

**Міністерство освіти і науки України  
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Інститут філології та соціальний комунікацій  
Кафедра іноземних мов і методики викладання**

*ОКСАНА ДУБРОВА*

**ТЕОРЕТИЧНА ФОНЕТИКА АНГЛІЙСЬКОЇ  
МОВИ**

**НАВЧАЛЬНИЙ ПОСІБНИК**

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Навчальний посібник «Теоретична фонетика англійської мови» укладений на засадах кредитно-трансферної системи відповідно до навчального плану дисципліни «Теоретична фонетика англійської мови», що викладається для студентів напряму підготовки 6.020303 Мова і література (англійська, болгарська). Навчальний посібник містить навчальну програму, теоретичний та практичний блоки курсу, структуровані за кредитно-трансферною системою. У посібнику розглянуто основні аспекти фонетичної теорії та практики англійської мови в сучасній лінгвістиці, фонетична система англійської мови, поділ на склади, акцентна структура слова, фразовий наголос, ритм та інтонація, територіальні варіанти вимови сучасної англійської мови. Практичний блок містить різноманітні завдання та контрольні запитання, тексти для самостійного читання, питання та завдання для самоконтролю та семестрового контролю.

Посібник розрахований на студентів вищих навчальних закладів, які спеціалізуються у галузі іноземної філології, аспірантів, магістрантів, викладачів і всіх, хто цікавиться теорією англійської мови.

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## ПЕРЕДМОВА

### ПОЯСНЮВАЛЬНА ЗАПИСКА

Сучасна лінгвістика намагається розмежувати поняття одиниці мови і одиниці мовлення. Але це питання й дотепер є відкритим. Функціональний підхід до різних одиниць мови, зокрема фонетичного рівня, дає змогу виявити їх значення для виконання функцій мови. Курс «Теоретична фонетика англійської мови» висвітлює основні проблеми та аспекти англійської фонетичної системи з точки зору професійної орієнтації.

Робоча навчальна програма з дисципліни «Теоретична фонетика англійської мови» є нормативним документом Бердянського державного педагогічного університету, який розроблено кафедрою іноземних мов і методики викладання ІФСК на основі освітньо-професійної програми підготовки бакалаврів відповідно до навчального плану.

Робочу навчальну програму укладено згідно з вимогами кредитно-трансферної системи організації навчання. Програма визначає обсяги знань, які повинен опанувати бакалавр, відповідно до вимог освітньо-кваліфікаційної характеристики, алгоритм вивчення навчального матеріалу дисципліни «Теоретична фонетика англійської мови», необхідне методичне забезпечення, складові та технологію оцінювання навчальних досягнень студентів.

«Теоретична фонетика англійської мови» є складовою частиною дисциплін лінгвістичного циклу нормативного блоку. Їх вивчення передбачає розв'язання низки завдань фундаментальної професійної підготовки фахівців вищої кваліфікації, зокрема: опанування системою знань з теорії англійської мови, професійної підготовки висококваліфікованих і конкуренто-спроможних фахівців у галузі освіти відповідно до вітчизняних та європейських стандартів; професійно-педагогічну діяльність філолога-германіста.

Метою впровадження кредитно-трансферної системи є зближення вітчизняної освітньої системи з європейською, визнання за кордоном результатів навчання у вітчизняних закладах освіти, надання студентам можливості продовжити навчання в іншому закладі для одержання диплома, ступеня, кваліфікації, а також

можливості використання досвіду і ресурсів іншого закладу для поглиблення освіти.

Навчальний посібник з теоретичної фонетики англійської мови призначений для опанування основними аспектами фонетичної теорії та практики англійської мови в сучасній лінгвістиці, фонетичною системою англійської мови, загальною інформацією про складоподіл, акцентну структуру слова, фразовий наголос, ритм та інтонацію, територіальні варіанти вимови сучасної англійської мови студентами, що вивчають англійську мову як перший або другий фах.

Посібник «Теоретична фонетика англійської мови» укладений на засадах кредитно-трансферної системи відповідно до навчально-дисциплінарного плану дисципліни «Теоретична фонетика англійської мови», що викладається для студентів напряму підготовки 6.020303 Мова і література (англійська, болгарська). Навчальний посібник містить навчальну програму, лекційний та практичний блоки курсу, блок самостійної роботи та контрольні тести, структуровані за кредитно-трансферною системою. Рейтингова система оцінювання (PCO) є невід'ємною складовою робочої навчальної програми і передбачає визначення якості виконаних студентом усіх видів аудиторної та самостійної навчальної роботи та рівня набутих ним знань та вмінь шляхом оцінювання в балах результатів цієї роботи під час поточного, модульного та семестрового контролю, з наступним переведенням оцінки в балах у оцінки за традиційною шкалою та шкалою ECTS (European Credit Transfer System).

За навчальним планом вивчення дисципліни передбачено протягом III семестру. Навчальний матеріал розподілений на 4 змістових модулі. У тематичному плані представлено розподіл годин для кожного модуля за видами навчальних занять, аудиторної і самостійної роботи студентів. Загальний обсяг дисципліни складає 2 модулі (36 годин), що об'єднує всі види організації навчальної діяльності: аудиторні заняття, самостійну роботу. Підсумковою формою контролю знань є залік, який має на меті перевірити рівень засвоєння знань, уміння застосовувати ці знання при вирішенні конкретних задач.

Мовно-професійна компетенція студентів формується у процесі виконання завдань на практичних заняттях та під час самостійної роботи. Курс теоретичної фонетики англійської мови викладається із застосуванням активних і творчих методик – комунікативних та

проблемних методів навчання, завдяки яким забезпечується максимальна розумова активність студента та розвиваються вміння практичного використання набутих знань і мовленнєвих навичок.

Важливим є й те, що курс адаптований до сучасного стану фонетики англійської мови, тому студенти мають змогу ознайомитися з сучасною британською літературною вимовою, а також з особливостями американського, канадського та австралійського варіантів англійської мови.

## НАВЧАЛЬНА ПРОГРАМА

### 1. ОПИС НАВЧАЛЬНОЇ ДИСЦИПЛІНИ «ТЕОРЕТИЧНА ФОНЕТИКА АНГЛІЙСЬКОЇ МОВИ»

Найменування показників	Галузь знань, напрям підготовки, освітньо-кваліфікаційний рівень	Характеристика навчальної дисципліни	
		денна форма навчання	заочна форма навчання
Кількість кредитів – 2	Галузь знань 0203 Гуманітарні науки (шифр і назва)	<u>Нормативна</u>	
	Напрямок підготовки 6.020303 Філологія (шифр і назва)		
Модулів – 2	Спеціальність (професійне спрямування): Мова і література (англійська, болгарська)	<b>Рік підготовки:</b>	
Змістових модулів – 4		2-й	-
Індивідуальне науково-дослідне завдання (-/-)		<b>Семестр</b>	
Загальна кількість годин – 60		1-й	
Усього годин для денної форми навчання: аудиторних – 24 самостійної роботи студента - 36	Освітньо-кваліфікаційний рівень: бакалавр	<b>Лекції</b>	
		12 год.	-
		<b>Практичні, семінарські</b>	
		12 год.	-
		<b>Лабораторні</b>	
		-	-
		<b>Самостійна робота</b>	
36 год.	-		
<b>Індивідуальні завдання:</b> 7,2год.			
Вид контролю: залік			

**\*Примітка.**

Співвідношення кількості годин аудиторних занять до самостійної і індивідуальної роботи становить:

для денної форми навчання –24/36

## **2. МЕТА ТА ЗАВДАННЯ НАВЧАЛЬНОЇ ДИСЦИПЛІНИ, ЇЇ МІСЦЕ В НАВЧАЛЬНОМУ ПРОЦЕСІ**

### **1.1. Мета викладання дисципліни**

Мета курсу – ознайомити з основними лінгвістичними явищами і поняттями англійської мови, а також найбільш важливими подіями в історії Великої Британії, що вплинули на еволюцію мови; закласти основи дисциплін, що є теоретичним базисом англійської мови; ознайомити студентів з традиційним і сучасним науковим підходом у галузі теоретичної фонетики і фоностилістики, а також із засобами утворення звуків мовлення, їх акустичними й фізіологічними властивостями; вивчити особливості її лексики, фонетики, граматики, функціонально-комунікативну й експресивно-семантичну диференціацію складу сучасної англійської мови; забезпечити розуміння усвідомленого вивчення теоретичних основ як базису для розвитку у студентів теоретико-гіпотетичного мислення та оволодіння іншомовною діяльністю; формувати вміння аналізувати та інтерпретувати мовні явища і факти, що, у свою чергу, сприятиме розвитку методичної компетенції студентів, їх наукової і професійної підготовки відповідно до державних та європейських стандартів, потреб суспільства.

### **2.2. Місце навчальної дисципліни в системі професійної підготовки фахівця**

Зважаючи на сучасний стан міжнародних зв'язків України, вихід її до європейського та світового простору, англійська мова розглядається як важливий засіб міжкультурного спілкування. Вона стає дійовим фактором соціально-економічного, науково-технічного і загальнокультурного прогресу суспільства. Це підвищує статус англійської мови як освітньої галузі вищої педагогічної освіти, а до викладача англійської мови висувається вимога володіти мовою як для безпосереднього спілкування, так і для виконання своєї професійної діяльності. Підготовка майбутнього вчителя англійської мови передбачає оволодіння ним комунікативною компетенцією, яка складається з трьох головних видів: мовленнєвої, мовної та соціокультурної. Великою мірою ці завдання вирішуються в ході опанування курсу «Теоретична фонетика англійської мови».

### 2.3. Завдання вивчення дисципліни

- дослідити базові категорії лінгвістики й основні поняття теоретичної фонетики англійської мови;
- охарактеризувати аспекти вимови англійських звуків, фонем та основні орфоепічні норми;
- опанувати норми вимови лондонського діалекту як ізолювано, так і у потоці мовленнєвої комунікації;
- проаналізувати територіальну відмінність просодичних норм англійської мови;
- вивчити засоби ритмомелодики та навчитися правильно інтонаційно оформлювати речення залежно від функціональних стилів мовлення;
- набути навички транскрибування.

**Завданням лекцій** є ознайомлення студентів з дослідженнями в галузі теоретичної фонетики; виявлення предмета та об'єкта дисципліни, сучасних тенденцій та напрямів розвитку зазначеної дисципліни. Особлива увага звертається на розуміння структури та функціонування мови, її міжрівневі та внутрішньосистемні зв'язки.

Під час практичних занять, індивідуальної навчально-дослідницької та самостійної роботи студенти набувають **таких компетенцій**:

- знайомляться зі структурою та системою англійської мови, основними результатами історичних процесів, характерних для розвитку цієї мови, причини та шляхами утворення тих специфічних особливостей, які властиві її сучасному стану;
- встановлюють тип структурних одиниць;
- проводять морфологічний аналіз і визначають його структурний тип;
- знають значення, вимову і написання найбільш вживаних афіксів і вміють перекладати без словника похідні слова з відомими коренями.
- вміють диференціювати складні слова і словосполучення; уміють визначати спосіб утворення складних слів; правильно вимовляти, писати і перекладати складні слова всіх типів;
- знають значення найбільш вживаних складноскорочених слів і скорочень;

- знають значення, вимову і написання найбільш вживаних термінів;
- уміють сформулювати словникові значення слів, які входять в словник – мінімум, і правильно вживати ці слова у мовленні;
- знаючи основне значення слова, уміють перекладати без словника речення, які містять дане слово в похідному значенні;
- пояснюють причину типових словникових і лексико-стилістичних помилок;
- перекладають фразеологізми з асоціативними значеннями;
- аргументовано і логічно викладають основні аспекти теоретичної проблеми, дають дефініції основних понять.
- застосовують на практиці стилістичний аналіз мовного та мовленнєвого матеріалу: коментують, пояснюють та ілюструють стилістичні явища в різних текстах та різних сферах функціонування мови;
- відбирають мовно-стилістичні засоби для повноцінної та ефективної передачі відповідної інформації;
- застосовують найбільш ефективні методи аналізу мовного та текстового матеріалу, використовуючи на практиці набуті теоретичні знання;
- виявляють уміння самостійного критичного мислення, вміння визначити сутність проблеми і шляхи її розв'язання;
- усвідомлюють тісний зв'язок фонетики з різними рівнями системи мови: морфологічним, лексичним, синтаксичним, а також зв'язок мови, мислення та об'єктивної реальності;
- уміють аналізувати різноманітні явища, що спостерігаються в теоретичній фонетиці англійської мови;
- уміють виокремлювати синтаксичні одиниці англійської мови та визначати їх типи.

#### **2.4. Зв'язок курсу «Теоретична фонетика англійської мови» з іншими дисциплінами (міждисциплінарні зв'язки)**

Фонетика являє собою незалежну лінгвістичну дисципліну, однак вона пов'язана з низькою інших лінгвістичних та нелінгвістичних наук. Курс теоретичної фонетики має викладатися у тісному зв'язку з іншими теоретичними та практичними дисциплінами. Так, теоретичний курс «Вступ до мовознавства»

допомагає отримати основи лінгвістичних знань з проблем фонетики та фонології. Курс «Практика усного та писемного мовлення» сприяє закріпленню різноманітних вимовних навичок на базі аудіювання мовлення носіїв англійської мови та мовлення викладача. «Практична фонетика англійської мови» сприяє формуванню умінь слухати та ідентифікувати помилки у вимові та інтонації інших студентів, дозволяє використовувати отримані теоретичні та практичні навички у зв'язному мовленні, забезпечує тренування правильного читання та говоріння.

Нелінгвістичні науки, такі як психологія, логіка, фізіологія допомагають зрозуміти психофізичні зв'язки та особливості розвитку фонематичного слуху, роботи органів мовлення, емоційної складової усного мовлення.

*Робоча навчальна програма містить: пояснювальну записку, опис предмета навчального курсу, мету та зміст програми, орієнтований тематичний план розподілу годин із курсу, матеріали до лекцій, практичних занять і самостійної роботи, критерії оцінювання в умовах кредитно-трансферної системи, орієнтовані питання до заліку, перелік рекомендованої літератури для вивчення дисципліни.*

### **3. ЗМІСТ ДИСЦИПЛІНИ**

#### **МОДУЛЬ 1**

**Змістовий модуль 1. Phonetics as a branch of linguistics. Regional and stylistic varieties of English pronunciation. Classification of English speech sounds. Phoneme as a unit of language The system of the English phonemes**

**Тема 1.** Phonetics as a branch of linguistics. Aspects and units of phonetics. Branches of phonetics. Methods of phonetic analysis. Regional and stylistic varieties of English pronunciation. Classification of pronunciation variants in English. British and American pronunciation models. Types and styles of pronunciation. Spoken and Written language.

**Змістовий модуль 2. Classification of English speech sounds. Phoneme as a unit of language The system of the English phonemes**

**Тема 2.** Classification of English speech sounds: articulatory classification of English consonants, articulatory classification of English vowels.

**Тема 3.** Phoneme as a unit of language. Definition of the phoneme and its functions. Types of allophones and main features of the phoneme. Methods of the phonemic analysis. Main phonological schools. The system of consonant phonemes. Problem of affricates. The system of vowel phonemes. Problems of diphthongs and vowel length.

#### **МОДУЛЬ 2**

**Змістовий модуль 3. Alternations and modifications of speech sounds in English. The syllabic structure in English. Word stress in English. Intonation in English**

**Тема 4.** Alternations and modifications of speech sounds in English. The notion of alternation and its types. Contextual alternations in English. Modifications of sounds in English.

**Змістовий модуль 4. The syllabic structure in English. Word stress in English. Intonation in English**

**Тема 5.** The syllabic structure in English. Theories on syllable formation and division. The structure and functions of syllables in English. Theories on syllable formation and division. Word stress in English. Nature of word stress. Place of word stress in English. Degrees of stress. Functions and tendencies of the English stress. Typology of accentual structures.

**Тема 6.** Intonation: definition, approaches, functions. Components of intonation and the structure of English tone-group. The phonological aspect of intonation.

#### 4. СТРУКТУРА НАВЧАЛЬНОЇ ДИСЦИПЛІНИ

Назви змістових модулів і тем	Кількість годин											
	денна форма						Заочна форма					
	усього	у тому числі					усього	у тому числі				
		л	п	лаб	інд	с.р.		л	п	лаб	інд	с.р.
1	60	12	12	-	-	36	-	-	-	-	-	-
<b>МОДУЛЬ 1</b>												
<b>Змістовий модуль 1</b>												
<b>Phonetics as a branch of linguistics. Regional and stylistic varieties of English pronunciation</b>												
Тема 1. Phonetics as a branch of linguistics.Aspects and units of phonetics. Branches of phonetics. Methods of phonetic analysis.Regional and stylistic varieties of English pronunciation. Classification of pronunciation variants in English. British and American pronunciation models.Types and styles of pronunciation. Spoken and Written language.	12	2	2			8						
<b>Разом за змістовим модулем 1</b>	<b>12</b>	<b>2</b>	<b>2</b>			<b>8</b>						

<b>Змістовий модуль 2</b>											
<b>Classification of English speech sounds. Phoneme as a unit of language. The system of the English phonemes</b>											
Тема 2. Classification of English speech sounds: articulatory classification of English consonants, articulatory classification of English vowels.	8	2	2			4					
Тема 3. Phoneme as a unit of language. Definition of the phoneme and its functions. Types of allophones and main features of the phoneme. Methods of the phonemic analysis. Main phonological schools. The system of consonant phonemes. Problem of affricates. The system of vowel phonemes. Problems of diphthongs and vowel length.	10	2	2			6					
<b>Разом за змістовим модулем 2</b>	<b>18</b>	<b>4</b>	<b>4</b>			<b>10</b>					

<b>МОДУЛЬ 2</b>											
<b>Змістовий модуль 3</b>											
<b>Alternations and modifications of speech sounds in English</b>											
Тема 4. Alternations and modifications of speech sounds in English. The notion	12	2	2			8					

of alternation and its types. Contextual alternations in English. Modifications of sounds in English.													
<b>Разом за змістовим модулем 3</b>	<b>12</b>	<b>2</b>	<b>2</b>			<b>8</b>							
<b>Змістовий модуль 4</b>													
<b>The syllabic structure in English. Word stress in English. Intonation in English</b>													
Тема 5. The syllabic structure in English. Theories on syllable formation and division. The structure and functions of syllables in English. Theories on syllable formation and division. Word stress in English. Nature of word stress. Place of word stress in English. Degrees of stress. Functions and tendencies of the English stress. Typology of accentual structures.	8	2	2			4							

Тема 6. Intonation: definition, approaches, functions. Components of intonation and the structure of English tone-group. The phonological aspect of intonation.	10	2	2			6						
<b>Разом за змістовим модулем 4</b>	<b>18</b>	<b>4</b>	<b>4</b>			<b>10</b>						
<b>Усього годин</b>	<b>60</b>	<b>12</b>	<b>12</b>			<b>36</b>						

### 5. ТЕМИ ПРАКТИЧНИХ ЗАНЯТЬ

№ з/п	Назва теми	Кількість годин
1	Phonetics as a branch of linguistics. Regional and stylistic varieties of English pronunciation.	2
2	Classification of English speech sounds: articulatory classification of English consonants, articulatory classification of English vowels.	2
3	Phoneme as a unit of language. The system of consonant phonemes. The system of vowel phonemes. Problems of diphthongs and vowel length.	2
4	Alternations and modifications of speech sounds in English. The notion of alternation and its types. Contextual alternations in English. Modifications of sounds in English.	2
5	The syllabic structure in English. Word stress in English. Functions and tendencies of the English stress. Typology of accentual structures.	2
6	Intonation: definition, approaches, functions. Components of intonation and the structure of English tone-group. The phonological aspect of intonation.	2
	<b>Разом</b>	<b>12</b>

## 6. САМОСТІЙНА РОБОТА

№ з/п	Назва теми	Кількість годин
1	Main phonological schools.	2
2	Pronunciation Varieties of British English. The orthoepic norm of the language and the literary norm of pronunciation.	3
3	The Received Pronunciation of British English. The peculiarities and changes in its pronunciation.	3
4	Dialects in English: a) Northern Dialects; b) Scottish Dialects; c) Southern Dialects; d) The Cockney Dialect.	3
5	American English Pronunciation. The spreading of English in the world.	3
6	The development of American English and its literary norm.	2
7	The peculiarities of General American. Dialects of American English.	3
8	Assimilation in English. Changes of phonemes in speech.	3
9	Direction of assimilation. Degrees of assimilation.	2
10	Historical and living assimilation. Obligatory and non-obligatory assimilation.	3
11	Styles of pronunciation in speech. The full and the colloquial styles in English and in Ukrainian.	3
12	Phonostylistics and its use: a). Informational Style; b). Academic Style; c). Publicistic Style; d). Declamatory Style; e). Conversational Style.	3
13	Historical and contemporary elision.	3
	<b>Разом</b>	<b>36</b>

## 7. ІНДИВІДУАЛЬНІ ЗАВДАННЯ (ТЕМИ РЕФЕРАТИВ)

1. The history of the formation of American English.
2. The main differences between the American and British English.
3. Phonetic and phonological vowel and consonant features in American English and British English.
4. Lexical differences between American and British varieties of English.
5. Grammatical differences between American and British English.
6. Features of American English.
7. Features Canadian English.

8. Features of Australian English.
9. Features of New Zealand English.
10. Functional styles and their phonetic interpretation.
11. Phonetic factors of creation and differentiation of styles.
12. Classification of phonetic styles.
13. Syllable. The main theory of English syllable. Characteristics of the syllable as a phonetic phenomenon.
14. Typology of syllable. Features of syllable.
15. Intonation in English: structure and function.
16. Intonational pattern and group. Rhythm. The rhythmic group.
17. Functions of intonation. Stylistic value of intonation.
18. Functional style and dialectology.
19. The main trends of English pronunciation at the present stage of development.
20. Phonetic features of English spontaneous speech.

### **8. ОРІЄНТОВНІ ПИТАННЯ ДО ЗАЛІКУ**

1. Phonetics as a branch of linguistics. Phonetics and other disciplines. Applications of phonetics.
  2. Branches of phonetics.
  3. Aspects of the sound matter of language.
  4. Components of the phonetic system of language.
  5. National and regional pronunciation variants in English.
  6. British and American pronunciation models.
  7. Most distinctive features of BBC English and Network English.
  8. The articulatory classification of English vowels.
  9. The articulatory classification of English consonants.
  10. Phoneme as many-sided dialectic unity of language. Types of allophones. Distinctive and irrelevant features of the phoneme.
  11. Main phonological schools.
  12. The system of vowel phonemes in English. Problem of diphthongs.
  13. The system of consonant phonemes in English. Problem of affricates.
  14. Modifications of English consonants and vowels in speech.
  15. Alternations of speech sounds in English.
  16. Theories on syllable division and formation.
  17. The structure and functions of syllable in English.
  18. Word stress in English.
  19. Intonation and prosody: definition, functions, components, spheres of
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application.

20. The structure of English tone-group.

21. The phonological level of intonation.

22. Methods of phonetic analysis.

23. Phonostylistics. Types and styles of pronunciation in English.

24. Phonetics of the spoken discourse.

## **9. МЕТОДИ НАВЧАННЯ**

Комплексне використання різноманітних методів організації і здійснення навчально-пізнавальної діяльності студентів та методів стимулювання і мотивації їх навчання, що сприяють розвитку творчих засад особистості майбутнього фахівця, вчителя іноземної мови, з урахуванням індивідуальних особливостей учасників навчального процесу й спілкування.

З метою формування професійної компетенції майбутнього науковця типологічний аналіз мовних одиниць і явищ здійснюється у межах кожного мікрорівня за допомогою порівняльного, компонентного й когнітивного методів.

## **10. МЕТОДИ КОНТРОЛЮ**

Педагогічний контроль здійснюється з дотриманням вимог об'єктивності, індивідуального підходу, систематичності і системності, всебічності та професійної спрямованості контролю.

Використовуються такі методи контролю (усного, письмового), які мають сприяти підвищенню мотивації студентів-майбутніх фахівців до науково-пізнавальної діяльності. Відповідно до специфіки фахової підготовки перевага надається усному і письмовому контролю, тестовим завданням.

## **11. МЕТОДИЧНЕ ЗАБЕЗПЕЧЕННЯ**

Електронні та друковані інформаційні ресурси, ноутбук, диски, методичні рекомендації до курсу, НМК.

## 12. РОЗПОДІЛ БАЛІВ, ЯКІ ОТРИМУЮТЬ СТУДЕНТИ

Поточне тестування та самостійна робота						Сума
ЗМ№1	ЗМ №2		ЗМ № 3	ЗМ №4		
T1	T2	T3	T4	T5	T6	50
8	9	8	8	8	9	
Усього балів за 4 змістових модулів						50

За **весь курс** студент отримує максимум 100 балів. До їх складу входять:

30 балів – поточний контроль успішності (включно з контролем за змістовими модулями);

20 балів – виконання самостійної роботи;

50 – підсумковий контроль у вигляді заліку.

**Залік.** Див. 8 (орієнтовний перелік питань до заліку).

**Поточний контроль** (включно з контролем за змістовими модулями – окремими темами чи розділами курсу) передбачає таке нарахування балів (вказано максимальний бал за певний вид роботи):

✓ Відповідь на практичному занятті – 5 балів;

✓ Суттєве доповнення на практичному занятті, коментування виконаних вправ – 1 бал;

✓ Виконання завдань до практичного заняття – 5 балів;

✓ Виконання самостійного завдання – 4 бали;

✓ Контроль за змістовими модулями (самостійна робота, письмові завдання, тестування) – 5 балів.

### ШКАЛА ОЦІНЮВАННЯ: НАЦІОНАЛЬНА ТА ECTS

Сума балів за всі види навчальної діяльності	Оцінка ECTS	Оцінка за національною шкалою	
		для екзамену, курсового проекту (роботи), практики	для заліку
90 – 100	<b>A</b>	відмінно	зараховано
82-89	<b>B</b>	добре	
74-81	<b>C</b>		
64-73	<b>D</b>	задовільно	
60-63	<b>E</b>		
35-59	<b>FX</b>	незадовільно з можливістю повторного складання	не зараховано з можливістю повторного складання
0-34	<b>F</b>	незадовільно з обов'язковим повторним вивченням дисципліни	не зараховано з обов'язковим повторним вивченням дисципліни

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## LECTURE BLOCK

### LECTURE 1

#### ***PHONETICS AS A BRANCH OF LINGUISTICS. REGIONAL AND STYLISTIC VARIETIES OF ENGLISH PRONUNCIATION***

##### **Outline**

1. Phonetics as a branch of linguistics.
2. Aspects and units of phonetics.
3. Branches of phonetics.
4. Methods of phonetic analysis.
5. Spoken and written language.
6. Classification of pronunciation variants in English. British and American pronunciation models.
7. Types and styles of pronunciation.

***Basic syntactic notions:*** phonetics, linguistics, lexicology, sound matter, phonic, articulating organs, articulation, correlation, acoustic, auditory, functional, segmental, suprasegmental, articulatory, style.

##### ***Revision material (Suggested Assignments on Lecture)***

*Based on and listen to the lecture, using any reference materials, give the definition of the following concepts. The definitions should be given in English:*

Acoustic phonetics

Articulatory phonetics

Auditory phonetics

Comparative phonetics

Descriptive/synchronic phonetics

Diachronic/historical phonetics

Dialectology

Experimental phonetics

General phonetics

Lexicology

Linguistics

Objective/instrumental methods

Phonetics

Phonostylistics

Physiology

Psycholinguistics

Sociolinguistics

Sociophonetics

Stylistics

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## 1. PHONETICS AS A BRANCH OF LINGUISTICS

We begin our study of language by examining the inventory, structure and functions of the speech sounds. This branch of linguistics is called phonetics.

Phonetics is an independent branch of linguistics like lexicology or grammar. These linguistic sciences study language from three different points of view. Lexicology deals with the vocabulary of language, with the origin and development of words, with their meaning and word building. Grammar defines the rules governing the modification of words and the

combination of words into sentences. Phonetics studies the outer form of language; its sound matter. The phonetician investigates the phonemes and their allophones, the syllabic structure the distribution of stress, and intonation. He is interested in the sounds that are produced by the human speech-organs insofar as these sounds have a role in language. Let us refer to this limited range of sounds as the phonic medium and to individual sounds within that range as speech-sounds. We may now define phonetics as the study of the phonic medium. Phonetics is the study of the way humans make, transmit, and receive speech sounds. Phonetics occupies itself with the study of the ways in which the sounds are organized into a system of units and the variation of the units in all types and styles of spoken language.

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

## 2. ASPECTS AND UNITS OF PHONETICS

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

Speaker's brain	Speaker's vocal tract	Transmission of sounds through air	Listener's ear	Listener's brain
linguistic	articulatory	acoustic	auditory	linguistic

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

information conveyed. The sound phenomena have different aspects:

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

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

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

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

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

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

The auditory (sound-perception) aspect, on the one hand, is a physiological mechanism. We can perceive sound waves within a range of 16 Hz-20.000 Hz with a difference in 3 Hz. The human ear transforms mechanical vibrations of the air into nervous and transmits them to brain.

The listener hears the acoustic features of the fundamental frequency, formant frequency, intensity and duration in terms of perceptible categories of pitch, quality, loudness and length. On the other hand, it is also a psychological mechanism. The point is that repetitions of what might be heard as the same utterance are only coincidentally, if ever, acoustically identical. Phonetic identity is a theoretical ideal. Phonetic similarity, not phonetic identity, is the criterion with which we operate in the linguistic analysis.

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

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

<b>Articulatory characteristics</b>	<b>Acoustic properties</b>	<b>Auditory(perceptible) qualities</b>	<b>Linguistic phenomena</b>
vibration of the vocal cords	fundamental frequency	melody	pitch
different positions and movements of speech organs	formant frequency	quality (timbre)	phoneme
the amplitude of vibrations	intensity	loudness	stress
the quantity of time during which the sound is pronounced	duration	length	tempo, rhythm, pauses

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

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

Now we may define phonetics as a branch of linguistics that studies speech sounds in the broad sense, comprising segmental sounds,

suprasegmental units and prosodic phenomena (pitch, stress, tempo, rhythm, pauses).

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

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

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

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

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

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

### **3. BRANCHES OF PHONETICS**

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

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

Phoneticians are also interested in the way in which sound phenomena function in a particular language. In other words, they study the

abstract side of the sounds of language. The branch of phonetics concerned with the study of the functional (linguistic) aspect of speech sounds is called phonology. By contrast with phonetics, which studies all possible sounds that the human vocal apparatus can make, phonology studies only those contrasts in sound which make differences of meaning within language.

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

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

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

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

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

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

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

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

#### **4. METHODS OF PHONETIC ANALYSIS**

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

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

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

Acoustic phonetics comes close to studying physics and the tools used in this field enable the investigator to measure and analyze the movement of the air in the terms of acoustics. This generally means introducing a microphone into the speech chain, converting the air movement into corresponding electrical activity and analyzing the result in terms of frequency of vibration and the amplitude of vibration in relation to time. The spectra of speech sounds are investigated by means of the apparatus called the sound spectrograph. Pitch as a component of intonation can be investigated by intonograph.

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

#### **5. SPOKEN AND WRITTEN LANGUAGE**

We don't need to speak in order to use language. Language can be

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

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

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

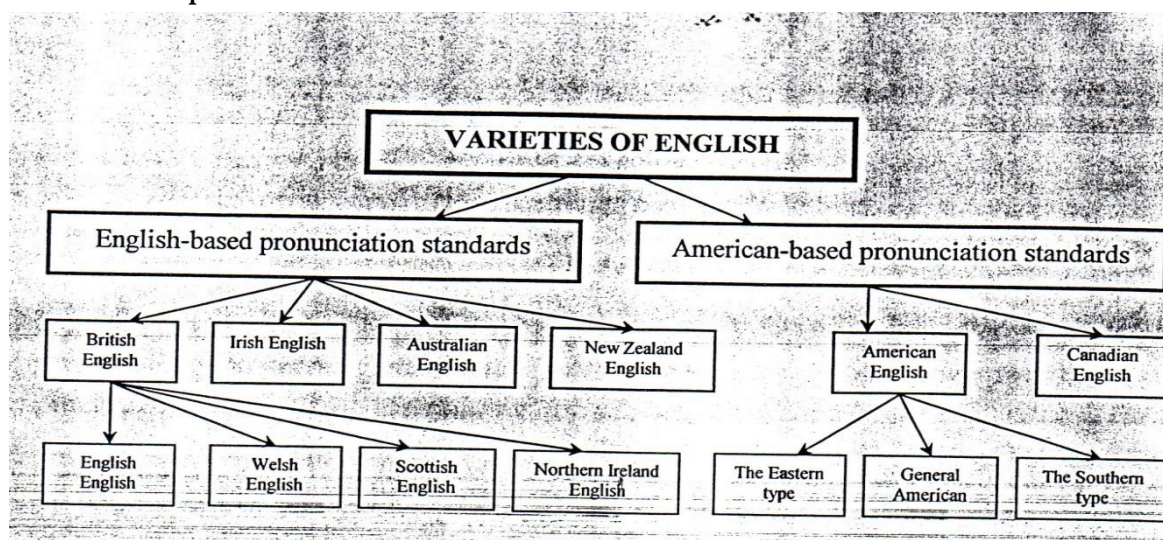
The literary spoken form has its national pronunciation standard. A standard may be defined as “a socially accepted variety of language established by a codified norm of correctness” (K. Macanalay). Standard national pronunciation is sometimes called “an orthoepic norm”. Some phoneticians however prefer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

## 6. CLASSIFICATION OF PRONUNCIATION VARIANTS IN ENGLISH. BRITISH AND AMERICAN PRONUNCIATION MODELS

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

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

According to M. Sokolova and others, English English, Welsh English, Scottish English and Northern Irish English should be better combined into the British English subgroup, on the ground of political, geographical, cultural unity which brought more similarities – then differences for those variants of pronunciation.



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

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

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

For American English, the selection (in EPD) also follows what is frequently heard from professional voices on national network news and information programmes. It is similar to what has been termed General American, which refers to a geographically (largely non-coastal) and socially based set of pronunciation features. It is important to note that no single dialect – regional or social – has been singled out as an American standard. Even national media (radio, television, movies, CD-ROM, etc.), with professionally trained voices have speakers with regionally mixed features. However, Network English, in its most colourless form, can be described as a relatively homogeneous dialect that reflects the ongoing development of progressive American dialects. This “dialect” itself contains some variant forms. The variants involve vowels before [r], possible differences in words like *cot* and *caught* and some vowels before [l]. It is fully rhotic. These differences largely pass unnoticed by the audiences for Network English, and are also reflective of age differences. What are thought to be the more progressive (used by educated, socially mobile, and younger speakers) variants are considered as first variants. J.C. Wells prefers the term General American. This is what is spoken by the majority of

Americans, namely those who do not have a noticeable eastern or southern accent.

## 7. TYPES AND STYLES OF PRONUNCIATION

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

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

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

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

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

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

reduction and assimilation depends on the tempo of speech.

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

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

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

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

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

### ***CONTROL TASKS***

1. Which linguistic branches do you know?

2. How is phonetics connected with other sciences?
3. What are the branches of phonetics?
4. What are the methods and devices of phonetic investigation?
5. Why is it difficult to learn the sounds of a foreign language?
6. What is the practical and theoretical significance of phonetics?
7. Which are the most important varieties of English?
8. What are the main reasons of English wide spreading?
9. What is standard pronunciation?
10. What are the main differences between RP and GA a) systems of consonants; b) systems of vowels; c) accentual structure and intonation?  
What is "advanced" RP?
11. Describe the main intonational styles.
12. Compare the English and the Russian alphabets.
13. Give examples to prove that phonetics is connected with other sciences.

**LECTURE 2**  
**CLASSIFICATION OF ENGLISH SPEECH SOUNDS**

**Outline**

1. Articulatory classification of English consonants.
2. Articulatory classification of English vowels.

**Basic syntactic notions:** consonants, vowels, distinction, articulatory, occlusive, constrictive, sonorant, forelingual, mediolingual, unicentral, bicentral, cardinal, accent, diphthong, monophthong, unisyllabic gliding sounds.

**Revision material (Suggested Assignments on Lecture)**

*Based on and listen to the lecture, using any reference materials, give the definition of the following concepts. The definitions should be given in English:*

Consonants

Vowels

Intermittent blockage

Soft palate

Occlusive

Obstruction

Constrictive

Sonorants

Forelingual

Mediolingual

Apical

Dorsal

Cacuminal

Retroflexed

Blade of the tongue

Teeth ridge

Unicentral

Bicentral

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### **1. ARTICULATORY CLASSIFICATION OF ENGLISH CONSONANTS**

There are two major classes of sounds traditionally distinguished in any language – consonants and vowels. The opposition “vowels vs. consonants” is a linguistic universal. The distinction is based mainly on

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

Russian phoneticians classify consonants according to the following principles:

- 1) degree of noise;
- 2) place of articulation;
- 3) manner of articulation;
- 4) position of the soft palate;
- 5) force of articulation.

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

- a) occlusive, in the production of which a complete obstruction is formed;
- b) constrictive, in the production of which an incomplete obstruction is formed.

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

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

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

Sonorants are sounds that differ greatly from other consonants. This is due to the fact that in their production the air passage between the two organs of speech is fairly wide, that is much wider than in the production of noise consonants. As a result, the auditory effect is tone, not noise. This

peculiarity of articulation makes sonorants sound more like vowels than consonants. Acoustically sonorants are opposed to all other consonants because they are characterized by sharply defined formant structure and the total energy of most of them is very high.

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

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

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

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

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

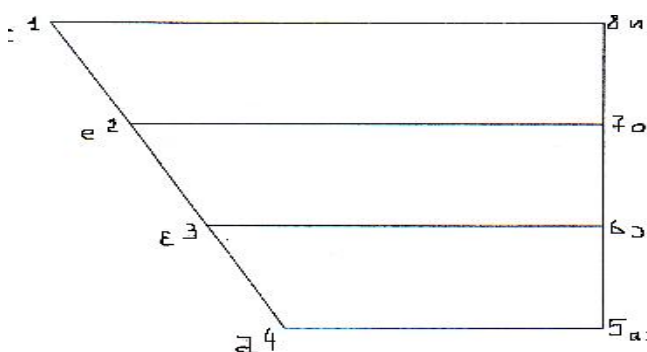
According to the shape of narrowing constrictive consonants and affricates are subdivided into sounds with flat narrowing and round narrowing.

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

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

## 2. THE ARTICULATORY CLASSIFICATION OF ENGLISH VOWELS

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



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

Russian phoneticians suggest a classification of vowels according to the following principles:

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

1. Stability of articulation. This principle is not singled out by British and American phoneticians. Thus, P. Roach writes: "British English (BBC accent) is generally described as having short vowels, long vowels and diphthongs". According to Russian scholars vowels are subdivided into: a) monophthongs (the tongue position is stable); b) diphthongs (it changes, that is the tongue moves from one position to another); c) diphthongoids (an intermediate case, when the change in the position is fairly weak).

Diphthongs are defined differently by different authors. A.C. Gimson, for example, distinguishes 20 vocalic phonemes which are made of vowels and vowel glides. D.Jones defines diphthongs as unisyllabic gliding sounds in the articulation of which the organs of speech start from one position and then glide to another position. There are two vowels in English [i:, u:] that may have a diphthongal glide when they have full length (*be, do*), and the tendency for diphthongization is becoming gradually stronger.

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

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

The way British and Russian phoneticians approach the vertical movement of the tongue is also slightly different. British scholars distinguish three classes of vowels: high (or close), mid (or half-open) and low (or open) vowels. Russian phoneticians made the classification more detailed distinguishing two subclasses in each class, i.e. broad and narrow

variations of the three vertical positions. Consequently, six groups of vowels are distinguished.

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

4. Character of the vowel end. This quality depends on the kind of the articulatory transition from a vowel to a consonant. This transition (VC) is very closed in English unlike Ukrainian. As a result all English short vowels are checked when stressed. The degree of checkness may vary and depends on the following consonants (+ voiceless – voiced – sonorant).

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

There is one more articulatory characteristic that needs our attention, namely

6) Tenseness. It characterizes the state of the organs of speech at the moment of vowel production. Special instrumental analysis shows that historically long vowels are tense while historically short are lax.

### ***CONTROL TASKS***

1. What differs vowels from consonants in articulatory aspect?
2. Which positions of vocal cords do you know?
3. How is glottal stop articulated?
4. Which active and passive articulators do you know?
5. Which types of manner of articulation do you know?
6. How are plosives/ fricatives/ affricates articulated?
7. How are nasals articulated?

8. Which places of articulation do you know and how can they be grouped?
9. What is the difference between second articulation and double articulation?
10. What mistakes may the Ukrainian students make because of the articulation differences in the pronunciation of English and Ukrainian vowels?

**LECTURE 3**  
***PHONEME AS A UNIT OF LANGUAGE. THE SYSTEM OF THE ENGLISH***  
***PHONEMES***

**Outline**

1. Definition of the phoneme and its functions.
2. Types of allophones and main features of the phoneme.
3. Methods of the phonemic analysis.
4. Main phonological schools.
5. The system of consonant phonemes. Problem of affricates.
6. The system of vowel phonemes. Problems of diphthongs and vowel length.

***Basic syntactic notions:*** phoneme, affricates, diphthongs, vowel length, phonemic analysis, allophones, phonology, complementary distribution, double opposition.

***Revision material (Suggested Assignments on Lecture)***

*Based on and listen to the lecture, using any reference materials, give the definition of the following concepts. The definitions should be given in English:*

Abstracttrend  
Allophone  
Commutation test  
Complementary distribution  
Contrastive distribution  
Distinctive features  
Double opposition  
Minimal pair  
Triple opposition  
Non-distinctive features  
Phoneme  
Phonology  
Physical trend  
Principal allophone  
Single opposition  
Subsidiary allophones

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### **1. DEFINITION OF THE PHONEME AND ITS FUNCTIONS**

To know how sounds are produced is not enough to describe and classify them as language units. When we talk about the sounds of language, the term “sound” can be interpreted in two different ways. First, we can say that [t] and [d], for example, are two different sounds in English: e.g. *ten-*

*den, seat-seed*. But on the other hand, we know that [t] in *let us* and [t] in *let them* are not the same. In both examples the sounds differ in one articulatory feature only. In the second case the difference between the sounds has functionally no significance. It is clear that the sense of “sound” in these two cases is different. To avoid this ambiguity, linguists use two separate terms: phoneme and allophone.

The phoneme is a minimal abstract linguistic unit realized in speech in the form of speech sounds opposable to other phonemes of the same language to distinguish the meaning of morphemes and words.

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

Firstly, the phoneme is a functional unit. In phonetics function is usually understood as a role of the various units of the phonetic system in distinguishing one morpheme from another, one word from another or one utterance from another. The opposition of phonemes in the same phonetic environment differentiates the meaning of morphemes and words: e.g. *bath-path, light-like*. Sometimes the opposition of phonemes serves to distinguish the meaning of the whole phrases: *He was heard badly – He was hurt badly*. Thus we may say that the phoneme can fulfill the distinctive function.

Secondly, the phoneme is material, real and objective. That means it is realized in speech in the form of speech sounds, its allophones. The phonemes constitute the material form of morphemes, so this function may be called constitutive function.

Thirdly, the phoneme performs the recognitive function, because the use of the right allophones and other phonetic units facilitates normal recognition. We may add that the phoneme is a material and objective unit as well as an abstract and generalized one at the same time.

## **2. TYPES OF ALLOPHONES AND THE MAIN FEATURES OF THE PHONEME**

Let us consider the English phoneme [d]. It is occlusive, forelingual, apical, alveolar, lenis consonant. This is how it sounds in isolation or in such words as *door, darn, down*, etc, when it retains its typical articulatory characteristics. In this case the consonant [d] is called principal allophone. The allophones which do not undergo any distinguishable changes in speech are called principal.

Allophones that occur under influence of the neighboring sounds in different phonetic situations are called subsidiary, e.g.:

- a. *deal, did* – it is slightly palatalized before front vowels;
- b. *bad pain, bedtime* – it is pronounced without any plosion;
- c. *sudden, admit* – it is pronounced with nasal plosion before [n], [m];
- d. *dry* – it becomes post-alveolar followed by [r].

If we consider the production of the allophones of the phoneme above we will find out that they possess three articulatory features in common – all of them are forelingual lenis stops. Consequently, though allophones of the same phoneme possess similar articulatory features they may frequently show considerable phonetic differences.

Native speakers do not observe the difference between the allophones of the same phoneme. At the same time they realize that allophones of each phoneme possess a bundle of distinctive features that makes this phoneme functionally different from all other phonemes of the language. This functionally relevant bundle is called the invariant of the phoneme. All the allophones of the phoneme [d] for instance, are occlusive, forelingual, lenis. If occlusive articulation is changed for constrictive one, [d] will be replaced by [z]: e. g. *breed – breeze, deal – zeal*, the articulatory features which form the invariant of the phoneme are called distinctive or relevant.

To extract relevant features of the phoneme we have to oppose it to some other phoneme in the phonetic context.

If the opposed sounds differ in one articulatory feature and this difference brings about changes in the meaning this feature is called relevant: for example, *port – court*, [p] and [k] are consonants, occlusive, fortis; the only difference being that [p] is labial and [t] is lingual.

The articulatory features which do not serve to distinguish meaning are called non-distinctive, irrelevant or redundant. For example, it is impossible to oppose an aspirated [p<sup>h</sup>] to a non-aspirated one in the same phonetic context to distinguish meaning.

We know that anyone who studies a foreign language makes mistakes in the articulation of sounds. L.V. Shcherba classifies the pronunciation errors as phonological and phonetic. If an allophone is replaced by an allophone of a different phoneme the mistake is called phonological. If an allophone of the phoneme is replaced by another allophone of the same phoneme the mistake is called phonetic.

### 3. METHODS OF THE PHONEMIC ANALYSIS

The aim of the phonological analysis is, firstly, to determine which

differences of sounds are phonemic and which are non-phonemic and, secondly, to find the inventory of phonemes of the language.

As it was mentioned above, phonology has its own methods of investigation. Semantic method is applied for phonological analysis of both unknown languages and languages already described. The method is based on a phonemic rule that phonemes can distinguish words and morphemes when opposed to one another. It consists in systematic substitution of one sound for another in order to find out in which cases where the phonetic context remains the same such replacing leads to a change of meaning. This procedure is called the commutation test. It consists in finding minimal pairs of words and their grammatical forms. For example:

*pen* [pen]

*Ben* [ben]

*gain* [gain]

*cane* [kain]

*ten* [ten]

*den* [den]

Minimal pairs are useful for establishing the phonemes of the language. Thus, a phoneme can only perform its distinctive function if it is opposed to another phoneme in the same position. Such an opposition is called phonological. Let us consider the classification of phonological oppositions worked out by N.S. Trubetzkoy. It is based on the number of distinctive articulatory features underlying the opposition.

1. If the opposition is based on a single difference in the articulation of two speech sounds, it is a single phonological opposition, e.g. [p]-[t], as in [pen]-[ten]; bilabial vs. forelingual, all the other features are the same.

2. If the sounds in distinctive opposition have two differences in their articulation, the opposition is double one, or a sum of two single oppositions, e.g. [p]-[d], as in [pen]-[den], 1) bilabial vs. forelingual 2) voiceless-fortis vs. voiced-lenis.

3. If there are three articulatory differences, the opposition is triple one, or a sum of three single oppositions, e.g. [p]-[ð], as in [pei]-[ðei]: 1) bilabial vs. forelingual, 2) occlusive vs. constrictive, 3) voiceless-fortis vs. voiced-lenis.

American descriptivists, whose most zealous representative is, perhaps, Zellig Harris, declare the distributional method to be the only scientific one. At the same time they declare the semantic method unscientific because they consider recourse to meaning external to

linguistics. Descriptivists consider the phonemic analysis in terms of distribution. They consider it possible to discover the phonemes of a language by the rigid application of a distributional method. It means to group all the sounds pronounced by native speakers into phoneme according to the laws of phonemic and allophonic distribution:

1. Allophones of different phonemes occur in the same phonetic context. In this case their distribution is contrastive.

2. Allophones of the same phoneme(s) never occur in the same phonetic context. In this case their distribution is complementary.

There is, however, a third possibility, namely, that the sounds both occur in a language but the speakers are inconsistent in the way they use them, for example, *калоши-галоши*. In such cases we must take them as free variants of a single phoneme. We could explain the case on the basis of sociolinguistics. Thus, there are three types of distribution: contrastive, complementary and free variation.

#### 4. MAIN PHONOLOGICAL SCHOOLS

Let us consider the phrase [на лугу кос нет] and words [ВАЛЫ], [САМА]. Logically, there can only be three answers to the question: which phonemes are represented by the consonant sound [c] in [кос] and by the vowel sound [A] in [ВАЛЫ]:

1) If [кос] and [ВАЛЫ] are grammatical forms of the words *коза* and *вол* respectively, then the consonant [c] represents phoneme /з/, while the vowel [A] is an allophone of the phoneme /о/. If [кос] and [ВАЛЫ] are grammatical forms of the words *коса* and *вал* respectively, then the consonant [c] belongs to the phoneme /с/, while the vowel [A] should be assigned to the phoneme /а/.

2) The consonant [c] in [кос] belongs to the phoneme C no matter whether it is a form of *коза* or that of *коса*, while the vowel [A] in [ВАЛЫ] represents the phoneme /а/ no matter whether it is a form of *вол* or that of *вал*.

3) The consonant [c] represents neither phoneme з, nor phoneme с, while the vowel [A] in [ВАЛЫ] does not belong either to the phoneme /а/ or to the phoneme /о/.

Since there are three possible answers to the above questions, there are three schools of thought on the problem of identifying phonemes.

Those linguists who give the first answer belong to the so-called morphological (Moscow phonological) school (R.I. Avanesov, V.N. Sidorov,

P.S. Kuznetsov, A.A. Reformatzky, and N.F. Yakovlev). The exponents of this school maintain that two different phonemes in different allomorphs of the same morpheme may be represented on the synchronic level by one and the same sound, which is their common variant and, consequently, one and the same sound may belong to one phoneme in one word and to another phoneme in another word.

In order to decide to which phoneme the sounds in a phonologically weak (neutral) position belong, it is necessary to find another allomorph of the same morpheme in which the phoneme occurs in the strong position, i.e. one in which it retains all its distinctive features. The strong position of a Russian consonant phoneme is that before a vowel sound of the same word, whereas the strong position of a vowel phoneme is that under stress. The consonant [c] in *кoc* belongs to the phoneme /c/ because in the strong position in such allomorphs of the same morpheme as in *кocа, кocы* the phoneme is definitely /c/. In *кocз* the same sound [c] is a variant of the phoneme /з/ because in the strong position, as in *кocа, кocы*, the phoneme is definitely /з/. The vowel [A] in *валы* is an allophone of the phoneme /a/ because the phoneme occurs in the strong position in *вал* while the same vowel [A] in *волы* is a variant of the phoneme /o/ because this phoneme is found in the strong position in *вол*.

According to this school of thought, the neutral vowel sound in *original* should be assigned to the English phoneme /σ/ because this phoneme occurs in the strong position in such word as *origin*.

The second school of thought, originated by L.V. Shcherba, advocates the autonomy of the phoneme and its independence from the morpheme. Different allomorphs of a morpheme may differ from each other on the synchronic level not only in their allophonic, but also in their phonemic composition. According to the Leningrad (Petersburg) phonological school (L.V. Shcherba, L.R. Zinder, M.I. Matusevich), speech sounds in a phonologically neutral position belong to that phoneme with whose principal variant they completely or nearly coincide. Thus, the sound [c] in [кoc] should be assigned to the phoneme /c/ because it fully coincides with the latter's principal variant, which is free from the influence of neighboring speech sounds. The vowel [A] in [вАлы] should be assigned to the phoneme /a/ because it nearly coincides with the latter's principal variant [a]. The vowel [Ъ] in [вЪдАвос] does not even resemble either [o] or [a] or [A] but it is still assigned to the /a/ phoneme because both /o/ and /a/ are reduced to [Ъ].

According to the third school of thought, there exist types of phonemes higher than the unit phoneme. Different linguists call them differently. One of the terms for them introduced by Prague Linguistic Circle, namely by N.S. Trubetzkoy and R. Jakobson, is archiphoneme. According to them, the archiphoneme is a combination of distinctive features common to two phonemes. Thus each of the speech sounds [c], [з] represents the phonemes /c/, /з/. These two phonemes differ from each other only in matter of voice, while both of them possess the other two distinctive features: (1) forelingual (2) fricative articulation. These two features together constitute the archiphoneme to which both [c] and [з] belong. This archiphoneme is, therefore, neither voiceless nor voiced. It is designated by Russian capital letter C. The sound [c] in [кoc] in both *Ha лугу кoc нет* and *Ha лугу кoз нет* belongs to this archiphoneme and not to the phoneme /c/ or /з/.

The phoneme /a/ and /o/ belong to archiphoneme which is realized in the sound [A], as in [BАЛЫ] meaning both *валы* and *волы*.

## **5. THE SYSTEM OF CONSONANT PHONEMES. PROBLEMS OF AFFRICATES**

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

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

There are some problems of phonological character in the English consonantal system; it is the problem of affricates – their phonological

status and their number. The question is: what kind of facts a phonological theory has to explain.

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

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

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

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

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

According to N.S. Trubetzkoy's point of view a sound complex may be considered monophonemic if:

- a) its elements belong to the same syllable;
- b) it is produced by one articulatory effort;
- c) its duration should not exceed normal duration of elements.

Let us apply these criteria to the sound complexes.

#### 1. Syllabic indivisibility

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

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

*curtsey* [kɜ:-tsi]

*out-set* [aut-set]

*eighth* [eitθ]

*whitethorn* [wait-θɔ:n]

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

#### 2. Articulatory indivisibility. Special instrumental analysis shows that

all the sound complexes are homogeneous and produced by one articulatory effort.

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

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

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

## **6. THE SYSTEM OF VOWEL PHONEMES. PROBLEMS OF DIPHTHONGS AND VOWEL LENGTH**

The following 20 vowel phonemes are distinguished in BBC English (RP): [i:, a:, ɔ:, u:, ɜ:, i, e, æ, σ, υ, ʌ, ə; ei, ai, oi, au, eu, uə, iə].

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

### **1. Stability of articulation**

1.1. monophthongs vs. diphthongs: *bit –bait, kit –kite, John – join, debt – doubt*

1.2. diphthongs vs. diphthongoids: *bile – bee, boat – boot, raid – rude*

2. Position of the tongue

2.1. horizontal movement of the tongue

a) front vs. central: *cab – curb, bed –bird*

b) back vs. central: *pull – pearl, cart – curl, call – curl*

2.2. vertical movement of the tongue

a) close (high) vs. mid-open (mid): *bid –bird, week –work*

b) open (low) vs. mid-open (mid): *ark – lurk, call – curl, bard– bird*

3. Position of the lips rounded vs. unrounded: *don – darn, pot – part.*

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

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

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

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

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

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

status.

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

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

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

### **CONTROL TASKS**

1. What is phonology?
2. What is the difference between phonemes and allophones?
3. How are allophones classified?
4. What is a distinctive feature?
5. Which distinctive features of Ukrainian and English vowels and consonants cause controversy?
6. What features of the phoneme are distinctively relevant and distinctively irrelevant?
7. What is the relationship between two phonemes that can occur in the same environment?
8. What is minimal pair?
9. What are controversial problems concerning phonemic status of some English vowel and consonant units?

## LECTURE 4

### **ALTERNATIONS AND MODIFICATIONS OF SPEECH SOUNDS IN ENGLISH**

#### **Outline**

1. The notion of alternation and its types.
2. Contextual alternations in English.
3. Modifications of sounds in English.

**Basic syntactic notions:** alternation, reduction, accommodation, nasalization, palatalization, dissimilation, elision, morphophonology, morphophonemics.

#### **Revision material (Suggested Assignments on Lecture)**

*Based on and listen to the lecture, using any reference materials, give the definition of the following concepts. The definitions should be given in English:*

Alternation

Quantitative

Qualitative

Reduction

Accommodation

Nasalization

Reciprocal

Palatalization

Lateral

Nasal

Dissimilation

Elision

Morphophonology

Morphophonemics

Contextual

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### **1. THE NOTION OF ALTERNATION AND ITS TYPES**

The sound variations in words, their derivatives and grammatical form words, are known as sound alternations. For example: the dark [ɪ] in

*spell* alternate with the clear [l] in *spelling*; *combine* (n) ['kɒmbain], *combine* [kəm'baɪn] where [n] in the stressed syllable of the noun alternates with the neutral sound. It is perfectly obvious that sound alternations of this type are caused by assimilation, accommodation and reduction in speech. To approach the matter from the phonological viewpoint, it is important to differentiate phonemic and allophone alternations. Some sound alternations are traced to the phonemic changes in earlier periods of the language development and are known as historical. Historical alternations mark both vowels and consonants, though the alternating sounds are not affected by the phonemic position or context. The sounds changes, which occurred in the process of historical development of the language, are reflected in present-day English as alternations of phonemes differentiating words, their derivatives and grammatical forms. The following list of examples presents the types of alternations:

1. Vowel alternations

1.1 Distinction of irregular verbal forms [i:-e-e]: *mean – meant – meant*; [i-æ-ʌ]: *sing – sang – sung*; [i-ei-i]: *give – gave – given*;

1.2 Distinction of causal verbal forms: [i-e]: *sit – set*; [ai-ei]: *rise – raise*; [ɔ-e]: *fall – fell*;

1.3 Distinction of parts of speech in etymologically correlated words: [a:-æ]: *class – classify*, [o:-e]: *long – length*; [ei-æ]: *nation – national*.

2. Consonants alternations

2.1 Distinction of irregular verbal forms: [d-t]: *send – sent*;

2.2 distinction of parts of speech: [s-z]: *advice – advise*; [k-tʃ] *speak – speech*;

3. Vowel and consonant alternations: [i-ai] + [v-f]: *live – life*; [a:-ae] + [θ-ð]: *bath – bathe*.

## 2. CONTEXTUAL ALTERNATIONS IN ENGLISH

Alternations are also widely spread on the synchronic level in the present-day English and are known as contextual. In connection with contextual sound alternations there arises a problem of phonemic identification of alternated sounds. The study of the relationship between phonemes and morphemes is called morphophonemics. The interrelation of phonology and morphology is also known as morphophonology or morphonology which is actually the phonology of morphemes. Morphonology studies the way in which sounds can alternate in different realizations of one and the same morpheme.

We are interested in the sound in its weak position. Scholars of different trends are not unanimous in solving the problem.

The so-called morphological (Moscow phonological) school supports the theory of neutralization of phonemes. The concept of neutralization derives originally from the Prague School of phonology. Neutralization occurs when two or more closely related sounds, which are in contrast with each other in most positions, are found to be non-contrastive in certain other positions. That means that there are environment where the two sounds do not contrast with each other, even though they normally do. When this happens, the opposition between the two sounds is said to be neutralized. The loss of one or more distinctive feature(s) of a phoneme in the weak position is called phonemic neutralization.

The Moscow philologists claim that interchange of sounds manifests close connection between phonetics and morphology. Alternations are observed in one and the same morpheme and actualize the phonemic structure of the morpheme. Thus, phonemic content of the morpheme/is constant. It should be noted here that alternations of morphemes cannot be mistaken for the oppositions of minimal pairs in different stems of words. Lets us compare some examples: *postman* [ə] < [æ], *sixpence* [ə] < [e]. Thus, *one* and the same *sound* may belong to different phonemes

The supporters of the morphological trend define the phoneme as follows «Это функциональная единица, представленная рядом позиционно чередующихся звуков» (М.В. Панов). The notion of «фонетический ряд», suggested by R.I. Avanesov, demonstrates positionally determined realizations of the phoneme. Positionally alternating sounds are grouped into one phoneme whether they are similar or have common features (that is common allophones) with other phonemes.

The Russian preposition *с* + noun may have the following realizations: *с Колей*– [с], *с Тимошей* – [с'], *с Галей*– [з], *с Димой*– [з'], *с Шурой*– [ш], *с Женей*– [ж], *с Щукарём*– [ш'].

In the morphological conception the alternations of the phonemes are not analyzed apart from the morpheme, as form and content make dialectical unity. The phonetic system is not isolated from the grammatical and lexical structure of the language, and the unity between the form and the content cannot be destroyed.

Yet as an answer to the problem is not entirely satisfactory since ordinary speakers are in no doubt that the sound which occurs in a word

like *зрyбis* [п] not [б], and in English word *speak* [p<sup>h</sup>] is nothing but [p]. The perception of the listeners makes us find the morphological conception too discrepant and confiding.

The so-called Leningrad (Petersburg) school asserts that the phoneme is independent of the morpheme. The supporters of this conception claim that the phoneme cannot lose any of its distinctive features. In the line of words of the same root morpheme (*зрyб-зрyбы*) the sound [п] is an allophone of the phoneme /п/ and the sound [б] manifests the phoneme /б/. Consequently, the consonants [б] and [п] do not lose any their distinctive features and represent different phonemes. It seems that according to this point of view the unity between the form and the content is destroyed, thus phonology is isolated from morphology.

According to N.S. Trubetzkoy, an archiphoneme is defined as a combination of distinctive features common to two phonemes. It consists of the shared features of two or more closely related phonemes but excludes the feature which distinguishes them. For example: archiphoneme [п] consists of the features: bilabial, plosive, but excludes voicing which separates them.

One of the disadvantages in extending the notion of an archiphoneme is that the Prague School phonologists limited neutralization to closely related phonemes. A neutralization can be said to occur only if there is uncertainty about the identity of the sound in the position of neutralization. Before two phonemes can be neutralized, they must have common qualities which do not occur in other phonemes. Thus [p], [b] can neutralize because they are the only labial plosives in the language, they share these two features, but no other sounds share them. However, [n] and [ŋ] cannot neutralize, so any neutralization of nasals must involve all the three of them – [n], [ŋ], [m].

### **3. MODIFICATIONS OF SOUNDS IN ENGLISH**

Sounds in actual speech are seldom pronounced by themselves. To pronounce a word consisting of more than one sound, it is necessary to join the sounds together in the proper way. There exist several types of junction, some of which are common to all or many languages, while others are characteristic of individual languages. In order to master these specific types of junction it is necessary to understand the mechanism of joining sounds together. This mechanism can only be understood after analyzing the stages in the articulation of a speech-sound pronounced in isolation.

Every speech-sound pronounced in isolation has three stages of articulation. They are (1) the on-glide, or the initial stage, (2) the retention-stage, or the medial stage, and (3) the off-glide (release), or the final stage.

The on-glide, or the beginning of a sound, is the stage during which the organs of speech move away from a neutral position to take up the position necessary for the pronunciation of a consonant or a vowel. The on-glide produces no audible sound. The retention-stage or the middle of a sound is the stage during which the organs of speech are kept for some time either in the same position necessary to pronounce the sound (in the case of non-complex sounds) or move from one position to another (within complex sounds, such as diphthongoids, diphthongs and affricates). For the retention-stage of a stop consonant the term stop-stage may also be used. The off-glide, or the end of a sound, is the stage during which the organs of speech move away to a neutral position. The off-glide of most sounds is not audible, the exception being plosives whose off-glide produces the sound of plosion before a vowel and in a word-final position before a pause.

In English there are two principal ways of linking two adjacent speech sounds: I. Merging of stages. II. Interpenetration of stages. The type of junction depends on the nature of the sounds that are joined together. As all English sounds come under the classification of consonants and vowels we may speak of joining:

- (a) a consonant to a following vowel (C + V), as in the word [mi:] *me*;
- (b) a vowel to a following consonant (V + C), as in the word [ɒn] *on*;
- (c) two consonants (C + C), as in the word [bləʊ] *blow*;
- (d) two vowels (V + V), as in the word [riæləti] *reality*.

Merging of stages, as compared with interpenetration of stages, is a simpler and looser way of joining sounds together. It usually takes place if two adjacent sounds of a different nature are joined together. In this case the end of the preceding sound penetrates into the beginning of the following sound. In other words, the end of the first sound and the beginning of the second are articulated almost simultaneously. Interpenetration of stages usually takes place when consonants of a similar or identical nature are joined. In this case the end of the first sound penetrates not only into the beginning but also into the middle part of the second sound, as in [ækt] *act*, [begd] *begged*.

The modifications are observed both within words and word boundaries. There are the following types of modification: assimilation, accommodation, reduction, elision, and inserting. The adaptive modification

of a consonant by a neighbouring consonant in a speech chain is assimilation. Accommodation is used to denote the interchanges of VC or CV types. Reduction is actually qualitative or quantitative weakening of vowels in unstressed positions. Elision is a complete loss of sounds, both vowels and consonants. Inserting is a process of sound addition.

## MODIFICATIONS OF CONSONANTS

### 1. Assimilation

#### 1.1. Place of articulation

- t, d > dental before [ð, θ]: *eighth, at the, said that*
- t, d > post-alveolar before [r]: *tree, true, dream, the third room*
- s, z > post-alveolar before [ʃ]: *this shop, does she*
- t, d > affricates before [j]: *graduate, could you*
- m > labio-dental before [f]: *symphony*
- n > dental before [θ]: *seventh*
- n > velar before [k]: *thank*

#### 1.2. Manner of articulation

- loss of plosion: *glad to see you, great trouble*
- nasal plosion: *sudden, at night, let me see*
- lateral plosion: *settle, at last*

#### 1.3. Work of the vocal cords

- voiced > voiceless: *newspaper, gooseberry* and in grammar: *has, is, does > [s]; of, have > [f]*

Notice: In English typical assimilation is voiced > voiceless; voiceless > voiced is not typical.

#### 1.4. Degree of noise

- sonorants > are partially devoiced after [p, t, k, s]

### 2. Accommodation

#### 2.1. Lip position

- consonant + back vowel: *pool, rude, who* (rounded)
- consonant + front vowel: *tea, sit, keep* (spread)

### 3. Elision

3.1. Loss of [h] in personal and possessive pronouns and the forms of the auxiliary verb *have*.

3.2. [l] tends to be lost when preceded by [o:]: *always, already, all right*

3.3. In cluster of consonants: *next day, just one, mashed potatoes*

### 4. Inserting of sounds

4.1. Linking [r] (potential pronunciation of [r]): *car owner*

4.2. Intrusive [r]: [r] is pronounced where no *r* is seen in the spelling *china* and *glass*: it is not recommended to foreign learners.

### *MODIFICATION OF VOWELS*

#### 1. Reduction

1.1. Quantitative

1.2. Qualitative

#### 2. Accommodation

2.1. Positional length of vowels: *knee – need – neat*

2.2. Nasalization of vowels: preceded or followed by [n, m]: *never, then, men.*

### ***CONTROL TASKS***

1. What feature changing rules do you know?
2. What is the difference between regressive and progressive assimilation?
3. What is reciprocal assimilation?
4. What is nasalization?
5. What is voicing/devoicing?
6. What is palatalization?
7. What is dissimilation?

## LECTURE 5

### ***THE SYLLABIC STRUCTURE IN ENGLISH. WORD STRESS IN ENGLISH***

#### **Outline**

1. Theories on syllable formation and division.
2. The structure and functions of syllables in English.
3. Nature of word stress.
4. Place of word stress in English. Degrees of stress.
5. Functions and tendencies of the English stress.
6. Typology of accentual structures.

***Basic syntactic notions:*** syllable, peak, slope, sonorants, division, word stress, accent, vocalism, shifting, stress pattern.

#### ***Revision material (Suggested Assignments on Lecture)***

*Based on and listen to the lecture, using any reference materials, give the definition of the following concepts. The definitions should be given in English:*

Syllable

Syllable division

Syllable formation

Peak

Slope

Division

Constitutive

Distinctive

Recognitive

Disjuncture

Internal open juncture

Close juncture

Conjuncture

Word stress

Accent

Vocalism

Shifting

Stress pattern

Arc of loudness

Coda

Expiration

Onset

Nucleus

Phonetic syllable

Phonological syllable  
Phonotactics  
Rhyme  
Scale of sonority  
Sonority theory

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## **1. THEORIES ON SYLLABLE FORMATION AND DIVISION**

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

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

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

Another theory of syllable put forward by O. Jespersen is generally

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

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

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

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

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

1. Some linguists consider the syllable to be a purely articulatory unit

which lacks any functional value. This point of view is defended on the ground that the boundaries of syllables do not always coincide with those of morphemes.

2. However the majority of linguists treat the syllable as the smallest pronounceable unit which can reveal some linguistic function.

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

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

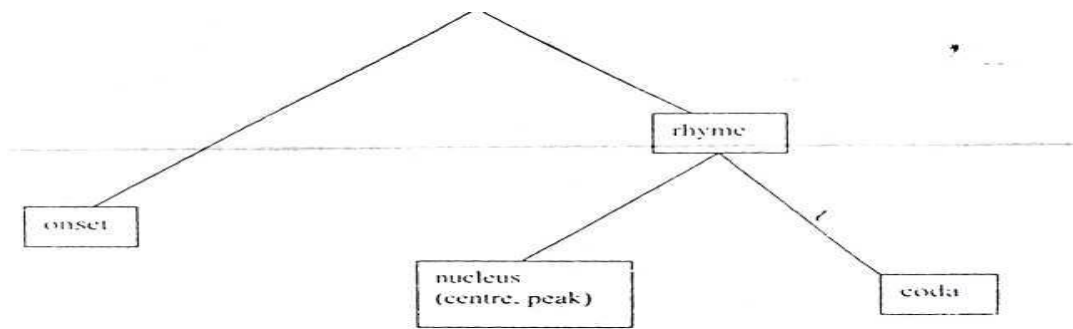
- a) a syllable is a chain of phonemes of varying length;
- b) a syllable is constructed on the basis of contrast of its constituents (which is usually of vowel – consonant type);
- c) the nucleus of a syllable is a vowel, the presence of consonants is optional; there are no languages in which vowels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

## **2. THE STRUCTURE AND FUNCTIONS OF SYLLABLES IN ENGLISH**

Syllable formation in English is based on the phonological opposition vowel – consonant. Vowels are usually syllabic while consonants are not with the exceptions of [l], [m], [n], which become syllabic in a final position preceded by a noise consonant: *bottle* [bɒtl], *bottom* [bɒtm], *button* [bʌtn] and [r] (in those accents which pronounce [r]) *perhaps* [præps].

The structure of English syllables can be summarized as follows:

- Many syllables have one or more consonants preceding the nucleus. These make up the syllable onset: *me*, *so*, *plow*.
- Many syllables have one or more consonants, following the nucleus. They make up the syllable coda. They are traditionally known as closed syllables: *cat*, *jump*.
- The combination of nucleus and coda has a special significance, making up the rhyming property of a syllable.



The English language has developed the closed type of syllable as the fundamental one while in Russian it is the open type that forms the basis of syllable formation.

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

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

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

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

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

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

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

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

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

Now we shall consider two functions of the syllable.

The first is constitutive function. It lies in its ability to be a part of a word itself. The syllables form language units of greater magnitude than words, morphemes, and utterances. In this respect two things should be emphasized. First, the syllable is the unit within which the relations

between distinctive features of phonemes and their acoustic correlates are revealed. Second, within a syllable (or syllables) prosodic characteristics of speech are realized, which form the stress pattern of a word and the intonation structure of an utterance. In sum, the syllable is a specific minimal structure of both segmental and suprasegmental features.

The other function is distinctive one. In this respect the syllable is characterized by its ability to differentiate words and word-forms. One minimal pair has been found in English to illustrate the word distinctive function in the syllabic: *nitrate* – *night-rate*. There analogical distinction between word combinations can be illustrated by many more examples: *an aim* – *a name*; *anice house* – *a nice house*, etc. Sometimes the difference in syllable division may be the basic ground for differentiation in such pairs as *I saw her rise* – *I saw her eyes*; *I saw the meat* – *I saw them eat*.

### 3. NATURE OF WORD STRESS

The sequence of syllables in the word is not pronounced identically. The syllable or syllables which are uttered with more prominence than the other syllables of the word are said to be stressed or accented. Stress in the isolated word is termed word stress; stress in connected speech is termed sentence stress.

Stress is defined differently by different authors. B.A. Bogoroditsky, for instance, defined stress as an increase of energy, accompanied by an increase of expiratory and articulatory activity. D. Jones defined stress as the degree of force, which is accompanied by a strong force of exhalation and gives an impression of loudness. H. Sweet also stated that stress, is connected with the force of breath. According to A.C. Gimson, the effect of prominence is achieved by any or all of four factors: force, tone, length and vowel colour.

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

(a) the force is greater, which is connected with more energetic articulation;

(b) the pitch of voice is higher, which is connected with stronger tenseness of the vocal cords and the walls of the resonance chamber;

(c) the quantity of the vowel [æ] in [kən'trækt] is greater, the vowel becomes longer;

(d) the quality of the vowel [æ] in the stressed syllable is different from

the quality of this vowel in the unstressed position, in which it is more narrow than [ʼæ].

On the auditory level a stressed syllable is the part of the word which has a special prominence. It is produced by a greater loudness and length, modifications in the pitch and quality. The physical correlates are: intensity, duration, frequency and the formant structure. All these features can be analyzed on the acoustic level. Word stress can be defined as the singling out of one or more syllables in a word, which is accompanied by the change of the force of utterance, pitch of the voice, qualitative and quantitative characteristics of the sound, which is usually a vowel. In different languages one of the factors constituting word stress is usually more significant than the others. According to the most important feature different types, of word stress are distinguished in different languages.

1) If special prominence in a stressed syllable or syllables is achieved mainly through the intensity of articulation, such type of stress is called dynamic, or force stress.

2) If special prominence in a stressed syllable is achieved mainly through the change of pitch, or musical tone, such accent is called musical, or tonic. It is characteristic of the Japanese, Korean and other oriental languages.

3) If special prominence in a stressed syllable is achieved through the changes in the quantity of the vowels, which are longer in the stressed syllables than in the unstressed ones, such type of stress is called quantitative.

4) Qualitative type of stress is achieved through the changes in the quality of the vowel under stress.

English word stress is traditionally defined as dynamic, but in fact, the special prominence of the stressed syllables is manifested in the English language not only through the increase of intensity, but also through the changes in the vowel quantity, consonant and vowel quality and pitch of the voice.

Ukrainian word stress is not only dynamic but mostly quantitative and qualitative. The length of Ukrainian vowels always depends on the position in a word.

Now we should like to distinguish the notions of word stress and sentence stress. They are first of all different in their sphere of application as they are applied to different language units: word stress is naturally applied to a word, as a linguistic unit, sentence stress is applied to a phrase.

Secondly, the distinction of the rhythmic structure of a word and a phrase is clearly observed in the cases when the word stress in notional words is omitted in a phrase, e.g. *I 'don't think he is 'right* or when the rhythmic structure of the isolated word does not coincide with that of a phrase, e.g. *'Fifteen. 'Room Fifteen. 'Fifteen 'pages.*

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

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

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

#### **4. PLACE OF WORD STRESS IN ENGLISH. DEGREES OF STRESS**

Languages are also differentiated according to the place of word stress. The traditional classification of languages concerning place of stress in a word is into those with a fixed stress and those with a free stress. In languages with a fixed stress the occurrence of the word stress is limited to a particular syllable in a polysyllabic word. For instance, in French the stress falls on the last syllable of the word (if pronounced in isolation), in Finnish and Czech it is fixed on the first syllable, in Polish on the one but last syllable. In languages with a free stress its place is not confined to a specific position in the word. In one word it may fall on the first syllable, in another on the second syllable, in the third word – on the last syllable, etc. The free placement of stress is exemplified in the English and Russian

languages, e.g. English: 'appetite – be'ginning – ba'lloon; Russian: озеро–погода–молоко.

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

There are actually as many degrees of stress in a word as there are syllables. The opinions of phoneticians differ as to how many degrees of stress are linguistically relevant in a word. The British linguists usually distinguish three degrees of stress in the word. A.C. Gimson, for example, shows the distribution of the degrees of stress in the word *examination*. The primary stress is the strongest, it is marked by number 1, the secondary stress is the second strongest marked by 2. All the other degrees are termed weak stress. Unstressed syllables are supposed to have weak stress. The American scholars B. Bloch and G. Trager find four contrastive degrees of word stress, namely: loud, reduced loud, medial and weak stresses. Other American linguists also distinguish four degrees of word stress but term them: primary stress, secondary stress, tertiary stress and weak stress. The difference between the secondary and tertiary stresses is very subtle and seems subjective. The criteria of their difference are very vague. The second pretonic syllables of such words as *libe'ration*, *recog'nition* are marked by secondary stress in BrE, in AmE they are said to have tertiary stress. In AmE tertiary stress also affects the suffixes *-ory*, *-ary*, *-ony* of nouns and the suffixes *-ate*, *-ize*, *-y* of verbs, which are considered unstressed in BrE, e.g. 'territory, 'ceremony, 'dictionary; 'demonstrate, 'organize, 'simplify.

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

## 5. FUNCTIONS AND TENDENCIES OF THE ENGLISH STRESS

Word stress in a language performs three functions.

1. Word stress constitutes a word, it organizes the syllables of a word into a language unit having a definite accentual structure, that is a pattern of relationship among the syllables; a word does not exist without the word stress. Thus the word stress performs the constitutive function. Sound

continuum becomes a phrase when it is divided into units organized by word stress into words.

2. Word stress enables a person to identify a succession of syllables as a definite accentual pattern of a word. This function of word stress is known as identificatory (or recognitive). Correct accentuation helps the listener to make the process of communication easier, whereas the distorted accentual pattern of words, misplaced word stresses prevent normal understanding.

3. Word stress alone is capable of differentiating the meaning of words or their forms, thus performing its distinctive function. The accentual patterns of words or the degrees of word stress and their positions form oppositions, e.g. *'import- im'port*, *'billow -below*.

The accentual structure of English words is liable to instability due to the different origin of several layers in the Modern English word-stock. In Germanic languages the word stress originally fell on the initial syllable or the second syllable, the root syllable in the English words with prefixes. This tendency was called recessive. Most English words of Anglo-Saxon origin as well as the French borrowings (dated back to the 15th century) are subjected to this recessive tendency. Unrestricted recessive tendency is observed in the native English words having no prefix, e.g. *mother*, *daughter*, *brother*, *swallow* assimilated French borrowings, e.g. *reason*, *colour*, *restaurant*. Restricted recessive tendency marks English words with prefixes, e.g. *foresee*, *begin*, *withdraw*, *apart*. A great number of words of Anglo-Saxon origin are monosyllabic or disyllabic, both notional words and form words. They tend to alternate in the flow of speech, e.g. *'don't be'lieve he's 'right*.

The rhythm of alternating stressed and unstressed syllables gave birth to the rhythmical tendency in the present-day English which caused the appearance of the secondary stress in the multisyllabic French borrowings, e.g. *revolution*, *organi'sation*, *assimilation*, etc. It also explains the placement of primary stress on the third syllable from the end in three- and four-syllable words, e.g. *'cinema*, *'situate*, *ar'ticulate*. The interrelation of both the recessive and the rhythmical tendencies is traced in the process of accentual assimilation of the French-borrowed word *personal* on the diachronic level, e.g. *perso'nal - 'perso'nal - 'personal*.

The appearance of the stress on the first syllable is the result of the recessive tendency and at the same time adaptation to the rhythmical tendency. The recessive tendency being stronger, the trisyllabic words like

*personal* gained the only stress on the third syllable from the end, e.g. *'family, 'library, faculty, 'possible*.

The accentual patterns of the words *territory, dictionary, necessary* in AmE with the primary stress on the first syllable and the tertiary stress on the third are other examples illustrating the correlation of the recessive and rhythmical tendencies. Nowadays we witness a great number of variations in the accentual structure of English multisyllabic words as a result of the interrelation of the tendencies. The stress on the initial syllable is caused by the diachronical recessive tendency or the stress on the second syllable under the influence of the strong rhythmical tendency of the present day, e.g. *'hospitable -ho'spitable, 'distribute -dis'tribute, 'aristocrat -a'ristocrat, 'laryngoscope -la'ryngoscope*.

A third tendency was traced in the instability of the accentual structure of English word stress, the retentive tendency: a derivative often retains the stress of the original or parent word, e.g. *'similar -as'similate, recom'mend -recommen 'dation*.

## 6. TYPOLOGY OF ACCENTUAL STRUCTURES

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

The accentual types are:

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

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

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

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

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

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

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

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

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

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

### **CONTROL TASKS**

1. What is a syllable?
2. What is the structure of the syllable?
3. Define the peak and the slopes of the syllable. What is the role of sonorants in syllable formation?
4. What are different structural types of the syllable?
5. What are structural differences of English and Ukrainian syllables?
6. Speak on the theories of syllable formation. What do you know about syllable division?
7. How does the syllable perform constitutive and distinctive functions?
8. What is “disjuncture” (“internal open juncture”), “close juncture” (“conjuncture”)?
9. What are the principle differences of syllable formation and syllable division in English and in Ukrainian?
10. How is stress defined by different authors?
11. What is the difference between stress and accent?

12. What is stress on the auditory, articulatory and acoustic level?
13. What types of word stress do you know?
14. What is the difference between stressed vocalism in English and in Ukrainian?
15. What is the difference between fixed and free type of word stress?
16. What is the shifting of word stress?
17. How does stress perform constitutive, distinctive and recognitive functions?
18. What are the most common types of English stress pattern?

## LECTURE 6

### *INTONATION IN ENGLISH*

#### Outline

1. Intonation: definition, approaches, functions.
2. Components of intonation and the structure of English tone-group.
3. The phonological aspect of intonation.

**Basic syntactic notions:** intonation, intonology, nucleus, tone-group, phonological unit, delimitating, integrating, semantic, haphazard variation, intoneme, toneme, accenteme, chroneme, allotone, pitch level, pitch range, nuclear tone, syntactic pause, phonopassage, intonation group, syntagm.

#### **Revision material (Suggested Assignments on Lecture)**

*Based on and listen to the lecture, using any reference materials, give the definition of the following concepts. The definitions should be given in English:*

Intonation

Intonology

Nucleusintoneme

Toneme

Accenteme

Chroneme

Allotone

Phonopassage

Intonation group

Syntagm

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### **1. INTONATION: DEFINITION, APPROACHES, FUNCTIONS**

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

There are two main approaches to the problem of intonation in Great Britain. One is known as a contour analysis and the other may be called grammatical.

The first is represented by a large group of phoneticians: H. Sweet, D. Jones, G. Palmer, L. Armstrong, I. Ward, R. Kingdon, J. O'Connor, A. Gimson and others. It is traditional and widely used. According to this approach the smallest unit to which linguistic meaning can be attached is a tone-group (sense-group). Their theory is based on the assumption that intonation consists of basic functional “blocks”. They pay much attention to these “blocks” but not to the way they are connected. Intonation is treated by them as a layer that is superimposed on the lexico-grammatical

structure. In fact the aim of communication determines the intonation structure, not vice versa.

The grammatical approach to the study of intonation was worked out by M. Halliday. The main unit of intonation is a clause. Intonation is a complex of three systemic variables: tonality, tonicity and tone, which are connected with grammatical categories. Tonality marks the beginning and the end of a tone-group. Tonicity marks the focal point of each tone-group. Tone is the third unit in Halliday's system. Tones can be primary and secondary. They convey the attitude of the speaker. Halliday's theory is based on the syntactical function of intonation.

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

There is wide agreement among Russian linguists that on perception level intonation is a complex, a whole, formed by significant variations of pitch, loudness and tempo closely related. Some Russian linguists regard speech timbre as the fourth component of intonation. Neither its material form nor its linguistic function has been thoroughly described. Though speech timbre definitely conveys certain shades of attitudinal or emotional meaning there is no good reason to consider it alongside with the three prosodic components of intonation, i.e. pitch, loudness and tempo.

M. Sokolova and others write that the term prosody embraces the three prosodic components and substitutes the term intonation. It is widely used in linguistic literature, it causes no misunderstanding and, consequently, it is more adequate. They feel strongly that this term would be more suitable for their book too, but, unfortunately, it has not been accepted in the teaching process yet.

Many foreign scholars (A. Gimson, R. Kingdon) restrict the formal definition of intonation to pitch movement alone, though occasionally allowing in variations of loudness as well. According to D. Crystal, the most important prosodic effects are those conveyed by the linguistic use of pitch movement, or melody. It is clearly not possible to restrict the term intonation by the pitch parameters only because generally all the three prosodic parameters function as a whole though in many cases the priority of the pitch parameter is quite evident.

There is no general agreement about either the number or the

headings of the functions of intonation which can be illustrated by the difference in the approach to the subject by some prominent Russian phoneticians. T.M. Nikolayeva names three functions of intonation: delimitating, integrating and semantic. L.K. Tseplitis suggests the semantic, syntactic and stylistic functions the former being the primary and the two latter being the secondary functions. N.V. Cheremisina singles out the following main functions of intonation: communicative, distinctive (or phonological), delimitating, expressive, appellative, aesthetic, integrating. Other Russian and foreign phoneticians also display some difference in heading the linguistic functions of intonation.

D. Crystal distinguishes the following functions of intonation.

- Emotional function's most obvious role is to express attitudinal meaning – sarcasm, surprise, reserve, impatience, delight, shock, anger, interest, and thousands of other semantic nuances.

- Grammatical function helps to identify grammatical structure in speech, performing a role similar to punctuation. Units such as clause and sentence often depend on intonation for their spoken identity, and several specific contrasts, such as question/statement, make systematic use of it.

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

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

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

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

## **2. COMPONENTS OF INTONATION AND THE STRUCTURE OF ENGLISH INTONATION GROUP**

Let us consider the components of intonation.

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

According to R. Kingdon the most important nuclear tones in English are: Low Fall, High Fall, Low Rise, High Rise, and Fall-Rise.

The meanings of the nuclear tones are difficult to specify in general terms. Roughly speaking the falling tone of any level and range expresses certainty, completeness, and independence. A rising tone on the contrary expresses uncertainty, incompleteness or dependence. A falling-rising tone may combine the falling tone's meaning of assertion, certainty with the rising tone's meaning of dependence, incompleteness. At the end of a phrase it often conveys a feeling of reservation; that is, it asserts something and at the same time suggests that there is something else to be said. At the beginning or in the middle of a phrase it is a more forceful alternative to the rising tone, expressing the assertion of one point, together with the implication that another point is to follow. The falling-rising tone, as its name suggests, consists of a fall in pitch followed by a rise. If the nucleus is the last syllable of the intonation group the fall and rise both take place on one syllable. In English there is often clear evidence of an intonation-group boundary, but no audible nuclear tone movement preceding. In such a circumstance two courses are open: either one may classify the phenomenon as a further kind of head or one may consider it to be the level nuclear tone. Low Level tone is very characteristic of reading poetry. Mid-Level tone is particularly common in spontaneous speech functionally replacing the rising tone. There are two more nuclear tones in English: Rise-Fall and Rise-Fall-Rise. But adding refinement to speech they are not absolutely essential tones for the foreign learner to acquire. Rise-Fall can always be replaced by High Fall and Rise-Fall-Rise by Fall-Rise without making nonsense of the utterance.

According to D. Crystal, there are nine ways of saying *Yes* as an answer to the question *Will you marry me?*

1. Low fall. The most neutral tone; a detached, unemotional statement of fact.

2. Full fall. Emotionally involved; the higher the onset of the tone, the more involved the speaker; choice of emotion (surprise, excitement, irritation) depends on the speaker's facial expression.

3. Mid fall. Routine, uncommitted comment; detached and unexcited.

4. Low rise. Facial expression important; with a 'happy' face, the tone is sympathetic and friendly; with a 'grim' face, it is guarded and ominous.

5. Full rise. Emotionally involved, often «disbelief or shock, the extent of the emotion depending on the width of the tone.

6. High rise. Mild query or puzzlement; often used in echoing what has just been said.

7. Level. Bored, sarcastic, ironic.

8. Fall-rise. A strongly emotional tone; a straight or 'negative' face conveys uncertainty, doubt, or tentativeness; a positive face conveys encouragement or urgency.

9. Rise-fall. Strong emotional involvement; depending on the face, the attitude might be delighted, challenging, or complacent.

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

Loudness is used in a variety of ways. Gross differences of meaning (such as anger, menace, and excitement) can be conveyed by using an overall loudness level.

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

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

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

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

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

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

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

Each syllable of the speech chain has a special pitch colouring. Some of the syllables have significant moves of tone up and down. Each syllable bears a definite amount of loudness. Pitch movements are inseparably connected with loudness. Together with the tempo of speech they form an intonation pattern which is the basic unit of intonation. An intonation pattern contains one nucleus and may contain other stressed or unstressed syllables normally preceding or following the nucleus. The boundaries of an intonation pattern may be marked by stops of phonation that is temporal pauses.

Intonation patterns serve to actualize syntagms in oral speech. It may be well to remind you here that the syntagm is a group of words which is semantically and syntactically complete. In phonetics actualized syntagms are called intonation groups (sense-groups, tone-groups). Each intonation group may consist of one or more potential syntagms, e.g. the sentence – *think he is coming soon* has two potential syntagms: *think* and *he is coming soon*. In oral speech it is normally actualized as one intonation group.

The intonation group is a stretch of speech which may have the length of the whole phrase. But the phrase often contains more than one intonation group. The number of intonation groups depends on the length of the phrase and the degree of semantic importance or emphasis given to various parts of it: *This bed was not' slept, in* – *This be was not' slept in*. An additional terminal tone on *this bed* expresses an emphasis on *this bed* in contrast to other *beds*.

Not all stressed syllables are of equal importance. One of the syllables has the greater prominence than the others and forms the nucleus, or focal point of an intonation pattern. Formally the nucleus may be described as a strongly stressed syllable which is generally the last strongly accented syllable of an intonation pattern and which marks a significant change of pitch direction that is where the pitch goes distinctly up or down. The nuclear tone is the most important part of the intonation pattern without which the latter cannot exist at all. On the other hand an intonation pattern may consist of one syllable which is its nucleus. The tone of a nucleus determines the pitch of the rest of the intonation pattern following it which is called the tail. Thus after a falling tone, the rest of the intonation pattern is at a low pitch. After a rising tone the rest of the intonation pattern moves in an upward pitch direction: *No, Mary* – *Well, Mary*.

The nucleus and the tail form what is called terminal tone. The two other sections of the intonation pattern are the head and the pre-head

which form the pre-nuclear part of the intonation pattern and, like the tail, they may be looked upon as optional elements:

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

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

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

—>*Not at all* (reserved, calm).

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

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

—> *Not at all* (questioning).

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

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

*He's won. Fan tastic.*

*Fan tastic.*

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

Some intonation patterns may be completely colourless in meaning: they give to the listener no implication of the speaker's attitude or feeling. They serve a mechanical function – they provide a mold into which all sentences may be poured so that they achieve utterance. Such intonation patterns represent the intonational minimum of speech. The number of possible combinations is more than a hundred but not all of them are

equally important. Some of them do not differ much in meaning, others are very rarely used. That is why in teaching it is necessary to deal only with a very limited number of intonation patterns, which are the result of a careful choice.

### 3. THE PHONOLOGICAL ASPECT OF INTONATION

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

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

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

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

It is still impossible to classify, in any practical analysis of intonation, all the fine shades of feeling and attitude which can be conveyed by slight changes in pitch, by lengthening or shortening tones, by increasing or decreasing the loudness of the voice, by changing its quality, and in various other ways. On the other hand it is quite possible to make a broad

classification of intonation patterns which are so different in their nature that they materially: change the meaning of the utterance and to make different pitches and degrees of loudness in each of them. Such an analysis resembles the phonetic analysis of sounds of a language whereby phoneticians establish the number of significant sounds it uses.

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

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

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

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

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

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

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

*Tom saw it* (statement) – *Tom saw it?* (general question);

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

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

The number of terminal tones indicates the number of intonation groups. Sometimes the number of intonation groups may be important for

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

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

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

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

Grammatical words may be also important to the meaning if the context makes them so. The word *was*, for instance, has had little value in

the previous examples, but if the sentences were said as a contradiction in the reply to *It wasn't a rainy day yesterday, was it?*, then *was* would be the most important word of all and indeed, the reply might simply be *It was*, omitting the following words as no longer worth saying. In this phrase the word *was* is the nucleus of the semantic centre.

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

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

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

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

→ *He llo!* – *O He llo!*

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

We have been concerned with the relationship between intonation, grammatical patterns and lexical composition. Usually the speaker's intonation is in balance with the words and structures he chooses. If he says something nice, his intonation usually reflects the same characteristic. All types of questions, for instance, express a certain amount of interest which is generally expressed in their grammatical structure and a special interrogative intonation. However, there are cases when intonation is in contradiction with the syntactic structure and the lexical content of the

utterance neutralizing and compensating them, e.g.: a statement may sound questioning, interested. In this case intonation neutralizes its grammatical structure. It compensates the grammatical means of expressing this kind of meaning: *Do you know what I'm here for? – No* (questioning)

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

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

### ***CONTROL TASKS***

1. What is intonation?
2. What are intonation groups?
3. What is the structure of an intonation group?
4. What is a nucleus?
5. What is a nucleus tone (pattern)?
6. What are the functions of intonation?
7. What differentiates stress and intonation languages from tone languages?

## **PRACTICAL BLOCK**

### **SEMINAR № 1**

#### ***PHONETICS AS A BRANCH OF LINGUISTICS. REGIONAL AND STYLISTIC VARIETIES OF ENGLISH PRONUNCIATION***

##### *Issues to Study and Discuss:*

1. The phonetic system of a language. The levels of a language.
2. Aspects of speech sounds. The articulatory aspect. The acoustic aspect. The auditory aspect. The linguistic aspect.
3. Phonetics as a science. The development of phonetics within the history.
4. Branches of phonetics. The essence of general and special phonetics. Fields of application of phonetics in our life.
5. Methods of investigation implied in phonetics. The development of experimental phonetics, its advantages.
6. Spoken and written language.
7. Classification of pronunciation variants in English. British and American pronunciation models.
8. Types and styles of pronunciation.

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## PRACTICAL TASKS

Fix the answers to these questions with any convenient way to you:

1. What is the subject matter of phonetics as a science?
2. Write the most important discoveries in the history of phonetics.
3. Define the subject matter of articulatory phonetics.
4. What does auditory phonetics study?
5. Enumerate other branches of phonetics.
6. Explain how phonetics is related to other branches of linguistics.
7. What non-linguistic sciences are connected with phonetics?
8. The methods of phonetics as a science.

Prepared on the basis of theoretical questions follow a few practical tasks.

Write the plural forms of these words and transcribe them. Prove that phonetics is connected with grammar:

witch	judge	half	loaf	wife	mistress
glass	crash	knife	self	wolf	sculptress
fox	calf	leaf	sheaf	actress	waitress
gas	elf	life	thief	hostess	lioness

Write the three forms of these verbs and transcribe them. Prove that phonetics is connected with grammar:

beg	compel	stop	work	nod	invent
live	recognize	wrap	pass	permit	rest
open	arrive	help	ship	wait	load
travel	rain	ask	pack	expect	depend
cancel	inform	discuss	look		

Transcribe these words. Underline the interchanging vowels and consonants in the corresponding parts of speech:

nation – national	advice – to advise
grave – gravity	use – to use
provoke – provocative	a house – to house
zeal – zealous	an excuse – to excuse
supreme – supremacy	a device – to devise
occur – occurrence	loose – to lose
	close – to close

Read these words and word combinations. Translate them into Ukrainian.

Prove that phonetics is connected with lexicology through accent:

'redbreast – red 'breast	'break-promise – 'break 'promise
'bluebell – 'blue 'bell	'heavy-weight – 'heavy 'weight
'bluestone – 'blue 'stone	'red-book – 'red 'book
'blue-lines – 'blue 'lines	'blue-stocking – 'blue 'stocking
'bluebottle – 'blue 'bottle	'blue-nose – 'blue 'nose
'blackshirt – 'black 'shirt	'blue-coat – 'blue 'coat
'black-face – 'black 'face	'blue-bonnet – 'blue 'bonnet
bird's-eye – 'bird's 'eye	'black-hole – 'black hole
'bread-and-butter – 'bread and 'butter	'black mass – 'black 'mass

Transcribe, read and translate these pairs of words. Single out the sounds that differentiate the meaning of the words:

still – steel	sell – sale	but – bath
pool – pull	model – modal	breath – breadth
ship – sheep	saw – so	diary – dairy
sit – seat	Polish – polish	suit – suite
fill – feel	guard – guide	patrol – petrol
live – leave	worth – worse	mayor – major
ill – eel	truth – truce	rout – route
slip – sleep		

Read these pairs of words. State to what parts of speech they belong. Single out the sounds that interchange. Translate the words into Ukrainian:

deep – depth	antique – antiquity	know – knowledge
brief – brevity	coal – collier	perceive – perception
sagacious – sagacity	mead – meadow	perceive – perception
strong – strength	nature – natural	describe – description
precise – precision	beast – bestial	abound – abundance
broad – breadth	brass – brazen	mode – modify
slower – flourish	admit – admission	pretend – pretention
assume – assumption	correct – correction	precise – precision
presume – presumption	conclude – conclusion	object – objection
confess – confession	divide – division	neglect – negligent
depress – depression	collide – collision	compete – competition
deceive – deception	intent – intention	rector – rectorial

Read these compounds. Single out the sounds that interchange. Translate the compounds into Ukrainian:

knick – knack	shilly – shally	ping – pong
mingle – mangle	tick – tack	sing – song
mish – mash	wiggle – waggle	slip – slop
prattle – prattle	wig – wag	tip – top
rickety – rickety	zig – zag	wish – wash

## SEMINAR № 2

### CLASSIFICATION OF ENGLISH SPEECH SOUNDS

Issues to Study and Discuss:

1. The articulation basis of the language. The comparison of the two languages from the point of view of their articulation bases.
2. The general classification of speech sounds. Principles of articulation of speech sounds.
3. Classification of English consonants from the articulatory point of view.
4. Classification of English vowels from the articulatory point of view.
5. Classification of English vowels and consonants from the acoustic point of view.

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## PRACTICAL TASKS

### Answer the questions:

1. What is the quality of a vowel determined by?
2. What criteria are used for the classification of vowels?
3. What are English vowels subdivided into?
4. Define diphthongs.
5. From what aspects is the position of the tongue in the mouth cavity characterized?
6. What groups of vowels are distinguished in English?
7. What are the traditional lip positions in English pronunciation?
8. What does the checkness of English vowel sounds depend on?
9. What is duration of a vowel modified by and what does it depend on?
10. Define tenseness.
11. What is the difference between voiced and voiceless sounds?

2. What are the active and passive articulators in the production of the following underlined sounds: very, then, yet, happy, singing, cherry, dear, bridge, shoe?

3. Explain the articulatory differences between the [i:]-[i], [u:]-[u], [o:]-[ɔ] sounds.

4. Explain the difference in pronunciation of words in the following series:

- a) beat – bit – bed – bad – bud – bird;
- b) beat - bead – been – beef – be;
- c) pan – peal - lap – spell;
- d) killed – kilt, pens – pence, mend – meant.

5. Analyze the phonetic transcription of the following text. Then check yourself with the help of orthography:

frʌstˈeɪsɪŋz əˈbɔst hɒtwɔteɪˈbo  
dli ɔːˈleʊθɪŋ ɛvriˈlɪŋgəʊmɪŋ əv əˈh  
ɒlədɪtʃ ɜːpeɪtɪŋ əˈfɒtʃɪ fəˈt  
tsˈjʊsɪŋ ðeɪˈrɒŋˈsaɪd əˈðeɪˈsɔlət  
eɪpˈfɒgɔdɪ wɪˈdʒeɪwɛgɒŋtɪˈ  
seɪ ɔːˈlɒkɪˈjɛsɪlfˈaʊt frʌstˈeɪsɪŋ  
zˈlðeɪˈpɪpəlˈpækɪənˈfrʌnt əvˈjɛ  
ˈgæədʒ ɔːrɛˈstreɪndʒəˈrɪdɪŋ ə  
ˈrɪvɪtɪŋˈlɔdeɪn əˈbʌs ɪˈtɜnɪŋ ɔː  
vɛˈbeɪfɔːjɛˈgɔtɪðeɪˈbɒdɪŋ əv  
ðeɪˈpeɪdʒ

Frustration is a burst hot-water bottle, or loathing every moment of a holiday you're paying a fortune for. It's using the wrong side of the Sellotape, forgetting what you were going to say, or locking yourself out. Frustration is other people parking in front of your garage, or a stranger reading a riveting letter on the bus and turning over before you get to the bottom of the page.

6. Transcribe the following text:

The weather today will be warm for the time of year and fine on the whole. There will be showers here and there though some places will miss out completely. The good spell should hold over the next two days but there may be fog over low ground in the early mornings. That is the end of the general forecast.

7. Complete the table:

Type of obstruction, A manner of production of noise		Active organ, place of obstruction								
		Labial		Lingual					Pharyngeal	
				Forelingual			Medio-lingual	Back lingual		
		Bilabial	Labio-dental	Interdental	Alveolar	Post-alveolar			Palate-alveolar	Palatal
Occlusive	Plosives									
	Nasal sonants									
Constrictive	Fricatives									
	Sonants									
Affricates										

**SEMINAR №3**

***PHONEME AS A UNIT OF LANGUAGE. THE SYSTEM OF THE ENGLISH PHONEMES***

Issues to Study and Discuss:

1. Definition of the phoneme and its functions.
2. Types of allophones and main features of the phoneme.
3. The approach of the phoneme in its historical aspect:
  - a) F. de Saussure's conception of the phoneme;
  - b) B. de Courtenay- the originator of the phoneme theory;
  - c) Scerba's development of the phoneme theory.

3. Methods of the phonemic analysis.
4. The treatment of the phoneme abroad:
  - a) the Prague Phonological School;
  - b) the London Phonological School;
  - c) the American Phonological School;
  - d) the Copenhagen Phonological School.
5. The system of consonant phonemes. Problem of affricates.
6. The system of vowel phonemes. Problems of diphthongs and vowel length.

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### **PRACTICAL TASKS**

#### 1. Answer the questions:

1. Dwell upon the main trends in phoneme theory.
2. How is the formally distributional method applied? What distribution is called complementary? What distribution is called contrastive? What are the drawbacks of this method?
3. How is the semantic method applied?
4. How does the commutation test work? Give your own examples of the procedure of the commutation test.
5. Point out advantages and disadvantages of the semantic method.
6. What is phonemic neutralization? What are the main approaches to the problem of phonemic neutralization?
7. Is the problem of phonemic neutralization more significant for the English or the Russian language?
8. The Prague Phonological school. The notion of archphoneme.
9. The London phonological school.
10. The American phonological school.
11. The Copenhagen Phonological school.

#### 2. You are free to choose the question you like to prepare the presentation in class:

1. Give the definitions of the following notions: the phoneme, the allophone, the sound. Explain the main functions of the phoneme.
2. In what way the phonemes in a language are distinguished? What is the minimal pair? Give your own examples.
3. Give the characteristics of the typical phonemes and subsidiary phonemes.
4. What are the features of phonemes which N.S. Trubetzkoy called distinctive/ non-distinctive? Name the distinctive and non-distinctive features of vowel and consonant phonemes in English and Ukrainian languages.
5. Types of phonological oppositions.
6. What types of transcription are known? Give examples of words transcribed in different types of transcription.
3. Identify the features which distinguish the following sounds: [t] and [tʃ]; [s] and [ʃ]; [l] and [r]; [g] and [ŋ].
4. Prove that the following combinations are minimal pairs.

lit – light	read – red	sing – sang
bed – bad	saw – sought	boot – boat
soot – suit	but – boot	why – way
know – now	wreath – wreathe	leak – lick
look – luck	sock – suck	vest – vast
cod – card	dug – dog	thirst – first
fair – fear	pay – bay	read – lead
need – mead	zoo – sue	near – ne'er
catch – cash	azure – assure	jet – chet
leige – lease	whistle – thistle	beige – bays
fur – fear	care – chur	noon – nun

5. Analyze the allophones of the phoneme /t/ in the following words: tool, bottle, at the door, tram.
6. Describe the distinctive features of the following phoneme: /ŋ/, /w/, /ð /, /dʒ/, /l/, /r/.
7. What distinctive feature differs the following pairs of phonemes: a) /b/ /m/; b) /t/ / tʃ /; c) /z/, /ʒ /; d) / t / /s/; e) /θ/ /s/; f) /f/ /v/;
8. Write these sentences in the broad and narrow transcription paying

special attention on the possible cases of elision:

- a) *We have fixed for the locksmith to come and mend it.*
- b) *I suppose the best thing is to get another one.*
- c) *She acts particularly well in that play.*

9. State the differences between the allophones in the following pairs of words:

- a) Scare – care
- b) Trick – tick
- c) Cradle – trade
- d) In the desk – in a desk
- e) Stop Mary – stop Peter
- f) Glow – go
- g) Garden – guide

10. Sort out oppositions according to the following features: bilabial/labiodental, forelingual/backlingual, alveolar/interdental:

- a) ni:z – ði:z
- b) sɔ:t – kɔ:t
- c) bu:ð – bu:t
- d) θik – dik
- e) fɔ:m – wɔ:m
- f) trai – krai
- g) mɔ: – fɔ:
- h) gru: – tru:
- i) wi:k – vi:l

11. Sort out oppositions according to the following features: constrictive/occlusive, noise/sonorant, occlusive/affricate:

- a) fi:t – bi:t
- b) rid – sid
- c) tɔ: tʃ – tɔ:k
- d) slou – blou
- e) tʃɛə – pɛə
- f) sik – si ŋ
- g) tɔ:t – θɔ:t
- h) bout – nout

12. Are the single oppositions singular, double or multiple?

- a) luk – lub
- b) pen – peɪn
- c) pu:l – pul
- d) foun – koun
- e) sta: – stɔ:
- f) dɔ:n – tɔ:n
- g) fi:l – mi:l
- h) stik – stil
- I) wet – met
- j) ðei – sei

## SEMINAR № 4

### **ALTERNATIONS AND MODIFICATIONS OF SPEECH SOUNDS IN ENGLISH**

#### Issues to Study and Discuss:

1. The notion of alternation and its types.
2. Contextual alternations in English.
3. Modifications of sounds in English.

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### **PRACTICAL TASKS**

1. Describe main phonological schools and their controversial problems.
2. Identify the changes in the following words: *good morning* [gu:m 'mo:ni ŋ]; *education* [edʒu'keɪʃn]; *handbag* ['hænbæg].
3. Transcribe the following text. Identify sound modifications in the following extract:

The remarkable persistence of Europe's journey toward EMU makes no sense, except in the perspective of the origins of European economic cooperation a half-century ago. U.S. aid for war-torn Europe under the Marshall Plan, announced in June 1947, included as a key element insistence on the collective European allocation of aid monies. That far-reaching provision reflected the desire to build a united and interdependent Western Europe, prosperous and stable enough to preserve internal peace while withstanding Soviet subversion. As the historian Alan Milward puts it: “The United States did not only intend to reconstruct Western Europe economically, but also politically”. From the start, economic cooperation was a key pillar in the pursuit of political and strategic goals.

### **SEMINAR № 5**

#### **SYLLABLE FORMATION IN ENGLISH. WORD STRESS**

##### Issues to Study and Discuss:

1. Syllable formation as a problem.
2. Different theories of syllable formation.

3. Syllable formation in English.
4. Peculiarities of sound junction in speech.
5. Functions of syllable in English.
6. Types of stress in different languages.
7. Stress in English.
8. The seat of stress in English.
9. Stress patterns in English.
10. Peculiar cases of English stress patterns.
11. Functions of stress in English.

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### ***PRACTICAL TASKS***

1. Think about the advantages and drawbacks of each theory of syllable division and formation. Complete the table:

Theories	Advantages	Drawbacks
1. There are as many syllables as vowels		
2. Expiratory theory		
3. Sonority theory		
4. Theory of muscular tension		
5. Loudness theory		

2. Mark open juncture in the examples below. Turn them into examples with close juncture: a name for it; a black tie; not at all; that's tough; I saw her rise; the waiter cut it; I saw them eat; why choose; my train; keep sticking; gray day.

3. Identify the position of the (primary) stress in the following English words. What effect does placing the stress on one of the syllables have upon the other syllable nuclei: correspondent, definitely, courageous, declaration, inference, comfortable.

4. Divide the following words into three groups according to the accentual patterns: one primary stress, secondary stress plus primary stress, two primary stresses: sovereign, prohibition, opposition, voluntarily, prehistoric, demonstrate, vice-chairman, proclamation, development, pre-election, bankrupt, sacrifice, ratification, constitution, reorganize, understand, decade, resolution, aggravate.

5. Mark the stressed words and weak forms in the following sentences:

- John is coming over tonight. We are going to work on our homework together.
- Ecstasy is an extremely dangerous drug.
- We should have visited some more castles while we were traveling through the back roads of France.
- Jack bought a new car last Friday.
- They are looking forward to your visiting them next January.
- Exciting discoveries lie in Tom's future.
- Would you like to come over and play a game of chess?
- They have been having to work hard these last few months on their challenging experiment.
- Shakespeare wrote passionate, moving poetry.
- As you might have expected, he has just thought of a new approach to the problem.

6. Pay special attention to possible assimilation and elision cases, and mark the stresses (main and secondary in the compounds).

Last Sunday, Susan and Peter went to an old-fashioned garden-party in the gardens of the Town Hall. It was a disaster and nearly caused them to break up. The trouble was, Susan did not realise it was going to be old-fashioned. She expected something more hi-tec and trendy. After a show-down in the middle of the first speech –by Lady somebody-or-other –she walked out on him. Peter was totally fed-up, but I heard that they made up again later.

## **SEMINAR № 6**

### ***INTONATION, ITS NATURE IN ENGLISH***

Issues to Study and Discuss:

1. Intonation and prosody.
2. Prosodic units.
3. Prosodic subsystems.
4. The use of intonation in different communicative types.
5. Notation systems of intonation.

## 6. Functions of intonation.

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### **PRACTICAL TASKS**

1. Give general comparison of English and Ukrainian intonation systems.

2. *Intone the following dialogue. Explain* your choice of intonation patterns.

-Hello and welcome to Talk about English. I'm Callum Robertson. In today's programme we're going to be looking at the topic of pronunciation. What makes good pronunciation and what is it that native speakers do when they are talking that you can do to make your spoken English more fluent and natural. To discuss these topics I've been joined today by teacher, teacher trainer and materials writer, Alan Stanton. Hello Alan.

- Hello.

-When learning a language there are many things to study and practice - such as vocabulary and grammar; skills such as reading, writing and speaking. A key to good speaking is good pronunciation. Alan, first, how important do you think pronunciation is as a language skill and what do we mean by good pronunciation?

-People want to be understood when they speak to others. They don't want their words to be mistaken for other words because they haven't pronounced them very well.

- Should students aim to sound like a native speaker?

- Not essential to sound like native speaker - lots of acceptable native speaker accents. Important to understand native speakers- speech will be fast and fluent - may cause difficulties. Important to know what native speakers do when they speak. Useful for listening to the radio, TV, films even if you don't meet many native speakers.

- What are some of these things?

- Weak forms, Sounds not letters, Final consonant - initial vowel linking.

- Hope you can join us next time for more Talk about English. Goodbye.

3. *Choose a question from the suggested below. Study the material to cover the gist of your question using any references:*

1. Principles of differences between prosody and intonation. Definitions of prosody and intonation.
2. Peculiarities of prosodic bases of English and Ukrainian languages.
3. Sentence stress and word stress. The distribution of stress in a phrase. Functions of sentence stress.
4. Rhythms. Approaches to give the definitions. The unit of rhythm.
5. Intonation. Definitions, approaches to describe intonation. Differences in British and American phonetic schools.
6. The general characteristics of Intonation meanings.
7. The abstract meaning of melody units (modal, emotional meanings;

pragmatic approach to describe the meaning of tones).

8. The meaning of melody units and the context.

9. Functions of the pitch of the voice.

4. Prepare a Power Point Presentation of any of these questions. Make your presentation emotional so that your class mates can easily follow you. Prepare a vocabulary of special terms if necessary. Support your statements with examples. There should be 8 or 10 slides no more than for 8 minutes. Define the goal of your presentation, don't forget about conclusion. References can be applied to your presentation.

5. One of the rules about sentence stress in English says: "Predicates have lower stress than arguments". Read the following sentences according to this rule.

1. Do you know the man?
2. John loves Mary.
3. Our dog's disappeared.
4. John promised Jane a bike.

6. Explain the difference between the following utterances.

1. Your `eyes are red. – Your 'eyes are ,red.
2. I 'left the `door open. – I 'left the 'door `open.

7. What functions of melody are used in these sentences?

1. Her ,sister, / said, Mary, / was a well-known ,actress.  
Her 'sister ,said / 'Mary was a 'well-known ,actress.
2. What about this money? – 'Lock it 'up in the ,safe.  
'Lock it up in the ,safe.
3. I've been to London. – `Have you?  
`Have you?  
,Have you?  
,Have you?

**BLOCK OF TESTS**  
**ALTERNATIVE VARIANT № 1**

**Give answers to the following questions:**

1. Phonetics as a Branch of Linguistics.
2. Intonation and prosody.

**Write the plural forms of these words and transcribe them.**

**Prove that phonetics is connected with grammar:**

witch	judge	half	loaf	wife	mistress
glass	crash	knife	self	wolf	sculptress
fox	calf	leaf	sheaf	actress	waitress
gas	elf	life	thief	hostess	lioness

**Read these pairs of words. State to what parts of speech they belong. Single out the sounds that interchange. Translate the words into Ukrainian:**

deep – depth	antique – antiquity	know – knowledge
brief – brevity	coal – collier	please – pleasure
sagacious – sagacity	mead – meadow	perceive – perception
strong – strength	nature – natural	describe – description
precise – precision	beast – bestial	abound – abundance

**ALTERNATIVE VARIANT № 2**

**Give answers to the following questions:**

1. Functions of intonation.
2. Explain how phonetics is related to other branches of linguistics.

**Read these words and word combinations. Translate them into Ukrainian. Prove that phonetics is connected with lexicology through accent:**

'redbreast – red 'breast	'break- promise – 'break 'promise
'bluebell – 'blue 'bell	'heavy-weight – 'heavy 'weight
'bluestone – 'blue 'stone	'red-book – 'red 'book
'blue-lines – 'blue 'lines	'blue-stocking – 'blue 'stocking
'bluebottle – 'blue 'bottle	'blue-nose – 'blue 'nose
'blackshirt – 'black 'shirt	'blue-coat – 'blue 'coat

'black-face – 'black 'face                      'blue-bonnet – 'blue 'bonnet  
 bird's-eye – 'bird's 'eye                      'black-hole – 'black'hole  
 'bread-and-butter – 'bread and 'butter      'black mass – 'black 'mass

**Read these compounds. Single out the sounds that interchange.  
 Translate the compounds into Ukrainian:**

knick – knack	shilly – shally	ping – pong
mingle – mangle	tick – tack	sing – song
mish – mash	wiggle – waggle	slip – slop
prattle – prattle	wig – wag	tip – top
rickety – rackets	zig – zag	wish – wash

### ALTERNATIVE VARIANT № 3

**Give answers to the following questions:**

1. Classification of pronunciation variants in English. British and American pronunciation models.
2. Intonation: definition, approaches, functions.

**Explain the difference between the following utterances.**

Your `eyes are red. – Your 'eyes are ,red.

I 'left the `door open. – I 'left the 'door `open.

**What functions of melody are used in these sentences?**

1. Her ,sister, / said Mary, / was a well-known ,actress.

Her 'sister ,said / 'Mary was a 'well-known ,actress.

2. What about this money? – 'Lock it 'up in the ,safe.

'Lock it up in the ,safe.

3. I've been to London. – `Have you?

`Have you?

,Have you?

,Have you?

### ALTERNATIVE VARIANT № 4

**Give answers to the following questions:**

1. The structure and functions of syllables in English.
2. Articulatory classification of English consonants.

**What are the active and passive articulators in the production of the following underlined sounds:**

very, then, yet, happy, singing, cherry, dear, bridge, shoe?

**Write these sentences in the broad and narrow transcription paying special attention on the possible cases of elision.**

1. We have fixed for the locksmith to come and mend it.
2. I suppose the best thing is to get another one.
3. She acts particularly well in that play.

#### ALTERNATIVE VARIANT № 5

**Give answers to the following questions:**

1. Place of word stress in English. Degrees of stress.
2. Articulatory classification of English vowels.

**Explain the articulatory differences** between the [i:] – [i], [u:] – [u], [ɔ:] – [ɔ] sounds.

**What distinctive feature differs the following pairs of phonemes:**

- a) /b/ /m/;
- b) /t/ /tʃ/;
- c) /z/ /ʒ/;
- d) /t/ /s/;
- e) /θ/ /s/;
- f) /f/ /v/.

#### ALTERNATIVE VARIANT № 6

**Give answers to the following questions:**

1. The notion of alternation and its types.
2. Functions and tendencies of the English stress.

**Explain the difference in pronunciation of words in the following series:**

- a) beat – bit – bed – bad – bud – bird;
- b) beat – bead – been – beef – be;

- c) pan – peal – lap – spell;
- d) killed – kilt, pens – pence, mend – meant.

**Describe the distinctive features of the following phoneme: /ŋ/, /w/, /ð /, /dʒ/, /l/, /r/.**

**ALTERNATIVE VARIANT № 7**

**Give answers to the following questions:**

1. Contextual alternations in English.
2. Types of allophones and main features of the phoneme.

**Analyze the phonetic transcription of the following text. Then check yourself with the help of orthography:**

frʌstˈleɪsɪŋz əˈbɔːst hɒtwɔːtəˈbɒt  
 dɪ ɒˈleʊθɪŋ ɛvriˈmɛnt ɪn ɛvriˈmɛnt  
 ɒˈlɪdʒ ɪz ɪn ɪtˈs ɪn ɪtˈs  
 tɪz ˈjuːzɪŋ ðəˈrɒŋ ˈsaɪd ə ðəˈsɪlɪt  
 eɪp ˈfɒɡɒdɪŋ wɪl dʒeˈweɪ ɡɔɪŋ tɪˈ  
 seɪ ɒˈlɒkɪŋ ʒesɪlf ˈaʊt frʌstˈleɪsɪŋ  
 z ɒˈðəˈrɪpɪl ˈpɑːkɪŋ ɪn ˈfrʌnt ɛv ʒe  
 ˈgæərɪdʒ ɒˈrɪ ˈstreɪndʒəˈrɪdɪŋ ə  
 ˈrɪvɪtɪŋ ˈlɛtə ɒn ɪn ɪn ɪn ɪn ɪn ɪn  
 vɪ befoʊ ʒe ˈgɒt tɪ ðəˈbɒtəm ɛv  
 ðəˈpɛɪdʒ

Frustration is a burst hot-water bottle, or loathing every moment of a holiday you're paying a fortune for. It's using the wrong side of the Sellotape, forgetting what you were going to say, or locking yourself out. Frustration is other people parking in front of your garage, or a stranger reading a riveting letter on the bus and turning over before you get to the bottom of the page.

**Identify the features which distinguish the following sounds:**

[t] and [tʃ]; [s] and [ʃ]; [l] and [r]; [g] and [ŋ].

**ALTERNATIVE VARIANT № 8**

**Give answers to the following questions:**

1. Definition of the phoneme and its functions.
2. Modifications of sounds in English.

**Analyze the allophones** of the phoneme /t/ in the following words:  
*tool, bottle, at the door, tram.*

**State the differences** between the allophones in the following pairs of words:

- a) *scare* – *care*
- b) *trick* – *tick*
- c) *cradle* – *trade*
- d) *in the desk* – *in a desk*
- e) *stop Mary* – *stop Peter*
- f) *glow* – *go*
- g) *garden* – *guide*

**ALTERNATIVE VARIANT № 9**

**Give answers to the following questions:**

1. Methods of the phonemic analysis.
2. Articulatory classification of English vowels.

**Sort out oppositions according to the following features:**  
**bilabial/labio-dental,** **forelingual/backlingual,**  
**alveolar/interdental:**

- a) ni:z – ði:z
- b) sɔ:t – kɔ:t
- c) bu:ð – bu:t
- d) θik – dik
- e) fɔ:m – wɔ:m
- f) trai – krai
- g) mɔ: – fɔ:
- h) gru: – tru:
- i) wi:k – vi:l

**Identify the features which distinguish the following sounds:**

[t] and [tʃ]; [s] and [ʃ]; [l] and [r]; [g] and [ŋ].

## ALTERNATIVE VARIANT № 10

### Give answers to the following questions:

1. The system of consonant phonemes. Problem of affricates.
2. Definition of the phoneme and its functions.

### Sort out oppositions according to the following features: constrictive/occlusive, noise/sonorant, occlusive/affricate:

- |                  |                |
|------------------|----------------|
| a) fi:t – bi:t   | f) sik – si ŋ  |
| b) rid – sid     | g) tɔ:t – θɔ:t |
| c) to: tʃ – tɔ:k | h) bout – nout |
| d) slou – blou   |                |
| e) tʃɛə – pɛə    |                |

### Identify the changes in the following words:

*good morning* [gu:m 'mo:ni ŋ]; *education* [ɛdʒu'keiʃn]; *handbag* ['hænbæg].

## INDEPENDENT WORK BLOCK

### ***WORK OUT THE THEORETICAL MATERIAL AND TRANSLATE THE MAIN PARAGRAPHS***

#### **TEXT 1**

### **THE OE (OLD ENGLISH) CONSONANT SYSTEM. GRIMM'S AND VERNER'S LAWS, TREATMENT OF FRICATIVES**

The changes of consonants in PG were first formulated in terms of a phonetic law by Jacob Grimm in the early 19<sup>th</sup>c. and are often called Grimm's law. It is also known as the First or Proto-Germanic consonant shift. By the terms of Grimm's law voiceless plosives developed in PG into voiceless fricatives *p-f, t - th, k-x*. IE voiced plosives were shifted to voiceless plosives *b - p, d - t, g - k* and PIE voiced aspirated plosives were reflected either as voiced fricatives or as pure voiced plosives *bh - b, dh - d, gh - g* without aspiration.

Verner's law explains some correspondences of consonants which seemed to contradict Grimm's law and were for a long time regarded as exceptions. According to Verner's law all the early PG voiceless fricatives [f, th, x] which arose under Grimm's law, and also [s] inherited from PIE, became voiced between vowels if the preceding vowel was unstressed; in the absence of these conditions they remained voiceless.

PG voiced fricatives tended to be hardened to corresponding plosives while voiceless fricatives, being contrasted to them primarily as fricatives to plosives, developed new voiced allophones. The PG voiced [ð] (due to Verner's Law) was always hardened to [d] in OE. The two other fricatives, [v] and [ɣ] were hardened to [b] and [g] initially and after nasals, otherwise they remained fricatives. PG [z] underwent a phonetic modification through the stage of [ʒ] into [r] and thus became a sonorant, which ultimately merged with the older IE [r]. This process is termed rhotacism. In the meantime or somewhat later the PG set of voiceless fricatives [f, θ, x, s] and also those of the voiced fricatives which had not turned into plosives, that is, [v] and [ɣ], were subjected to a new process of voicing and devoicing. In Early OE they became or remained voiced intervocally and between vowels, sonorants and voiced consonants; they remained or became voiceless in other environments, namely, initially, finally and next to other voiceless consonants. In all WG languages, at an early stage of their independent

history, most consonants were lengthened after a short vowel before [l]. This process is known as “geminantion” or “doubling” of consonants, e.g. fuljan > fyllan (NE fill). The change did not affect the sonorant [r], e.g. OE werian (NE wear); nor did it operate if the consonant was preceded by a long vowel, e.g. OE dēman, mētan (NE deem, meet).

### OLD ENGLISH CONSONANT SYSTEM

Place of articulation	labial	dental	palatal	velar
Manner				
noise	Plosive voiceless voiced	p p: b b:	t t: d d:	k' k': g': k k: g g:
fricative voiceless voiced	f f: v	q q: s s: ð z:	x' x': y' j	x x: y
sonorants	m m: w	n n: r l	j	gn

The system consisted of several correlated sets of consonants. According to **manner of articulation** all the consonants fell into noise consonants and sonorants m, m:, w, n, n:, r, l, j. The noise consonants were subdivided into plosives and fricatives; plosives were further differentiated as voiced b, b:, d, d:, g', g, g: and voiceless p, p:, t, t:, k', k':, k, k:, the difference being phonemic. The fricative consonants were also subdivided into voiced v, z, ð, s, s', j and voiceless f, f:, x', x':, x, x:, h, s, s:, q, q:.

(Матеріал використаний з інтернет статті. – Режим доступу : [orbilat.com/Encyclopaedia...Germanic\\_Languages.html](http://orbilat.com/Encyclopaedia...Germanic_Languages.html))

## TEXT 2

### MAJOR VOWEL CHANGES IN NE. GREAT VOWEL SHIFT. VOCALISATION OF [R]

Extensive changes of vowels are one of the most remarkable features of English linguistic history. A variety of changes affected vowels in stressed syllables. The Great Vowel Shift, – which involved the change of all ME long monophthongs, and probably some of the diphthongs. The Great Vowel Shift is the name given to a series of changes of long vowels between the 14<sup>th</sup> and the 18<sup>th</sup> c.

During this period all the long vowels became closer or were diphthongized. It affected regularly every stressed long vowel in any position. Some long vowels – [u:], [i:] and [a:] – broke into diphthongs [au] (house), [ai] (like) and [ei] (take), o: – u: (who), – e: – i: (clean), au – ɔ: (cause). As we see, the Great Vowel Shift did not add any new sounds to the vowel system; in fact, every vowel which developed under the Shift can be found in Late ME: [ou] (go) was derived from ME. The pronunciation of all the words with these sounds was altered. During the Shift even the names of some English letters were changed: a: – ei, e: – i:, o: – ou, i: – ai, be: – bi:, ka: – kei.

Changes of short vowels: only 2 short vowels out of 5 were altered: [a] – [æ] (man, that) and [u] – [o] (come). The vocalization of [r] took place in the 16<sup>th</sup> or 17<sup>th</sup> c. In Early NE [r] was vocalized when it stood after vowels, either finally or followed by another consonant. [r] changed into the neutral sound, which was added to the preceding vowel as a glide forming a diphthong. Sometimes the only trace left by the loss of [r] was the compensatory lengthening of the preceding vowel [arm] – [a:m], [for – fo:]. If [r] stood in the final unstressed syllable after [q], the vocalization of [r] to [q] resulted in the survival of the ending. If the neutral [q] produced by the vocalization of [r] was preceded by a diphthong, it was added to the diphthong to form a sequence of sounds named «triphthong».

There developed a new set of diphthongs, and also triphthongs, with q-glides: [iq, eq, uq, etc]; there arose a new central long monophthongs [q:]; the new long [a:] filled a vacant position in the system, since ME [a:] had been diphthongized under the GVS.

### DIPHTHONGS IN THE HISTORY OF ENGLISH

OE period. Under the influence of succeeding and preceding consonants some Early OE monophthongs developed into diphthongs. The glide (if a front vowel stood before a velar (задненёбный) consonant),

together with the original monophthong formed a diphthong. The front vowels [i], [e] and the newly developed [ɛ], changed into diphthongs with a back glide when they stood before [h], before long (double) [ll] or [l] plus another consonant. **The changes** is known as breaking **or fracture**. Breaking produced a new set of vowels in OE– the short diphthongs [ea] and [eo].

**Diphthongisation** of vowels could also be caused by preceding consonants: a glide arose after palatal consonants as a sort of transition to the succeeding vowel. After the palatal [kʰ], [skʰ] and [j] short and long [e] and [a] turned into diphthongs with a more front close vowel as their first element. This process known as **diphthongization after palatal consonants**.

ME period. One of the most important sound changes of the English in ME was the loss of OE diphthongs and the growth of new diphthongs, with new qualitative and quantitative distinctions. The vowel system lost two sets of diphthongs, long and short. In ME the sounds [j] and [w] between and after vowels changed into [i] and [u] and formed **diphthongs** together with preceding vowels. These changes gave rise to two sets of diphthongs: with i-glide and u-glide. e+j= ei, e:+j=ei, +j=ai, a+ =au, o+ =ou, a:+w=ou, a:+x=au+x.

NE period. The Great Vowel Shift: during this period all the long vowels became closer or were diphthongised: i: – ai (time) pr ME; a: – ei (maken); o: – ou (stone) – preserved from ME; u: – au (mous – mouse), but au – o: (cause). In NE [r] was vocalized when it stood after vowels, either finally or followed by another consonant. It reduced to neutral sound, which was added to the preceding vowel as a glide thus forming diphthong. Formed ə – glide diphthongs: – iə – beer, eə – there, uə – moor.

### **QUANTITATIVE CHANGES OF VOWELS IN THE HISTORY OF ENGLISH**

They are:

1. Because of the consonants [ss], [st], [ft], [nt], the vowel [a] became longer: *plɑ:nt, a:fter*.

2. Shortening of vowels – occurred in Early NE before single dental and velar consonants [ð, d, t, k]. The long vowels subjected to this shortening – [e:] and [u:] – were changing, or had already changed under the Great Vowel Shift breath – [bre:ð – breð]. The long [u:] which became short before [k], and sometimes also before [t], was a product of the shift.

Early ME lengthening of the vowels – before ld, nd, mb in open syllables.

Shortening – before other consonant clusters.

Short vowels were lengthened before two homorganic consonants, a sonorant and a plosive [wi:ld].

All other groups of two or more consonants produce the reverse effect: they made the preceding long vowels short:*kepte-kept*.

Short vowels became long in opensyllables [e], [a], [o].

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### TEXT 3

#### THE OE VOWEL SYSTEM. MAJOR CHANGES DURING THE OE PERIOD

The development of vowels in Early OE consisted of the modification of separate vowels, and also of the modification of entire sets of vowels. The PG short [a] and the long [a:], which had arisen in West and North Germanic, underwent similar alterations in Early OE: they were fronted and, in the process of fronting, they split into several sounds.

The PG diphthongs [ei, ai, iu, eu, au] – underwent regular independent changes in Early OE; they took place in all phonetic conditions irrespective of environment. The diphthongs with the *i*-glide were monophthongised into [i:] and [a:], respectively; the diphthongs in – *u* were reflected as long diphthongs [io:], [eo:] and [ea:].

Change illustrated		Examples	
PG	OE	OE	NE
a + i	a:		stone
e + i	i:		mine, my
a + u	ea:		east
e + u	eo:		choose
i + u	io:		deep

#### MAJOR SPELLING CHANGES IN ME

The written forms of the words in Late ME texts resemble their modern forms, though the pronunciation of the words was different. In the course of ME many new devices were introduced into the system of spelling; some of them reflected the sound changes which had been completed or were still in progress in ME; other were graphic replacements of OE letters by new letters and digraphs. In ME the runic letters passed out of use. Next: for a long time writing was in the hands of those who had a good knowledge of French. Therefore many innovations in ME spelling reveal an influence of the French scribal tradition.

The digraphs *ou*, *ie*, and *ch* which occurred in many French borrowings were adopted as new ways of indicating the sounds [u:], [e:], and [t]. Compare the use of these digraphs in some borrowed and native ME words: ME *chief* from French and the native ME *thief* (NE chief, thief); ME *chaumbre*, *chasen* (NE chamber, chase). The letters *j*, *k*, *v* and *q* were probably first used in imitation of French manuscripts. The two-fold use of *g* and *c*, which has survived today, owes its origin to French: these letters

usually stood for [d] and [s] before front vowels and for [g] and [k] before back vowels: ME *gentil*, *mercy* (NE gentle, mercy).

At that time there was more wider use of digraphs. In addition to *ch*, *ou*, *ie*, and *th* mentioned above, Late ME notaries introduced *sh* (also *ssh* and *sch*) to indicate the new sibilant, e.g. *ship* (from OE *scip*), *dg* to indicate [d] alongside *j* and *g* (before front vowels), e. g. ME *edge*, *joye* (NE edge, joy); the digraph *wh* replaced the OE sequence of letters *hw* as in OE *what* [hwat], (NE what).

Long sounds were shown by double letters, e.g. ME *book* [bo:k], *sonne* [sunn] (NE book, sun). The introduction of the digraph *gh* for [x] and [x'] helped to distinguish between the fricatives [x, x'], which were diversified in some positions, and the aspirate [h]; e.g. ME *knight* [knix't] and ME *he* [he:] (NE knight, he); in OE both words were spelt with h: OE *cnient*, *he*.

Some replacements were probably made to avoid confusion of resembling letters: thus *ow* was employed not only for [o] but also to indicate short [u] alongside the letter *u*; it happened when *u* stood close to *n*, *m*, or *v*. The letter *y* came to be used as an equivalent of *l* and was evidently diverged when *i* could be confused with the surrounding letters *m*, *n* and others. The letters *th* and *s* indicate voiced sounds between vowels, and voiceless sounds – initially, finally and next to other voiceless consonants: ME *worthy*, *esy*, *thyng* (NE worthy, easy, thing).

### THE DEVELOPMENT OF MONOPHTHONGS IN ME

The OE close labialized vowels [y] and [y:] disappeared in Early ME. In Early ME the dialectal differences grew. In some areas OE [y], [y:] developed into [e], [e:], in others they changed to [i], [i:], in the South-West and in the west Midlands the two vowels were for some time diversified as [y], [y:] but later were moved backward and merged with [u], [u:].

OE *fyllan* – ME Kentish *fellen*, ME West Midland and South Western *fullen*, ME east Midland and Northern *fillen* (NE fill). In early ME the long OE [a:] was narrowed. This was an early instance of the growing tendency of all long monophthongs to become closer; the tendency was intensified in Late ME when all long vowels changed in that direction. [a:] became in all the dialects except the Northern group. ME Northern *stan(e)*, ME other dialects *stoon*, *stone*, (NE stone). The resulting ME must have been a more open vowel than the long [o:] inherited from OE.

The two phonemes and [o:] were well distinguished in ME, though no distinction was made in spelling: o, and double o were used for both sounds. The short OE was replaced in ME by the back vowel [a]. In OE was either a separate phoneme or one of a group of allophones distinguished in writing. All these sounds were reflected in ME as [a], except the nasalized [a] which became [o] in the West Midlands. ME *that*, NE *that*, ME *blak* NE black, ME West Midland *lond*, ME other dialects *land*. Most of the modern words going back to the OE prototypes with the vowel [a] have [a], e.g. NE *man*, *sand*, *and*, which means that they came from any dialect except west Midland; some words, however, especially those ending in [n], should be traced to the West Midlands, e.g. *long*, *song*, *strong*, *from*, *bond*.

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## TEXT 4

### THE FORMATION OF THE NATIONAL ENGLISH LANGUAGE

The London dialect. The domination of the French language in England came to an end in the course of the 14th c. The victory of English was divdetermined and divpared for by divvious events and historical conditions. Towards the end of the 14<sup>th</sup>c. the English language had taken the place of French as the language of literature and administration. English was once more the dominant speech of all social classes in all regions. The history of the London dialect reveals the sources of the literary language in Late ME and also the main source and basis of the Literary Standard, both in its written and spoken forms.

The Early ME records made in London – beginning with the PROCLAMATION of 1258 – show that the dialect of London was fundamentally East Saxon; in terms of the ME division, it belonged to the South-Western dialect group. Later records indicate that the speech of London was becoming more mixed, with East Midland features gradually divvailing over the Southern features. Most of the new arrivals came from the East Midlands; Norfolk, Suffolk, and other populous and wealthy counties of Medieval England, although not bordering immediately on the capital. As a result the speech of Londoners was brought much closer to the East Midland dialect. The official and literary papers produced in London in the late 14<sup>th</sup>c. display obvious East Midland features. The London dialect became more Anglian than Saxon in character. This mixed dialect of London, which had extended to the two universities (in Oxford and Cambridge) ousted French from official spheres and from the sphere writing.

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## TEXT 5

### ME DIALECTS. ME MAJOR WRITTEN RECORDS. G. CHAUCER AND HIS CANTERBURY TALES

The regional ME dialects had developed from respective OE dialects. ME dialects can be divided into 2 groups: early ME and late ME dialects.

Early ME dialects are:

The Southern group included Kentish and the South-Western dialects. Kentish was a direct descendant of the OE dialects known by the same name though it had somewhat extended its area. The South-Western group was a continuation of the OE Saxon dialects, – not only West-Saxon, but also East Saxon. The East Saxon dialect was not prominent in OE but became more important in Early ME, since it made the basis of the dialect of London in the 12<sup>th</sup> and 13<sup>th</sup> c.

The group of Midland («Central») dialects – corresponding to the OE Mercian dialect – is divided into West Midland and East Midland as two main areas, with further subdivisions within: South-East Midland and North-East Midland, South-West Midland and North-West Midland.

The Northern dialects had developed from OE Northumbrian. In Early ME the Northern dialects included several provincial dialects, e.g. the Yorkshire and the Lancashire dialects and also what later became known as Scottish. In Early ME, while the state language and the main language of literature was French, the local dialects were relatively equal. In Late ME, when English had been reestablished as the main language of administration and writing.

The London dialect prevailed over the others. In the 14<sup>th</sup> and 15<sup>th</sup> c. there was the same grouping of local dialects: the Southern group, including Kentish and the South – Western dialects, the Midland group with its minute subdivisions and the Northern group. And yet the relations among them were changing.

The London dialect prevailed over the others at that time. The History of the London dialect reveals the sources of the literary language in Late ME and also the main source and basis of the Literary Standard, both in its written and spoken forms. The London dialect became more Anglian than Saxon in character. ME major written records: the earliest samples of early ME prose are the new entries made in *the Anglo-Saxon Chronicles* from the year 1122 to the year 1154, known as the PETERBOROUGH CHRONICLES.

The works in the vernacular were mostly of a religious nature. The great mass of these works are homilies, sermons in prose and verse,

paraphrases from the Bible, psalms and prayers. The earliest of these religious works, the POEMA MORALE redivses the Kentish dialect of the late 12<sup>th</sup> or the early 13<sup>th</sup>c. Of particular interest for the history of the language is ORMULUM, a poem composed by the monk Orm in about 1200 in the North-East Midland dialect. It consists of unrhymed paraphrases of the Gospels. The text abounds in Scandinavianisms and lacks French borrowings. Its most outstanding feature is the spelling system devised by the author. He doubled the consonants after short vowels in closed syllables and used special semicircular marks over short vowels in open syllables. The 13<sup>th</sup>c. is famous for POEMA MORALE (Kentish Sermons), ANCRENE RIWLE (South-western dialect – life of knights), PROCLAMATION of Henry 3 (political poems, London dialect), THE PROSE RULE OF ST BENEDICT (northern dialect). The 14<sup>th</sup>c. is famous for AY ENBITE OF INWIT (Dan Michael, Kentish dialect), a versified CHRONICLE, SIR GAWAINE AND THE GREEN KNIGHT (unknown author, SWd), translation of POLYCHRONICON (Hidgen, from latin into SWd, 7 books on world history, John de Trevisa of Cornwall), Adam Davy's poems, Romances of Chivalry, Miracle Plays (midland or east midland dialect); John Wyclif – translation of the Bible (London dialect).

Most famous works are works of John Gower (VOX CLAMANTIS is in Latin, CONFESSIO AMANTOS – a composition of 40.000 octo-syllabic lines) and Chaucer. Geoffrey Chaucer (1340–1400) was by far the most outstanding figure of the time. In many books Chaucer is described as the founder of the literary language. He was born in London and had the most varied experience as student, courtier, official, and member of Parliament. His early works were more or less imitative of other authors – Latin, French or Italian. He never wrote in any other language than English. The culmination of Chaucer's work as a poet is his great unfinished collectin of stories THE CANTERBURY TALES. Chaucer wrote in a dialect which in the main coincided with that used in documents produced in London. Although he did not really create the literary language, as a poet of outstanding talent he made better use of it than his contemporaries and set up a pattern to be followed in the 15<sup>th</sup>c. Chaucer's literary language, based on the mixed London dialect is known as classical ME; in the 15<sup>th</sup> and 16<sup>th</sup>c. it became the basis of the national literary English language.

*(Матеріал використаний з інтернет статті. – Режим доступу : [orbilat.com/Encyclopaedia...Germanic\\_Languages.html](http://orbilat.com/Encyclopaedia...Germanic_Languages.html))*

## TEXT 6

### THE WORK OF THE ORGANS OF SPEECH

In accordance with their linguistic function the organs of speech may be grouped as follows: The respiratory or power mechanism furnishes the flow of air which is the first requisite for the production of speech sounds. This mechanism is formed by the lungs, the wind-pipe and the bronchi. The air-stream expelled from the lungs provides the most usual source of energy which is regulated by the power mechanism. Regulating the force of the air-wave the lungs produce variations in the intensity of speech sounds.

Syllabic pulses and dynamic stress, both typical of English, are directly related to the behaviour of the muscles which activate this mechanism. From the lungs through the wind-pipe the air-stream passes to the upper stages of the vocal tract. First of all it passes to the larynx containing the vocal cords. The function of the vocal cords consists in their role as a vibrator set in motion by the air-stream sent by the lungs. At least two actions of the vocal cords as a vibrator should be mentioned. The opening between the vocal cords is known as the glottis. When the glottis is tightly closed and the air is sent up below it the so-called glottal stop is produced. It often occurs in English when it reinforces or even replaces [p], [t], or [k] or even when it precedes the energetic articulation of vowel sounds.

The most important speech function of the vocal cords is their role in the production of voice. The effect of voice is achieved when the vocal cords are brought together and vibrate when subjected to the pressure of air passing from the lungs. This vibration is caused by compressed air forcing an opening of the glottis and the following reduced air-pressure permitting the vocal cords to come together again. The height of the speaking voice depends on the frequency of the vibrations. The more frequently the vocal cords vibrate the higher the pitch is. The typical speaking voice of a woman is higher than that of a man because the vocal cords of a woman vibrate more frequently. We are able to vary the rate of the vibration thus producing modifications of the pitch component of intonation. More than that, we are able to modify the size of the puff of air which escapes at each vibration of the vocal cords, that is we can alter the amplitude of the vibration which causes changes of the loudness of the sound heard by the listener. From the larynx the air-stream passes to supraglottal cavities, that is to the pharynx, the mouth and the nasal cavities. The shapes of these

cavities modify the note produced in the larynx thus giving rise to particular speech sounds.

(Матеріал використаний: // Vrabel T.T. *Lectures in Theoretical Phonetics of the English Language and Method-Guides for Seminars* – [Електронний ресурс] – Режим доступу: [kmf.uz.ua/hun114/images...theoretical\\_phonetics...the...](http://kmf.uz.ua/hun114/images...theoretical_phonetics...the...))

## TEXT 7

### FUNCTIONAL STYLISTICS AND DIALECTOLOGY

Dialectology is inseparably connected with sociolinguistics, the latter deals with language variation caused by social difference and differing social needs; it studies the ways language interacts with social reality. Every national variant of English falls into territorial and regional varieties (dialects). A dialect is a variant of the language that includes differences in grammar, vocabulary, and pronunciation. Thus a dialect includes an accent (вимовний тип/тип вимови), i.e. a way of pronouncing the language. An accent is a unified entity of pronunciation patterns used for communicative interaction by the members of the same speech community. Speakers of the same accent typically: 1) share a relevant social or geographical attribute and 2) maintain a uniform set of phonological characteristics, despite a certain amount of limited phonetic and lexical-incident variation between them (Parashchuk).

Sociolinguistics is the branch of linguistics which studies different aspects of language – phonetics, lexis and grammar with reference to their social functions in the society. Thus sociolinguistics explains language phenomena in connection with factors outside the language faculty itself in terms of large-scale social structure and in terms of how people use language to communicate with one another. Language is indissolubly linked with the society; in it we can see a faithful reflection of the society in which people live. Such fields of science as linguistics, sociolinguistics, psycholinguistics are inseparably linked in the treatment of various language structures. For example, the subject matter of ethnolinguistics gradually merges into that of anthropological linguistics and that into sociological linguistics and that into stylistics, and the subject matter of social psychology. Some scholars consider functional stylistics to be a branch of sociolinguistics since it studies the distinctive linguistic characteristics of smaller social groupings (such as those due to occupational class, age and sex differences) (Macanalay).

A language which is a mother tongue of several nations is called a polyethnic language or a nationally heterogeneous language (поліетнічна або національно негомogeneous мова), e.g. English, German, Spanish, etc. In a polyethnic language there can exist a great variety in terms of pronunciation. First of all, a polyethnic language can have national variants/types of pronunciation (національні варіанти/типи вимови). English is the mother tongue of several nations, thus it has the following

national variants of pronunciation: British English, American English, Australian English, New Zealand English.

In the case of English there exists a great diversity in the spoken realization of the language and particularly in terms of pronunciation. The varieties of the language are conditioned by language communities ranging from small groups to nations. Now speaking about the nations we refer to the national variants of the language. In their treatment we follow the conception of A.D. Schweitzer. According to him national language is a historical category evolving from conditions of economic and political concentration which characterizes the formation of a nation. In other words national language is the language of a nation, the standard of its form, the language of a nation's literature. The literary spoken form has its national pronunciation standard. A "standard" may be defined as "a socially accepted variety of a language established by a codified norm of correctness" (Macanalay). Today all the English-speaking nations have their own national variants of pronunciation and each of them has peculiar features that distinguish it from other varieties of English. It is generally accepted that for the "English English" it is Received Pronunciation" or RP; for "The American English" – "General American pronunciation"; for the Australian English – "Educated Australian". One of the accents in the country (or more!) implicitly enjoys the status of being "correct", cultivated and accepted by the educated speakers throughout the national community. It is called literary pronunciation (orthoepic pronunciation), the term traditionally used by Ukrainian and Russian linguists, or a (national) standard of pronunciation, the term traditionally used by American, and British scholars.

A standard of pronunciation can be defined as phonetic shaping of spoken form of a national language received by the educated users of that language which at a given time is generally considered correct, statistically relevant and/or enjoys social prestige (Parashchuk). The term "standard" is to be interpreted to mean "implicitly considered to represent correct and socially acceptable usage for educated purposes". The use of the other pronunciation types is applied to certain regions, smaller localities, social, professional, and age groups.

Thus varieties in pronunciation within a country can include a national standard of pronunciation and territorial or area accents. Accents always mark the geographical origin of the speaker. Though every national variant of English has considerable differences in pronunciation, lexis and

grammar, they all have much in common which gives us ground to speak of one and the same language – the English language. National standards undergo constant changes due to various internal and external factors. Pronunciation, above all, is subject to all kinds of innovations.

Therefore the national variants of English differ primarily in sound, stress, and intonation. It is wellknown that there are countries with more than one national language, the most common case being the existence of two national languages on the same territory. For this Canada will be an example, where two different languages – English and French – form the repertoire of the community. In this case scholars speak about bilingualism in contrast to monolingualism typical of a country with one national language. Here arises the problem of interference, that is “linguistic disturbance which results from two languages (or dialects), coming into contact in a specific situation” (Crystal).

Every national variety of the language falls into territorial or regional dialects. Dialects are distinguished from each other by differences in pronunciation, grammar and vocabulary. When we refer to varieties in pronunciation only, we use the word “accent”. So local accents may have many features of pronunciation in common and consequently are grouped into territorial or area accents. In Britain, for example, Yorkshire, Lancashire and Cheshire accents form the group of “Northern accent”. The terms “dialects and accents” should be treated differently when related to different aspects of the language. It is, however, true that there is a great deal of overlap between these terms. For certain geographical, economic, political and cultural reasons one of the dialects becomes the standard language of the nation and its pronunciation or its accent – the received standard pronunciation. This was the case of London dialect, whose accent became the “RP” (“Received Pronunciation”) of Britain (Gimson).

It has been estimated that the standard pronunciation of a country is not homogeneous. It changes in relation to other languages, and also to geographical, psychological, social and political influences. In England, for example, we distinguish “conservative, general and advanced RP” (Gimson). The pressure of Standard English is so strong that many people are bilingual in a sense that they use an imitation of RP with their teachers and lapse into their native local accent when speaking among themselves. In this occasion the term diglossia should be introduced to denote a state of linguistic duality in which the standard literary form of a language and one

of its regional dialects are used by the same individual in different social situations.

This phenomenon should not be mixed up with bilingualism that is the command of two different languages. In the case of both diglossia and bilingualism the so-called code-switching takes place. In recent years the effect of these forms of linguistic behaviour is studied by sociolinguists and psychologists. Every language community, ranging from a small group to a nation has its own social dialect, and consequently, its own social accent. British sociolinguists divide the society into the following classes: upper class, upper middle class, middle middle class, lower middle class, upper working class, middle working class, lower working class. It is well worth to understand that classes are split into different major and minor social groups (professional, educational, cultural, age, sex and so on). Correspondingly every social community has its own social dialect and social accent. D.A. Shakhbagova defines social dialects as “varieties spoken by a socially limited number of people” (Shakhbagova). So in the light of social criteria languages are “characterized by two plans of socially conditioned variability – stratificational linked with societal structure, and situational, linked with the social context of language use” (Shweitzer). It is evident that the language means are chosen consciously or subconsciously by a speaker according to his perception of the situation, in which he finds himself. Hence situational varieties of the language are called functional dialects or functional styles and situational pronunciation varieties – situational accents or phonostyles. It has also to be remembered that the language of its users; varies according to their individualities, range of intelligibility cultural habits, sex and age differences. Individual speech of members of the same language community is known as idiolect.

*(Матеріал використаний: // Vrabel T.T. Lectures in Theoretical Phonetics of the English Language and Method-Guides for Seminars – [Електронний ресурс] – Режим доступу: kmf.uz.ua>hun114/images...theoretical\_phonetics...the...)*

## TEXT 8

### CANADIAN ENGLISH PRONUNCIATION

Canadian English (CnE) is used by some 14 million English-speaking Canadians (the mother tongue of the remaining part of the nation – about 4 million – is French). A typical Canadian accent agrees with GenAm rather than with RP at almost every point where these reference accents differ from one another. Amongst other things, it is rhotic, with [æ] in *bath*, etc., and [t] voicing, that is why the British usually take English speaking Canadians for Americans.

Yet there exists one salient combination of accent characteristics which constitutes a reliable diagnostic for distinguishing (most) Canadians from Americans – the so-called “Canadian raising”. The diphthongs [ai] and [au] in CnE have a mid-central nucleus, but not the low one as in RP, before the following voiceless consonant, so [ai] = [əi] and [au] = [ʌu] as in *price, mouth, and pipe, while, like, life, nice, out, south, couch*, etc. The pronunciation of the sentence *I saw the White House* as [ai'sa ðə ˌhweɪt ,hʌʊs] may be regarded as typically Canadian, but un-American. There is no opposition [e]-[æ]-[ɛə] in words like *merry – marry – Mary*, where in all these cases [ɛ] is used. In words like *hurry, courage, current, worry* in CnE, just as well as in GenAm, [ɜr] is used as distinct from RP [ʌ]. Like GenAm speakers, most Canadians use the retroflex [r] and dark [ä] in all positions. In words like *tune, duke, new*, Y-DROPPING is widespread, although the pronunciation with [j] enjoys higher prestige.

In both Canadian and American English, flapping of the alveolar sounds [t], [d] can occur between the two vowels, if the second is not stressed – it is a process of replacing an intervocalic [t] or [d] with a quick voiced tap of the tongue against the alveolar ridge, as in the words *waiting, wading, seated, seeded, capital, writer, rider*. In Canadian English, this feature is age-graded: older Canadians are less likely than younger ones to replace alveolar stops with flaps. In cases of phoneme lexical selection/incidence, the general trend is for an increase in the use of “American” variants at the expense of the “British” ones. Thus *lever* with [ɛ], *either, neither* with [i:], *missile* with [əl] are reported more frequently by the younger age group (students) than by the older one (parents).

Phonologically NZE accent has a lot of similarities with AuE. The differences between them reside primarily in the short front vowels and in the centring diphthongs:

1. In NZE the vowel [æ] as in had is quite close to the AusE [e] as in head, that is why the well known phrase “The cat sat on a mat” would sound somewhat like “The cet set on a met” in a NZer's pronunciation. The NZE vowel [e] as in head is very similar to AusE [i] as in hid. But NZE [i] has moved to a more central location and is similar to the schwa vowel. Whereas AusE [i] remains close to [i:] as in heed. The central hid vowel is probably the most salient differentiating feature of NZE. It is the speech sound most parodied by Australians imitating New Zealanders in phrases like “fush 'n' chups”.

2. In NZE the centring diphthongs as in ear and air have merged for most young speakers whereas in AusE these two vowels remain very distinct.

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## TEXT 9

### UKRAINIAN ACCENT OF ENGLISH

The notion accent is used in present-day linguistics in several ways:

1. It refers to prominence given to a syllable usually by the use of pitch.

2. It denotes a particular way of pronouncing, e.g. there are a number of English speakers who all share the same grammar and vocabulary, but pronounce what they say with different accents, such as Scots, Cockney or RP.

3. It means a dynamic system of violations of the accepted pronunciation norms of a foreign language in the speech of normative speakers. It appears as the result of interference of L1 pronunciation habits into foreign phonetic realizations.

Violations of English pronunciation norms in the speech of speakers of one and the same language community have a number of common features which distinguish their speech from that of other normative speakers who use English as a lingua franca.

Thus by Ukrainian accent of English we understand a set of specific pronunciation features which are peculiar to the English Pronunciation of Ukrainian speakers and distinguish them from other English-speaking people. Some phonetic differences between languages may be localized at the level of phonetic segments. The fact that phonetically similar sounds in two languages might be transcribed with the same IPA symbols should not obscure the fact that these sounds may be realized differently at the phonetic level, cf. English [t] and Ukrainian [τ].

But phonetic differences between languages that may cause foreign accent may also be suprasegmental and subsegmental, such as the speech timing differences which affect the perceived rhythmic qualities of speech and may be carried over from the native to the target language. Speaking about the acquisition of foreign pronunciation one cannot avoid mentioning the role of articulatory basis and articulatory settings (voice quality settings) of L1 and L2 in this process. The articulatory setting means the disposition of the parts of the speech mechanism and their composite action. Broadly, it is the fundamental groundwork which pervades and, to an extent, determines the phonetic character and specific timbre of a language. Where two languages differ in their articulatory settings, it is hardly possible to master the pronunciation of L2 while maintaining the articulatory setting of L1. The articulatory setting of a language is

determined, to a great extent, by the most frequently occurring sounds and sound combinations of that language. When a Ukrainian learner imposes the new phonemes of English on the articulatory (voice quality) setting of Ukrainian, a foreign accent appears.

Let us enlist the main features of the Ukrainian accent of English at the segmental level. In the sphere of vowels such deviations from the pronunciation norm of English are observed:

1. More front articulation of the English front vowels [i], [i:], [e].
2. Insufficient opening of the English low vowels due to a lesser articulatory activity of the bottom jaw in Ukrainian.
3. Insufficient differentiation of broad and narrow variants of vowel phonemes.
4. Incorrect articulation of English diphthongs.
5. Excessive lip rounding and protrusion in the articulation of English rounded vowels caused by the greater prominence of lip participation in Ukrainian.
6. Deviations in the realization of phonological and positional length of English vowels.
7. Absence of qualitative and quantitative reduction of vowel phonemes in unstressed position.

In the sphere of consonants the Ukrainian accent of English includes the following features:

1. Inappropriate articulation of the consonants which are absent in Ukrainian: [w] (confusion with [v]); [θ], [ð] (dental articulation of interdental phonemes), [r], [ŋ] and [h] (excessive fortis articulation of this phoneme).
2. Dental-dorsal articulation of English apical-alveolar consonants due to the tongue setting in Ukrainian.
3. Palatalization of English consonants and consonant clusters.
4. Devoicing of voiced consonants in the word-final position. This feature is a case of secondary interference, i.e. the influence of Russian, but not Ukrainian articulatory habits on English. Devoicing at the end of a word is typical for Russian, while in English voiced consonants are partially devoiced, and in Ukrainian such consonants undergo no devoicing.
5. Absence of aspiration of fortis plosive phonemes [p], [t], [k] and absence of neutralization of aspiration in special cases.

The knowledge of the above mentioned main features of Ukrainian English accent is important both for intercultural communication and EFL

teaching practice. It helps clarify the interaction of English and Ukrainian pronunciation bases and enhances mutual intelligibility between the speakers who use English as a lingua franca. In teaching practice, the teacher's awareness of typical violations of English pronunciation norms by Ukrainian learners will help devise efficient teaching techniques and direct the learners' efforts at the acquisition of accurate English pronunciation habits.

*(Матеріал використаний: // Vrabel T.T. Lectures in Theoretical Phonetics of the English Language and Method-Guides for Seminars – [Електронний ресурс] – Режим доступу: kmf.uz.ua>hun114/images...theoretical\_phonetics...the...)*

## TEXT 10

### WRITTEN IN OE

**The runic alphabet.** The runic alphabet is a specifically Germanic alphabet, not to be found in languages of other groups. The word *rune* originally meant 'secret', 'mystery' and hence came to denote inscriptions believed to be magic. The runes were used as letters, each symbol to indicate separate sound. This alphabet is called *futhark* after the first six letters. Runic letters are angular; straight lines are preferred, curved lines avoided; this is due to the fact that runic inscriptions were cut in hard material: stone, bone or wood. The shapes of some letters resemble those of Greek or Latin, other have not been traced to any known alphabet, and the order of the runes in the alphabet is certainly original. The number of runes in different OG languages varied. As compared to continental, the number of runes in England was larger: new runes were added as new sounds appeared in English (from 28 to 33 runes in Britain against 16 or 24 on the continent). The main use of runes was to make short inscriptions on objects, often to bestow on them some special power or magic. The two best known runic inscriptions in England are the earliest extant OE written records. One of them is an inscription on a box called the "Franks Casket", the other is a short text on a stone cross near the village of Ruthwell known as the "Ruthwell Cross". Old English alphabet and pronunciation

OE scribes used two kinds of letters: the runes and the letters of the Latin alphabet. The bulk of the OE material is written in the Latin script. The use of Latin letters in English differed in some points from their use in Latin, for the scribes made certain modifications and additions in order to indicate OE sounds. The most interesting peculiarity of OE writing was the use of some runic characters, in the first place, the rune called "thorn" which was employed alongside the crossed *d*, *ð* to indicate [th] and [ð]. In the manuscripts one more rune was regularly used – "wynn" for the sound [w]. Like any alphabetic writing, OE writing was based on a phonetic principle: every letter indicated a separate sound. This principle, however, was not always observed, even at the earliest stages of phonetic spelling. Some OE letters indicated two or more sounds, even distinct phonemes. The letters could indicate short and long sounds. In reading OE texts one should observe the following rules for letters indicating more than one sound. The letters *f*, *s* and [th], [ð] stand for voiced fricatives between vowels and also between a vowel and a voiced consonant; otherwise they indicate corresponding voiceless fricatives. The letter *ȝ* stands for [g] initially before

back vowels, for [j] before and after front vowels, for [ɣ] between back vowels and for [g'] mostly when preceded by c: OE *daз* [j].

The letter h stands for [x] between a back vowel and a consonant and also initially before consonants and for [x'] next to front vowels: OE *niht* [x'].

The letter n stands for [n] in all positions except when followed by [k] or [g]; in this case it indicates [ŋ]: OE *sinzan*.

*(Матеріал використаний: // История языка – [Электронный ресурс]– Режим доступа : StudFiles.ru>preview/2226951/page:17/)*

## TEXT 11

### MOTHER TONGUE

What is the most common vowel sound in English? [i], [e], [ɛ], [æ], [ɑ], [o], [u], [ʊ], [ʌ], [ai], [aʊ], [ɔi].

In fact, it is none of these. It isn't even a **standard vowel sound**. It is the colourless murmur of the schwa, represented by the symbol [ə] and appearing as one or more of the vowel sounds in words without number. It is the sound of *i* in *animal*, of *e* in *enough*, of the middle *o* in *orthodox*, of the second, fourth, fifth, and sixth vowels in *inspirational*, and of at least one of the vowels in almost every multisyllabic word in the language. It is everywhere.

This reliance of ours on one drab phoneme is a little odd when you consider that English contains as lush a mixture of phonics as any language in the world.

But on the other hand we possess a number of sounds that other languages find treacherous and daunting, most notably the “*t*” sound of *the* and *think*, which is remarkably rare in the world at large, or the “*l*” sound that Orientals find so deeply impossible (“*Bruddy hair!*” means “*Bloody hell!*”).

If there is one thing certain about English pronunciation it is that there is almost nothing certain about it. No other language in the world has more words spelled the same way and yet pronounced differently. Consider just a few: *road* – *broad*; *five* – *give*; *ache* – *moustache*; *low* – *how*; *early* – *dearly*; *paid* – *said*; *break* – *speak*.

In some languages, such as Finnish, there is a neat **one-to-one correspondence between sound and spelling**. As to the Finns is always 'k'. But in English pronunciation is so various – one might say random – that not one of our **twenty-six letters** can be relied on for constancy. Either they clasp to themselves a variety of pronunciations, as with the *c* in *race*, *rack*, and *rich*, or they sulk in silence, like the *b* in *debt*, the *a* in *bread*, the second *t* in *thistle*.

In combinations they become even more unruly and unpredictable, most famously in the letter cluster *ough*, which can be pronounced in any of eight ways – as in *through*, *though*, *thought*, *tough*, *plough*, *thorough*, *hiccough*, and *lough* (an Irish-English word for lake or loch, pronounced roughly as the latter).

Two words in English, *hegemony* and *phthisis*, have nine pronunciations each. But perhaps nothing speaks more clearly for the

absurdities of English pronunciation than that the word for the study of pronunciation in English, *orthoepy*, can itself be pronounced two ways.

Every language has its quirks and all languages, for whatever reason, happily accept conventions and limitations that aren't necessarily called for. In English, for example, we **don't have words** like *fwost* or *zpink* or *abtholve* because we never normally combine those letters to make those sounds, though there's no reason why we couldn't if we wanted to. We just don't. Chinese takes this matter of self-denial to extremes, particularly in the variety of the language spoken in the capital, Peking. All Chinese dialects are monosyllabic – which can itself be almost absurdly limiting – but the Pekingese dialect goes a step further and demands that all words end in an 'n' or 'ng' sound. As a result, there are so few phonetic possibilities in Pekingese that each sound must represent on average seventy words. Just one sound, 'yi', can stand for 215 separate words. Partly the Chinese get around this by using rising or falling pitches to vary the sounds fractionally, but even so in some dialects a falling 'i' can still represent almost forty unrelated words. **We use pitch in English to a small extent**, as when we differentiate between 'oh' and 'oh?' and 'oh!' but essentially we function by relying on a pleasingly diverse range of sounds.

Almost everyone agrees that **English possesses more sounds than almost any other language**, though few agree on just **how many** sounds that might be. The British authority Simeon Potter says there are **forty-four distinct sounds**– twelve vowels, nine diphthongs (a kind of gliding vowel), and twenty-three consonants.

The International Phonetic Alphabet, perhaps the most widely used, differentiates between **fifty-two** sounds used in English, divided equally between consonants and vowels, while the *American Heritage Dictionary* lists **forty-five** for purely English sounds, plus a further half dozen for foreign terms. Italian, by contrast, uses only about half as many sounds, a mere twenty-seven, while Hawaiian gets by with just **thirteen**. So whether the number in English is forty-four or fifty-two or something in between, it is quite a lot. But having said that, if you listen carefully, you will find that there are many more than this.

The combination 'ng', for example, is usually treated as one.

The English tend to compress and mangle words at simply breathtaking speed. In normal conversation we speak at a rate of about 300 syllables a minute. To do this we force air up through the larynx and, by variously pursing our lips and **flapping** our tongue **around** in our mouth

rather in the manner of a freshly landed fish, we **shape** each passing puff of air into a series of loosely differentiated plosives, fricatives, gutturals, and other minor atmospheric disturbances. These emerge as a more or less continuous blur of sound. People don't talk like this, they talk like this. Syllables, words, sentences run together like a watercolour left in the rain. To understand what anyone is saying to us we must separate these noises into words and the words into sentences so that we might in our turn issue a stream of mixed sounds in response. If what we say is suitably apt and amusing, the listener will show his delight by emitting a series of uncontrolled high-pitched noises, accompanied by sharp intakes of breath of the sort normally associated with a seizure or heart failure. And by these means we converse. Talking, when you think about it, is a very strange business indeed.

And yet we achieve the process effortlessly. We absorb and interpret spoken sounds more or less instantaneously. If I say to you, '*Which do you like better, peas or carrots?*' it will take you on average less than a second – the length of an eye blink – to interpret the question, consider the relative merits of the two vegetables, and formulate a reply. We repeat this process hundreds of times a day, generally with such speed that often we have our answer ready before the person has even finished the question.

As listeners we can distinguish between the most subtle gradations of emphasis. Most people, if they are reasonably attentive, can clearly detect the difference between *that's tough* and *that stuff* between *I love you* and *isle of view*, and between *grey day* and *Grade A* even though the phonics could hardly be more similar. Sometimes, however, precise diction proves elusive, particularly when there is no direct eye contact. (It is remarkable the extent to which we read lips – or at least facial expressions.) Every newspaper person has his or her favourite story involving slip-ups resulting from **misheard dictation**.

Despite these occasional drawbacks, listening is something we do remarkably well. Speech, by contrast, is a highly inefficient process. We are all familiar with the feeling of not being able to get the words out fast enough, of mixing up sounds into spoonerisms, of stumbling over phonetically demanding words like *statistics* and *proprietary*. The fact is that we will never be able to speak as quickly as we can hear.

Hence the tendency to slur. There has been a clear trend over time to make our pronunciations less precise, to let letters lapse into silence or allow sounds to merge and become less emphatic. This happened with–

*ed* endings. In Chaucer's day, *helped* was pronounced not 'helpt' but 'hel-pud', with the two syllables clearly enunciated. By Shakespeare's time, poets could choose between the two to suit their cadence – writing *helped* to indicate the historic pronunciation or *help'd* to signify the modern one.

Such pronunciation changes are a regular feature of language. Sometimes they occur with the speed of centuries, sometimes with seemingly hell-for-leather haste. They appear from time to time in all languages for reasons that no one really understands.

In England the Great Vowel Shift, as it is generally and somewhat misleadingly called, happened later, roughly around the time of Chaucer. No one knows why this vowel shift happened. As Charlton Laird has succinctly put it: '*For some reason, Englishmen started shoving tense vowels forward in their mouths. Then they stopped. And they have remained stopped. Nobody knows why they started or why they stopped.*' For whatever reasons, in a relatively short period the long vowel sounds of English (or tense vowels as Laird called them) changed their values in a fundamental and seemingly systematic way, each of them moving forward and upward in the mouth. There was evidently a chain reaction in which each shifting vowel pushed the next one forward: the 'o' sound of *spot* became the 'a' sound of *spat*, while *spat* became *speet*, *speet* became *spate*, and so on. The 'aw' sound of *law* became the 'oh' sound of *close*, which in turn became the 'oo' sound of *food*. Chaucer's *lyf* pronounced 'leef', became Shakespeare's *life*, pronounced 'lafe', became our *life*. Not all vowel sounds were affected. The short *e* of *bed* and the short *i* of *hill*, for instance, were unmoved, so that we pronounce those words today just as the Venerable Bede said them 1,200 years ago.

(Матеріал використаний: // Bryson B. *Mother Tongue* / B. Bryson. – [S.L.] : Penguin, 1990. – 245 pp.)

**TEXT 12**  
**MOTHER TONGUE**  
**(continuation)**

Since obviously there is no one around who heard English as it was spoken in the time of Chaucer and Caxton, how do we know all this? The answer is that for the most part we cannot know for sure. Most of it is based on supposition. But scholars can get a good idea of what English must have sounded like by looking at the rhymes and rhythms of historic verse and by examining the way words were spelled in letters and other snatches of informal writing. In this respect we owe a huge debt to bad spellers. It is from misspellings in letters of the seventeenth, eighteenth, and nineteenth centuries that we can be pretty certain that *boiled* was pronounced *byled*, that *join* was *gine*, that *merchant* was *marchant*, and so on. From the misspellings of Queen Elizabeth we know that *work* was once pronounced 'wark', *person* was 'parson', *heard* was 'hard', and *defer* was 'defar', at least at court. In the same period, short vowels were often used interchangeably, so that *not* was sometimes written *nat* and *when* sometimes appeared as *whan*. Relics of this variability include *strap* and *strop*, *taffy* and *toffy*, *God* and *gad*.

Rhymes too tell us much. We know from Shakespeare's rhymes that *knees*, *grease*, *grass*, and *grace* all rhymed (at least more or less) and that *clean* rhymed with *lane*. (The modern pronunciation was evidently in use but considered substandard.) Shakespeare also made puns suggesting a similar pronunciation between *food* and *ford* and between *reason* and *raising*. The *κ* in words like *knight* and *knave* was still sounded in Shakespeare's day, while words like *sea* and *see* were still pronounced slightly differently – *sea* being something roughly halfway between *see* and *say* – as were other pairs involving *ee* and *ea* spellings, such as *peek* and *peak*, *seek* and *speak*, and so on. All of this is of particular interest to us because it was in this period that America began to be colonized, so it was from this stock of pronunciations that American English grew. For this reason, it has been said that Shakespeare probably sounded more American than English. Well, perhaps. But in fact if he and his compatriots sounded like anything modern at all it was more probably Irish, though even here there are so many exceptions as to make such suggestions dubious.

It is probable, though less certain, that words such as *herd*, *birth*, *hurt*, and *worse*, which all today carry an identical [ə:] sound – and which,

entirely incidentally, is a sound that appears to be unique to English – had slightly different pronunciations up to Shakespeare's day and perhaps beyond. All of these pronunciation changes have continued up until fairly recent times. As late as the fourth decade of the eighteenth century Alexander Pope was rhyming *obey* with *tea*, *ear* with *repair*, *give* with *believe*, *join* with *divine*, and many others that jar against modern ears. The poet William Cowper, who died in 1800, was still able to rhyme *way* with *sea*. *July* was widely pronounced 'Julie' until about the same time. *Gold* was pronounced 'gould' until well into the nineteenth century (hence the family name) and *merchant* was still often 'marchant' long after Webster's death.

Sometimes changes in pronunciation are rather more subtle and mysterious. Consider, for example, changes in the stress on many of those words that can function as either nouns or verbs – words like *defect*, *reject*, *disguise*, and so on. Until about the time of Shakespeare all such words were stressed on the second syllable. But then three exceptions arose – *outlaw*, *rebel*, and *record*– in which the stress moved to the first syllable when they were used as nouns (e.g. we re'bel against a 'rebel; we re'ject a 'reject). As time went on, according to one authority, the number of words of this type was doubling every hundred years or so, going from 35 in 1700 to 70 in 1800 and to 150 by this century, spreading to include such words as *object*, *subject*, *convict*, and *addict*. Yet there are still a thousand words which remain unaffected by this 400-year trend, among them *disdain*, *display*, *mistake*, *hollow*, *bother*, and *practice*. Why should this be? No one can say.

What is certain is that just as English spellings often tell us something about the history of our words, so do some of our pronunciations, at least where French terms are concerned. Words adopted from France before the seventeenth century have almost invariably been **anglicized**, while those coming into the language later usually retain a hint of Frenchness. Thus older *ch*-words have developed a distinct 'tch' sound as in *change*, *charge*, and *chimney*, while the newer words retain the softer 'sh' sound of *champagne*, *chevron*, *chivalry*, and *chaperone*. *Chef* was borrowed twice into English, originally as *chief* with a hard *ch* and later as *chef* with a soft *ch*. A similar tendency is seen in *age*, the older forms of which have been thoroughly anglicized into an 'idge' sound (*bandage*, *cabbage*, *language*) while the newer imports keep a Gallic 'azh' flavor (*badinage*, *camouflage*). There has equally been a clear tendency to move the stress to the first syllable of older adopted words, as with *mutton*,

*button*, and *baron*, but not with newer words such as *balloon* and *cartoon*. Presumably because of their proximity to France (or, just as probably, because of their long disdain for things French) the British have a somewhat greater tendency to disguise French pronunciations, pronouncing *garage* as 'gar-ridge', *fillet* as 'fillut', and putting a clear first-syllable stress on *café*, *buffet*, *ballet*, and *pâté* (Some Britons go so far as to say 'buffy' and 'bally').

Spelling and pronunciation in English are very much like **trains on parallel tracks**, one sometimes racing ahead of the other before being caught up. An arresting example of this can be seen in the slow evolution of verb forms in the sixteenth and seventeenth centuries that turned ***hath in to has and doth in to does***. Originally *-th* verbs were pronounced as spelled. But for a generation or two during the period from (roughly) 1600 to 1650 they became pronounced as if spelled in the modern way, even when the spelling was unaltered. So, for example, when Oliver Cromwell saw *hath* or *chooseth*, he almost certainly read them as 'has' or 'chooses' despite their spellings. Only later did the spellings catch up.

Often, however, the process has worked the other way around, with pronunciation following spelling. Many people today **pronounce that tin of ten because it's there** (even though they would never think to do it with *soften*, *fasten*, or *hasten*) and I suspect that a majority of people in the English-speaking world would be surprised to learn that the correct (or at least historic) pronunciation of *waistcoat* is 'wess-kit', of *victuals* is 'vittles', of *forehead* is 'forrid', and of *comptroller* is 'controller' (the one is simply a fancified spelling of the other). In all of these the sway of spelling is gradually proving irresistible.

Quite a few of these spelling-induced pronunciation changes are surprisingly recent. At the time of the American Revolution, *husband* was pronounced 'husban', *soldier* was 'sojur', and *pavement* was 'payment', according to Burchfield. Until well into the nineteenth century, *zebra* was pronounced 'zebber', *chemist* was 'kimmist', and *Negro*, despite its spelling, was 'negger' (hence the insulting term *nigger*). Burchfield goes on to point out that until the nineteenth century *swore* was spoken with a silent *w* (as *sword* still is) as were *Edward* and *upward*, giving 'Ed'ard' and 'up'ard'.

Much of this would seem to fly in the face – indeed, *does* fly in the face – of what we were saying earlier, namely that pronunciations tend to

become slurred over time. Although that is generally true, there are constant exceptions. Language, never forget, is more fashion than science, and matters of usage, spelling, and pronunciation tend to wander around like hemlines. People say things sometimes because they are easier or more sensible, but sometimes simply because that's the way everyone else is saying them. *Bounteous*, for instance, was in Noah Webster's day pronounced 'bountchus' – a clear case of evolutionary slurring – but for some reason purists took exception to it and *bountchus* quickly became a mark of ignorance. It is for the same reason precisely that in modern England it is considered more refined to pronounce *ate* as 'et'.

But without doubt the most remarkable example of pronunciation change arising purely as a whim of fashion was the sudden tendency in eighteenth century upper-class southern England to pronounce words like *dance*, *bath*, and *castle* with a broad *a*, as if they were spelled *dahnce*, *bahth*, and *cahstle*. In the normal course of things, we might have expected the pronunciations to drift back. But for some reason they stuck (at least they have so far), helping to underscore the social, cultural, and orthoepic differences between not only Britons and Americans but even between Britons and Britons. The change was so consequential and far-reaching that it is not so much a matter of pronunciation as of dialect.

(Матеріал використаний : // Bryson B. *Mother Tongue* / B. Bryson. – [S.L.]: Penguin, 1990. – 245 pp.)

## TEXT 13

### TEACHING PRONUNCIATION: A REFERENCE FOR TEACHERS OF ENGLISH TO SPEAKERS OF OTHER LANGUAGES

Although English grammar limits the syntactic possibilities of an utterance, prosodic elements interact with syntax to convey a range of meaning and speaker's intent in spoken discourse.

Although there are variations possible in areas based on such factors as rate of speech and dialect (word stress, sentence stress, rhythm, and adjustments in connected speech), these phenomena are largely rule-governed and not particularly sensitive to discourse and speaker's intent. The features of pronunciation that are quite sensitive to the discourse context and the speaker's intention are prominence and intonation. In particular, we focus on the productive use of these features to segment speech and highlight important information.

Just as individual utterances can be divided into words and these words into syllables, so too the larger stream of speech can be broken into smaller units. The term *thought group* refers to a discrete stretch of speech that forms a semantically and grammatically coherent segment of discourse. When we think about where a speaker can logically pause in the stream of speech, we can separate an utterance into thought groups. Although written discourse provides some markers for these divisions or pauses (i.e., commas, semicolons, periods, dashes), in spoken discourse a speaker may pause at points where such punctuation does not always occur in a written transcription of the utterance.

Similarly, the term *intonation unit* describes this same segment of speech but refers also to the fact that this unit of speech has its own intonation contour or pitch pattern (Gilbert, Schuetze-Coburn) and typically contains one prominent element. A single utterance or sentence may include several intonation units, each with its own prominent element and contour.

To summarize, each typical intonation unit (or thought group):

1. is set off by pauses before and after;
2. contains one prominent element;
3. has an intonation contour of its own;
4. has a grammatically coherent internal structure.

There is no foolproof way to divide an utterance into intonation units. In rapid speech, intonation units may be fairly long; in slower speech, they may be shorter, and breaks between units will therefore be more frequent.

Where the utterance divisions fall will also depend on the individual speaker, with some speakers producing fewer breaks than others. Finally, such divisions are dependent on the performance context. Public speakers, for example, tend to pause frequently to make their message clearer or more emphatic, as in a political statement: *I promise / to serve / my fellow citizens / to the best / of my ability.*

By contrast, if in another context the speaker is communicating urgency, the intonation units may be longer and the speech may contain fewer breaks: *I promise that I'll get you the back-ordered merchandise /just as soon as it arrives in the warehouse.*

There are two additional points to be made regarding intonation units. First, too many pauses (and therefore intonation units) can slow speech down and create too many prominent elements, causing the listener difficulty in processing and comprehending the overall message. Second, blending and linking occur within intonation units, but not across unit boundaries. For example:

Dave: *Do you remember (/) when we used to stay up all night (/) studying for exams?*

Howard: *Do I ever! / Finals week was such a killer / that we all drank coffee (/) by the ton.*

In this dialogue the slashes indicate possible (“/”) and obligatory “/” intonation unit boundaries. Dave's question could be uttered as one long rapid *thought group* or as two or three more measured groups; if the latter, there could be as many as three intonation units. Howard has an obligatory intonation unit boundary after the first three words and another after *killer*. The intonation unit boundary between *coffee* and *by the ton* is optional; it depends on how much special prominence is given to *by the ton*.

In fact, the discourse context generally influences which stressed word in a given utterance receives ***prominence*** – that is, which word the speaker wishes to highlight! There are three circumstances governing the placement of prominence. The first is when the speaker places prominence on new information. This has been discussed by Chafe, who points out that within an intonation unit, words expressing old or given information (i.e., semantically predictable information) are unstressed and spoken with lower pitch, whereas words expressing new information are spoken with strong stress and higher pitch. In unmarked utterances, it is the stressed syllable in the last content word that tends to exhibit prominence.

Allen provides an excellent example of how prominence marks new versus old information; she uses capital letters to signal new information (strong stress and high pitch):

X: *I've lost an umb**BRELL**a.*

Y: *A **L**Ady's umbrella?*

X: *Yes. A lady's umbrella with **S**TARS on it. **G**REEN stars.*

In this example, *umbrella* functions as new information in X's first utterance. However, Y's reply, *lady's* receives prominence because it is the new information. In X's second utterance, both *umbrella* and *lady's* are old information, whereas *stars* and *green* are new information, thus receiving prominence.

A second, related circumstance governing the placement of prominence is *emphatic stress* – when the speaker wishes to place special emphasis on a particular element. In fact, the element receiving emphatic stress usually communicates new information within the sentence; however, it is differentiated from normal prominence by the greater degree of emphasis placed on it by the speaker. (This greater degree of emphasis is also signaled by pitch level.) In the phrase "*I'm **N**EVER eating clams again*" for example, the speaker might place emphatic stress on *never* to signal a particularly bad reaction she once had when eating clams. Similarly, in the following brief exchange, Speaker B places emphatic stress on *really* to indicate a strong degree of enjoyment:

-*How do you like that new computer you bought?*

-*I'm **R**EALly enjoying it!*

The third circumstance governing the placement of prominence is *iscontrastive stress*. In this case, two parallel elements – either explicitly or by implication – can receive prominence within a given utterance. In the question "*Is this a **L**OW or a **H**IGH impact aerobics class?*" for example, the speaker places prominence on both *low* and *high* to signal this important contrast in the sentence.

To better understand the concept of prominence, compare the following two dialogues:

1. A: ***H**OW was the **M**OVie? ; B: It was **T**OO **L**ONG.*

2. A: *Was it a **L**ONG **D**RIVE? B: It was **T**OO **L**ONG.*

Although Speaker B says essentially the same thing in both dialogues, *long* is the prominent word in the first dialogue (with *too* also receiving light stress as a content word), since the idea of the movie's being a long one is the main information Speaker B wishes to communicate in

answer *to how*. However, in the second dialogue, *too* receives emphatic stress since the speaker, in response to the question about the length of the drive, wishes to highlight its excessiveness. Moreover, in this utterance, *long* is old information and therefore does not receive prominence.

### **The Guidelines for the Placement of Prominence**

1. Some degree of sentence stress tends to fall on all content words within an utterance.

2. When any word receiving stress has more than one syllable, it is only the word's most strongly stressed syllable that carries the sentence stress.

3. Within an intonation unit, there may be several words receiving sentence stress but only one main idea or prominent element (or in the case of contrastive stress, two).

4. New information tends to receive prominence and generally occurs toward the end of an utterance.

5. If the speaker wishes to emphasize a given element even more strongly, that element will receive emphatic stress.

6. When contrast between two elements in an intonation unit is signaled, both of these elements tend to receive contrastive stress; in such cases the intonation unit will have two prominent elements.

The following example demonstrates these points:

1. Teacher: We're **STUDYing** **phoNETics** in this **CLASS** (*the main idea*).

2. There are **WEEKly** exams (*new information*).

3. The **exAMS** are **Every THURSDay** (*new information*).

4. Student: Did you **SAY TUESday** or **THURSDay**? (*contrast*).

5. Teacher: I **SAID THURSDay** (*clarification and emphasis*).

The word *Phonetics* is the most meaningful piece of information in line 1, and thus receives prominence. The new, and thus highlighted, information in line 2 is *exams*, just as *Thursday* the new information in line 3 (not *exams*, which were previously mentioned and are therefore old information). In line 4, the student is not sure of the message and asks for clarification, giving extra emphasis to the contrasting items *Tuesday* and *Thursday*. Finally, in line 5, the teacher clarifies the matter, placing extra emphasis on *Thursday*.

So, the main idea or new information receiving prominence tends to come toward the end in unmarked utterances. However, the communicative context can override this general principle. Notice what happens when the

speaker intentionally wishes to highlight some other element in the utterance:

1. JOHN'S CAR is WHITE (unmarked).
2. JOHN'S CAR is **WHITE** (contrast: not some other color).
3. **JOHN'S** CAR is WHITE (contrast: not Albert's car)
4. JOHN'S **CA**R is WHITE (contrast: not his truck)
5. JOHN'S CAR **IS** WHITE (emphatic assertion: *Why do you say it isn't? I'm absolutely certain it is.*)

In the first statement, the unmarked placement of prominence would occur on the final element, *white*. However, depending on the context, there may be contrast placed on *white* as in statement 2, signaling that the car is white and not some other colour.

Alternatively, the important contrastive piece of information may be that it is *John's car* that is white and not someone else's, as in statement 3. Or perhaps, as in statement 4, the speaker wishes to make the contrast that it is John's *car* that is white rather than his house or truck. Moreover, should there be a dispute over the color of John's car, the speaker may insist on his or her point of view (i.e., the fact that John's car is indeed white) by emphasizing the verb *be* as in statement 5.

This flexibility allows the speaker to use prominence rather than additional verbiage to get the message across.

In languages with much more flexible word order, the highlighting of information may often be achieved by moving various sentence elements to the beginning or end of an utterance. In English, with its relatively fixed word order, prominence is a highlighter.

Whereas the stress pattern of any multisyllabic English word is more or less established and can be found in the dictionary, prominence can vary a great deal, reflecting changes in the meaning of an utterance.

### **Common Intonation Patterns in NAE**

As we have seen, one way of highlighting information is through prominence; another is intonation. To understand intonation, it is first necessary to define ***pitch***, the relative highness or lowness of the voice. It is important to note that the phonetic notion of pitch is relative, referring to the differentiated pitch levels of a given speaker – not to the lower VS higher pitches of men's and women's voices or the differing pitch variations of different speakers.

In fact, pitch in its phonetic meaning corresponds quite closely to the definition of pitch in music. For example, ascending *do*, *re*, and *mi* represent

progressively higher tones, or musical pitch. We distinguish four levels of phonetic pitch in English: 4 = extra high, 3 = high, 2 = middle, 1 = low.

Normal conversation moves between middle and high pitch, with low pitch typically signaling the end of an utterance. The extra high level is generally used to express a strong emotion such as surprise, great enthusiasm, or disbelief, and is the pitch level often used in contrastive or emphatic stress. English makes use of pitch variation over the length of an entire utterance rather than within one word.

If pitch represents the individual tones of speech, then **intonation** can be thought of as the entire melodic line. Intonation involves the rising and falling of the voice to various pitch levels during the articulation of an utterance.

It performs several unique functions. First, intonation reflects the grammatical function of an utterance. For example: *She is gone*.

If the utterance is pronounced with arising-falling intonation, then it signals speaker certainty, which often corresponds to a declarative statement. However, pronounced with rising intonation, the same sequence of phonemes signals uncertainty and corresponds to a special type of yes/no question with statement word order but rising intonation.

Intonation also performs the function of conveying an attitude or emotion. For example, the simple utterance "*Great*" can be used to express three different shades of meaning:

1) the overall effect of the slightly falling intonation is that the speaker's comment is neutral or perfunctory;

2) the broader movement from high to low signifies that the speaker is genuinely enthusiastic;

3) the flatter intonation signifies lack of enthusiasm or sarcasm on the part of the speaker.

So, the attitude of the speaker will vary in these three instances.

The movement of pitch within an intonation unit is referred to as the **intonation contour** of that unit. Such contours span the range of extra high pitch to low pitch. These levels are highly dependent on discourse meaning and prominence, with rises in intonation co-occurring with the highlighted or more important words that receive prominence within the sentence. Thus pitch and prominence can be said to have a symbiotic relationship with each other in English, and the interrelationship of these phenomena determines the intonation contour of a given utterance. There are two basic options for sentence-final intonation in NAE:

1) RISING-FALLING INTONATION (e.g. declarative statements, WH questions, command-form requests, tag questions eliciting agreement, Yes/No responses);

2) RISING INTONATION (e.g. yes/no questions, repetition questions, direct address, listing nonfinal members of a series).

Certain intonation patterns present difficulties for the learner of English. For example, learners frequently associate questions exclusively with rising intonation, and as a result may have difficulty correctly producing and/or interpreting many WH-questions, which typically have falling intonation in English.

Tag questions are also difficult for nonnative learners, in terms of both grammar and intonation. Most learners use the rising intonation only, thereby signaling uncertainty. Native speakers, on the other hand, use tag questions with intonation signaling certainty much more frequently, since they most typically use tags to elicit confirmation, not to express uncertainty. Thus when producing utterances such as "*That was a really tough exam, wasn't it?*" (with final rising intonation), an ESL/EFL learner might appear to a native-speaker interlocutor to be unusually indecisive or hesitant.

Alternative questions can also be confusing to the nonnative learner, since nonnatives may again have difficulty interpreting or producing the difference between open/closed-choice/alternative questions. A common phenomenon among learners is to interpret closed-choice questions as open-choice. Thus in restaurants, when asked if they would like blue cheese, ranch, or house vinaigrette dressing, learners may answer "yes" instead of selecting from among the three options.

Depending on the language background of the learner, the pitch variation within intonation contours may be either too narrow or too exaggerated. For example, the intonation of languages such as Japanese, Spanish, and Dutch typically has a narrower range – thus making the English intonation of learners from these language groups sound somewhat flat. Speakers of other languages (such as Russian, Norwegian or the Swiss dialect of German) use more exaggerated pitch variation within a contour, lending a somewhat singing-song quality to their English.

### **Intonation and Meaning**

Individual speakers make very specific use of *prosody* (i.e., intonation, volume, tempo, and rhythm) to convey their meaning in

extended spoken discourse. Initially, by marking thought groups or intonation units, a speaker signals "information about thematic cohesion, perspective, message prominence, and distinctions such as those between shared and non-shared, main and subsidiary information" (Gumperz and Kaltman).

The intonation or the pitch contour of a thought group is crucial; Ford and Thompson (in press), for example, demonstrate that in English conversation a complete intonation contour is almost always accompanied by a grammatical completion (a phrase, a clause, etc.). However, the reverse is not true. There are many grammatically complete word strings that are not perceived by the interlocutor as complete. This is because they are not produced with utterance-final intonation, thus indicating that the speaker is not finished. From these findings, we can deduce that intonation is more important than grammar for marking boundaries in conversation (see also Gumperz).

In a similar vein, Chun notes: "Intonation functions to express whether a speaker is ready and willing to relinquish the floor, to signal that a response is desired, unnecessary, or unwanted, and to differentiate normal information from contrastive or expressive intentions". In other words, intonation performs an important conversation management function, with the speaker being able to subtly signal to the interlocutor to quit talking, to respond in a particular fashion, or to pay particular attention to a piece of highlighted information.

Nonnative speakers are frequently **mis**interpreted as rude, abrupt, or disinterested solely because of the prosodies of their speech. Native speakers may find choppy, unnatural rhythm; overly flat intonation; or inappropriate application of rise or rise-fall patterns annoying or difficult to understand.

On the other hand, nonnative speakers often cannot hear important keys to meaning because of their limited command of prosodic clues. This is especially true when humor, sarcasm, anger, irony, and the like are conveyed through prosodic means. To take a simple example, the nonnative speaker might not understand that his or her idea is being negatively evaluated if the phrase "*That's a great idea*" is spoken sarcastically.

(Матеріал використаний: // Celce-Murcia M. *Teaching Pronunciation: a reference for teachers of English to speakers of other*

*languages / M. Celce-Murcia, D. Brinton, J. Goodwin. – Cambridge : Cambridge University Press, 1996. – 435 pp.)*

## **A REFERENCE GLOSSARY TO PRONUNCIATION TERMS AND TERMINOLOGY**

### **A**

**ACCENT** ['æks(ə)nt] is stress and pitch combined. If a stress occurs in the stepping head without a downward step in pitch, the word concerned is not accented. Stress in such words is usually weakened because there is no change of pitch accompanying them.

**ACCIDENCE** ['æksɪd(ə)n(t)s] – grammatical rules about the changes in the form of words connected with different modifications of their sound nature. For example: *foot – feet, have – has – had*.

**ACCURACY OF PRONUNCIATION** ['ækjərəsɪ əv prə,nʌn(t)sɪ'eɪʃ(ə)n] – correct and distinct pronunciation.

**ADJACENT SOUNDS** [ə'dʒeɪs(ə)nt saundz] – sounds that follow each other.

**AFFRICATES** ['æfrɪkəts] – the sounds formed during the separation of the articulating organs: in their articulation the complete closure gradually and uninterruptedly opens into a flat-slit narrowing.

**ALLOPHONES** ['aləfəʊnz] – variants or members of one and the same phoneme, which never occur in identical positions, but are said to be in complementary distribution, they are actual speech sounds.

**ALLOPHONIC TRANSCRIPTION** ['aləfəʊnɪk træn'skrɪpʃ(ə)n] – this type of transcription is based on the principle “one symbol per allophone”. This transcription provides a special sign for each variant of each phoneme. A phoneme is reflected in this transcription as a unity of all its allophones. The symbols of an allophonic transcription are usually placed between square brackets [ ].

**ALVEOLAR CONSONANTS** [ˌælvɪ'əʊlə 'kɒn(t)s(ə)nənt] – articulated by the tip of the tongue, which makes a complete obstruction with the alveoles, for example: /f, t, d, s, z/.

**ARTICULATE** [ɑ:'tɪkjəleɪt] – to pronounce audibly and distinctly.

**ARTICULATION** [ɑ:'tɪkj'leɪʃ(ə)n] – coordinated movements of speech organs in the process of speech.

**ASPIRATION** [ˌæsp(ə)'reɪʃ(ə)n] – a slight puff of breath which is heard after the explosion of /p, t, k/ in initial position.

**ASSIMILATION** [ə,sɪmɪ'leɪʃ(ə)n] – the result of coarticulation, when one sound is made similar to its neighbour in English it mainly affects the place of articulation e.g.: *ten' men, tem' men*. It can be progressive, regressive or reciprocal. Most commonly the sounds which undergo assimilation are immediately adjacent in the stream of speech.

## **B**

**BACK** [bæk] – the term is used in phonetics to characterize the vowels, which are formed with the bulk of the tongue in the back part of the mouth cavity, when it is raised towards the junction between the hard and the soft parts of the palate.

**BACK ADVANCED VOWELS** [bæk əd'vɑ:n(t)st 'vauəlz] – the term characterizes vowels, which are formed with the back-advanced position of the bulk of the tongue.

**BILABIAL** [baɪ'leɪbiəl] – articulated by the upper and the lower lip. Bilabial consonants are: /p, w, b, m/.

**BLOCK** [blɒk] – to prevent the air from flowing out of the mouth cavity when the soft palate is lowered and the air passes out of the nasal cavity. The air passage through the mouth cavity is blocked in the articulation of /m, n/.

**BLOW** [bləʊ] – to direct the air from the mouth or nasal cavity.

**BODY OF THE TONGUE** ['bɒdɪ əv ðə tʌŋ] – the whole of it.

**BREATH** [breθ] – the process of blowing the air out of the mouth or nasal cavity through the bronchi and the wind-pipe, or blowing it into the lungs.

**BRONCHI** ['brɒŋkaɪ] – two main divisions of the trachea, leading into the lungs.

**BULK** [bʌlk] *see* BODY.

## **C**

**CENTRAL VOWELS** [sentrəl 'vauəlz] – vowels formed by the central part of the tongue.

**CHEEKS** [tʃi:ks] – sides of the mouth cavity.

**CLASSIFICATION** [ˌklæsɪfɪ'keɪʃ(ə)n] – the method which studies common properties of the investigated phenomena and which is used to arrange them systematically.

**CLEAR SOUND** [klɪə 'saund] – the sound which is made softer due to additional articulatory work. E.g. the raising of the middle part of the tongue to the hard palate (front secondary focus) “softens”, or clears /l/ in initial position, compare: *lily, light* and *bill, hill*.

**COMPLETE ASSIMILATION** [kəm'pli:t ə,sɪmɪ'leɪʃ(ə)n] – assimilation when one of the two adjacent sounds fully coincides with the other.

**COMPONENT** [kəm'pəʊnənt] – a part of the whole.

**CONSONANT** ['kɒn(t)s(ə)nənt] – a sound of noise, which is formed by a complete or incomplete obstruction. As a rule, consonants are non-syllabic.

## **D**

**DARK SOUND** [da:k 'saund] – the sound which is made harder due to additional articulatory work – the raising of the back part of the tongue to the soft palate (back secondary focus).

**DEFECTS OF SPEECH** ['di:fekts əv spi:spi:tʃ] – drawbacks in pronunciation.

**DEFINITION OF A SOUND** [ˌdefr'niʃ(ə)n əv ə 'saund] – the description of the complex of properties characteristic of a sound, which helps to attribute this sound to a certain type.

**DENTAL CONSONANTS** [dentl 'kɔn(t)s(ə)nənt] – consonants produced with the tip and the blade of the tongue placed against the upper front teeth.

**DIACRITIC MARKS** [ˌdaɪə'krɪtɪk 'mɑ:ks] – additional symbols used to characterize separate phonemes or their allophones. For examples, the Russian ë, the German ü. Diacritic marks help to use the inventory of the letters of the alphabet, without enlarging it.

**DIALECTOLOGY** [ˌdaɪələk'tɒlədʒɪ] – the branch of phonetics which studies the dialectal differences in pronunciation.

**DIAPHONE** ['daɪəfəʊn] – allophone of one and the same phoneme, pronounced by different people.

**DIAPHRAGM** ['daɪəfræm] – that part of the power mechanism which separates the cavity of the chest from the abdominal cavity.

**DICTAPHONE** ['dɪktəfəʊn] – the apparatus that records and reproduces oral speech.

**DICTION** ['dɪkʃ(ə)n] – a way of speaking. The selection and control of words to express ideas (command of vocabulary, grammatical correctness, affective word order, etc.).

**DIGRAPH** ['daɪgrɑ:f] – combination of two letters equivalent to one phoneme.

**DIPHTHONG** ['dɪfθɔŋ] – a vowel phoneme which consists of two elements: a nucleus and a glide. The first element of a diphthong is more loud and distinct, the formation of the second element of a diphthong is not accomplished. English diphthongs can be normal – this term is used because they are similar to the diphthongs normally occurring in other languages.

**DIPHTHONGIZATION** ['dɪfθɔŋgɪzeɪʃn] – slight shifting of the organs of speech.

**DISJUNCTIVE QUESTION** [dɪs'dʒʌŋktɪv 'kwɛstʃən] – a question which consists of two parts, characterized by the succession of falling and rising

tones (nuclear or terminal), used to express alternative ideas. Other patterns show a) agreement: *It's a good book, isn't it.* b) uncertainty: *He is right, isn't he?*

**DISSIMILATION** [ˌdɪsɪmɪˈleɪʃ(ə)n] – substitution of one sound for another, similar in manner but different articulatorily.

**DISYLLABIC** [ˌdaɪsɪˈlæbɪk] – consisting of two syllables.

**DORSAL CONSONANTS** [ˈdɔːs(ə)l ˈkɒn(t)s(ə)nənt] – pronounced with the blade of the tongue against either the upper teeth or the alveolar ridge.

**DORSUM OF THE TONGUE** [ˈdɔːsəm əv ðə ˈtʌŋ] – the middle and back parts of the tongue.

**DOUBLE STRESS** [ˈdʌbl ˈstres] – two stresses within one and the same word, e.g. *disagree* [ˌdɪsəˈɡriː].

**DURATION** [djuəˈreɪʃ(ə)n] – length.

## **E**

**ELISION** [ɪˈlɪz(ə)n] – dropping off of a vowel in initial or terminal position. For example: *'tis* instead of *it is*, *th' eternal* instead of *the eternal*.

**EMPHASIS** [ˈemfəsis] – combination of the expressive means of the language to single out emphatic words, groups of words or whole sentences.

**EMPHATIC** [ɪmˈfætɪk] – that which refers to emphasis.

**EXPIRATION** [ˌekspraɪˈreɪʃ(ə)n] – breathing the air out.

**EXPLOSION** [ɪkˈspləʊz(ə)n], or **plosion** [ˈpləʊz(ə)n] – noise made by the air, when it is suddenly released through a complete obstruction. For example, English sounds /p, t/ are pronounced with a plosion, or explosion.

## **F**

**FACULTATIVE PHONEMES** [ˈfæk(ə)ltətɪv ˈfəʊni:mz] – such phonemes in English are /w/ and /ɔː/. They are not used in all dialects, where they are replaced by /w, ɔː/. But in those dialects in which they are used they may distinguish words in minimal pairs, e.g. *which* – котрий, *witch* – відьма, *more* – більше, *mow* – косити.

**FALL** [fɔːl] – lowering of the voice pitch within a stressed syllable.

**FAMILY OF SOUNDS** [ˈfæm(ə)lɪ əv ˈsaʊndz] – D. Jones term in his phoneme definition.

**FIXED ORGANS OF SPEECH** [fɪkst ˈɔːgoənz əv ˈspi:tʃ] – they are: the upper teeth and the teethridge, the hard palate and the pharyngeal wall.

**FIXED WORD ACCENT** [fɪkst wə:d 'æksənt] – this type of accent is characterized by the fixed position, of stress.

**FLAPPED CONSONANTS** [flæpt 'kɒn(t)s(ə)nənts] – articulated by a single tap of the tip of the tongue against the teethridge. For example: [r] in *sorry*, *very*.

**FLAT NARROWING** [flæt ['nærəʊɪŋ] – passage for the flow of air, which is more or less flat. The sounds /f, v/ are pronounced with the flatnarrowing.

**FLOW OF AIR** [fləʊ əv 'eə] – the stream of air.

**FOCUS** ['fəʊkəs] – the place in the mouth cavity, in which the obstruction (complete or incomplete) is formed in the articulation of a consonant. Front secondary focus is formed by the middle part of the tongue raised against the hard palate. Back secondary focus is formed by the back part of the tongue raised against the soft palate.

**FREE WORD ACCENT** [fri: wə:d 'æksənt] – the type of accent which is characterized by the free accidence of the word accent; in different words of the language different syllables can be stressed – the first, the second, the third. Free word accent has two subtypes: a) constant, which always remains on the same morpheme: '*wonder*,' *wonderfully* and b) shifting, which changes its place: *cad*, *cadobod*.

**FRICATIVE CONSONANTS** ['frɪkətɪv 'kɒn(t)s(ə)nənts] – produced by friction of the flow of air through the narrowing formed by articulatory organs. For example: /v, s, z/.

**FRONT OF THE TONGUE** [frʌnt əv ðə tʌŋ] – the blade and the tip of the tongue. The blade and the middle of the tongue in the terminology of English phoneticians.

**FRONT VOWELS** [frʌnt 'vauəlz] – vowels articulated when the bulk of the tongue moves forward and its front part is raised highest towards the hard palate.

**FULLY VOICED** ['fʊli vɔɪst] – consonants pronounced with the vocal cords vibrating from the first to the last stage of their articulation.

**FUNCTIONS OF A PHONEME** ['fʌŋkʃ(ə)nz əv ə 'fəʊni:m] – in speech a phoneme performs three functions: 1. distinctive, 2. constitutive and 3. recognitive; they are inseparable.

## **G**

**GENERAL AMERICAN. G.A.** ['dʒen(ə)r(ə)l ə'merɪkən] – the most widespread type of educated American speech.

**GENERAL QUESTION** ['dʒen(ə)r(ə)l 'kwɛstʃən] – the type of a question which demands a *yes* or *no* answer, it is pronounced with the rising tone.

**GLIDE** [glaid] – that part of a diphthong which constitutes its additional element, the full articulation of which is not accomplished. For example: /i/ and /ə/ in /ai, ei, ia, εə/ are glides.

**GLOTTAL SOUND** ['glɔtl 'saund] – when the glottis is narrowed during exhalation, the air, passing out of the mouth cavity, produces an /h/like sound; that is why [h] is considered by Prof. A. L. Trakhterov and British and American phoneticians to be a glottal or laryngeal consonant (not a pharyngeal one).

**GLOTTAL STOP** ['glɔtl 'stɒp] – a sound which reminds a slight cough and is articulated by the vocal cords, before a vowel sound is heard in cases of emphatic speech.

**GLOTTIS** ['glɔtɪs] – the space between the vocal cords, which is the entrance to the trachea, or the windpipe.

**GRAPHEME** ['grafi:m] – an orthographic unit with which, a phoneme can be correlated, e.g. *t, e, n* are graphemes in '*ten*'.

## **H**

**HEIGHT** [hait] – the width of the resonating cavity in the articulation of vowels.

**HEIGHT OF THE TONGUE** [hait əv ðə 'tʌŋ] – the height to which the bulk of the tongue is raised and which determines the level of the raised bulk of the tongue: high, mid, or low.

**HIEROGLYPH** ['haɪərəʊglɪf] – a written sign which may be equivalent to a sound, syllable, or a whole notion.

**HISS** [his] – noise produced when the air passes through a round narrowing and produces hissing noise. The sounds /s, ʃ/ are hissing consonants.

**HOMOGENEITY** [ˌhəʊmədʒə'neɪəti] – articulatory similarity of two sounds, which is based on similar articulatory work of the speech organs. The sounds /p, b/ are homogeneous because they are both plosive and bilabial noise consonants.

**HOMOGRAPHS** ['hɒmɑgrɑɪfs] – words that are similar in orthography but different in pronunciation and meaning. For example: *tear* /tɛə/ *розривату* and *tear* /tiə/ *слъоза*.

**HOMOPHONES** ['hɒmɒgrɑ:fs] – words that are similar in pronunciation but different in orthography and meaning. For example: *air* – *hair*; *buy* – *bye*; *knight* – *night*; *not* – *knot*; *or* – *ore*.

## **I**

**IDEOGRAM** ['ɪdɪəgræm] – 1. a symbol or a picture which represents and conveys an idea of an object without using its name, for example: a numerical or a pictorial road sign; 2. a symbol representing a word, but not the sounds which constitute it.

**IDIOPHONE** ['ɪdɪə'fəʊn] – one and the same speech sound which is pronounced differently in different idiolects.

**IMPLOSION** [ɪm'pləʊz(ə)n] – the first stage of a single plosive sound articulation.

**INTERDENTAL ARTICULATION** [ˌɪntə'dent(ə)l ɑːtɪkj'leɪʃ(ə)n] – articulation characterized by the interdental; position of the tip of the tongue in articulating /ð, θ/. In speech these sounds are often pronounced as dental, with the tip of the tongue placed behind the upper teeth.

**INTONATION** [ˌɪntəu'neɪʃ(ə)n] – a component of the phonetic structure which is viewed in the narrow meaning as pitch variations, or speech melody. It manifests itself in the delimitate the function within a sentence and at its end.

**INTONATION GROUP** [ˌɪntəu'neɪʃ(ə)n 'gru:p] – an actualized sense group.

## **J**

**JAWBREAKER** ['dʒɔːbreɪkə] – a word, which is difficult to pronounce.

**JAWS** [dʒɔːz] – parts of the mouth, which bear teeth and by means of which the mouth can be opened and closed.

## **L**

**LABIAL** ['leɪbiəl] – relating to the lips.

**LABIAL SOUNDS** ['leɪbiəl 'saʊndz] – articulated by the lips. For example: /p, b/.

**LABIALIZATION** [ˌleɪbɪ(ə)laɪ'zeɪʃ(ə)n] – lip rounding.

**LABIALIZED VOWELS** ['leɪbɪəlaɪzd 'vaʊəlz] – vowels produced with a more or less lip rounding. For example: /o, y, uː, ɔː, ɔ, u/.

**LARYNGEAL** [lə'rɪn(d)ʒɪəl] – of or pertaining to the larynx.

**LARYNX** ['lærɪŋks] – an organ of the respiratory tract above the windpipe. It consists of an elaborate arrangement of cartilage and muscles and contains a pair of vocal cords.

**LATERAL** ['læt(ə)r(ə)l] – having to do with the sides of the tongue.

**LATERAL SOUNDS** ['læt(ə)r(ə)l 'saʊndz] – sounds in the articulation of which the air passages (or a passage) are formed at the lateral sides of the

tongue. At the same time the contact is made by the tip of the tongue pressed against the teethridge as in /l/ articulation.

**LENGTH OF THE SOUND** [lɛŋ(k)θ əv ðə 'saund] – length of the sound waves in the articulation of a sound.

**LETTERS** ['letəz]–printed or written symbols of an Alphabet used in representing speech sounds.

**LIGHT** [lait] – in phonetics this term is equivalent to *clear*.

**LINGUAL** ['lɪŋgwəl] – articulated with the help of the tongue. For example, /t/ is a lingual sound because it is articulated with the tip of the tongue pressed against the teethridge.

**LIP POSITIONS** [lip pə'zɪf(ə)nz] – different positions of lips, which change the articulation of sounds and their timbre. The main positions of the lips are: rounded slightly, as in /u/ articulation, unrounded, as in /ɔ/ articulation, protruded, as in /y/ articulation, non-protruded as in /p/ articulation, spread as in /i:/ articulation, neutral as in /ə/ articulation.

**LIPS** [lɪps] – two muscular folds bordering the mouth; in articulatory phonetics referred to as “upper” and “lower lip”.

**LIQUID CONSONANTS** [likwid 'kɒn(t)s(ə)nənts] – some phoneticians use *this* term to characterize the sounds /l, r/.

**LITERARY PRONUNCIATION** ['lɪt(ə)r(ə)rɪ prə,nɪn(t)sɪ'eɪf(ə)n] – the pronunciation of educated people.

**LOGICAL STRESS** ['lɒdʒɪk(ə)l 'stres] – the singling out of the word, which seems to be most important in the sentence.

**LONG VOWELS** [lɒŋ vauəlz] – in English they are /i:, a:, ɔ:, ə:, u:/.

**LOUD** [laʊd] – producing a powerful stimulus on the ear.

**LOWER TEETH, LIP, JAW**–all these organs are more active and important in the process of articulation than the upper jaw, lip, teeth.

**LOW VOWELS** [ləʊ vauəlz] – vowels pronounced with the low position of the bulk of the tongue.

**LUNGS** [lʌŋz] – the source of the air stream that makes it possible to produce sounds. The latter also regulate the force of the air pressure and produce vibrations in the intensity of speech sounds.

## **M**

**MEDIAL** ['mi:diəl] – passing through the middle of air-passage.

**MEMBERS OF A PHONEME** ['membəz əv ə 'fəuni:m] – positional and combinatory allophones belonging to the “family of one and the same sound” (D. Jones).

**MID BACK VOWELS** [mid bæk vauəlz] –the nucleus of the diphthong, /ou/ and the Russian /o/.

**MID CENTRAL VOWELS** [mid 'sentrəl vauəlz] –/ə:/and /ə/ in the terminology given by British phoneticians. Russian authorities define them as mid, mixed.

**MID FRONT VOWELS** [mid frʌnt vauəlz] – /e/, the first element of the diphthong /eə/ and the Russian э.

**MID NARROW VOWELS** [mid 'nærəu vauəlz] – /ə:/and the first element of the diphthongs /əu/ and /ei/.

**MID WIDE VOWELS** [mid waid vauəlz] – /ə/ and the first element of the diphthong /e(ə)/.

**MIDDLE PART OF THE TONGUE** [midl 'pɑ:t əv ðə tʌŋ]–thecentral part of the dorsumof the tongue which is opposite the hard palate. It lies between the blade and the back of the tongue. This term, is; widely used in our terminology. The middle of the tongue plays an important role in the process of palatalization. In the terminology given by some foreign phoneticians the term, “middle” is used in reference to the border between the predorsal (that is front) and dorsal (that is middle and back) part of the tongue; according to their terminology the middle partof the tongue corresponds to the term “front part of the tongue”.

**MISPRONOUNCE** [ˌmɪsprə'naʊn(t)s] – to pronounce sounds or words with mistakes.

**MISTAKES IN PRONUNCIATION** [mis'teɪks ɪn ˌprə,nʌn(t)sɪ'eɪf(ə)n] – different deviations from the teaching norm in the pronunciation of a foreign language. Academician L.V. Shcherba suggested that mistakes should be divided into 1. phonological (altering the meaning of words) and 2. non-phonological (that do not affect the meaning of words).

**MIXED VOWELS** – G.P. Torsuyev defines them in the following way:

“телоязыкаприподнято,

причемвсяспинкаязыкалежитмаксимальноплоско”. They are /ə:, ə/.

**MONOPHTHONG** ['mɒnəfθɔŋ] – a vowel sound in the articulation of which the articulating organs are more orless stable, which results in the stationary nature of the vowel. English monophthongs are /i,e, æ, a:, ɔ, u, ʌ, ə:, ə/.

**MOUTh** [mauθ] – the cavity in the head containing the teeth, the tongue and the palate with the uvula.

**MOUTh CAVITY** [mauθ 'kævətɪ] – the cavity between the teeth and the pharynx.

**MUTE LETTERS** [mju:tletəz] – letters, or letter combinations which are not pronounced, but remain in words due to traditional spelling rules.

**MUTUAL ASSIMILATION** ['mju:tfuəl ə,sɪmɪ'leɪʃ(ə)n] – bilateral assimilation, when two assimilating sounds equally influence each other.

## **N**

**NARROW TRANSCRIPTION** ['nærəu træn'skrɪpʃ(ə)n] – the system of transcription signs into which additional symbols are included which correspond to allophones of phonemes.

**NASAL CAVITY** ['neɪz(ə)l 'kævətɪ] – immovable cavity inside the nose and the nasopharynx; it is separated from the mouth cavity by the upper jaw with the teethridge and the palate.

**NASAL PLOSION** ['neɪz(ə)l 'pləʊz(ə)n] – plosion formed when the soft palate is separated from the back wall of the nasal pharynx and the air quickly escapes through the nasal cavity; it takes place in the combinations like /tn, dn/.

**NASAL VOWELS** ['neɪz(ə)l vauəlz] – vowels articulated when the flow of air is directed from the lungs both through the mouth and the nasal cavity. Nasal vowels exist in the French language.

**NEUTRAL VOWEL** ['nju:tr(ə)l vauəl] – a mixed vowel of mid-open position, broad variety – /ə/.

**NOISE** [nɔɪz] – characterizes consonants, which are formed when the flow of air passes through a narrowing and produces audible friction. Voiceless consonants are “pure” noises, and voiced consonants are a combination of noise and voice, produced by the vocal cords, which are drawn together and vibrate.

## **O**

**OFF-GLIDE** [ɔf 'glaid] – a short and not definite vowel, which is heard after terminal consonants (according to H. Sweet). Some authors consider that it is a neutral vowel, which is heard between sounds. For example: *-ism* /ɪz(ə)m/.

**OPEN** ['əʊp(ə)n] – characterized by the low position of the bulk of the tongue.

**OPEN SYLLABLE** ['əʊp(ə)n"siləbl] – the type of syllable which ends in a vowel –CV-type.

**OPEN VOWELS** ['əʊp(ə)n vauəlz] – the group of vowels which are pronounced with the open, or low position of the bulk of the tongue. Open or low vowels in English are: /ə, ʌ, ɔ, a (i, u), a:/.

**OPPOSITION** [ˌɒpə'ziʃ(ə)n] – comparison of sounds, words or morphemes along the lines of their qualitative and quantitative characteristics which results in singling out *their* minimal distinctive features, that are phonologically relevant or irrelevant. For example, the opposition between /kab– kap/ is based on voiced –lenis voiceless – fortis distinctions in /b – p/, which is their minimal distinctive relevant feature (other features, which characterize these sounds are irrelevant).

**ORGANS OF SPEECH** ['ɔ:gənz əv 'spi:tʃ] – the organs that together with biological functions, such as breathing, feeding, smelling and tasting, serve to carry out intercommunication through the elaborate work of the four mechanisms: the power, the vibrator, the resonator and the obstructor.

## **P**

**PALATALIZATION** ['pælət(ə)lɑr'zeɪʃ(ə)n] – softening of consonants, which results from the secondary place of articulation – front-secondary focus. It takes place when the middle part of the tongue is raised to the hard palate and the air passage is narrowed or constricted, which gives the consonant soft colouring. All consonants, with the exception of medio-lingual, can be affected by palatalization when they are followed by /i:, i, e or i/. Palatalization is phonemic in the Russian language (compare: *пыл - пыль*). In the English language palatalization is non-phonemic, and when it takes place in the articulation of sounds other than /l, ʃ, ʒ, tʃ, dʒ/, under the influence of the Russian language it is a mistake.

**PALATAL SOUND** ['pælət(ə)l 'saʊnd] – the sound that is connected with the palate articulatorily.

**PALATE** ['pælət ] – the roof of the mouth, separating the mouth cavity from the nasal cavity. In articulatory phonetics it is divided into the hard palate, the soft palate with the uvula and the teethridge.

**PARENTHESIS** [pə'renθəsis] – a word, phrase or sentence usually having its own complete meaning, inserted into a sentence which is grammatically complete without this insertion, and marked off from it by punctuation. For example: “I shall not go there,” he replied. “I ask you,” she demanded, “to go there immediately.” In speech it is expressed by lowering the pitch of the voice.

**PASSIVE ORGANS OF SPEECH** ['pæsiv 'ɔ:gənz əv 'spi:tʃ] – the organs that are either constantly immovable, such as the hard palate and the upper teeth, or such that are fixed but can be movable, for example, the back part of the tongue in the articulation of /r/ is fixed and in /k, g/ it is active and moving to the soft palate, with which it forms a complete obstruction.

**PAUSE** [pɔ:z] – a short period of time when sound stops before starting again. Pauses are non-obligatory between sense-groups and obligatory between sentences.

**PECULIARITY** [pi,kju:lɪ'ærəti] – a feature which characterizes some phonetic phenomenon.

**PHARYNX** ['færiŋks] – the cavity between the mouth and the oesophagus communicating with the nasal passages and ears.

**PHONEME** ['fəuni:m] – the shortest functional unit of a language. Each phoneme exists in speech in the form of mutually non-distinctive speech sounds, its allophones. Each speech sound is an allophone of some phoneme.

**PHONETIC SUBSYSTEM** [fəu'netik 'səb,sistəm] – the speech sounds which occur in interjections and borrowed words, e.g. nasalized vowels pronounced in some words borrowed from French.

**PHONETIC SYSTEM** [fəu'netik 'sistəm] – a systemic combination of five components of the language, i.e. the system of segmental phonemes, the phonemic component, the syllabic component, the accentual component, intonation.

**PHONETICS** [fəu'netiks] – the science that studies the sound matter of the language, its semantic functions and the lines of development.

**PHONIC** ['fɒnik] – acoustic, connected with voice or sounds.

**PLOSION** ['pləʊz(ə)n] – an abrupt separation of speech organs at the place of articulation.

**PRIMARY PHONEMES** ['praɪməri 'fəuni:mz] – the term is used by those scientists who consider phonemes proper “**primary**” **distinctive units** and open transition /+/, stresses /' ˘ ˘ /, pitches /1 2 3 4/, clause terminals /→, ↑, ↓/ are viewed by them as “**secondary**” **distinctive units**.

**PRIMARY STRESS** ['praɪməri 'stres] – the stress which is the strongest compared with the other stresses used in a word.

**PRONOUNCE** [prə'nauns] – to articulate.

**PROSODY** ['prɒsədi] – acoustic properties.

**PUFF** [pʌf] – a short light gust of air blown out of the mouth cavity.

## Q

**QUESTION** ['kwɛstʃən] – the communicative type of a sentence in which doubt, supposition or want of some information is expressed in the form of a question: interrogative, alternative, general, or special.

## R

**RECITE** [rɪ'saɪt] –to repeat aloud something memorized, especially before an audience. In studying a foreign language recitation plays a very important role.

**REDUCE** [rɪ'dju:s] – to make smaller or less. For example, to reduce the intensity of a sound, to reduce the quantity of a sound.

**RHYME** [raɪm]–the repetition of identical or similar terminal sounds, sound combinations or words.

**RHYTHM** ['rɪð(ə)m] –“rhythm is a flow, movement, procedure, etc., characterized by basically regular recurrence of elements or features, as beat, or accent, in alternation with opposite or different elements or features” (Webster's New World Dictionary). Rhythm in speech is the periodic recurrence of stressed syllables. Rhythm exists both in prose and in verse. It can be regarded as one of the forms in which a language exists.

**RHYTHMICSTRESS** ['rɪðmɪk 'stres] – the term refers to the cases when there are equal number of unstressed syllables between two beats. For example, *'tell them to 'go there at'once.*

**ROLLED CONSONANTS** [rəuld 'kɒn(t)s(ə)nənts] – such consonants are pronounced when the tip of the tongue (or the uvula) vibrates in the flow of air and interrupts it repeatedly, so that the flow of air is momentarily obstructed by the vibrating organ (or organs). The Russian sonant /p/ is a rolled consonant.

**ROMAN ALPHABET** ['rəʊmən 'ælfəbət] – Latin alphabet.

**ROMIC** ['rəʊmɪk] – the term is used in connection with the use of Latin letters for symbols of phonetic transcription.

**ROOF OF THE MOUTH** [ru:f əv ðə 'mauθ] – for purposes of consonant analysis and description it is conventionally divided into: 1. the gums; 2. the teethridge; 3. the back slope of the alveolar ridge and the hard palate; 4. the soft palate (velum) 5. the uvula.

**RULES OF READING** [ru:lz əv 'rɪ:dɪŋ] – the system of rules dealing with the correspondencies between the reading matter of the language and its pronunciation.

## S

**SECONDARY ACCENT** ['sek(ə)nd(ə)rɪ 'æks(ə)nt] – this type of accent appears in words of five or more syllables. It falls on the second pretonic syllable, e.g. *hospitality* [ˌhɒspɪ'tæləti].

**SEMI-VOWELS** [semi 'vauəlz] – the term is almost out of use nowadays. It refers to /j, w/.

**SEMI-WEAK VOWELS** [semi'wi:k vauəlz] – the vowels weaker in timbre which is the result of qualitative reduction: intermediate between full and neutral phonation of the vowel.

**SENTENCE ACCENT** ['sentən(t)s 'æksənt] – a constituent part of the phonetic structure of the spoken sentence and one of the components of intonation in the broad sense of the term (*see* **PROSODATION**).

**SENTENCE STRESS** ['sentən(t)s 'stres] – the greater degree of prominence given to certain words in a sentence. These words are usually nouns, adjectives, notional verbs and adverbs, interjections, numerals, demonstrative, possessive, emphasizing pronouns, interrogative words and two-syllable prepositions. Articles, particles *to* and *there*, auxiliary, modal, and connective verbs, personal, reflexive and reciprocal pronouns, one-syllable prepositions, conjunctions and conjunctive words – are, as a rule, unstressed. The distribution of sentence stress is determined by the semantic factor.

**SHADE** [ʃeɪd] – a slight variation.

**SHAPE** [ʃeɪp] – form: the shape of the mouth cavity, the shape, formed by the lips.

**SHARP** [ʃɑ:p] – strong and shrill.

**SHORT VOWELS** [ʃɔ:t 'vauəlz] – the vowels having a relatively smaller length, or quantity in comparison with the long vowels (other conditions remaining the same). Short English /i/ and /u/ differ from the long /i:/ and /u:/ also in quality.

**SIBILANTS** ['sɪbɪlənts] – the sounds of a whistling or hissing nature. In English sibilants are /s, z, ʃ, ʒ/.

**SILENT LETTERS** ['saɪlənt 'letəz] – letters that are spelt but not pronounced.

**SILENT STOP** ['saɪlənt 'stɒp] – the medial stage in /p, t, k/ articulation that is characterized by the “loss of plosion” in cases like: *past perfect*, *blackboard*, *eight days*.

**SIMILARITY** [sɪmɪ'lærəti] – likeness.

**SINGLE STRESS** ['sɪŋgl 'stres] – only one stress in a word.

**SOFT CONSONANTS** ['sɔft 'kɒn(t)s(ə)nənts] – palatalized consonants.

**SOFT PALATE** ['sɔft 'pælət] – the back, soft part of the hard palate.

**SOUND** [saund] – a material unit, produced by speech organs. A sound can be viewed from the articulatory, acoustic, auditory and functional points of view.

**SPECIAL QUESTION** ['speʃ(ə)l 'kwɛstʃən] – the type of a question which begins with the interrogative words *who, what, where, why*, etc., depending on information required. Special questions may refer to any part of the sentence. They are pronounced with the falling tone.

**SPIRANT** ['spaɪər(ə)nt] *see* **FRICATIVE**.

**STRESS** or **ACCENT** is a greater degree of prominence which is caused mainly by pronouncing the stressed syllable (a) on a different pitch or with a change of pitch direction in it; (b) with greater force of exhalation and greater muscular tension. The greater force of articulation is accompanied by an increase in the length of the sound in the stressed syllable, especially vowels. Vowels in the stressed syllables are not reduced.

**STRONG FORMS** ['strɒŋ 'fɔ:mz] – the forms that can be observed in accented words.

**STRONG VOWELS IN WEAK POSITIONS** [strɒŋ 'vauəlz in 'wi:k pə'zɪʃ(ə)n] – vowels the quantity of which is not reduced in unstressed positions. For example, /ɔ:/ in *blackboard* ['blækbɔ:d], /æ/ in *climax* /'klaɪmæks/.

**SYLLABIC** [sɪ'læbɪk] – capable of forming a syllable.

**SYLLABIC SOUNDS** [sɪ'læbɪk 'saundz] – sounds that can form the peaks of prominence, they are vowels and sonants other than /j, w/.

**SYLLABLE** ['sɪləbl] – shortest segment of speech continuum. Syllables are material carriers of words. They constitute words and their forms, phrases and sentences. According to J. Kenyon the syllable is one or more speech sounds, forming a single uninterrupted unit of utterance, which may be a word, or a commonly recognized and separable subdivision of a word. It is a unity of segmental and supersegmental qualities.

## **T**

**TABLE OF CONSONANTS, TABLE OF VOWELS** [teɪbl əv 'kɒn(t)s(ə)nənts, 'teɪbl əv vauəlz] – an orderly arrangement of consonants or vowels in vertical and horizontal columns. It helps to visualize the system of vowels and consonants and to compare them with the similar systems of the mother tongue.

**TENSE VOWELS** [tens vaʊəlz] – these vowels are articulated with the muscles of the lips, tongue, cheeks and the back wall of the pharynx made harder by tensing. Traditionally they are long vowels: /i:, a:, u:, ə:, ɔ:/, all short vowels are considered to be lax.

**tone** [təʊn] – sounds may be periodical and non-periodical. If the vibrations of a physical body are rhythmical, the auditory impression of periodic waves is a musical tone, or in speech – a speech-tone.

**TONETIC STRESS MARKS** [təʊ'nɛtɪk 'stres mɑ:ks] – the marks suggested by R. Kingdon. They are placed before the stressed syllables of an utterance in the same positions as the ordinary stress marks used in phonetic transcriptions. They indicate the intonation as well as the stress. The advantage of this system is that it indicates high and low falling and rising tones (as well as level and emphatic tones) in the text proper which enables the pupil to do without staves.

**TONGUE** [tʌŋ] – the most important and movable articulatory organ.

**TONGUE TWISTERS** [tʌŋ 'twɪstəz] – short rhymes into which difficult sounds and sound combinations are included. They are used as training exercises in teaching pronunciation.

**TRANSCRIPTION** [træn'skrɪpʃ(ə)n] – the system of signs in which sounds are symbolized. Transcription represents sounding speech. A phonemic, or linguistically broad, transcription is based on the principle “one symbol per phoneme”. The symbols of phonemic transcription are placed between slanting lines //. An allophonic, or linguistically narrow, transcription is based on the principle “one symbol per allophone”. The symbols of an allophonic transcription are usually placed between square brackets [ ]. In language teaching a phonemic transcription is more convenient. An allophonic transcription is indispensable to scientific phonetic work.

**TRANSLITERATION** [trænz,lɪt(ə)'reɪʃ(ə)n] – the representation of the sounds of one language as nearly as possible by the letters and letter combinations of another language. For example, the Russian ж is represented in English by the letter combination **zh**.

**TRIPHTHONG** ['trɪfθɔŋ] – a vowel sound that consists of three elements, the first element is a diphthong and the second – a neutral vowel /ə/. In slow style they are pronounced as a two-syllable unit: /auə/ – /au/ + ə.

## **U**

**UNACCENTED** [ʌnək'sentɪd] – unstressed.

**UNDERTONE** [ʌndətəʊn] – a low tone of voice.

**UTTERANCE** ['ʌt(ə)r(ə)n(t)s] – vocal expression of some idea.

**UVULA** ['ju:vjələ] – a fleshy conical body suspended from the soft palate over the back of the tongue.

## V

**VARIETY** [və'raɪəti] – the term is used in connection with the vowels of low and broad variety.

**VELAR** ['vi:lə] – the term is used in the classification of consonants which are articulated with the help of the soft palate: velar nasal sonorant /n/, velar stops /k, g/.

**VELARIZATION** [ˌvi:lərəɪ'zeɪʃ(ə)n] – formation of the back-secondary focus which makes the sounds “dark” in tamber /w,r,t/ and the Russian /ж, ʉ/.

**VOCALISM** ['vəʊkə,lɪzəm] – the system of vowel phonemes.

**VOICE** ['vɔɪs] – vocal tone produced by the regular vibrations of the vocal cords.

**VOICED CONSONANTS** ['vɔɪst 'kɒn(t)s(ə)nənts] – the consonants which, are produced with the vocal cords brought together and vibrating.

**VOICELESS CONSONANTS** ['vɔɪsləs 'kɒn(t)s(ə)nənts] – the consonants which are produced with the vocal cords taken apart and not vibrating.

**VOLUME** ['vɒljʊ:m] – force or loudness of sounding speech.

## W

**WEAK VOWELS** [wi:k 'vauəlz] – the vowels which are shorter and less-distinct, sometimes they are reduced to the neutral vowel /a/. Weakening or reduction of vowels is a characteristic feature of Russian and English.

**WORD** [wɜ:d] – in phonetics the term refers to the word as a phonetic unit.

**WORD-STRESS or WORD ACCENT** – every disyllabic and polysyllabic word pronounced in isolation has word-stress. It is a singling out of one or more of its syllables by giving them a greater degree of prominence as compared with the other syllable or syllables in the same word.

## ABBREVIATIONS AND DEFINITIONS

**AD:** the term *Anno Domini* is Medieval Latin, which means *in the year of the Lord* but is often translated as *in the year of our Lord*. This calendar era is based on the traditionally reckoned year of the conception or birth of Jesus of Nazareth, with *AD* counting years from the start of this epoch, and *BC* denoting years before the start of the era. There is no year zero in this scheme, so the year *AD*1 immediately follows the year 1*BC*.

**AuE:** Australian English.

**BC:** Before Christ, an epoch used in dating years prior to the estimated birth of Jesus.

**CnE:** Canadian English.

**Ea** – early.

**Estuary English** is a name given to the formulation(s) of English widely spoken in South East England and the East of England; especially along the River Thames and its estuary, which is where the two regions meet. Estuary English is commonly described as a hybrid of Received Pronunciation (RP).

**EFL:** English as a second or foreign language is the use of English by speakers with different native languages. English as a second language (ESL) is often used for non-native English speakers learning English in a country where English is commonly spoken.

**GVT:** The **Great Vowel Shift** was a major change in the pronunciation of the English language that took place in England between 1350 and 1600. Through the Great Vowel Shift, all Middle English long vowels changed their pronunciation. English spelling was becoming standardized in the 15th and 16th centuries, and the Great Vowel Shift is responsible for many of the peculiarities of English spelling.

**IU:** Indo-European.

**IEL: Indo-European languages** are a family of several hundred related languages and dialects. There are about 445 living Indo-European languages, according to the estimate by *Ethnologue*, with over two-thirds (313) of them belonging to the Indo-Iranian branch. The Indo-European family includes most major current languages of Europe, and parts of Western, Central and South Asia. It was also predominant in ancient Anatolia (present-day Turkey), and the ancient Tarim Basin (present-day Northwest China) and most of Central Asia until the invasion and migrations of Turkic speakers especially during the Mongol-

Turkic conquest in the 13th century. With written attestations appearing since the Bronze Age in the form of the Anatolian languages and Mycenaean Greek, the Indo-European family is significant to the field of historical linguistics as possessing the second-longest recorded history, after the Afroasiatic family.

**IPA:** The **International Phonetic Alphabet** (unofficially – though commonly – abbreviated **IPA**) is an alphabetic system of phonetic notation based primarily on the Latin alphabet. It was devised by the International Phonetic Association as a standardized representation of the sounds of oral language. The IPA is used by lexicographers, foreign languages students and teachers, linguists, speech-language pathologists, singers, actors, constructed language creators, and translators.

**Lingua franca:** A **lingua franca** /ˌlɪŋgwəˈfræŋkə/ also known as a **bridge language, common language, trade language** or **vehicular language**, is a language or dialects *systematically* (as opposed to occasionally, or casually) used to make communication possible between people who do not share a native language or dialect, in particular when it is a third language, distinct from both native languages. *Lingua francas* have developed around the world throughout human history, sometimes for commercial reasons (so-called “trade languages”) but also for cultural, religious, diplomatic and administrative convenience, and as a means of exchanging information between scientists and other scholars of different nationalities. The term originates with one such language, Mediterranean Lingua Franca.

**ME: Middle English** refers to the varieties of the English language spoken after the Norman Conquest (1066) until the late 15th century; scholarly opinion varies but the Oxford English Dictionary specifies the period of 1150 to 1500. This stage of the development of the English language roughly followed the High to the Late Middle Ages.

**NE: New English (Modern English)** as opposed to Middle English and Old English is the form of the English languages spoken since the Great Vowel Shift in England, which began in the late 14th century and was completed in roughly 1550. With some differences in vocabulary, texts from the early 17th century, such as the works of William Shakespeare and the King James Bible, are considered to be in Modern English, or more specifically, are referred to as using Early Modern English or Elizabeth English. English was adopted in regions around the world, such as North America, the Indian

subcontinent, Africa, Australia and New Zealand through colonization by the British Empire.

**NZE:** New Zealand English.

**OE: Old English** (*Ænglisc, Anglisc, Englisc*) or **Anglo-Saxon** is the earliest historical form of the English language, spoken in England and southern and eastern Scotland in the early Middle Ages. It was brought to Great Britain by Anglo-Saxon settlers probably in the mid 5th century, and the first Old English literary works date from the mid 7th century. After the Norman Conquest of 1066, English was replaced for a time as the language of the upper classes by Anglo-Norman, a relative of French, and Old English developed into the next historical form of English, known as Middle English.

Old English developed from a set of Anglo-Frisian or North Sea Germanic dialects originally spoken by Germanic tribes traditionally known as the Angles, Saxons, and Jutes. As the Anglo-Saxons became dominant in England, their language replaced the languages of Roman Britain: Common Brittonic, a Celtic language, and Latin, brought to Britain by Roman invasion.

Old English had four main dialects, associated with particular Anglo-Saxon kingdoms: Mercian, Northumbrian, Kentish and West Saxon. It was West Saxon that formed the basis for the literary standard of the later Old English period, although the dominant forms of Middle and Modern English would develop mainly from Mercian. The speech of eastern and northern parts of England was subject to strong Old Norse influence due to Scandinavian rule and settlement beginning in the 9th century.

Old English is one of the West Germanic languages, and its closest relatives are Old Frisian and Old Saxon. Like other old Germanic languages, it is very different from Modern English and difficult for Modern English speakers to understand without study. Old English grammar is quite similar to that of modern German: nouns, adjectives, pronouns, and verbs have many inflectional endings and forms, and word order is much freer. The oldest Old English inscriptions were written using a runic system, but from about the 9th century this was replaced by a version of the Latin alphabet.

**PG: Proto-Germanic** (PGmc; also called **Common Germanic**) is the reconstructed proto-language of the Germanic branch of the Indo-European family of languages.

Proto-Germanic developed into three branches during the first half of the 1st millennium AD: West Germanic, East Germanic and North Germanic, which however remained in contact over a considerable time, especially

the North Sea Germanic group (including English), which arose from West Germanic dialects which remained in continued contact with North Germanic.

**PIE: Proto-Indo-European** is the linguistic reconstruction of the common ancestor of the Indo-European languages. PIE was the first proposed proto-language to be widely accepted by linguists. Far more work has gone into reconstructing it than any other proto-language, and it is by far the best understood of all proto-languages of its age. During the 19th century, the vast majority of linguistic work was devoted to reconstruction of Proto-Indo-European or its daughter proto-languages such as Proto-Germanic, and most of the current techniques of linguistic reconstruction in historical linguistics (e.g. the comparative method and the method of internal reconstruction) were developed as a result. These methods supply all of our knowledge concerning PIE, since there is no written record of the language.

**RP: Received Pronunciation** is the accent of Standard English in the United Kingdom, with a relationship to regional accents similar to the relationship in other European languages between their standard varieties and their regional forms. RP is defined in the *Concise Oxford English Dictionary* as “the standard accent of English as spoken in the south of England”, although it can be heard from native speakers throughout England and Wales.

**ADDITIONAL TABLES**  
**THE PRONUNCIATION OF OLD ENGLISH: CONSONANTS**

Spelling	Sound	Spelling	Sound	Spelling	Sound
b	[b]	h	[h], [x], [ç] <sup>2</sup>	s	[s], [z]
c,k	[k]	l	[l]	t	[t]
c <sup>3</sup>	[č]	m	[m]	þ, ð	[θ], [ð]
d	[d]	n	[n], [ŋ]	w	[w]
f	[f], [v]	p	[p]	sc	[š]
g	[g], [ɣ] <sup>2</sup>	r	[r]	cg	[ċ]
g <sup>3</sup>	[y]				

<sup>2</sup>To pronounce [x] and [ç] you may find one or more of the following techniques helpful: (1) Start to make the sound [k], but stop before the back of the tongue actually touches the roof of the mouth, and breathe out strongly; or make a [k] with light contact between the tongue and the roof of the mouth, and with the tongue still in that position, breathe out strongly; or (2) make an [š] sound, and while you are making it, force your tongue as far back in the mouth as it will go, the result being [x]; or (3) make the [hj] sound as in *hew* forcefully so that the [h] and [j] blend into a single sound, which will be [ç]. Palatal [ç] and velar [x] differ from each other much as do the [k] sounds of *keen* and *coon*. Children sometimes use repeated [x]'s.

Old English Consonants		LABIAL	DENTAL			PALATOVELAR	
			interdental	alveolar	alveolar-palatal	palatal	velar
Stops and Affricates	voiceless	<b>p</b>	<b>t</b>	<b>č</b>		<b>k</b>	
	voiced	<b>b</b>	<b>d</b>	<b>ċ</b>		<b>g, ɣ</b>	
Fricatives		<b>f, v</b>	<b>θ, ð</b>	<b>s, z</b>	<b>š, ž</b>	<b>ç, x, h</b>	
Nasals		<b>m</b>	<b>n</b>			<b>ŋ</b>	
Liquids	lateral	<b>l</b>					
	retroflex or trill	<b>r</b>					
Semivowels					<b>y</b>	<b>w</b>	

## Breaking and Diphthongisation

Conditions	Change illustrated		Examples				
	Early OE	OE	Other OG languages and OE dialects		WS	NE	
Breaking	before <i>l+l</i> or <i>l</i> +other consonants	æ	ea	Gt Merc North	alls all ald	eall eald	<i>all</i> <i>old</i>
	<i>h</i> <i>h</i> +other consonants	æ: æ e	ea: ea eo	OHG Gt OHG	nâh ahtau fehtan	nēah eahta feohtan	<i>near</i> <i>eight</i> <i>fight</i>
	<i>r</i> + other consonants	e æ	eo ea	OHG OHG Gt	herza arm hardus	heorte earm heard	<i>heart</i> <i>arm</i> <i>hard</i>
Diphthongisation	after { sk' k'	e	ie	OHG	skild	scield, scyld	<i>shield</i>
		æ	ea	OHG Gt	scal skadus	sceal sceadu	<i>shall</i> <i>shade</i>
		e	ie	loan- words	cerasus (L)	cieres, cyrs	<i>cherries</i>
		æ	ea		castra (L)	ceaster	<i>chester</i> (‘camp’)
	j	æ: e	ea: ie	OHG Gt	jâr giban	zēar ziēfan	<i>year</i> <i>give</i>

### Palatal Mutation

Change illustrated		Examples		
Vowels prior to palatal mutation	Mutated vowels	Gt or OE (without palatal mutation)	OE (palatal mutation)	NE
æ a ɔ	e	Gt mats OE sala, Gt sal- jan	mete sellan	<i>meat</i> <i>sale, sell</i>
a: o		Gt sandjan OE lār, Gt lais- jan	sendan læran	<i>send</i> <i>'teaching', 'teach'</i>
o: u	e	OE ān OE dohtor	āniȝ dehter	<i>one, any</i> <i>daughter</i> (Nom. and Dat. sg)
u: ea eo ea: eo:	e: y y: ie ie:	OE bōc OE dōm Gt gadōmjan OE full Gt fulljan OE mūs OE eald OE feor OE zelēafa Gt galaubjan OE þeod	bēc dēman fyllan mȳs ieldra fierra zeliefan elþiediz <i>adj</i>	<i>book, books</i> <i>doom</i> <i>deem</i> <i>full</i> <i>fill</i> <i>mouse, mice</i> <i>old, elder</i> <i>far, farther</i> <i>belief,</i> <i>believe</i> <i>'tribe', 'of a tribe'</i>

**Навчальне видання**

*ОКСАНА ДУБРОВА*

# **ТЕОРЕТИЧНА ФОНЕТИКА АНГЛІЙСЬКОЇ МОВИ**

**НАВЧАЛЬНИЙ ПОСІБНИК**

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