:** Describe briefly one of the moments in the novel that you consider artificial or unlikely to happen. Give the phonetic transcription for at least 5 new words.

**Task 6:** Describe a passage in which one of the characters behaved very wisely; say why you consider s/he did the right thing. Give the phonetic transcription for at least 5 new words.

**Task 7:** Describe a passage in which one of the characters behaved unwisely; say what you would have done in his/her place. Give the phonetic transcription for at least 5 new words.

**Task 8:** Comment on the ending of the novel. Give the phonetic transcription for at least 5 new words.

**Task 9:** Imagine a different ending to the novel and explain your choice. Give the phonetic transcription for at least 10 new words.
SELF-EVALUATION FILE

Questionnaire

1. By solving this task I learned
   a. ........................................................
   b. ........................................................
   c. ........................................................
   d. ........................................................

2. In solving this task, I came across the following difficulties
   a. ........................................................
   b. ........................................................
   c. ........................................................
   d. ........................................................

3. I think I could improve my performance if
   a. ........................................................
   b. ........................................................
   c. ........................................................
   d. ........................................................

4. The things (related to this activity) I liked
   a. ........................................................
   b. ........................................................
   c. ........................................................
   d. ........................................................

5. I think my activity can be appreciated as ............ (grade)
APPENDICES
Appendix 1
THE SPEECH TRACT

The Speech Tract
B – back of tongue
E – epiglottis
FP – food passage
LL – lips
R – root of tongue
TR – teeth-ridge
U – uvula
BI – blade of tongue
F – front of tongue
H – hard palate
P – pharynx
S – soft palate (velum)
TT – teeth
V – vocal cords
W – wind pipe

Appendix 2
THE CARDINAL VOWEL SCALE

Close : C₁[i]
Half-close : C₂[e]
Half-open : C₃[e]
Open : C₄[a]
Front : C₁[i]
Centre : C₂[e]
Back : C₃[e]
C₁[u]
C₂[o]
C₃[y]
C₄[a]
### THE ENGLISH VOWEL PHONEMES

#### The English Vowels on the Cardinal Vowel Scale

#### The front vowels
- /i:/ – front, close, tense, long, unrounded
- /u:/ – front, retracted, close, lax, short, unrounded
- /e/ – front, mid-open, lax, short, unrounded
- /æ/ – front, open, lax, short, unrounded

#### The back vowels
- /ɑ:/ – back, close, tense, long, rounded
- /ɑ/ – back, advanced, close, lax, short, rounded
- /ɔ:/ – back, mid-open, tense, long, rounded
- /ɔ/ – back open, lax, short, slightly rounded
- /ɑː/ – back, open, tense, long, unrounded

#### The central vowels
- /ɜ:/ – central, open, lax, short, unrounded
- /ʌ:/ – central, mid-open, tense, long, unrounded
- /ɜ/ – central, mid-open, lax, short, unrounded

### Appendix 3

#### THE ENGLISH DIPHTHONGS

<table>
<thead>
<tr>
<th>The closing diphthongs</th>
<th>The opening diphthongs</th>
</tr>
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<tr>
<td>/eɪ/ – falling, narrow, closing</td>
<td>/aʊ/ – falling, centring, narrow, opening</td>
</tr>
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<td>/aɪ/ – falling, wide, closing</td>
<td>/aʊ/ – falling, centring, narrow, opening</td>
</tr>
<tr>
<td>/ɔɪ/ – falling, wide, closing</td>
<td>/aʊ/ – falling, centring, narrow, opening</td>
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</tr>
<tr>
<td>/aʊ/ – falling, wide, closing</td>
<td>/aʊ/ – falling, wide, closing</td>
</tr>
</tbody>
</table>

#### The English closing diphthongs

#### The English opening diphthongs
**Appendix 4**

**THE ENGLISH CONSONANTS**

<table>
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<tr>
<th></th>
<th>bilabial</th>
<th>labio-dental</th>
<th>dental</th>
<th>alveolar</th>
<th>post-alveolar</th>
<th>palato-alveolar</th>
<th>palatal</th>
<th>velar</th>
<th>glottal</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Plosives</td>
<td>p, b</td>
<td>f, v</td>
<td>t, d</td>
<td>s, z</td>
<td>ť, ď</td>
<td>j, ţ</td>
<td>k, g</td>
<td>ĝ</td>
<td>ĕ</td>
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<td>Affricates</td>
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<td>Fricatives</td>
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<td>B. Nasal</td>
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<td>Semivowels</td>
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</table>

**The plosive consonants**

/p/ – bilabial, fortis, voiceless
/b/ – bilabial, lenis, voiced
/t/ – alveolar, fortis, voiceless
/d/ – alveolar, lenis, voiced
/k/ – velar, fortis, voiceless
/g/ – velar, lenis, voiced
/ך/ – glottal, fortis, voiceless

**The affricate consonants**

/tʃ/ – palato-alveolar, fortis, voiceless
/dʒ/ – palato-alveolar, lenis, voiced

**The fricative consonants**

/f/ – labio-dental, fortis, voiceless
/v/ – labio-dental, lenis, voiced
/θ/ – dental, fortis, voiceless
/ð/ – dental, lenis, voiced
/s/ – alveolar, fortis, voiceless
/z/ – alveolar, lenis, voiced
/ʃ/ – palato-alveolar, fortis, voiceless
/ʒ/ – palato-alveolar, lenis, voiced
/h/ – glottal, fortis, voiceless

**The nasal consonants**

/m/ – bilabial, lenis, voiceless
/n/ – alveolar, lenis, voiced
/ŋ/ – velar, lenis, voiced

**The lateral consonants**

/l/ – alveolar, lenis, voiceless
/r/ – post-alveolar, lenis, voiced

**The phoneme /r/**

**The semivowels**

/j/ – palatal, lenis, voiced
/w/ – labio-velar, lenis, voiced

**Appendix 5**

**THE SUPRASEGMENTAL PHONEMES**

3 stress phonemes:
- a primary stress, marked ′/′;
- a secondary stress, marked /, /;
- a weak stress, generally unmarked.
  ➢ Mary told /John a /story.
  ➢ Mary told /John a /story. Etc.

1 juncture phoneme – open juncture
- I can see [ai̯k+siːl] – I conceal [ai̯+ksiːl];
- house trained [huːs+trei̯nd] – how strained [hrəu+streɪnd].

4 pitch level phonemes:
- /4/ – highest
- /2/ – next to lowest
- /3/ – next to highest
- /1/ – lowest

3 terminal contour phonemes:
- /↓↓↓/ – fall in pitch
- /↑↑↑/ – rise in pitch
- /←→/ – continuation.

- 3 Nothing ↓ – informational;
- 4 Nothing ↓ – conveys irritation;
- ; Nothing ↑ – conveys annoyance; etc.
Bibliography


