

**МИНИСТЕРСТВО ОБРАЗОВАНИЯ И НАУКИ РОССИЙСКОЙ
ФЕДЕРАЦИИ**

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Кафедра иностранных языков и межкультурной коммуникации

Тарасова Фануза Харисовна

Безуглова Ольга Андреевна

Теоретическая фонетика английского языка

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Аннотация: *Теоретическая фонетика, изучающая звуковой строй языка, звуковые средства и их функции, а также особенности различных произносительных стилей речи, входит в цикл теоретических дисциплин общепрофессиональной подготовки специалистов по английскому языку. Данный электронный курс включает в себя изучение звукового состава современного английского языка и фонемной структуры английского слова, рассмотрение соотношений звуковых и графических средств, подробное описание слоговых структур, английской просодии, а также фонетических процессов, протекающих в потоке звучащей речи. Целью курса является последовательное и всестороннее изучение особенностей английского произношения в его коммуникативных и территориальных разновидностях, рассмотрение фонетического строя современного английского языка как системы разноуровневых функциональных единиц, которые используются в различных коммуникативных целях.*

Темы:

- 1) Introduction.
- 2) Phoneme as a unit of language.
- 3) Classifications of English speech sounds.
- 4) The system of the English phonemes.
- 5) Alternations and modifications of speech sounds in English.
- 6) The syllabic structure in English.
- 7) Word stress in English.
- 8) Intonation in English.
- 9) Regional and stylistic varieties of English pronunciation.

Ключевые слова: *фонетика, английский язык, фонема, органы речи, звук английского языка, согласный звук, гласный звук, слог, ударение, интонация, ритм, просодия, фоностилистика, акцентная структура слова.*

Авторы:

Тарасова Фануза Харисовна, заведующая кафедрой иностранных языков и межкультурной коммуникации, профессор, доктор педагогических наук, e-mail: fhtarasova@yandex.ru

Безуглова Ольга Андреевна, ассистент кафедры иностранных языков и межкультурной коммуникации, e-mail: oabezuglova@gmail.com

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Темы по дисциплине “Теоретическая фонетика английского языка”

Тема 1. Introduction.

Аннотация: Данная тема дает студентам общее представление о дисциплине "Теоретическая фонетика английского языка", ее месте среди других наук, методах исследования, а также основных единицах фонетики.

Ключевые слова: фонетика, звук, фонема, phonetics, sound, phoneme.

Методические рекомендации по изучению темы.

Теоретическая информация в данной теме представлена в виде интерактивной лекции. Студентам предлагается ознакомиться с лекцией, отвечая на контрольные вопросы во время ее изучения. Также информация проиллюстрирована двумя презентациями.

Источники информации:

1. Бурая, Е. А . Фонетика современного английского языка : теоретический курс : учебник для вузов / Е .А . Бурая, И.Е . Галочкина, Т.И. Шевченко. Изд. 2-е, испр. - М. : Академия, 2008. - 271 с.
2. Соколова М.А. и др. Теоретическая фонетика английского языка.- 3-е изд., стер.- М.: Владос, 2006.- 286с.

Дополнительная литература:

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теоретическая фонетика - http://ead.univ-angers.fr/~menan/cerel/english/phonetics/english_phonetics.htm

Глоссарий

Acoustic phonetics

the study of the physical properties of speech sounds

Articulation

comprises all the movements and positions of the speech organs necessary to pronounce a speech sound

Articulatory phonetics

the study of the way the vocal organs are used to produce speech sounds

Auditory phonetics

the study of the way people perceive speech sounds

Comparative phonetics

a branch of 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

Diphthongs

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

General phonetics

studies all the sound-producing possibilities of the human speech apparatus and the ways they are used for purpose of communication

Historical phonetics

a branch of 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

Phoneme

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

Phonetic system of language

a set of phonetic units arranged in an orderly way to replace each other in a given framework

Phonology

a branch of phonetics concerned with the study of the functional (linguistic) aspect of speech sounds

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.

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.

articulatory characteristics	acoustic properties	auditory(perceptible) qualities	linguistic phenomena
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 cinematography 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.

Вопросы для проверки и контроля:

1. What is phonetics?
2. What does it study?
3. What branches does it have?
4. What methods does it use?

Тема 2. Phoneme as a unit of language

Аннотация: Данная тема раскрывает понятия фонемы и аллофона. Также в теме рассматриваются основные методы фонемного анализа и основные фонологические школы.

Ключевые слова: фонема, звук, аллофон, phoneme, sound, allophone.

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теоретическая фонетика - <http://faculty.washington.edu/dillon/PhonResources/>

теоретическая фонетика - [http://ead.univ-](http://ead.univ-angers.fr/~menan/cerel/english/phonetics/english_phonetics.htm)

[angers.fr/~menan/cerel/english/phonetics/english_phonetics.htm](http://ead.univ-angers.fr/~menan/cerel/english/phonetics/english_phonetics.htm)

Глоссарий

Acoustic phonetics

the study of the physical properties of speech sounds

Archiphoneme

combination of distinctive features common to two phonemes (N.S. Trubetzkoy)

Articulation

comprises all the movements and positions of the speech organs necessary to pronounce a speech sound

Articulatory phonetics

the study of the way the vocal organs are used to produce speech sounds

Auditory phonetics

the study of the way people perceive speech sounds

Comparative phonetics

a branch of 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

Diphthongs

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

Phoneme

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

Phonetic system of language

a set of phonetic units arranged in an orderly way to replace each other in a given framework

Phonology

a branch of phonetics concerned with the study of the functional (linguistic) aspect of speech sounds

Segmental units

sounds of speech (vowels and consonants) which form the vocalic and consonantal systems

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] 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.

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-voiceless vs. voiced-voiced

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 [peɪ]-[ðeɪ]: 1) bilabial vs. forelingual, 2) occlusive vs. constrictive, 3) voiceless-voiceless vs. voiced-voiced.

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*, and [‘ei]э - ‘егжэ]. 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]:

М (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/.

СП (2) The consonant [c] in [кос] belongs to the phoneme *Id* 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*.

П (3) The consonant [c] represents neither phoneme /з/, nor phoneme *Id*, 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 /d/ 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 [ɤ] in [вѣдАвос] 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 [ɤ].

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], [ɟ] represents the phonemes /c/, /ɟ/. 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 [ɟ] belong. This archiphoneme is, therefore, neither voiceless nor voiced. It designated by Russian capital letter C. The sound [c] in [кос] in both *На лугу кос нет* and *На лугу коз нет* belongs to this archiphoneme and not to the phoneme /c/ or /ɟ/.

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

Вопросы для проверки и контроля:

1. What is an allophone?
2. What methods does the phonemic method use?
3. What are the main phonological schools?

Тема 3. Classification of English speech sounds

Аннотация: В данной теме рассматриваются классификации английских гласных и согласных звуков.

Ключевые слова: гласный звук, согласный звук, фонема, классификация, vowel, consonant, phoneme, classification.

Методические рекомендации по изучению темы.

Теоретическая информация в данной теме представлена в виде интерактивной лекции. Студентам предлагается ознакомиться с лекцией, отвечая на контрольные вопросы во время ее изучения. Также информация проиллюстрирована презентацией.

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Глоссарий

Archiphoneme

combination of distinctive features common to two phonemes (N.S. Trubetzkoy)

Articulation

comprises all the movements and positions of the speech organs necessary to pronounce a speech sound

Diphthongs

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

Phoneme

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

Phonetic system of language

a set of phonetic units arranged in an orderly way to replace each other in a given framework

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: i) degree of noise; ii) place of articulation; iii) manner of articulation; iv) position of the soft palate; v) force of articulation.

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

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

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

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

There are no sonorants in the classifications suggested by British and American scholars. Daniel Jones and Henry A. Gleason, for example, give separate groups of nasals [m, n, ŋ], the lateral [l] and semi-vowels, or glides [w, r, j (y)]. Bernard Bloch

and George Trager besides nasals and lateral give trilled [r]. According to Russian phoneticians sonorants are considered to be consonants from articulatory, acoustic and phonological point of view.

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

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

A.C. Gimson, H.A. Gleason, D. Jones and other foreign phoneticians include in the manner of noise production groups of lateral, nasals, and 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.

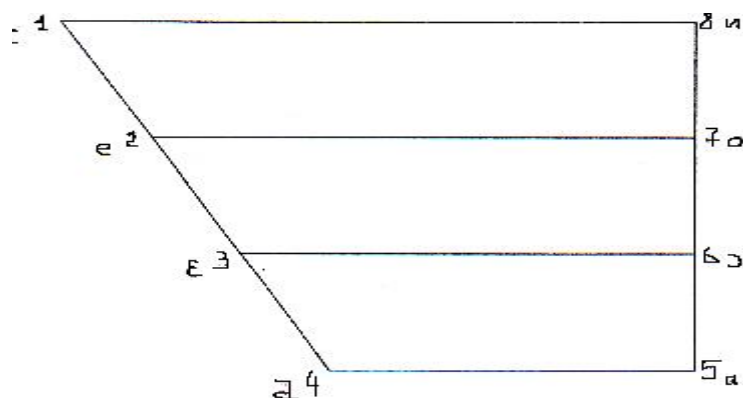
(IV) According to the position of the soft palate all consonants are subdivided into oral and nasal. When the soft palate is raised oral consonants are produced; when the soft palate is lowered nasal consonants are produced.

(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 - , 7 - o, 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.

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 elide to another position. There are two vowels in English [i:, u:] that may have a diphthongal glide

where 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 [Y] 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.

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 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.

Контрольные вопросы к Теме 3

1. How are English vowels classified?
2. How are English consonants classified?

Тема 4. The system of the English phonemes

Аннотация: В данной теме рассматриваются системы английских гласных и согласных. Подробно описываются проблемы аффрикатов, дифтонгов и долготы гласных.

Ключевые слова: гласный звук, согласный звук, фонема, классификация, vowel, consonant, phoneme, classification.

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Глоссарий

Archiphoneme

combination of distinctive features common to two phonemes (N.S. Trubetzkoy)

Phoneme

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

Phonetic system of language

a set of phonetic units arranged in an orderly way to replace each other in a given framework

Phonology

a branch of phonetics concerned with the study of the functional (linguistic) aspect of speech sounds

Segmental units

sounds of speech (vowels and consonants) which form the vocalic and consonantal systems

1. The system of consonant phonemes. Problem of affricates

The phonological analysis of English consonant sounds helps to distinguish 24 phonemes: [p, b, t, d, k, g, f, v, θ, ð, s, z, ʃ, 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

<i>butcher</i> [butʃ -ə]	<i>lightship</i> [lait-ʃip]
<i>mattress</i> [mætr-is]	<i>footrest</i> [fut-rest]
<i>curtsey</i> [kɜ:-tsi]	<i>out-set</i> [aut-set]
<i>eighth</i> [eitθ]	<i>whitethorn</i> [wait-θo:n]

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

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

3. Duration. With G.P. Torsuyev we could state that length of sounds depends on the position in the phonetic context, therefore it cannot serve a reliable basis in phonological analysis. He writes that the length of English [tʃ] in the words *chair* and

match is different; [tʃ] in *match* is considerably longer than [t] in *mat* and may be even longer than [ʃ] in *mash*. This does not prove, however, that [tʃ] is biphonemic.

According to morphological criterion a sound complex is considered to be monophonemic if a morpheme boundary cannot pass within it because it is generally assumed that a phoneme is morphologically indivisible. If we consider [tʃ], [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], [tr], [dr], [ts], [dz], [tð], [dθ] is consistent with articulatory and acoustic point of view, because in this respect the entities are indivisible. This is the way the British phoneticians see the situation. On the other hand, Russian phoneticians are consistent in looking at the phenomenon from the morphological and the phonological point of view which allows them to define [tʃ] as monophonemic units and [tr], [dr], [ts], [dz], [tð], [dθ] as biphonemic complexes. However, this point of view reveals the possibility of ignoring the articulatory and acoustic indivisibility.

2. The system of vowel phonemes. Problems of diphthongs and vowel length

The following 20 vowel phonemes are distinguished in BBC English (RP): [i:, a:, o:, u:, ɜ:, ɪ, e, æ, σ, υ, л(типа крышка домика), ə; eɪ, aɪ, oɪ, aʊ, eʊ, υə, 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)

lark - 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*.

Вопросы для проверки и контроля:

1. How many phonemes are there in the English language?
2. What phonological problems are considered in the lecture?

Тема 5. Alternations and modifications of speech sounds in English

Аннотация: В данной теме рассматриваются позиционные и комбинаторные изменения английских фонем.

Ключевые слова: alternations, modifications, гласный звук, согласный звук, фонема, классификация, vowel, consonant, phoneme, classification.

Методические рекомендации по изучению темы.

- Теоретическая информация в данной теме представлена в виде интерактивной лекции. Студентам предлагается ознакомиться с лекцией, отвечая на контрольные вопросы во время ее изучения. Также информация проиллюстрирована презентацией.

- Для контроля самостоятельной работы студентам предлагается выполнить 2 задания, проверка которых будет проводиться преподавателем на практическом занятии, а также 2 задания для подготовки к семинарским занятиям.

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Глоссарий

Diphthongs

unsyllabic gliding sounds in the articulation of which the organs of speech start from one position and then glide to another position (D. Jones)

Phoneme

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

Phonetic system of language

a set of phonetic units arranged in an orderly way to replace each other in a given framework

Phonology

a branch of phonetics concerned with the study of the functional (linguistic) aspect of speech sounds

Segmental units

sounds of speech (vowels and consonants) which form the vocalic and consonantal systems

1. The notion of alternation and its types

The sound variations in words, their derivatives and grammatical forms of words, are known as sound alternations. For example: the dark [ɫ] in *spell* alternate with the clear [l] in *spelling*; *combine* (n) [ˈkɒmbain], *combine* [kəmˈbain] 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-A] *sing - sang - sung*; [i-ei-i] *give - gave - given*;

1.2 Distinction of causal verbal forms: [i-e] *sit - set*; [ai-ei] *rise - raise*; [o - 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 *зриб* is [п] not [б], and in English word *speak* [p^h] 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 (*зриб* - *зрибы*) 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 grammatical ...)
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

2.2 Positional length of vowels: *knee - need - neat*

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

Вопросы для проверки и контроля:

1. What types of alternations do you know?
2. What are contextual alternations?

3. What are the main modifications?
4. Phonetics and Phonology. Segmental and Suprasegmental Phonetics. Methods of investigation in Phonetics and Phonology. Practical application of Phonetics.
5. Four aspects of a speech sound. The main functions of segmental units.
6. Phoneme theory in different linguistic schools. Realization of phonemes in Speech. Allophones and variations.
7. Articulatory Transitions of Vowel and Consonants Phonemes.
8. English Segmental Phonemes in Writing.
9. Articulatory and Physiological Classification of English Consonants.
10. Articulatory and Physiological Classification of English Vowels.
11. Distinctive and non-distinctive features of English vowels.
12. Distinctive and non-distinctive features of English consonants.
13. N.S. Trubetskoy's system of oppositions.

Тема 6. The syllabic structure of English

Аннотация: В данной теме рассматриваются теории слогообразования и слогоделения, а также структура и функции слога в английском языке.

Ключевые слова: syllable, syllable division, syllable formation, phoneme, слог, фонема, слоговоеделение, слоговоеобразование.

Методические рекомендации по изучению темы.

- Теоретическая информация в данной теме представлена в виде интерактивной лекции. Студентам предлагается ознакомиться с лекцией, отвечая на контрольные вопросы во время ее изучения. Также информация проиллюстрирована тремя презентациями.

- Для контроля самостоятельной работы студентам предлагается выполнить 1 задание, проверка которого будет проводиться преподавателем на практическом занятии, а также 1 задание для подготовки к семинарскому занятию.

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Глоссарий

Segmental units

sounds of speech (vowels and consonants) which form the vocalic and consonantal systems

Stress

1) an increase of energy, accompanied by an increase of expiratory and articulatory activity (B.A. Bogoroditsky)

2) the degree of force, which is accompanied by a strong force of exhalation and gives an impression of loudness (D. Jones)

Suprasegmental, or prosodic, units

syllables, accentual (rhythmic) units, intonation groups, utterances, which form the subsystem of pitch, stress, rhythm, tempo, pauses

Syllable

the smallest pronounceable unit which can reveal some linguistic function

Syntagm

a group of words which is semantically and syntactically complete

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 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 LV 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.

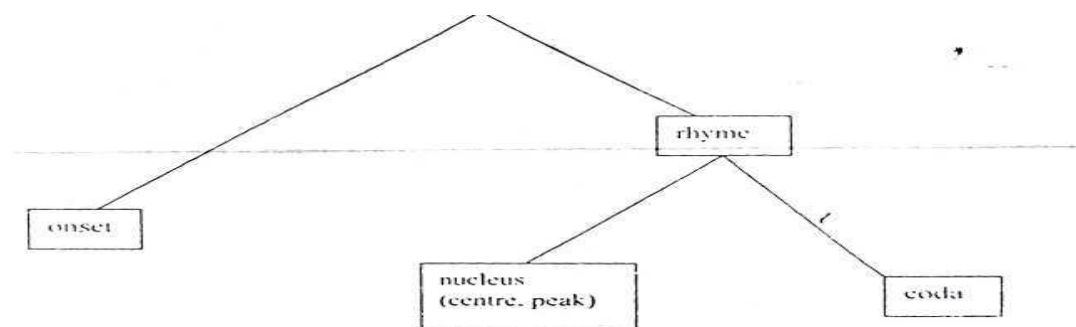
2. The structure and functions of syllables in English

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 ['sit.i]. 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 analyses show, 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 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]. 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 that is words, morphemes, and utterances. In this respect two things should be emphasized. First, the syllable is the unit within which the relations between 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.

Вопросы для проверки и контроля:

1. The syllabic structure of English. The acoustic theories of the syllable. The sonority theory by O. Jespersen. The loudness theory by A.Zhinkin.
2. The articulatory theories of the syllable. The expiratory theory by H.Sweet. The syllable division theory by F.de Saussure. The muscular tension theory by L.Shcherba.
3. The functional theories of the syllable. Types of juncture.

Тема 7. Word stress in English

Аннотация: В данной теме рассматривается словесное ударение, его место и виды, функции и тенденции к изменению.

Ключевые слова: syllable, stress, word stress, слог, ударение, словесное ударение.

Методические рекомендации по изучению темы.

- Теоретическая информация в данной теме представлена в виде интерактивной лекции. Студентам предлагается ознакомиться с лекцией, отвечая на контрольные вопросы во время ее изучения. Также информация проиллюстрирована презентацией.

- Для контроля самостоятельной работы студентам предлагается выполнить 1 задание, проверка которого будет проводиться преподавателем на практическом занятии, а также 1 задание для подготовки к семинарскому занятию.

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Глоссарий

Segmental units

sounds of speech (vowels and consonants) which form the vocalic and consonantal systems

Stress

1) an increase of energy, accompanied by an increase of expiratory and articulatory activity (B.A. Bogoroditsky)

2) the degree of force, which is accompanied by a strong force of exhalation and gives an impression of loudness (D. Jones)

Suprasegmental, or prosodic, units

syllables, accentual (rhythmic) units, intonation groups, utterances, which form the subsystem of pitch, stress, rhythm, tempo, pauses

Syllable

the smallest pronounceable unit which can reveal some linguistic function

Syntagm

a group of words which is semantically and syntactically complete

1. 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 ['æ].

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.

Russian word stress is not only dynamic but mostly quantitative and qualitative. The length of Russian 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 /o:;, 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.

2. 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*; *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.

3. 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 (у него так в лекции) (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*, in 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*,

articulate. 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*.

4. 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. *'faffer*, *'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*.

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

6. [, _'____]. 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.*

Вопросы для проверки и контроля:

1. Word stress. Types of word stress. Tendencies in English word stress.
2. Prosodic features of English. Pitch. Terminal Tones. Distinctive features of terminal tones. Tones and allotones. Realization of prosodic phonemes in speech.
3. Prosodic features of English and their distinctive functions. Sentence stress. Pausation. Rhythm. Tempo. Voice quality.

Тема 8. Intonation in English

Аннотация: В данной теме рассматривается определение интонации и ее функции, подходы к ее изучению. Также изучаются компоненты интонации и структура английских интонационных групп. Особое внимание уделено фонологическому аспекту интонации.

Ключевые слова: intonation, tempo, rhythm, intonation group, интонация, темп, ритм, интонационная группа.

Методические рекомендации по изучению темы.

Теоретическая информация в данной теме представлена в виде интерактивной лекции. Студентам предлагается ознакомиться с лекцией, отвечая на контрольные вопросы во время ее изучения. Также информация проиллюстрирована двумя презентациями.

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Глоссарий

Segmental units

sounds of speech (vowels and consonants) which form the vocalic and consonantal systems

Stress

1) an increase of energy, accompanied by an increase of expiratory and articulatory activity (B.A. Bogoroditsky)

2) the degree of force, which is accompanied by a strong force of exhalation and gives an impression of loudness (D. Jones)

Suprasegmental, or prosodic, units

syllables, accentual (rhythmic) units, intonation groups, utterances, which form the subsystem of pitch, stress, rhythm, tempo, pauses

Syllable

the smallest pronounceable unit which can reveal some linguistic function

Syntagm

a group of words which is semantically and syntactically complete

1. Intonation: approaches, definitions, 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 lexicogrammatical 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.

Вопросы для проверки и контроля:

1. What is intonation?
2. What is an intonation group?
3. What functions does intonation have?
4. What is a terminal tone?
5. What are the main components of intonation?

Тема 9. Regional and stylistic varieties of English pronunciation

Аннотация: В данной теме рассматриваются особенности устной и письменной речи. Дается классификация вариантов произношения в английском языке. Подробно рассматриваются британский и американский варианты. Также студенты знакомятся с типами и стилями произношения.

Ключевые слова: pronunciation, regional variants, stylistic variants, произношение, региональные варианты, стилистические варианты.

Методические рекомендации по изучению темы.

- Теоретическая информация в данной теме представлена в виде интерактивной лекции. Студентам предлагается ознакомиться с лекцией, отвечая на контрольные вопросы во время ее изучения. Также информация проиллюстрирована двумя презентациями.

- Для контроля самостоятельной работы студентам предлагается выполнить 1 задание, проверка которого будет проводиться преподавателем на практическом занятии, а также 1 задание для подготовки к семинарскому занятию.

- После изучения Темы 9 студентам предлагается пройти итоговый тест по всем пройденным темам.

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Глоссарий

Comparative phonetics

a branch of 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

Diphthongs

unsyllabic gliding sounds in the articulation of which the organs of speech start from one position and then glide to another position (D. Jones)

Phoneme

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

Phonetic system of language

a set of phonetic units arranged in an orderly way to replace each other in a given framework

Phonology

a branch of phonetics concerned with the study of the functional (linguistic) aspect of speech sounds

Stress

1) an increase of energy, accompanied by an increase of expiratory and articulatory activity (B.A. Bogoroditsky)

2) the degree of force, which is accompanied by a strong force of exhalation and gives an impression of loudness (D. Jones)

Suprasegmental, or prosodic, units

syllables, accentual (rhythmic) units, intonation groups, utterances, which form the subsystem of pitch, stress, rhythm, tempo, pauses

1. 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".

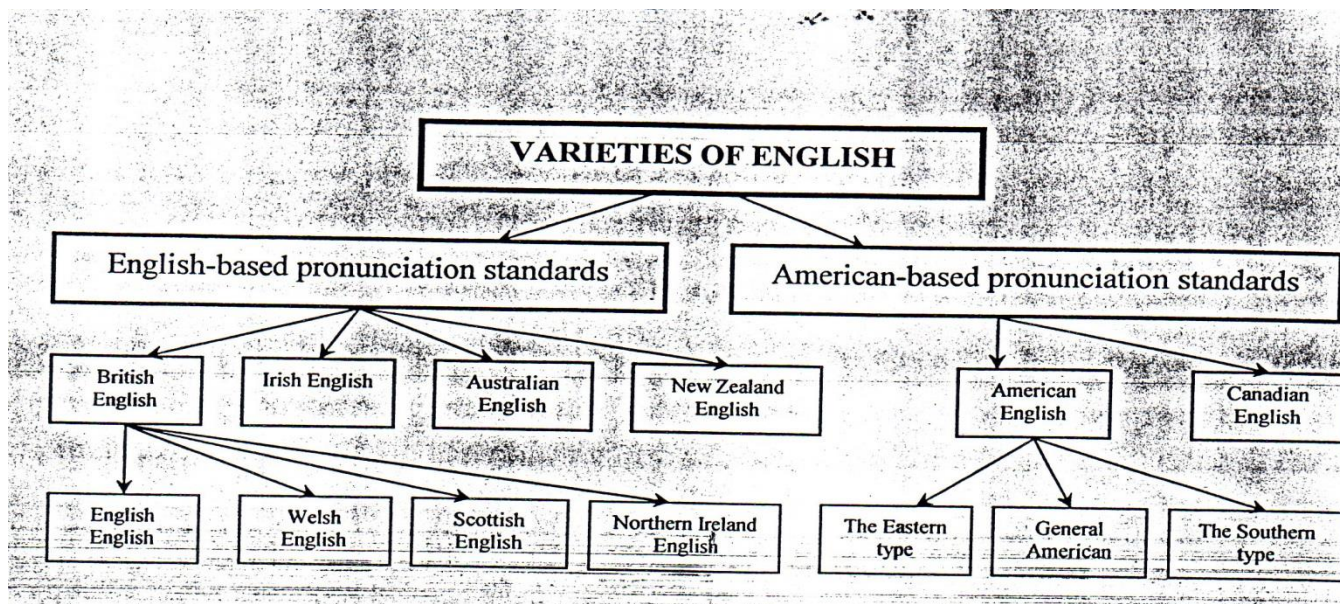
2. Classification of pronunciation variants in English. British and American pronunciation models.

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 14th 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 15th (1997) and the 16th (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, 3rd 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.

3. 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 'butə]), 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.

Вопросы для проверки и контроля:

1. Received pronunciation in British English. Changes in the Standard.
2. National varieties of English. National standards of pronunciation in British, American, Canadian, and Australian English.
3. British dialects: Southern (Southern, East Anglia, South-West accents), Northern and Midland (Northern, Yorkshire, North-West, West Midland)

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Глоссарий

Acoustic phonetics

the study of the physical properties of speech sounds

Archiphoneme

combination of distinctive features common to two phonemes (N.S. Trubetzkoy)

Articulation

comprises all the movements and positions of the speech organs necessary to pronounce a speech sound

Articulatory phonetics

the study of the way the vocal organs are used to produce speech sounds

Auditory phonetics

the study of the way people perceive speech sounds

Comparative phonetics

a branch of 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

Diphthongs

unsyllabic gliding sounds in the articulation of which the organs of speech start from one position and then glide to another position (D. Jones)

General phonetics

studies all the sound-producing possibilities of the human speech apparatus and the ways they are used for purpose of communication

Historical phonetics

a branch of 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

Phoneme

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

Phonetic system of language

a set of phonetic units arranged in an orderly way to replace each other in a given framework

Phonology

a branch of phonetics concerned with the study of the functional (linguistic) aspect of speech sounds

Segmental units

sounds of speech (vowels and consonants) which form the vocalic and consonantal systems

Stress

1) an increase of energy, accompanied by an increase of expiratory and articulatory activity (B.A. Bogoroditsky)

2) the degree of force, which is accompanied by a strong force of exhalation and gives an impression of loudness (D. Jones)

Suprasegmental, or prosodic, units

syllables, accentual (rhythmic) units, intonation groups, utterances, which form the subsystem of pitch, stress, rhythm, tempo, pauses

Syllable

the smallest pronounceable unit which can reveal some linguistic function

Syntagm

a group of words which is semantically and syntactically complete

Итоговый контроль

Итоговый контроль имеет форму теста по пройденным темам.

Примерные вопросы к зачету:

1. Distinctive features and non- distinctive features of English consonants.
2. Syllabic structure of English. Acoustic theories.
3. Distinctive and non- distinctive features of English vowels.
4. Phoneme theory. Functional and abstractional view.
5. Four aspects of speech sounds. The main functions of speech sounds.
6. Syllabic structure of English. Articulatory theories.
7. Sentence stress. Pausation. Tempo of speech.
8. Phonetics and its branches with other languages.
9. Phoneme theory. Mentalistic and materialistic views.
10. Sentence stress. Its phonological status.
11. Methods of investigation in Phonology.
12. Methods of investigation in Phonetics and Phonology.
13. Received pronunciation. Changes in Received pronunciation.
14. American and Scottish English.
15. Allophones. Types of allophones.
16. Accent. Types of accents.
17. Syllabic structure of English. Functional approach. Juncture.
18. Word accent. Its phonological status.
19. Functional theories.
20. Trubetskoy's system of oppositions.
21. Varieties of English pronunciation. British dialects.
22. Graphical representation of English phonemes.
23. Articulatory and physiological classification of English vowels.
24. Articulatory and physiological classification of English consonants.
25. Phonostylistics.