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LESSON I

THE PRODUCTION OF SPEECH

THE SOUNDS OF SPEECH

- ❑ **The organs of speech and their work**
- ❑ **Sounds and phonemes**
- ❑ **Vowels and consonants**

THE ORGANS OF SPEECH AND THEIR WORK

Key words and expressions:

organs of speech, air stream, the lungs, the windpipe, the larynx, the vocal cords, the glottis, to vibrate, voice, voiceless, glottal stop, the pharynx, the pharyngal cavity, the mouth cavity, the nose cavity, the uvula, the hard palate, the soft palate, the teeth ridge, the alveolar ridge, the tongue-tip, speech sound, tongue, the back of the tongue, the front of the tongue, the blade of the tongue, the tip of the tongue, rims, the lips, neutral position, rounded position, protruded forward position, active organs of speech, passive organs of speech

In any language people speak (if they
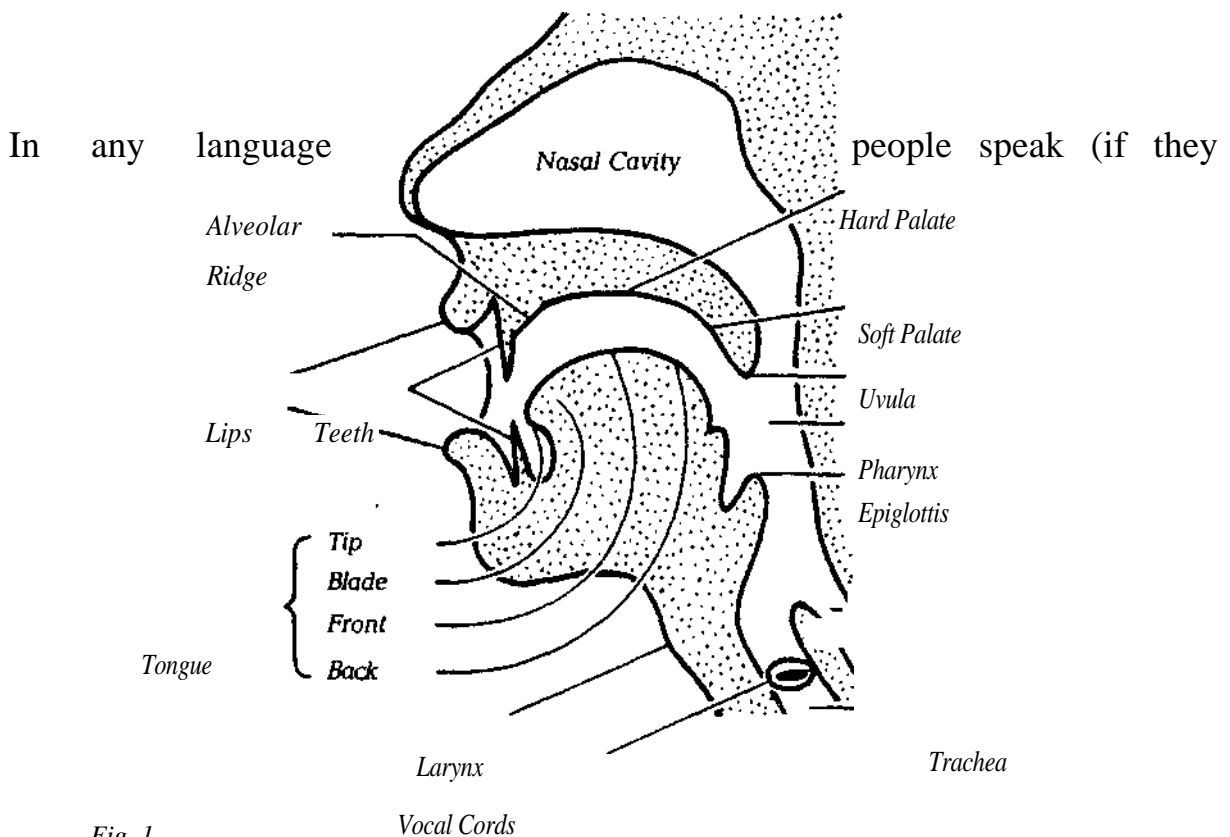
Fig. 1

have no physical defects) using their **organs of speech** (Fig. 1).

The **air stream** released by **the lungs** goes through **the windpipe** and comes to **the larynx**, which contains **the vocal cords**. The vocal cords are two elastic folds which may be kept apart or brought together. The opening between them is called **the glottis**. This is the usual state of the vocal cords, when we breathe out. If the tense vocal cords are brought together, the air stream forcing an opening makes them **vibrate** and we hear some **voice**. Let us pronounce the Ukrainian sound [з]. Put your finger on the larynx and produce a long [з] sound. You will feel the vibration of the vocal cords and hear voice. Such sounds are called voiced. Now produce a long Ukrainian sound [с]. No vibration is felt, no voice is heard. This is a **voiceless** sound, which is made with the vocal cords kept apart.

There is one more state of the vocal cords which results in **the glottal stop**. When the vocal cords are brought close together and then opened suddenly by the air stream there comes a sort of coughing noise, a kind of the 'click' of the vocal cords. This sound is called the glottal stop.

On coming out of the larynx the air stream passes through **the pharynx**.

The pharyngal cavity extends from the top of the larynx to **the soft palate**, which directs the air stream either to **the mouth** or **nasal cavities**, which function as **the principal resonators**.

The soft palate can be easily seen in a hand mirror. Now open your mouth wide and say the vowel [a]. Looking into the mirror you will see the soft palate, the very end of which is known as **the uvula**. The soft palate can easily move. When the soft palate is in its lowered position the air goes up into the nasal cavity and then out through the nose. This is the usual position of the soft palate when we breathe through the nose. This is also the position for the nasal sounds [m], [n], [ŋ]; [м, м', н, н']. If you nip your nose you cannot pronounce these sounds. But as soon as you release the nose the air will

continue its way and you will hear the sounds again. When the soft palate is raised the uvula forms a full contact with the back wall of the pharynx and the air stream goes through the mouth cavity. This is the most typical position of the soft palate for most of the sounds of many languages.

The soft palate is the furthest part of the palate from the teeth. Most of the palate is hard. This hard and fixed part of the palate is divided into two sections: **the hard palate** (the highest part of the palate) and **the teeth ridge** or **alveolar ridge** (the part immediately behind the upper front teeth). You can touch the teeth ridge with **the tongue-t i p**. The teeth ridge is very important in English as many consonants are formed with the tongue touching or close to it. If you still move the tip of the tongue forward you will feel the teeth.

The lower teeth are not very important for making **speech sounds**, while tile upper teeth take part in the production of many of them.

The most important organ of speech is **the tongue**. Phoneticians divide the tongue into four sections, the part which lies opposite the soft palate is called **the back of the tongue**; the part facing the hard palate is called **the front**; the one lying under the teeth ridge is known as **the blade** and its extremity **the tip**. By the central part of the tongue we mean the area where the front and back meet. The edges of the tongue are known as **the rims**. The tongue may lie flat or move in the horizontal or vertical directions. It can also change its shape so that the sides are curved up forming a groove.

The lips can take up various positions as well. They can be brought firmly together or kept apart **neutral**, **rounded**, or **protruded forward**.

All the organs of speech can be divided into two groups:

1. **Active organs of speech**, movable and taking an active part in the sound formation:

(a) the vocal cords which produce voice;

(b) the tongue which is the most flexible, movable organ;

(c) the lips affecting very considerably the shape of the mouth cavity;

(d) the soft palate with the uvula, directing the stream of air either to the mouth

or to the nasal cavity;

(e) the back wall of the pharynx contracted for some sounds;

(f) the lower jaw which movement controls the gap between the teeth and also the disposition of the lips;

(g) the lungs providing air for sounds;

2. **Passive   organs of speech**:

 (a) the teeth;

 (b) the teeth ridge;

 (c) the hard palate;

 (d) the walls of the resonators.

CHECK YOURSELF

Now make sure that you can speak on these items:

1. The direction of the air stream released from the lungs.

2.   Three different states of the vocal cords.

3.   The position of the soft palate which influences the direction of the air stream.

4. The parts of the palate.

5.   The parts of the tongue.

6. The position of the movable organs of the mouth, i.e. the shape of the lips and tongue.

7. The active and passive organs of speech and their role in the sound formation.

SOUNDS AND PHONEMES

Key words and expressions:

phonemes, language community, a change of meaning, a functional unit, phonetic context, the material form, al1ophones, articulatory features, distinctive, a language unit

Speech sounds are grouped into language units called **phonemes**. A phoneme may be thought of as the smallest contrastive language unit which exists in the speech of all people belonging to the same **language community** in the form of speech sounds and may bring about **a change of meaning**.

The phoneme is **a functional unit**. That means that being opposed to other phonemes in the same **phonetic context** it is capable of differentiating the meaning, e. g:

pie — tie   *Are you fond of this cut?*

              or

lot — lit   *Are you fond of this cart?*

The phoneme is realized in speech in **the material form** of speech sounds of different type. Various speech realizations of the phoneme are called its **allophones**. The difference between the allophones of the same phoneme is due to their position in various phonetic contexts.

The **articulatory features** which are common to all the allophones of the same phoneme and are capable of differentiating the meaning are called **distinctive**.

Allophones of the same phoneme never occur in the same phonetic context. They cannot differentiate the meaning since there is no mutual opposition possible in this case. Such speech sounds are grouped into a phoneme and function as **a language unit** opposed to other language units,

i. e. phonemes.

In teaching English pronunciation we must certainly begin with that allophone of the phoneme which is not modified in various phonetic circumstances (the principal allophone). But other allophones which frequently occur in speech and differ quite obviously deserve our attention as well (the subsidiary allophones). All allophones of the same phoneme are indicated by the same symbol.

VOWELS AND CONSONANTS

Key words and expressions:

uttering, vowels, consonants, obstruction, the supra-glottal cavities, noise component, monophthongs, diphthongoids, diphthongs

Phoneme is the smallest unit of the language. There are 44 phonemes in English. The organs of speech are capable of **uttering** many different kinds of sounds. From the practical point of view it is convenient distinguish two types of speech sounds: **vowels** and **consonants**. Vowels are voiced sounds produced without any **obstruction** in **the supra-glottal cavities** and consequently have no **noise component**. In the articulation of consonants   a kind of noise producing obstruction is formed in the supra-glottal cavities. Such sounds may be pronounced with or without vocal cords vibration.

Vowel phonemes are divided into **monophthongs** (vowel sounds with firm articulation), **diphthongoids** (their quality is different in the beginning and in the end of pronunciation) and **diphthongs** (vowel sounds consisting of two different elements).

Now make sure that you can speak on these items:

1. A phoneme as a language unit.

2. A phoneme as a functional unit of the language.

3. Two types of speech sounds.

LESSON 2

SOUNDS IN THE FLOW OF SPEECH

❑ **Sounds in the flow of speech**

❑ **Assimilation**

❑ **Syllable structure**

❑ **Word-stress**

SOUNDS IN THE FLOW OF SPEECH

Key words and expressions:

> the flow of speech, isolated phoneme, allophone, excursion, exposure, recursion, assimilation

In **the flow of speech** sounds can take considerable changes under the influence of the nabouring sounds. Thus, phonemes in the flow of speech become **allophones**. Their articulation differs from the complete one of the isolated phonemes.

In articulation of a separate phoneme there are three phases:

- **excursion** — the preparation of speech organs before the pronouncing;

- **exposure** — the stable position of lips in the process of pronunciation;

- **recursion** — when the organs of speech return to their natural

position.

But in speech the sounds are interconnected and one of the phases of the previous sound often happens to be the beginning of the next sound's articulation. Partial or complete change of sound's articulation in the flow of speech is called **assimilation**.

ASSIMILATION

Key words and expressions:

assimilation, a process of alternation, fully similar, partially similar, adjoining sound, physical and physiological conditions, articulatory tendency, phonetic structure, direction, degree of completeness, degree of stability, progressive assimilation, regressive assimilation, reciprocal assimilation, complete assimilation, incomplete assimilation, historical assimilation

Assimilation is **a process of alteration** of speech sounds as a result of which one of the sounds becomes **fully** or **partially similar** to the **adjoining sound**.

The nature of assimilation is determined by objective **physical and physiological conditions**. Assimilation exists in every language, but its laws and forms in each language depend on the historically formed **articulatory tendencies**, typical of every language, and specific **phonetic structures**.

Types of assimilation can be distinguished according to:
(1) **direction**;
(2) **degree of completeness**;
(3) **degree of stability**.

Assimilation can affect the place of obstruction and the active organ of speech; the work of the vocal cords; the position of the lips; the position of the soft palate; the manner of the release of plosive consonants.

There are three types of assimilation according to the direction.

When some articulatory features of the following sound are changed under the influence of the preceding sound, which remains unchanged, assimilation is called **p r o g r e s s i v e** .

When the following sound influences the articulation of the preceding one assimilation is called **r e g r e s s i v e** .

R e c i p r o c a l or double assimilation means complex mutual influence of the adjacent sounds.

According to its degree, assimilation can be **complete** and **incomplete**.

Assimilation is called **c o m p l e t e** in the case the two adjoining sounds become alike or merge into one.

Assimilation is called **i n c o m p l e t e** when the likeness of the adjoining sounds is partial as the assimilated sound retains its major articulatory features.

Degree of Stability. Many assimilatory phenomena of older stages in the development of the language have become obligatory in modern English, they may, or may not be reflected in spelling. Such changes which have taken place over a period of time within words are called **h i s t o r i c a l** .

In modern language obligatory assimilations are special allophonic variants characteristic of the natives' speech.

Besides there are a lot of widely spread but non-obligatory cases of assimilation which can be traced mainly at word boundaries.

Non-obligatory assimilations are characteristic of fluent or careless speech and should be avoid by public speakers (lecturers, teachers, etc).

According to the quality of the adjacent sounds there can be four

special cases of contact assimilation:

      (1) influence of a consonant on the adjacent consonant;

      (2) influence of a vowel on the adjacent vowel;

      (3) influence of a consonant on the adjacent vowel;

      (4) influence of a vowel on the adjacent consonant.

SYLLABLE STRUCTURE

<u>Key words and expressions:</u>

syllable, speech unit, syllabic, syllable formation, syllable division, peak, intervocalic consonant, intervocalic combinations of consonants

A **syllable** is a **speech unit** consisting of a sound or a sound sequence one of which is heard to be more prominent than the others. The most prominent sound being the peak or the nucleus of a syllable is called **s y l l a b i c** . Syllabic sounds are generally vowels (monophthongs, diphthongoids and diphthongs) and sonorants. The latter become syllabic when joined to a preceding consonant.

Syllable formation and **syllable division** rules appear to be a matter of great practical value to the language learner. They are especially important when it is necessary to know the number of syllables for the purpose of picturing a word or a sentence on the staves, or for finding a convenient place to put a stress mark in phonetic transcription. One must know the rules to define the syllable boundaries to make correct syllable division at the junction of words, as wrong syllabic division may cause misunderstanding.

It is not difficult to count how many syllables a word contains by noticing **the peaks** or the most prominent sounds in it (vowels and the sonorants [1, n, m]), but it is not generally easy to determine precisely

the syllable boundary.

Sometimes the beginning of a syllable is marked by a **stress**.

In other cases the transition from one vowel sound to another indicates the separation of syllables.

But there are cases when it is almost impossible to determine the syllable boundary.

In most general terms syllable division rules can be defined as follows:

1.   An **intervocalic consonant** tends to belong to the following syllabic sound.

This rule holds true for cases when a consonant is preceded by a long vowel or a diphthong, as they are always free at the end and there is no need to close the syllable.

But in case of a short stressed vowel followed by a consonant there are three viewpoints concerning the syllable boundary:

(a) the intervocalic consonant belongs to the short vowel preceding it (to make the short vowel checked);

(b) the intervocalic consonant belongs to the vowel following it;

(c) the syllable boundary goes through the consonant.

2.   **Intervocalic combinations of consonants** belong to the following syllabic sound, if such combinations are typical of English.

Recommendations.

1. Make vowels in stressed syllables checked by passing over to the articulation of the following consonant as quickly as possible.

2. See that you make correct syllable division at the junction of words.

WORD STRESS

Key words and expressions:

> accent, stress, loudness, force, pitch, length, sound quality, constitutive function, distinctive function, primary stress, half-stressed syllables, secondary stress, weak or unstressed syllables, recessive tendency, root syllable, accentual patterns, rhythmic tendency

One or more syllables of a polysyllabic word have greater prominence than the others. Such syllables are said to be **accented** or **stressed**.

In English any or all of four factors — **loudness** (**force**), **pitch**, sound quantity (**length**), **sound quality** may render a syllable more prominent than the others. In similar phonetic contexts a vowel is perceived as a more prominent one if it is louder, longer and more distinct than the unstressed one.

Vowels of unstressed syllables are definitely not so long and tend to be reduced in the unstressed position.

Word stress arranges syllables in words thus fulfilling the **c o n s t i t u t i v e function**. Its **d i s t i n c t i v e function** can be traced in the oppositions of words consisting of the same morphemes the meaning of which is differentiated by word stress, e.g. *óbject (n) — objéct (v).*

In English there are three degrees of word stress: stressed syllables (**primary stress**), half-stressed syllables (**secondary stress**) **and weak or unstressed syllables**. A large group of polysyllabic simple words bear both the primary and the secondary stresses, e.g. ⬜*con·ver'sation*

There are several large groups of words in English with two equally strong stresses. These words consist of two morphemes. The use of the second strong stress is caused by the semantic significance of both equally

stressed elements of the word, e.g. *'re'write, 'four'teen.*

Word stress in English as well as in Russian is free, in the sense that the primary stress is not tied to any particular syllable in all the words. But it always falls on a particular syllable of any given word.

The position of word stress in English is the product of its historical development. It has been influenced by the combination of different tendencies. The oldest of them is known as the **r e c e s s i v e tendency**, according to which the **root syllable** i.e. the semantic unit of the word is stressed. So the majority of words of Germanic origin have stresses on the first root syllable.

If words are formed with the prefixes with no referential meaning the stress is shifted onto the root syllable, which is not initial in this case, e.g. *be'fore, be'gin, mis'take.*

The second tendency is the result of the mutual influence of Germanic and French **accentual patterns**. It is known as the **rhythmic tendency** which manifests itself in stressing the third syllable from the end, e.g. *'situate, ar'ticulate.*

Most disyllabic English words have recessive stress, e.g. *'finish, 'answer, 'marriage, be'hind, re'sult.*

According to both tendencies words of three syllables generally have stress on the first syllable (which is the third syllable from the end), e.g. *'cinema, 'enemy, 'afterwards, 'recognize 'situate (but un'certain, re'lation).*

Words of four syllables may have either recessive or rhythmic stress, e.g. *'architect, 'criticism, 'characterize, re'markable, ar'ticulate.*

Rhythmic stress is especially common for verbs with the suffixes -ate, -fy, -ize, e.g. *'situate, 'qualify, 'centralize, ar'ticulate, per'sonify.*

Some four-syllable words tend to have a three-syllable accentual

pattern, e.g. *'dictionary, 'laboratory*.

The secondary stress is manifested in polysyllabic words with the primary stress on the third or on the fourth syllable from the beginning.

In words with the primary stress on the third syllable the secondary stress usually falls on the first syllable.

If the primary stress falls on the fourth or fifth syllable the secondary stress is very commonly on the second syllable.

In some cases the position of the secondary stress is connected with the type of the suffix which can influence the accentual pattern. But there is still no good ground for establishing regular rules in this case.

CHECK YOURSELF

 Questions and tasks:

1. What is assimilation?
2. What features of the articulation of a consonant may be affected by assimilation?
3. What types of assimilation are there in the English language?
4. What is the difference between different types of assimilation?
5. What is a syllable?
6. What sounds can form the 'peak' of a syllable?
7. What sonorous sounds are syllabic?
8. When does a sonorant lose its syllabic character?
9. Why is it important to know the syllable boundaries in a word?
10. Where does the syllable boundary go in words with an intervocalic consonant? Give reasons and examples.
11. What is the peculiarity of the syllable boundary with an inter-

vocalic consonant preceded by a vowel?

12. How would you find the syllabic boundary in a word with intervocalic combinations of consonants? Give examples.

13. What factors create the effect of stress in the English words 'torment (n) — tor'ment (v), 'concert (n) — con'cert (v)?

14. How is pitch component manifested in English word stress?

15. Define word stress of the words below in respect of its position: finish, together, malice, family, qualify, agitate, apologise, remarkable, educated, interesting, demonstration.

16. Compare the accentual patterns of the words unusual and unshaven. What is the difference between them due to?

17. Suppose your fellow-student does not pronounce the verbs with the suffixes -ize, -ate, -fy with rhythmic word stress. What kind of exercise would you recommend him to eliminate this error?

LESSON 3

CONNECTED SPEECH

❑ **Intonation**
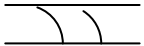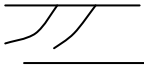
❑ **Rhythm**

INTONATION
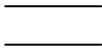
<u>Key words and expressions:</u>

> sense groups, syntagma, intonation, unity, speech melody, phrase stress, rhythm, timbre and tempo of speech, communicative meaning, communicative type, modality, conventional signs, vocal diapason, kernel, types of scale, low fall, high fall, rising fall, low rise, high rise, falling rise, regular, falling tones, completeness of the utterance, rising tones, incompleteness

In speech the words are united into **sense groups**, syntagmas, which correspond to a part of a sentence or to the whole sentence. Each **syntagma** is pronounced with a definite **intonation**. Intonation is a **unity** of **speech melody**, **phrase stress**, **rhythm**, **timbre** and **tempo of speech**. This unity of different components of the intonation has four functions:

1) it arranges the sentence, i.e. gives it **communicative meaning**;

2) it reveals the sense centre of the sentence, i.e. emphasizes the last stressed syllable of the sentence;

3) it defines the **communicative type** of the sentence, i.e. helps to understand if the sentence is a message, a question, a request, an imperative or an exclamation;

4) it expresses the speaker's attitude to the utterance, i.e. reveals its **modality**.

Writing a definition in the graphic form we use **conventional signs**:

1. ‾‾‾‾ Two parallel lines define upper and lower borders of **vocal diapason**.

2. ⎯ A dash means a stressed or half-stressed syllable.

3. • A point means an unstressed syllable.

4. Falling curves mean the fall of the tone in the end.

5. Rising curves mean rising tone in the end.

In the scale there are:
1. the initial unstressed syllable;
2. the first stressed syllable;
3. the gradual falling tone;
4. the last stressed syllable, which is the **kernel**.

There are several **types of scale** in the English language:

1. gradual falling;
2. gradual rising;
3. the scale with broken gradualness.

Melodic tones are divided into 7 types:

1. **low fall**;
2. **high fall**;
3. **rising fall**;
4. **low rise**;
5. **high rise**;
6. **falling rise**;
7. **regular**.

Each melodic tone expresses a certain attitude to the utterance and it is used to arrange its definite communicative types. As a rule, **falling tones** express the **completeness of the utterance**, **rising tones** express its **incompleteness**, doubt, uncertainty.

RHYTHM

In the English language there is a tendency to pronounce stressed syllables of the sentences in more or less equal periods of time. As a result the speed of not stressed syllables pronunciation is changed according to their quantity. I.e. a sentence is pronounced quicker, if there are many unstressed syllables in it and it is pronounced slower, if there are few of them in the sentence. It gives the English language a certain rhythm.

In any English sentence or syntagma the number of rhythmical groups is equal to the number of stressed syllables. A rhythmical group may consist of one stressed word of, what is more often, of one syllable and one or several unstressed syllables.

'Why ,not? It's a 'lovely ,day.

LESSON 4

CONSONANTS

❑ **Principles of classification**

❑ **Classification of consonants on the degree of noise**

❑ **Classification of consonants on the manner of articulation**

❑ **Classification of consonants on the place of articulation**

PRINCIPLES OF CLASSIFICATION

<u>**Key words and expressions:**</u>

air stream, obstruction, mouth cavity, nasal cavity, the production of consonant sounds, degree of noise, basic shape, manner of articulation, place of articulation

Consonants are made with **air stream** that meets an **obstruction** in the **mouth** or **nasal cavities**. That is why in **the production of consonant sounds** there is a certain **degree of noise**.

Consonants are the bones of a word and give it its **basic shape**. English accents differ mainly in vowels, the consonants are more or less the same wherever English is spoken.

The sentence "W-ll y-- -nv-t- m- t- th- p--t-?" "Will you invite me to the party?" is easy for understanding even if all the vowel letters would be left out. But if we leave all the consonant letters out :

"-i-- -ou i—i-e -e -o --e -a--y" it is impossible to make any sense out of it. Thus we see that there are good reasons for beginning the course of pronunciation with consonants.

On the articulatory level the consonants change:

1. In the degree of noise.
2. In the **manner of articulation**.
3. In the **place of articulation**.

CLASSIFICATION OF CONSONANTS ON THE DEGREE OF NOISE

Key words and expressions:

> noise consonants, noise component, voiceless, voiced, word position, partly devoiced, strong noise consonants, breath effort, **w**eak noise consonants, tone

According to the degree of noise English and Ukrainian consonants are divided into two big classes:

Class A. Noise consonants.

Class B. **Sonorants**.

A. **Noise consonants**. In the production of noise consonants there is **noise component** characteristic. Noise consonant sounds vary:

1) in the work of the vocal cords;

2) in the degree of force of articulation.

According to the work of the vocal cords they may be **voiceless** and **voiced**.

When the vocal cords are brought together and vibrate we hear voice. Voiced consonants are: the English [b], [d], [g], [v], [ð], [z], [ʒ], [dʒ] in Ukrainian [б, б',в, в', г, г', д, д', ж, з, з'].

If the vocal cords are apart and do not vibrate we hear only noise and the consonants are voiceless.

Table 1

Main Principles of Classification of Consonants

According to the Degree of Noise	
Class A. Noise Consonants	Class B. Sonorants
Vary: 1 .In the manner of articulation. 2. In the place of articulation. 3. In the work of the vocal cords. 4.In the force of articulation.	Vary: 1 . In the manner of articulation. 2. In the place of articulation. 3.In the position of the soft palate. 4. In the direction of the air stream.

Voiceless consonants are: the English [p], [t], [k], [f], [θ], [s], [ʃ], [tʃ], [h]; the Ukrainian [п, п', ф, ф', к, к', т, т', ш, ш', ч', ц, х, х'].

Voiced consonants are not fully voiced in all **word positions**, in word final position, for example, they are **partly devoiced**.

The degree of noise may vary because of the force of articulation. **Strong noise consonants** are produced with more muscular energy and stronger **breath effort**. **Weak noise consonants** are produced with a relatively weak breath effort.

Strong noise consonants are: the English [p, t, k, f, θ, s, ʃ, h, tʃ].

Table 2

Classification of English Noise Consonants According to the Degree of Noise

Class A. Noise consonants		
	[b], [d], [g], [v], [ð], [z], [ʒ], [dʒ]	[p], [t], [k], [f], [θ], [s], [ʃ], [tʃ] [h]
According to the work of the vocal	voiced	voiceless

According to the force of articulation	weak (lenis)	strong (fortis)

Weak noise consonants are: the English [b], [d], [g], [v], [ð], [z], [ʒ], [dʒ] English phoneticians call the weak consonants l e n i s   and the strong noise consonants f o r t i s .

B. Sonorants (or sonorous consonants) are made with **tone** prevailing over noise because of a rather wide air passage. They are: the English [m], [n], [ŋ], [w], [l], [r], [j] ; the Ukrainian [м, м', н, н', л, л', р, р'].

CLASSIFICATION OF CONSONANTS ON THE MANNER OF ARTICULATION

Key words and expressions:

to be determined by, type of obstruction, complete obstruction, incomplete obstruction, momentary obstruction, point of articulation, occlusive, constrictive, occlusive-constrictive, friction, force of articulation

The manner of articulation of consonants is **determined** by the **type of obstruction**. The obstructions may be **complete**, **incomplete** and **momentary**. When the obstruction is complete the organs of speech are in contact and the air stream meets a closure in the mouth or nasal cavities as in the production of the English [p], [b], [t], [d], [k], [g], [tʃ], [dʒ], [m], [n],[ŋ] and the Ukrainian [п, п', б, б', к, к', г, г', ч', ц, м, м', н, н'].

In case of an incomplete obstruction the active organ of speech moves towards the **point of articulation** and the air stream goes through the narrowing between them as in the production of the English [f], [v], [s] , [z], [θ], [ð], [ʃ], [ʒ], [h], [w], [l], [r], [j] and the Ukrainian [ф, ф', в, в', с, с', з, з',

ш, ш', х, х', л, л', j]. Momentary obstructions are formed in the production of the Ukrainian sono-rants [р, р'] when the tip of the tongue taps quickly several times against the teeth ridge.

According to the manner of articulation consonants may be of four groups:

1. **Occlusive**.
2. **Constrictive**.
3. **Occlusive-constrictive** (**affricates**).

1. Occlusive consonants are sounds in the production which the air stream meets a complete obstruction in mouth. Occlusive noise consonants are called stops because the breath is completely stopped at some point articulation and then it is released with a slight explosion, that is why, they are also called plosives. According to the work of the vocal cords stops may be voiced and voiceless.

Occlusive voiced consonants are: the English [b], [d], [g] and the Ukrainian [б, б', д, д', г, г'].

Occlusive voiceless consonants are: the English [p], [t], [k] and the Ukrainian [п, п', т, т', к, к'].

According to the force of articulation English voiced stops are weak (lenis), voiceless are strong (fortis).

The particular quality of a sonorant depends on the position of the soft palate. Occlusive sonorants are also made with a complete obstruction but the soft palate is lowered and the air stream escapes through the nose, so they are nasal. The English occlusive nasal sonorants: [m], [n], [ŋ]. The Ukrainian occlusive nasal sonorants: [м, м', н, н'].

2. Constrictive consonants are those in the production of which the air stream meets an incomplete obstruction in the resonator, so the air passage is constricted. Both noise consonants and sonorants may be constrictive.

Constrictive noise consonants are called fricatives, i. e. the consonant sounds in the articulation of which the air passage is constricted and the air escapes through the narrowing with **friction**.

The English fricatives: [f], [v], [θ], [ð], [s], [z], [ʃ], [ʒ], [h] ; the Ukrainian fricatives are: [ф, ф', в, в', с, с', з, з', ш, ш', ж, х, х'].

Fricatives may also differ:

- in the work of the vocal cords;
- in the degree of **force of articulation**.

According to the work of the vocal cords they may be voiced and voiceless.

The English voiced fricatives: [v], [ð], [z], [ʒ]; the Ukrainian voiced fricatives: [в, в', з, з', ж].

The English voiceless fricatives: [f], [θ], [s], [ʃ], [h] ; the Ukrainian voiceless fricatives: [ф, ф', с, с', ш, ш', х, х'].

According to the force of articulation voiced consonants are weak (1enis), voiceless consonants are strong (fortis).

Constrictive sonorants are also made with an incomplete obstruction but with a rather wide air passage; so tone prevails over noise.

The English constrictive sonorants are [w], [r], [l], [j]; the Ukrainian constrictive sonorants: [л, л', j].

They are all oral, because in their production the soft palate is raised.

4. **Occlusive-constrictive** consonants or **affricates** are noise consonant sounds produced with a complete obstruction which is slowly released and the air escapes from the mouth with some friction. There are only two occlusive-constrictives in English: [tʃ], [dʒ].The English [dʒ] is

voiced (in certain positions) and weak (lenis); [tʃ] is voiceless and strong (fortis).

Table 3

Classification of the English Noise Consonants and Sonorants

According to the Manner of Articulation

Noise Consonants			Sonorants	
Occlusive stops	Constric-tive fricatives	Occlusive-constrictive	Occlusive	Constrictive
[p], [b] [t], [d] [k], [g]	[f], [v], [Ө], [ð] [s], [z], [ʃ], [ʒ], [h]	[tʃ], [dʒ]	[m], [n], [ŋ]	[w], [r], [l], [j]

Affricates are oral according to the position of the soft palate.

CLASSIFICATION OF CONSONANTS ON THE PLACE OF ARTICULATION

Key words and expressions:

focus, foci, unicentral, bicentral, labial, lingual, glottal, bilabial, labio-dental, lingual, forelingual, mediolingual, backlingual, apical, cacuminal, place of obstruction

The place of articulation is determined by the active organ of speech against the point of articulation. There may be one place of articulation or **focus**, or two places of articulation or **foci** when active organs of speech contact with two points of articulation. In the first case consonants are called **unicentra1**, in the second they are **bicentra1**.

The English fricatives [ʃ], [ʒ] and affricates [tʃ], [dʒ] are also bicentral, being articulated with the front part of the tongue raised towards the hard palate. This secondary focus is front (the primary focus is formed by the tip of the tongue against the teeth ridge).

According to the position of the active organ of speech against the point of articulation (i. e. the place of articulation) consonants may be:

1. **Labial**.

2. **Lingual**.

3. **Glottal**.

1. **Labial** consonants are made by the lips. They may be **bilabial** and **labio-dental**. Bilabial consonants are produced when both lips are active. They are: the English [p], [b], [m], [w] .

Labio-dental consonants are articulated with the lower lip against the edge of the upper teeth. They are the English [f], [v].

2. **Lingual** consonants are classified into **forelingual**, **mediolingual** and **backlingual.**

Forelingual consonants are articulated with the tip or the blade of the tongue. They differ in the position of the tip of the tongue. According to its work they may be:

- **apical**, if the tip of the tongue is active as in the case of the English [t], [d], [s], [z], [ʃ], [ʒ], [θ], [ð], [tʃ], [dʒ], [n], [l];

- **cacuminal**, if the tip of the tongue is at the back part of he teeth ridge, but a depression is formed in the blade of the tongue as in the case of the English [r].

According to the **place of obstruction** forelingual consonants may be:

- interdental – [θ], [ð];

- alveolar – [t], [d], [s], [z], [n], [l];

- post-alveolar – [r];

- palato-alveolar – [ʃ], [ʒ], [tʃ], [dʒ].

    3. The glottal consonant [h] is articulated in the glottis.

CHECK YOURSELF
_____

Questions and tasks:

1. What is a consonant sound?
2. How do the consonants change on the articulatory level?
3. What are the two consonant classes according to the degree of noise?
4. What is the function of the vocal cords in the production of voiced and voiceless noise consonants?
5. How does the degree of noise vary because of the force of articulation?
6. What is a sonorant? State the difference between sonorants and noise consonants.
7. How does the position of the soft palate determine the quality of a sonorant?
8. Define every type of obstruction.
9. What are the four groups of consonants according to the manner of articulation?
10. What consonant sounds are called 'occlusive'?
11. Why are plosives called 'stops'?
12. What consonant sounds are called 'constrictive'? What is the difference between occlusives and constrictives?
13. How else are constrictive noise consonants called and why?
14. How do the fricatives vary in the work of the vocal cords and in the degree of force of articulation?

15. How are the constrictive sonorants made?

16. What consonant sounds are occlusive-constrictive?

17. Draw a table of the English consonants classification according to the place of articulation.

LESSON 5

INTONATION

- ❑ **The linguistic function of intonation**
- ❑ **The structure of intonation patterns**
- ❑ **Classification of intonation patterns**

THE LINGUISTIC FUNCTION OF INTONATION

Key words and expressions:

pitch, force of utterance, tempo, prominence of words, rate of speech, the length of pauses, constitutive function, distinctive function, intonation groups, the pre-head, the head, the nucleus, the tail, nuclear tones, terminal tone, speed of utterance, pausation, timbre, functional style

The information conveyed by a sentence is expressed not only by proper words and grammar structures, but also by intonation. The term intonation implies variations of **pitch**, **force of utterance** and **tempo**. Variations of pitch are produced by significant moves of the voice up and down. The force component of intonation is measured by the degree of loudness of syllables that determines the **prominence of words**. The tempo is determined by the **rate of speech** and the **length of pauses**.

Our approach to the study of intonation is based on its two functions:

1. The **constitutive function**.

2. The **distinctive function**.

1. The Constitutive Function. Intonation forms sentences. Each sentence consists of one or more **intonation groups**.

An intonation group is a word or a group of words characterized by a certain intonation pattern and is generally complete from the point of view of meaning.

The intonation pattern consists of one or more syllables of various pitch levels and bearing a larger or smaller degree of prominence. Those intonation patterns that contain a number of syllables consist of the following parts: **the pre-head**, **the head**, **the nucleus** and **the tail**.

The p r e - h e a d includes unstressed and half-stressed syllables preceding the head.

The h e a d consists of the syllables beginning with the first stressed syllable up to the last stressed syllable.

The last stressed syllable is called the n u c l e u s .

The unstressed and half-stressed syllables that follow the nucleus are called the t a i l .

The changes of pitch that take place in the nucleus are called **nuclear tones**. The nuclear syllable is generally the most prominent one in the intonation pattern. The nucleus and the tail form the **terminal tone.** It is the most significant part of the intonation group.

The modification of the intonation pattern is also due to the **speed of utterance** and **pausation**. We must point out in conclusion that of the three components of the intonation pattern pitch is the most significant one.

Timbre, a special colouring of human voice, is sometimes considered to be the fourth component of intonation too.

2. The Distinctive Function. Intonation also serves to distinguish communicative types of sentences, the actual meaning of a sentence, the speaker's emotions or attitudes to the contents of the sentence, to the listener or to the topic of conversation. One and the same word sequence may express different meaning when pronounced with a different intonation pattern.

Intonation is also a powerful means of differentiating **functional styles**.

CHECK YOURSELF

Questions and tasks:

1. What are the linguistic functions of intonation?
2. Characterise the linguistic functions of intonation.

THE STRUCTURE OF INTONATION PATTERNS

Key words and expressions:

voice pitch, speech melody, sentence stress, accent, pitch level, pitch range, pitch-and-stress sections

It is generally acknowledged that **voice pitch** or **speech melody** and **sentence stress** or **accent** are the two main components of intonation. Though these elements are very closely connected, variations in voice pitch are still most important in an intonation pattern.

Pitch Level. Each intonation group has its own pitch-and-stress pattern. Variations in voice pitch or melody occur within the normal range of the speaking voice, i.e. within the interval between its lower and upper limits. For pedagogical expediency three pitch levels are generally

distinguished: h i g h , m e d i u m, lo w.

Pitch Range. Pitch range is the interval between two pitch levels or two differently pitched syllables or parts of a syllable. The pitch range of a whole intonation pattern is the interval between the highest-pitched and the lowest-pitched syllables. Pitch r a n g e s may be normal, wide and narrow.

Pitch-and-Stress Sections. Pitch-and-stress sections of an intonation pattern containing several stressed syllables are: pre-head, head, nucleus, tail.

CHECK YOURSELF

Questions and tasks:

1. What pitch levels are generally distinguished?
2. What is a pitch range? What pitch ranges are called normal, wide, narrow?
3. Enumerate and define the pitch-and-stress sections of an into nation pattern.

CLASSIFICATION OF INTONATION PATTERNS

Different combinations of pitch sections (pre-heads, heads and nuclei) may result in more than one hundred pitch-and-stress patterns. But it is not necessary to deal with all of them because some patterns occur very rarely, so attention must be concentrated on the commonest ones.

As the nucleus is the most important pitch section on which the whole pitch pattern centres, we grouped all the sections (pre-heads, heads, and tails)

into eight pitch-and-stress groups according the eight nuclear tones:

I. The Low (Medium) Fall pitch-and-stress group.

II. The High Fall group.

III. The Rise-Fall group.

IV. The Low Rise group.

V. The High Rise group.

VI. The Fall-Rise group.

VII. The Rise-Fall-Rise group.

VIII.The Mid-Level group.

All the patterns of each group have one pitch section in common — the nuclear tone. So they all convey the most general meaning expressed by the nucleus itself, and different pitch sections (pre-heads or heads) either add some additional attitudinal meanings to the patterns or intensify them.

Each group, however, contains patterns that are commonly used and those which are rather occasional. So patterns that occur frequently and with a much wider usefulness than others are grouped into 'Common Usage' subgroup and patterns that occur rather rarely into 'Occasional Usage' subgroup. Since the Rise-Fall and the Rise-Fall-Rise are not so commonly used as the other nuclear tones, all the patterns of these two groups (Groups Three and Seven) are treated as occasional. The other six groups include both common and occasional usage.

LESSON 6

VOWELS

❑ **Principles of classification**

PRINCIPLES OF CLASSIFICATION

Key words and expressions:

> vowel, air stream, noise component, articulatory level, stability of articulation, tongue position, lip position, character of the vowel end, monophthongs, diphthongs, diphthongoids, front vowel, front-retracted vowel, central vowel, back vowel, back-advanced vowel, close vowel, open vowel, mid vowel, unrounded vowel, rounded vowel, checked vowel, free vowel

Vowels are normally made with the **air stream** that meets no closure or narrowing in the mouth, pharyngal and nasal cavities. That is why in the production of vowel sounds there is no **noise component** characteristic of consonantal sounds.

On the **articulatory level** the description of vowels notes changes:

1) in the **stability of articulation**;
2) in the **tongue position;**
3) in the **lip position**;
4) in the **character of the vowel end**.

Besides that vowels differ in respect of their length.

1.   Stability of Articulation. All English vowels are divided into three groups: pure vowels or **monophthongs**, **diphthongs** and **diphthongoids**.

Monophthongs are vowels the articulation of which is almost unchanging. The quality of such vowels is relatively pure. There are 10 monophthongs in

English.

In the pronunciation of **diphthongs** the organs of speech glide from one vowel position to another within one syllable. The starting point, the nucleus, is strong and distinct. The glide which shows the direction of the quality change is very weak. In fact diphthongs consist of two clearly perceptible vowel elements. There are 8 diphthongs in English.

In the pronunciation of **diphthongoids** the articulation is slightly changing but the difference between the starting point and the end is not so distinct as it is in the case of diphthongs. There are two diphthongoids in English: [iː], [uː].

2. **Tongue Positions.** The changes in the position of the tongue determine largerly the shape of the mouth and pharyngal cavities. The tongue may move forward and backward, up and down, thus changing the quality of vowel sounds.

(1) When the tongue moves forward and backward various parts of it may be raised in the direction of the palate.

When the tongue is in the front part of the mouth and the front part of it is raised to the hard palate a **front vowel** is pronounced. This is the position for the English vowels [iː], [æ], [e].

When the tongue is in the front part of the mouth but slightly retracted, and the part of the tongue nearer to centre than to front is raised, a **front-retracted vowel** is pronounced. Such is the position for the English vowel [ɪ].

When the front of the tongue is raised towards the back part of the hard palate the **vowel** is called **central**. This is the position for the English vowels [ʌ], [ɜː], [ə].

When the tongue is in the back part of the mouth and the back of it is raised towards the soft palate a **back vowel** is pronounced. This is the position for the English vowels [ɑː], [ɒ], [ɔː], [uː].

When the tongue is in the back part of the mouth but is slightly

advanced and the central part of it is raised towards the front part of the soft palate a **back-advanced vowel** is pronounced. This is the position for the English vowel [ʊ].

(2)   Moving up and down in the mouth various parts of the tongue may be raised to different height towards the roof of the mouth.

When the front or the back of the tongue is raised high towards the palate the **vowel** is called c l o s e . This is the way the English vowels [ɪ], [iː], [ʊ], [uː] are pronounced.

When the front or the back of the tongue is as low as possible in the mouth **open vowels** are pronounced. This is the way to pronounce the English vowels [æ], [ɑː], [ɒ], [ɔː].

When the highest part of the tongue occupies the position intermediate between the close and the open one **mid vowels** are pronounced. This is the position for the English vowels [e], [ʌ], [ɜː], [ə].

3. **Lip Position.** The shape of the mouth cavity is also largely dependent on the position of the lips. When the lips are neutral or spread the vowels are termed **unrounded**.

When the lips are drawn together so that the opening between them is more or less round the vowel is called r o u n d ed.

4. **Character of Vowel End**. The quality of all English monophthongs in the stressed position is strongly affected by the following consonant of the same syllable. If a stressed vowel is followed by a strong voiceless consonant it is cut off by it. In this case the end of the vowel is strong and the **vowel** is called **checked**. Such vowels are heard in stressed closed syllables ending in a strong voiceless consonant, e.g. better, cart.

If a vowel is followed by a weak voiced consonant or by no consonant at all the end of it is very weak. In this case the **vowel** is called **free**. Such

vowels are heard in closed syllables ending in a voiced consonant or in an open syllable, e.g. before, money, bead.

Vowel Length. Vowels are capable of being continued during a longer or a shorter period. All English vowels (with the exception of diphthongs) are generally divided into long and short.

Long vowels are: [iː], [ɑː], [ɔː], [uː], [ɜː].

Short vowels are: [ɪ], [e], [ɒ], [ʊ], [ʌ], [ə].

CHECK YOURSELF

Questions and tasks:

1. According to the stability of articulation there are three groups of vowels. Do you think it is enough to distinguish only two groups: monophthongs and diphthongs?
2. Phoneticians speak of front vowels and back vowels. What characteristic do all the front vowels have in common that is different from the back vowels?
3. What is the difference between front and front-retracted vowels?
4. What is the difference between back and back-advanced vowels?
5. What makes central and front vowels different?
6. What characteristic makes close vowels unlike mid and open ones?
7. What would you tell your fellow-student to prove the necessity of distinguishing narrow and broad variants of close, mid and open vowels?
8. What is the difference between free and checked vowels?
9. How do different phonetic contexts modify vowel length in English?
10. Can the location of word stress and intonation influence

vowel length?

11. Are there any historically long and short vowels in English?

LESSON 7

REDUCTION

❑ **The phenomenon of reduction**
❑ **Types of reduction**

THE PHENOMENON OF REDUCTION

<u>**Key words and expressions:**</u>

> vowels, unstressed syllables, reduction, historical process, weakening, shortening, disappearance, unstressed position, phonetic phenomenon, lexical changes, grammatical changes, retain, non-reduced, compound words, borrowing, rhythm, sentence stress, energy of breath, partial loss, complete loss, lexical significance, form-words, auxiliary verbs, modal verbs, personal pronouns, possessive pronouns, intonation group, phrases

In English as well as in Ukrainian **vowels** in **unstressed syllables** are usually reduced. The laws of reduction, in these languages are not the same, however.

R e d u c t i o n is a **historical process** of **weakening**, **shortening** or **disappearance** of vowel sounds in **unstressed positions**. This **phonetic phenomenon**, as well as assimilation, is closely connected with the general development of the language system. Reduction reflects the process of **lexical** and **grammatical changes**.

The neutral sound represents the reduced form of almost any vowel or diphthong in the unstressed position.

There is also a tendency to **retain** the quality of the unstressed vowel sound, e.g. *retreat, programme, situate.*

Non-reduced unstressed sounds are often retained in:

a) **compound words**, e.g. *blackboard, oilfield*;

b) **borrowings** from the French and other languages, e.g. *bourgeoisie, kolkhoz.*

Reduction is closely connected not only with word stress but also with **rhythm and sentence stress**. Stressed words are pronounced with great **energy of breath**. Regular loss of sentence stress of certain words is connected with **partial** or **complete loss** of their **lexical significance**. These words play the part of **form-words** in a sentence.

So reduction is realized:

a) in unstressed syllables within words;

b) in unstressed form-words, **auxiliary** and **modal verbs**, **personal** and **possessive pronouns** within **intonation groups** and **phrases**.

TYPES OF REDUCTION

Key words and expressions:

> quantitative reduction, shortening of a vowel, qualitative reduction, obscuration of vowels, elision

Three different types of reduction are noticed in English.

1. **Quantitative reduction**, i.e. **shortening of a vowel** sound in the unstressed position, affects mainly long vowels, e.g. *he [hi: — hiJ — hı].*

2. **Qualitative reduction**, i.e. **obscuration of vowels** which affects both long and short vowels.

Vowels in unstressed form-words in most cases undergo both quantitative and qualitative reduction, e.g. *to [tu: — tu☺ — tʋ].*

3. The third type is the **elision** of vowels in the

unstressed position.

Recommendations. 1. Reduced vowels should be made very weak. Sometimes they are even dropped in fluent speech, e.g. *factory ['fæktrɪ]*.

2. Unknown words especially compound and borrower should be looked up in a dictionary to check their pronunciation. Be sure not to reduce vowels of full value in the unstressed position, unless you are to do so.

3. When practicing reading as well as speaking weaken un-stressed form-words, personal and possessive pronouns, auxiliary and modal verbs whenever it is necessary.

CHECK YOURSELF

 Questions and tasks:

1. What phenomenon is called 'reduction'?
2. Name the sounds which are commonly found in the un-stressed syllables.
3. In what kind of words do non-reduced vowels occur in un-stressed syllables? Give examples.
4. What degrees of reduction do you know?
5. Read the following sentence: 'I can read it alone.' What type of reduction is observed in the word con?
6. Transcribe and read the sentence: 'He is right.' What type of reduction is found in the word he?
7. Give examples to illustrate the verb to do in the reduced and non-reduced forms.
8. Within what segments of speech is the reduction realized?
9. Suppose your fellow-student says: "Com'bine is a noun." What is his mistake? What will you tell him to do to correct

the mistake? What kind of mistake is it, phonetic or phonological?

LESSON 8

ASSIMILATION

Key words and expressions:

assimilation, a process of alternation, fully similar, partially similar, adjoining sound, physical and physiological conditions, articulatory tendency, phonetic structure, direction, degree of completeness, degree of stability,   progressive assimilation, regressive assimilation, reciprocal assimilation,   complete assimilation, incomplete assimilation, historical assimilation

Assimilation is **a process of alteration** of speech sounds as a result of which one of the sounds becomes **fully** or **partially similar** to the **adjoining sound**.

The nature of assimilation is determined by objective **physical and physiological conditions**. Assimilation exists in every language, but its laws and forms in each language depend on the historically formed **articulatory tendencies**, typical of every language, and specific **phonetic structures**.

Types of assimilation can be distinguished according to:

(1) **direction**;

(2) **degree of completeness**;

(3) **degree of stability**.

Assimilation can affect the place of obstruction and the active organ of speech; the work of the vocal cords; the position of the lips; the position of the soft palate; the manner of the release of plosive consonants.

There are three types of assimilation according to the direction.

When some articulatory features of the following sound are changed

under the influence of the preceding sound, which remains unchanged, assimilation is called **p r o g r e s s i v e** .

When the following sound influences the articulation of the preceding one assimilation is called **r e g r e s s i v e** .

R e c i p r o c a l or double assimilation means complex mutual influence of the adjacent sounds.

According to its degree, assimilation can be **complete** and **incomplete**.

Assimilation is called **c o m p l e t e** in the case the two adjoining sounds become alike or merge into one.

Assimilation is called **i n c o m p l e t e** when the likeness of the adjoining sounds is partial as the assimilated sound retains its major articulatory features.

Degree of Stability. Many assimilatory phenomena of older stages in the development of the language have become obligatory in modern English, they may, or may not be reflected in spelling. Such changes which have taken place over a period of time within words are called **h i s t o r i c a l** .

In modern language obligatory assimilations are special allophonic variants characteristic of the natives' speech.

Besides there are a lot of widely spread but non-obligatory cases of assimilation which can be traced mainly at word boundaries.

Non-obligatory assimilations are characteristic of fluent or careless speech and should he avoided by public speakers (lecturers, teachers, etc).

According to the quality of the adjacent sounds there can be four special cases of contact assimilation:

1) influence of a consonant on the adjacent consonant;

2) influence of a vowel on the adjacent vowel;

3) influence of a consonant on the adjacent vowel;

4) influence of a vowel on the adjacent consonant.

CHECK YOURSELF

Questions and tasks:

1. What is assimilation?
2. What features of the articulation of a consonant may be affected by assimilation?
3. What types of assimilation are there in the English language?
4. What is the distinction between different types of assimilation?

LESSON 9

PHONOSTYLISTICS
❑ **General considerations**
❑ **Stylistic use of intonation**

GENERAL CONSIDERATIONS

<u>**Key words and expressions:**</u>

phonostylistics, linguistic, extra-linguistic factor, stylistic differentiation, oral texts, phonetic phenomena, 'least linguistic', phenomena of speech, feature of utterance, systemic relationships, relatively isolated function, aspects of language structure, situational background, linguistic features, situational factors, variables, extra-linguistic context, phonetic processes, independent status, 'theory of phonostylistics', general recognition, linguistic domain, objectives of phonostylistics, paralinguistics, psychology, psycholinguistics, sociology sociolinguistics, dialectology, literary criticism, aesthetics, information theory, interdisciplinary status, primary determinants, phonetic norm, deviation, variation, invariant, phonetic synonyms, euphonology, sound symbolism

Phonostylistics came into existence as an attempt to star bridging the gap between **linguistic** and **extra-linguistic factor** in analysing **stylistic differentiation** of **oral texts**.

Phonostylistics is not just a new brand of linguistics, to set side by side on the shelves with all the old brands. It is a whole different way of looking at **phonetic phenomena**. It is a way of doing phonetic science which includes various extra-linguistic factors, instead of systematically excluding them.

At the other, **'least linguistic'** end would be placed all **phenomena of speech** that are not language, i. e. those **feature of utterance** which seem to have little potential for entering into **systemic relationships**, which have a **relatively isolated function** and cannot be easily integrated with other **aspects of language structure**, e.g. vocal effects lacking any semantic force (such as breathy and raspy voice quality or coughing). Moreover, under the heading of 'least linguistic' would also fall the **situational background** against which the **linguistic features** are used. A sub-set of **situational factors** (or **variables**) forms the so-called **extra-linguistic context**, that is, everything non-linguistic which exists at the time of using the linguistic features.

As the term suggests, **p h o n o s t y l i s t i c s** is concerned with the study of **phonetic** phenomena and **processes** from the stylistic point of view. It cropped up as a result of a certain amount of functional overlap between phonetics and stylistics, thereby there is no full agreement as to whether it is to be related to the former or the latter. Another approach is to grant pho-nostylistics an **independent status**. Despite the recent dramatic increase of interest in the subject, too little empirical work has been done for any well-grounded **'theory of phonostylistics'** to emerge as yet. The attempts made so far have resulted in a **general recognition** of the existence and the importance of this **linguistic domain**, but its contours have not been more or less defi-nitely outlined.

In dealing with the **objectives of phonostylistics**, it should be taken into account that it bears on quite a number of adjacent linguistic and non-

linguistic disciplines such as **paralinguistics**, **psychology** and **psycholinguistics**, **sociology** and **sociolinguistics**, **dialectology**, **literary criticism**, **aesthetics**, **information theory**, etc. Since they are confronted with certain overlapping issues and there are no rigorous functional boundary lines to be drawn, it can be inferred that phonostylistics has an **interdisciplinary status**.

The more one examines speech in its full interactional context, the more one finds examples of utterance where the **primary determinants** of the speaker's identity and purpose, and of the listener's response, are phonostylistic. 'Say it as if you meant it', 'You don't sound as if you were a diplomat', and the unavoidable 'It wasn't what he said, but the way that he said it provide a clear insight into the essential characteristic of phonostylistics, i. e. it is concerned with how a person talks about something rather than what he talks about. This problem plays a peripheral role in phonetics, but it receives high priority consideration in phonostylistics. To solve the problem one has to describe in minutest detail stylistically marked modifications of vowels, consonants, vowel-consonant sequences, syllabification, stress, intonation, as well as all the non-linguistic features of utterance. However, it should be borne in mind that the problem in its entirety is nowhere near solution.

Now we shall attempt to delineate the range of issues that are integral to phonostylistics.

1. The Phonetic Norm and Deviation (or Variation). A phonostylistician is usually interested in deviations from norm rather than in norms themselves, although the norms have to be determined before deviations from them can be noted and interpreted. The norm is regarded as the invariant of the phoned patterns circulating in language-in-action at a given period of time. Deviations from these patterns may be great but they never exceed the range of tolerance set by the **invariant**, otherwise an utterance may become unrecognizable or misleading, as in the case of a very

strong foreign accent.

2. **Phonetic Synonyms,** i. e. utterance variations, conditioned by numerous situational (extra-linguistic) factors, for instance *"lemme-let me", "gonna — going to", "c'mon — come on", "g'by — good-bye", "awreddy — already", "don't-cha — don't you", "prob'ly — probably", "t'day — today", "s'pose — suppose", etc.* This involves the study of reduction and assimilation processes, sound elision and ecthlipsis, as well as phonemic distinctions neutralization.

Variants of words, differing in accent placement, should also be classified as phonetic synonyms, e.g. *"`hospitable - hos'pitable", "`formidable — for`midable", "`interesting - inte'resting", "ciga'rette — 'cigarette", "kilo`metre — ki'lometre ", "`adult — a'dult"* and the like.

3. **Euphonology** (Gk. 'eu' — well; 'phone' — a sound; 'logos' — a word), dealing with characterization of speech sounds from a euphonic point of view. Euphony presupposes pleasantness or smoothness of sound, assimilation of the sounds of syllables to facilitate pronunciation and to please the ear.

The fact that different sounds may be agreeable or disagreeable to the ear is a matter of common knowledge; it does not take a trained ear to detect that differences exist. For example, it has been noted that in Ukrainian [л] is the most musical sound, [р] is a strident, jerky sound opposed to the liquid [л]; [з] and [с] are dry, sibilant sounds.

Euphonology also treats arrangement of sounds which has a certain aesthetic value, e.g. alliteration, assonance, rhyme and other types of sound repetition.

3.**Sound Symbolism.** It is based on the assumption that separate sounds due to their specific features are able to evoke certain ideas, emotions, perceptions and images. For instance, it has been suggested that the English vowel [u:] generally conveys sorrow and seriousness, while [i:] produces the feeling of joy.

However, it is realistic to generalize only if such information is provided and supported by statistics, otherwise it is a matter of individual perception and therefore subjective.

Besides, sound symbolism manifests itself in a combination of speech sounds which aims at imitating sounds produced in nature, by people, by things or by animals, e.g. *splash, giggle, bang, purr* and so on. It is noteworthy that members of different language communities may perceive and imitate these sounds differently, in accordance with the phonological systems of their languages (see Table 4, which exemplifies the use of words to imitate sounds produced by animals in Russian, English, Spanish and Danish).

Table 4

Words that Imitate Sounds Produced by Animals

UKRAINIAN	ENGLISH	SPANISH	DANISH
гав-гав	bow-wow	guau-guagu	vov
мяу	miaow	miau	mjav
му-у	moo-moo	muuu	muh
рох-рох	oink-oink	gre-gre-gre	Øf
ку-ка-реку	cock-a-doodle-doo	quiquiriqui	kykkelikyy
куд-куд-кудах	cluck-cluck	co-co-co-co	gok-gok-gok
га-га-га	s-s-s	cua-cua	gsk
ку-ку	cuckoo	cucu	kuk-kuk
ква-ква	croak-croak	cruac-cruac	kvzk

5. **Stylistic Devices Coded or Carried by Phonetic Expressive Means** (e.g. *irony, repetition, climax, inversion, etc*.).

The following example illustrates the use of intonation for emotional climax: *HALI: Then we will drink.*

SANDRA: All right — we'll drink — where's your glass?

HALI (delighted): That is _vGOOD | — that is MAG^NIFI-CENT | — that is ^KNOCK-out!

<div align="right">

(N. Coward. "South Sea Bubble")

</div>

The emotional tension is produced here at the expense of the gradual increase in emotional evaluation of the words *"good, magnificent, knock-out"*, pronounced on a gradually rising pitch level (the Low Fall, the Mid Fall and the High Fall respectively).

6. Genres of Speech in the Context of Oral Literature. For example, the so-called 'folk-tale' style is always phonetically identified, as in the following utterance:

" Once upon a T1ME | there   lived a `GIRL, | who   lost her 'father and `MOTHER | when she was   quite a 'tiny `CHILD.

<div align="right">

("Spindle, Shuttle and Needle")

</div>

8. **Phonetic Functional Styles.** These styles are related to social setting or circumstances in which language is used. It is a truth universally acknowledged, that a person speaks differently on different occasions (e.g. when chatting with intimate friends or talking to official persons, when delivering a lecture, speaking over the radio or giving a dictation exercise). In other words, the choice of a speech style is situational.

The problem of speech typology and phonetic differences conditioned by such extra-linguistic factors as age, sex, personality traits, status, occupation, purpose, social identity (or 'class dialect') and the emotional state of the speaker also bear on the issue.

Summing up, phonostylistics is concerned with a wide range of **correlated issues**. Our knowledge of many of them is, however, still very defective.

CHECK YOURSELF

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Questions and tasks:

1. Speak on linguistic and extra-linguistic factors. What is the difference between them?
2. How did phonostylistics come into existence?
3. What does the term "phonostylistics" suggest?
4. Speak on the status of phonostylistics.
5. Why is there no general theory of phonostylistics so far?
6. What is the essential characteristic of phonostylistics?
7. Give a definition of the phonetic norm.
8. What is the correlation between the norms and the actual speech behaviour used?
9. Give examples of phonetic synonyms.
10. What is the scope of euphonology? Why is it important?
11. Speak on sound symbolism. Give examples of your own.
12. Give examples of stylistic devices conveyed by phonetic expressive means.
13. Why does a person speak differently on different occasions?
14. What determines the choice of a speech style?

STYLISTIC USE OF INTONATION
<u>Key words and expressions:</u>

> stylistic differentiation, conventional patterns, intonation system, invariant basis, lexical and grammatical meanings, verbal context, co-occurring situational information, non-verbal context, Informational (formal) style, scientific (academic) style, declamatory style, familiar (conversational) style, prepared and spontaneous speech, spoken and written language, monologue, dialogue, quasi-spontaneous speech, public and non - public speech, formal and informal speech

Intonation plays a central role in **stylistic differentiation** of oral texts. Stylistically explicable deviations from intonational norms reveal **conventional patterns** differing from language to language. Adult speakers are both transmitters and receivers of the same range of phonostylistic effects carried by intonation. The **intonation system** of a language provides a consistently recognizable **invariant basis** of these effects from person to person.

The uses of intonation in this function show that the information so conveyed is, in many cases, impossible to separate from **lexical and grammatical meanings** expressed by words and constructions in a language (**verbal context**) and from the **co-occurring situational information** (**non-verbal context**). The meaning of intonation cannot be judged in isolation. However, intonation does not usually correlate in any neat one-for-one way with the verbal context accompanying and the situational variables in an extra-linguistic context. Moreover, the perceived contrast with the intonation of the previous utterance seems to be relevant. In the following example a connecting phrase in the appropriate intonation conditions the stylistic force of the accompanying sentence, and contrasts with the 'literal' meaning of the words:

You 'KNOW | I think he's ○RIGHT (= let me tell you, I think...)

You ○KNOW I think he's right (= you are aware that I think...)

One of the objectives of phonostylistics is the study of intonational functional styles. **An intonational style can be defined as a system of interrelated intonational means which is used in a certain social sphere and serves a definite aim in communication.**

The problem of intonational styles classification can hardly be regarded as settled as yet. We distinguish the following five style categories:

(1)informational (formal) style;

(2)scientific (academic) style;

(3)declamatory style;

(4)publicistic style;

(5) familiar (conversational) style.

The situational context and the speaker's purpose determine the choice of an intonational style. The primary situational determinant is the kind of relationship existing between the participants in a communicative transaction.

Intonational styles distinction is based on the assumption that there are three types of information present in communication:

(a) intellectual information;

(b) emotional and attitudinal, (modal) information;

(c) volitional and desiderative information.

Consequently, there are three types of intonation patterns used in oral communication:

(a) intonation patterns used for intellectual purposes;

(b) intonation patterns used for emotional and attitudinal purposes;

(c) intonation patterns used for volitional and desiderative purposes.

All intonational styles include intellectual intonation patterns, because the aim of any kind of intercourse is to communicate or express some intellectual information. The frequency of occurrence and the overall intonational distribution of emotional (or attitudinal) and volitional (or desiderative) patterns shape the distinctive features of each style.

Informational (formal) style is characterised by the predominant use of intellectual intonation patterns. It occurs in formal discourse where the task set by the sender of the message is to communicate information without giving it any emotional or volitional evaluation. This intonational style is used, for instance, by radio and television announcers when reading weather forecasts, news, etc, or in various official situations. It is considered to be stylistically neutral.

In **scientific (academic) style** intellectual and volitional (or desiderative) intonation patterns are concurrently employed. The speaker's purpose here is not only to prove a hypothesis, to create new concepts, to disclose relations between different phenomena, etc., but also to direct the listener's attention to the message carried in the semantic component. Although this style tends to be objective and precise, it is not entirely unemotional and devoid of any individuality. Scientific intonational style is frequently used, for example, by university lecturers, schoolteachers, or by scientists in formal and informal discussions.

In **declamatory style** the emotional role of intonation increases, thereby intonation patterns used for intellectual, volitional and emotional purposes have an equal share. The speaker's aim is to appeal simultaneously to the mind, the will and feelings of the listener by image-bearing devices. Declamatory style is generally acquired by special training and it is used, for instance, in stage speech, classroom recitation, verse - speaking or in reading aloud fiction.

Publicistic style is characterised by predominance of volitional (or desiderative) intonation patterns against the background of intellectual and emotional ones. The general aim of this intonational style is to exert influence on the listener, to convince him that the speaker's interpretation is the only correct one and to cause him to accept the point of view expressed in the speech. The task is accomplished not merely through logical argumentation but through persuasion and emotional appeal. For this reason publicistic style has features in common with scientific style on the one hand, and declamatory style, on the other. As distinct from the latter its persuasive and emotional appeal is achieved not by the use of imagery but in a more direct manner. Publicistic style is made resort to by political speech-makers, radio and television commentators, participants of press conferences and interviews, counsel and judges in courts of law, etc.

The usage of **familiar (conversational)** style is typical of the English of

everyday life. It occurs both within a family group and in informal external relationships, namely, in the speech of intimate friends or well-acquainted people. In such cases it is the emotional reaction to a situational or verbal stimulus that matters, thereby the attitude- and emotion-signalling function of intonation here comes to the fore. Nevertheless intellectual and volitional intonation patterns also have a part to play. In informal fluent discourse there are examples of utterance where the effect of intellectual intonation is neutralized, e.g.:

MARY: ...I can live like other people, make my own decisions, decide for myself what I should or shouldn't do!

MACFEE: Aye.

MARY (ecstatically): Oh its ☌WONDERFUL, | ☌MARVELLOUS, |

`HEAVENLY, | DE- -LIGHTFLUL!

(P. Ableman. "Blue Comedy")

Analysis of most varieties of English speech shows that the intonational styles in question occur alternately (fusion of styles). For example, a university lecturer can make use of both scientific style (definitions, presentation of scientific facts) and declamatory style (an image-bearing illustration of these definiions and facts).

Moreover, intonational styles contrastivity is explicable only within the framework of speech typology, embracing primarily (a) varieties of language, (b) forms of communication, (c) degree of speech preparedness, (d) the number of participants involved in communication, (e) the character of participants' relationship.

Language in its full interactional context has two varieties - **spoken** and **written**. The term 'spoken' is used in relation to oral texts produced by unconstrained speaking, while the term 'written' is taken to cover both oral representation of written texts (reading) and the kind of English that we sometime hear in the language of public speakers and orators, or possibly in

formal conversation (more especially between strangers). Since the spoken and the written varieties may have an oral form the term 'oral text' is applicable to both. According to the nature of the participation situation in which the speaker is involved two forms of communication are generally singled out — **monologue** and **dialogue**, the former being referred to as a one-sided type of conversation and the latter as a balanced one.

Degree of speech preparedness entails distinction between **prepared** and **spontaneous speech**. Sometimes **quasi-spontaneous speech** is being distinguished.

As far as the number of participants involved in communication is concerned, speech may be **public** and **non - pub1ic**. And, finally, from the character of participants' relationship viewpoint there are **formal** and **informal** types of speech.

Thus, an intonational style is a many-faceted phenomenon and in describing, for example, the intonational identity of familiar (conversational) style one has to take into account that it occurs in the spoken variety of English, both in one-sided (monologue) and balanced (dialogue) types of conversation, in spontaneous, non-public, informal discourse.

CHECK YOURSELF

Questions and tasks:

1. Why do we recognise phonostylistic effects carried by intonation irrespective of the speaker?

2. Speak on interrelation of intonation with verbal and non-verbal contexts.

3. Give a definition of an intonational style.

4. Compare intonational and verbal style categories. Where do they overlap?

5. What imposes restrictions on the speaker's choice of an intonational style?

6. Speak on intonational styles distinction.

7. Give semantic characteristic of every style.

8. What is the difference between informational and scientific styles? Give examples of their usage.

9. Compare declamatory and publicistic styles. In what sphere are they used?

10. What is the essential characteristic of familiar style? When does it occur? Compare it with the other four style categories.

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