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УЧЕБНО-МЕТОДИЧЕСКИЙ КОМПЛЕКС

## ТЕОРЕТИЧЕСКАЯ ФОНЕТИКА: ОСНОВЫ

## THEORETICAL PHONETICS: ELEMENTARIES

для специальностей:

1-02 03 06 ИНОСТРАННЫЕ ЯЗЫКИ  
(АНГЛИЙСКИЙ, НЕМЕЦКИЙ);

1-02 03 06-01 АНГЛИЙСКИЙ ЯЗЫК. НЕМЕЦКИЙ ЯЗЫК;

1-02 03 08 ИНОСТРАННЫЙ ЯЗЫК (АНГЛИЙСКИЙ)

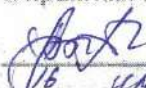


МИНИСТЕРСТВО ОБРАЗОВАНИЯ РЕСПУБЛИКИ БЕЛАРУСЬ

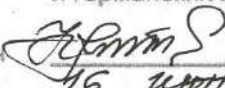
УЧРЕЖДЕНИЕ ОБРАЗОВАНИЯ  
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УЧЕБНО-МЕТОДИЧЕСКИЙ КОМПЛЕКС  
ПО УЧЕБНОЙ ДИСЦИПЛИНЕ  
«ТЕОРЕТИЧЕСКАЯ ФОНЕТИКА: ОСНОВЫ =  
THEORETICAL PHONETICS: ELEMENTARIES»  
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## ПРЕДИСЛОВИЕ

Электронный учебно-методический комплекс разработан в соответствии с учебной программой по дисциплине «Теоретическая фонетика» и образовательным стандартом Республики Беларусь ОСВО 1-02 03 06-2013 № 88 от 30.08.2013 и предназначен для студентов третьего курса факультета славянских и германских языков.

Комплекс ориентирован на современные тенденции в системе высшего образования, предусматривающее сокращение аудиторных часов на изучение теоретических предметов и увеличение времени на самостоятельное изучение лингвистических дисциплин.

Содержание электронного учебно-методического комплекса соответствует уровню подготовленности студентов к изучению данной дисциплины, успешность изучения которой обеспечивается предшествующей подготовкой студентов по таким дисциплинам, как «Практическая фонетика английского языка», «Практика устной и письменной речи», «Дискурсивная практика».

Актуальность учебного средства обусловлена необходимостью обновлять лекционный материал, комплекс упражнений в соответствии с современным уровнем разработки теоретических аспектов фонетики английского языка, равно как и отсутствием систематизированных учебно-методических материалов для подготовки к семинарским занятиям по дисциплине «Теоретическая фонетика английского языка».

Цель издания заключается в учебно-методическом обеспечении процесса усвоения студентами знаний о теории фонетики во взаимосвязи с формированием у них практических навыков и умений, а также в профессиональной ориентации будущих специалистов на применение усвоенных знаний и сформированных умений в педагогической деятельности.

Данный комплекс «Theoretical phonetics: elementaries = Теоретическая фонетика: основы» включает в себя пять разделов: теоретический, практический, раздел контроля знаний, вспомогательный раздел и библиографический список. Объём данных разделов определяется спецификой материала.

Теоретический раздел содержит лекционный материал, представляющий собой краткую форму изложения основных теоретических положений современной фонетики и фонологии, по следующим темам:

- фонетика как раздел лингвистики;
- классификация звуков современного английского языка;
- проблемы фонологического анализа;
- слог;
- ударение;
- интонация;
- типы английского произношения и фонетические стили.

Практический раздел включает в себя методические разработки к семинарским занятиям, в структуру которых входят: вопросы для обсуждения, список основной и дополнительной литературы для изучения, список терминов по обсуждаемой теме, контрольные вопросы, обязательные практические задания.

С целью более глубокого усвоения учебного материала перед обсуждением вопросов каждой темы студентам следует рекомендовать список основной и дополнительной литературы для изучения.

В рамках семинара в начале занятия следует рассмотреть подробный список терминов и контрольных вопросов для проверки усвоения лекционного материала.

Далее, следует приступить к проверке обязательных практических заданий, последовательное выполнение которых поможет овладеть навыками теоретического анализа языкового материала. Приобретённые навыки пригодятся как при изучении других лингвистических дисциплин, так и при написании рефератов, курсовых работ, выполнении управляемой самостоятельной работы.

Отметим, что предлагаемые блоки практических упражнений направлены на систематизацию и закрепление полученных теоретических знаний в практической области. При этом реализуются межпредметные связи теоретической фонетики с лексикологией, практической и теоретической грамматикой, семантикой, а также осуществляется взаимосвязь теоретической и нормативной фонетики. Последовательность изложения упражнений основывается на принципе «от простого к сложному» с целью качественно и эффективно закрепить приобретённые теоретические знания и умения.

В разделе контроля знаний представлены контрольные тесты, которые рекомендуется выполнять на заключительном этапе семинарского занятия. Цель данных тестов заключается не только в систематизации знаний по теме семинара, но и в подготовке студентов к итоговому тесту, который традиционно проводится в конце изучения курса теоретической фонетики и охватывает материал всего теоретического курса. Глубина содержания предлагаемых контрольных тестов соответствует минимуму содержания, установленному образовательным стандартом специальности.

Вспомогательный раздел содержит такие материалы, как:

- учебная программа по теоретической фонетике для студентов специальностей: 1-02 03 06 Иностранные языки (с указанием языков); 1-02 03 08 Иностранный язык (с указанием языка);
- словарь терминов и определений;
- аудиозаписи к семинарскому занятию по теме «Типы английского произношения и фонетические стили».

В конце комплекса приведён библиографический список для подготовки к семинарским занятиям.

Данный электронный учебно-методический комплекс отражает современные требования к преподавателю иностранного языка – носителю не только соответствующих знаний, но и эталона произношения. Его внедрение в учебный процесс будет способствовать более глубокому усвоению английского языка, получению студентами знаний, необходимых в практической деятельности преподавателя иностранного языка и других сферах педагогической деятельности.

*Т. Н. Шагун*

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## **ПРИЛОЖЕНИЯ**

Аудиозаписи

**Section 1**  
**INTRODUCTION TO THE DISCIPLINE**

**Lecture 1.1 Phonetics as a branch of linguistics**

**1.1.1 Phonetics as a linguistic discipline**

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 [1]. 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.

So, Phonetics is a branch of Linguistics that studies:

- sounds in the broad sense, comprising segmental sounds (vowels and consonants) and prosodic units;
- ways in which sounds are organized into a system of units;
- variation of the units in all types and styles of a spoken language;
- acoustic properties of sounds;
- physiological basis of sound production (taking into account individual peculiarities of a speaker).

## 1.1.2 The phonetic system of a language

**The Phonetic System of a Language** is a set of phonetic units arranged in an orderly way to replace each other in a given framework [2].

Т а б л и ц а 1 – The Phonetic System of a Language

The segmental level	The prosodic (suprasegmental) level
<p>a specially organized level of the phonetic system with a certain number of its units: sounds of speech (vowels and consonants) which form the vocalic and consonantal subsystems.</p> <p>Phonetic units have no a particular lexical or grammatical meaning, but serve to form other language units and differentiate their lexical or grammatical meaning.</p>	<p>a specially organized level of the phonetic system with a certain number of its units: syllables, rhythmic groups, intonation groups, utterances which form the subsystems of pitch, rhythm, stress, tempo, pauses.</p>

Human speech is the result of the following highly complicated series of events:

Т а б л и ц а 2 – Process of oral speech production

Speaker's brain	Speaker's vocaltract	Transmission of sounds through air	Listener's ear	Listener's brain
1 linguistic	2 articulatory	3 acoustic	4 auditory	5 linguistic

The formation of the concept takes place in the brain of a speaker. This stage may be called psychological. The message formed within the brain is transmitted along the nervous system to the speech organs. Therefore, we may say that the human brain controls the behaviour of the articulating organs which effects in producing a particular pattern of speech sounds. This second stage may be called physiological. The movements of the speech apparatus disturb the air stream thus producing sound waves. Consequently, the third stage may be called physical or acoustic. Further, any communication requires a listener, as well as a speaker. So the last stages are the reception of the sound waves by the listener's hearing physiological apparatus, the transmission of the spoken message through the nervous system to the brain and the linguistic interpretation of the information conveyed [3].

The sound phenomena have different aspects:

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

**1. The articulatory aspect** comprises all the movements and positions of the speech organs necessary to pronounce a speech sound; studies *respiration, phonation, articulation* .

According to the main sound-producing functions, the speech organs can be divided into the following four groups:

- the power mechanism (regulates the force of the air stream);
- the vibration mechanism (vibrator function when producing voice);
- the resonator mechanism (principal resonators);
- the obstruction mechanism (forms obstructions) [4].

**2. The acoustic aspect** presupposes that sounds exist in the form of sound waves and have the following physical properties:

- *intensity* (depends on the amplitude of vibrations);
- *frequency* (the number of vibrations of the vocal cords per second);
- *duration* (the time of vibrations);
- *spectrum* (the range of frequencies).

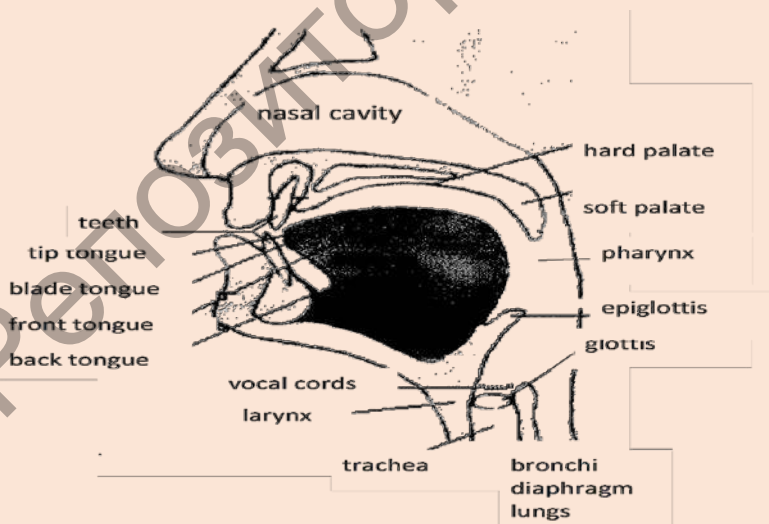


Рисунок 1 – The speech organs

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 [5].

**3. 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.

So, the auditory (perceptive) aspect analyses speech sounds from the point of view of perception [6].

**4. Functional aspect.** Phonemes, syllables, stress, and intonation are linguistic phenomena. They constitute meaningful units (morphemes, words, word-forms, utterances). So, segmental and prosodic units perform *3 main linguistic functions*:

- *constitutive function*: phonetic units constitute units of the upper levels of a language: morphemes, words, word-forms, utterances;
- *distinctive function*: phonetic units when opposed to each other differentiate lexical and grammatical meanings of other language units (e.g. *ask – asks, man-men, eat-each, a name-an aim*);
- *identificatory (recognitive) function*: the sound phenomena enable the listener to identify them as concrete words, word-forms or utterances [7].

### 1.1.3 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 or functional phonetics**. 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.

Speaking briefly, phonology, being founded in Prague by a group of linguists (N. Trubetskoy, R. Jakobson and others), discovers distinctive features of sound matter that have a differential value in a language. It also establishes the system of phonemes and prosodemes, studies the laws of distribution and grouping phonemes in syllables and words [8].

It's necessary to mention that there exist polar views on relations between Phonetics and Phonology.

For example, N. Trubetskoy insisted that Phonetics and Phonology are independent sciences. The first one is biological and concerned with different characteristics of speech sounds, while the second one is linguistic and concerned with the social function of phonetic phenomena.

But the majority of Soviet phoneticians claimed that it is not logical to separate function from form, so phonology is a part of phonetics.

Contemporary phoneticians support the idea of unity of Phonetics and Phonology and the relations between them are based on the description of the ways phonological language units function in real speech.

Besides the four main 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 (in other words **special or descriptive phonetics**) 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. Special (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. For example, phonetics is connected with:

– Grammar (through orthography and intonation (*e. g. man-men, foot-feet, sing-sang, wife-wives; distinction of different types of sentences: He came home (F). He came home (R)*);

– Lexicology (through pronunciation and word-stress (*e. g. homographs: wind [i] – to wind [ai], 'object – to ob'ject*));

– History of Language (*e. g. hasty-nasty*);

– Stylistics (through intonation and graphical expressive means *e. g. repetition of words, capitalization or italics: THINK before you cross the road*).

Phonetics is also connected with many non-linguistic 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.

#### 1.1.4 Methods of Phonetic Analysis

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

The oldest, simplest and most readily available **subjective 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 [9].

**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 [10].

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 (Ксень, это слово у Красы через «s», но, по-моему, тут «z») 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.

### **1.1.5 The Role of Phonetics in Teaching a Foreign Language**

All the branches of phonetics are of great use and importance in teaching the pronunciation of foreign languages. Phonetic data is also made use of in teaching children to read and write their mother tongue; in creating orthographies for unwritten languages.

Phonetics is of great importance in the teaching of diction to actors, singers, radio-announcers and other public speakers. In order to speak well one must understand the mechanisms of articulation and phonation. Young teachers should bear it in mind that to teach efficiently they must learn to speak efficiently.

## Section 2

# SEGMENTAL LEVEL OF THE ENGLISH LANGUAGE

### Lecture 2.1 Phoneme

#### 2.1.1 The system of phonemes. Principles of classification of speech sounds

In all languages speech sounds are traditionally divided into two main types – vowels and consonants. What are the differences or distinctive features of vowels and consonants?

From the articulatory point of view the main principles of the division are as follows: the presence or absence of obstruction; the distribution of muscular tension, the force of the air stream from the lungs.

**Vowels** are speech sounds based on voice which is modified in the supralaryngeal cavities. There is no obstruction in their articulation. The muscular tension is spread evenly throughout the speech organs. The force of the air stream is rather weak [11].

**Consonants** are speech sounds in the articulation of which there is an obstruction the removal of which causes noise – *plosion or friction*. The muscular tension is concentrated at the place of obstruction. The air stream is strong [12].

The articulatory boundary between vowels and consonants is not well marked. There exist speech sounds that occupy an intermediate position between consonants and vowels and have common features with both. These are **sonorants** [m, n, ŋ, r, j, l, w]. There is an obstruction in their articulation and the muscular tension is concentrated at the place of obstruction as in the production of consonants. Like vowels they are largely based on voice. The air passage in their production is rather wide and the force of the air is weak as in the case of vowels [13].

The wide passage for the air stream in the articulation of sonorants means that the oral and nasal cavities are active. It results in greater audibility (sonority, carrying power, or perceptibility) of the sounds – a feature characteristic of vowels. Because of their strong vocalic characteristics sonorants [w, j, r] are often referred to as semivowels. Due to their great sonority some sonorants can be syllabic in some particular positions (e.g. teI-bl; ga:-dn). But generally sonorants do not perform the function of syllable formation. That is why they are attributed to consonants. Thus, **consonants** can be subdivided into sonorants and noise consonants [14].

From the acoustic point of view vowels are complex periodic vibrations – tones. They are combinations of the main tone and overtones intensified by the supralaryngeal cavities.

Consonants are non-periodic vibrations – noises. Voiceless consonants are pure noises. Voiced consonants are actually a combination of noise and tone. And sonorants are predominantly sounds of tone with an admixture of noise.

Thus, the acoustic boundary between vowels and consonants is not well marked either.

Numerous experiments show that the criterion, which justifies the division of speech sounds into vowels and consonants, is the physiological criterion put forward by V. Bogoroditzky. It is the distinction in the groups of muscles, which operate in vowel and consonant production, and the resulting different articulatory energy in vowel and consonant production [15].

### 2.1.2 The articulation basis of English: its peculiarities

Due to the identical structure of speech organs of people of different races and nationalities, all languages have sounds of identical types (e.g. Russian [н] and English [n]). But being identical typologically, the sounds are not identical articulatorily. Their articulatory distinctions are explained by the fact that each language has its own tendencies and modes of articulation. These articulatory habits characteristic of all the native speakers of a language are called the **articulation basis of the language** [16].

The articulation basis of English differs from that of Russian: voiced consonants are less energetic, whereas voiceless consonants are much more energetic, the lips do not protrude for [o:, u:] as they do for [o, y], the tongue is slightly drawn back.

According to Webster's New International Dictionary of the English language there are some marked peculiarities of the English articulatory basis: *"Every language has certain characteristics of pronunciation which give it distinctive phonetic character. In English, the tongue, when articulating, is characterized by laxity. It is not made so tense as in many other languages, as the French, for instance. In articulating the front vowels it is not pushed so far forward, nor in the back vowels drawn so far back. There is also a constant tendency to lower and flatten the tongue, hollow the front of it more or less, like a spoon, and to draw it away from the teeth, the lips are inactive. English articulation may, in general, be characterized as sluggish or muffled, the French and German, for example, as vigorous and clear"* [17].

The notion of the articulation basis of a language can be broadened if we analyze not only the articulation part in sound production but *phonation* as well. The phonational habits of the native speakers of different languages may differ depending on the character of sounds (such as clicks and suction which are pronounced during inspiration, checked vowels in English which require a great force of utterance at the end of their articulation). The phonational habits may also be dependent on the amount of consonants that occur in consonantal clusters, and on the character of sound transitions in connected speech.

The articulation basis, therefore, comprises both the articulatory and phonational habits of the native speakers of a language. The peculiarities of the articulation basis of English determine the specific articulatory characteristics of its sound system, the character of sound modifications in connected speech and the physiological mechanism of syllable formation.

### 2.1.3 Articulatory classification of English vowels

The various qualities (timbres) of English vowels are determined by the oral resonator – its size, volume and shape. The resonator is modified by the most movable speech organs – the tongue and the lips. Moreover, the quality of a vowel depends on whether the speech organs are tense or lax and whether the force of articulation weakens or is stable.

All these factors predetermine the principles according to which vowels are classified [18]:

- 1) according to the horizontal movement of the tongue;
- 2) according to the vertical movement of the tongue;
- 3) according to the position of the lips;
- 4) according to the degree of the muscular tension of the articulatory organs;
- 5) according to the force of articulation at the end of a vowel;
- 6) according to the stability of articulation;
- 7) according to the length of a vowel.

According to *the horizontal movement of the tongue* vowels can be:

- front [i:], [e], [æ], and the nuclei of the diphthong [ei], [ɛə], [ai];
- front-retracted [ɪ] and the nuclei of the diphthong [iə];
- mixed (central) [ɜ:], [ə];
- back-advanced [u], [ʌ], [ɑ:] and the nuclei of the diphthong [ou], [uə];
- back [o:], [u:], [ɔ].

According to *the vertical movement of the tongue* vowels can be:

- close (high) [i:], [i], [u], [u:] and the nuclei of the diphthongs [iə], [uə];
- mid [e], [ə], [ɜ:], [o:] and the nuclei of the diphthongs [ɛə], [ei], [oi];
- open (low) [æ], [ʌ], [ɑ:], [ɔ] and the nuclei of the diphthongs [ai], [au], [ou].

Russian phoneticians (G. Torsuev, A. Trakhterov, V. Vassilyev) classify these sounds in a more precise manner subdividing each class into narrow and broad variation. They reflect the distinctive differences in the quality of historically long and historically short vowels.

According to *the position of lips*:

- rounded [o:], [ɔ], [u:], [u];
- unrounded [i:], [i], [e], [æ], [ʌ], [ɑ:], [ɜ:], [ə].

According to *the degree of muscular tension of articulatory organs*:

- tense (long vowels),
- lax (short vowels).

All the long vowels are considered to be tense, while short vowels are lax.

According to *the force of articulation at the end of a vowel*:

- free (long vowels, diphthongs, unstressed short vowels),
- checked (short vowels under stress in a closed syllable).

**Free vowels** are pronounced in an open syllable with the weakening in the force of articulation towards their end. They have the so-called fading character.

**Checked vowels** are those in the articulation of which there is no weakening in the force of articulation. They are pronounced abruptly at the end, immediately followed by a consonant that checks them. Checked vowels appear only in closed syllables under stress.

According to *the stability of articulation*:

– monophthongs (the tongue position is stable) [i:], [i], [e], [æ], [a:], [ʌ], [o:], [o], [u:], [u];

– diphthongs (it changes, that is the tongue moves from one position to another) [ei], [ai], [oi], [ou], [au], [iə], [eə], [oə], [uə];

– diphthongoids (an intermediate case, when the change in the position is fairly weak) [i:], [u:];

– triphthongs [aiə], [auə].

According to *the length of a vowel*:

– historically long [i], [e], [æ], [ʌ], [o], [u], [ə];

– historically short [i:], [a:], [o:], [u:], [ɜ:].

This length is historical. It differs from the positional length of vowels.

## 2.1.4 Articulatory classification of English consonants

An indispensable constituent of a consonant is noise. The source of noise is an obstruction. There are the following types of obstruction in the production of consonants: 1) complete occlusion (closure), 2) constriction (narrowing) and 3) occlusion—constriction (closure immediately followed by a constriction).

The noise produced by the removal of a closure is that of a *plosion*, the noise resulting from the movement of the air stream in the narrowing is that of *friction*. The two effects are combined when closure is followed by a narrowing.

There are several principles according to which English consonants are classified [19]:

1) according to *the type of obstruction and the manner of the production of noise*:

- occlusives (in their production a complete obstruction is formed):
  - plosive consonants [t] [d], [p], [b], [k], [g];
  - nasal consonants [m], [n], [ŋ];

- constrictives (in their production an incomplete obstruction is formed):
  - fricatives:
    - unicentral [ʃ], [v], [θ], [ð], [s], [z];
    - bicentral [ʃ], [ʒ];
  - oral sonorants:
    - medial [j], [r], [w];
    - lateral [l];
- occlusive-constrictives (affricates) [tʃ], [dʒ].

2) according to *the active organ of speech* which forms an obstruction:

- labial:
  - bilabial [w], [p], [b], [m];
  - labial-dental [f], [v];
- lingual:
  - forelingual:
    - apical [t], [d], [n], [s], [z], [θ], [ð];
    - cacuminal [r];
    - pharyngeal [h];
  - mediolingual [j];
  - backlingual [k], [ŋ], [g].

3) according to *the place of obstruction*:

- dental [θ], [ð];
- alveolar [t], [d], [n], [l], [s], [z];
- post-alveolar [r];
- palatal [j];
- palatal-alveolar [ʃ], [ʒ], [tʃ], [dʒ];
- velar [ŋ].

4) according to *the presence or absence of voice*:

- voiced [b], [d], [g], [v], [z], [ð], [ʒ], [dʒ];
- voiceless [p], [t], [k], [f], [s], [θ], [ʃ], [tʃ].

5) according to *the force of articulation*:

- lenis (voiced consonants);
- fortis (voiceless consonants).

6) according to *the position of the soft palate*:

- oral [p], [b], [t], [d], [k], [g], [ʃ], [v], [ʃ], [ʒ], [s], [z], [θ], [ð], [tʃ], [dʒ], [w], [l], [r], [j]
- nasal [n], [ŋ], [m]

In this description of the sounds of the English language we have considered the articulatory characteristics of the sounds, pronounced in isolation. But in connected speech isolated sounds are rather unusual. Sounds are grouped together to form larger units and in the process of grouping they influence one another (the stages of their articulation merge and interpenetrate), and their articulatory features are modified in various ways. Nevertheless, those characteristics of a sound, which are significant for differentiating meaningful units, are preserved in all positions and combinations.

## Lecture 2.2

### Sound variation. Problems of phonological analysis

#### 2.2.1 The phoneme as a dialectal unity: definitions, aspects and functions of phonemes

In connected speech a sound is generally modified by:

- 1) its phonetic environment;
- 2) the position it occupies in a word or an utterance;
- 3) prosodic features.

A **speech sound** is a unit of practical phonetics, which is studied from articulatory, acoustic and auditory aspects [20].

A **phoneme** is a phonological unit, which serves communication purposes.

There exist different views on the nature of phonemes:

1) psychological view. According to Baudouin de Courtenay, Sapir, Sommerfeld a phoneme is an ideal “mental image” that the speaker bears in mind when pronouncing allophonic variants. A weak point of this view is that it’s impossible to establish ideal sounds which don’t exist in reality [21];

2) functional view. According to Trubetzkoy, Jakobson, Bloomfield a phoneme is the minimal sound unit by which meanings can be differentiated. Only distinctive features of a phoneme make sense. For example: *ladder* and *letter* differ only in one feature of the third sound – lenis and fortis characteristics [22];

3) abstract view. According to F. de Saussure, Hjelmslev a phoneme is independent of speech sounds. There exist *archiphonemes* (higher than a phoneme) representing types of units completely independent of any phonetic properties [23];

4) physical view. According to Jones, Bloch, Trager a phoneme is a family of related sounds that have phonetic similarity and do not occur in the same phonetic context. A weak point of this view is that: it studies phoneme from the side of its articulatory characteristics without any regard to its functional aspects [24];

5) materialistic view (the most widely recognized). According to L. Shcherba, L. Zinder, V. Vassilyev, M. Matusevich, a phoneme is a real independent distinctive unit, which has its material manifestation in the form of allophones. The number of allophones is much greater than the number of phonemes and they are incapable of differentiating meanings [25].

According to V. Vassilyev, phoneme is a dialectical unity of three aspects [26]:

- 1) material, real and objective;
- 2) abstract and generalized;
- 3) functional.

The phoneme is a *dialectical* unity of these aspects because they determine one another and are thus interdependent.

The segmental phoneme has a material aspect, in the sense that it exists in the form of a number of articulatorily and acoustically definite speech sounds, its allophones, which all have several *common* articulatory, and therefore acoustic, features constituting the *material invariant* of the phoneme. Thus, actual speech sounds, which are always variants of some phonemes, constitute the material substratum of the phoneme.

What is material is at the same time *real*. The phoneme is, therefore, a reality; it is a linguistic reality, because phonemes exist in actual speech. Thus, the materiality and reality of the phoneme is manifested in the common core of articulatory and acoustic features, which all the allophones of a particular phoneme have.

What is material and real is also *objective*, that is it exists independently of the will of individual persons. Applied to the phoneme, this means that speech sounds as embodiments of phonemes exist in the speech of all the members of a given language community, independently of the will of its individual members. An individual person or a group of persons, or even a whole nation, cannot invent a speech sound or abolish one at will. The sounds of a language are a result of its long historical development, and they exist in the language objectively.

The second (abstractional) aspect of the phoneme consists in its *abstracted* and *generalized character*. This is reflected in the definition of the phoneme as a *language unit*. Each unit of language – the phoneme, the morpheme, the word, the sentence – is an abstraction from and a generalization of actual utterances. Language itself is an abstraction from and a generalization of speech, while speech is the reality of language.

The abstracted and generalized character of the phoneme is, perhaps, the most difficult of its aspects to grasp. At first glance it may seem to be in contradiction to the first (material, physical) aspect of the phoneme. And yet the phoneme does not only find its materialization in the form of actually pronounced, physically definite speech sounds, but is also an abstraction from and a generalization of a number of speech sounds which are its variants. This abstraction and

generalization has been unconsciously made by and unconsciously exists in the mind of each member of a language community.

The third aspect of the phoneme, its *functionality*, is reflected in the definition of the phoneme as the smallest language unit capable of differentiating words and their grammatical forms. The distinctive function is the principal function of the phoneme as such. It is this function that justifies the existence of the term *phoneme* at all.

The linguistic role of a phoneme is clearly seen from its main functions:

- *constitutive* function of a phoneme (they constitute morphemes and words);
- *distinctive* function of a phoneme (they distinguish one word from another);
- *identificatory* function of a phoneme (native speakers identify definite combinations of phonemes as meaningful linguistic units)

### 2.2.2 The phoneme as a dialectal unity: correlation between the phonemes and allophones

**Phoneme** is the smallest further indivisible abstract linguistically relevant unit of the sound structure of a given language which serves to distinguish one word from another.

Every language has a limited number of sound types – phonemes – which are shared by all the speakers of the language and are linguistically important because they distinguish words in the language. In English there are 20 vowel phonemes and 24 consonant phonemes; in Russian there are 6 vowel and 35 consonant phonemes.

**Allophones** are possible variants, realizations of one and the same phoneme, which never occur in similar phonetic context [27].

Since every phoneme has several variants, the need arises for their classification. The definition of certain types is rather vague and it is not always clear to which of the types certain allophones should be assigned.

First, allophones are divided into:

1) **principal** or **typical** variant of a phoneme, that is *free* from the influence of neighbouring speech sounds and other purely phonetic factors, such as absence of stress; it is the most *representative* of the phoneme as a whole, in the sense that it has the greatest number of typical articulatory features among all the variants of the phoneme;

2) **subsidiary** variants of a phoneme, that are subdivided into *combinatory* and *positional*. The boundary line between these two classes is, however, not at all clear-cut.

Features of Phonemes and Allophones in Comparison	
Phonemes	Allophones
abstract sound types	real speech sounds, realizations of phonemes in speech
the number in a language is limited	the number is unlimited
may occur in one and the same position	occur only in a certain position
can differentiate lexical and grammatical meanings of words when opposed to another phoneme	can not differentiate meanings of words
phonological units	phonetic units
objects of phonological analysis	

*Combinatory* allophones are those which are influenced by neighbouring speech sounds (assimilation and adaptation, or accommodation) and to the specific way in which adjacent sounds are joined together. *Positional* allophones can be in complementary distribution or in free variation. Those which are used in definite positions traditionally (never occur in identical position), according to the orthoepic norms of the language, rather than because of the clearly observable influence of neighbouring sounds are said to be in complementary distribution.

### 2.2.3 Modification of phonemes in speech. Reasons and types of sound modifications

All living languages constantly exist in the process of changing. Contemporary languages are the results of a great number of changes happening both within a language and in outside world. A lot of famous home and foreign phoneticians speak in their works about variation in a language and in phonetic system of a language in particular.

**Variation** is looked upon as 1) the term that reflects the way a language unit and a language system in general exists and functions, 2) the idea about different ways of expressing any language essence [28].

The reasons for phonetic variation are:

- 1) *organic* or *genetic* (speech organs);
- 2) *structural* and *systemic*. Phonetic units vary because they have certain relations among themselves as units of one system and they depend on their positions in the structures of upper levels words and sentences;
- 3) *stylistic*. Phonetic units together with other language units serve to differentiate styles and genres of speech;
- 4) *dialectal*. According to which variation is caused by social and dialectal differences, traditions.

Every phoneme displays a vast range of variation in connected speech. Among the different types of variation we distinguish the following ones.

**Idiolectal variation** which is caused by genetic reasons. *E. g. if a speaker lisps he says “thish ish” for “this is”.*

**Diaphonic variation** which is caused by historical tendencies active in certain localities at a certain period of time. *E. g. [æ] ranges from a front open [æ] in the southern part of England to [a] in Northern England map [æ] – map [a].*

**Individual variation** which is caused by individual peculiarities of the speaker: age, gender, emotional state, social status, situation of communication.

**Allophonic variation** which is caused by the phonetic environment and the phonetic position of sounds.

**Sound modifications** are *allophonic* variations of speech sounds caused by their position in a word. Among them we distinguish the following ones.

*Reduction* – weakening of articulation and shortening of duration of vowels in an unstressed position. *E. g. so [səʊ] – so late [so `leit] – not so late [˘not sə ,leit].*

*Accommodation* – the process of adapting the articulation of consonants to vowels or vice versa. *E. g. the shortening of [i:] in “cease” in comparison with “see”.*

*Assimilation* – the process of adapting the articulation of consonants to consonants. *E.g. consonant may lose its plosion – “that time”.*

*Elision* – a complete loss of sound in the word structure in connected speech. *E. g. loss of plosives in clusters followed by another consonant (next day, last time); loss of [v] before consonants in rapid speech (give me your pen); complete omission of the unstressed vowel (history [histeri] - [histri]).*

*Insertion* is a process of sound addition to the word structure. *E. g.: linking [r] – car owner; intrusive [r] – India (r) and China; inserted [w] in going, allowing.*

Allophonic modifications are regulated by “*the law of the stronger*” (the stronger phoneme influences the weaker one) and are caused by “**economy of efforts**” [29] (the speaker avoids articulatory movements which are not absolutely necessary for intelligibility of speech).

## 2.2.4 Problems of phonological analysis

The first problem of phonological analysis is to establish the list of phonemes in a definite language.

Methods to solve the problem:

1) *the distributional method* (is based on the phonological rule that different phonemes can freely occur in one and the same position, while allophones of one and the same phoneme occur in different positions - *rope* [p] – *robe* [b]);

2) *the semantic method* (is based on the phonological rule that a phoneme can distinguish words when opposed to another phoneme or zero phoneme in an identical phonetic position).

If two speech sounds distinguish words with different meanings they form a **phonological opposition** (e. g. *pack – tack*).

The opposition of a phoneme versus zero phoneme is called a **zero (phonological) opposition** (e. g. *tray [t] – ray [-]*).

The pairs of words which differ only in one speech sound are called **minimal pairs** (e. g. *ship [i:]– sheep [i:]*).

3) *the commutation test* – the systemic substitution of one sound for another in the same phonetic context in order to find cases in which such a replacement leads to the change in meaning. The **aim** of it is to establish minimal oppositional pairs. E. g. pin – bin, sin, din, tin, win.

It is not always a simple thing to identify all the phonemes of a language. The question is:

- whether sound [ə] is a separate phoneme or an allophone;
- whether [j] and [w] in English are allophones of [i] and [u] or they are separate phonemes.

There are cases when the establishment of phonological oppositions is not sufficient to determine the phonemic status of a sound, especially when the sound is of a complex nature. So, professor N. Trubetsky worked out a number of rules which help to determine whether a sound of a complex nature is monophonemic [30]:

- a phoneme is indivisible, as no syllabic division can occur within a phoneme;
- a phoneme is produced by one articulatory effort;
- the duration of a phoneme should not exceed that of other phonemes in a language.

According to these rules:

- /tʃ/, /dʒ/ are monophonemic combinations;
- /ts/, /tʒ/, /tr/, /dr/ are biphonemic combinations;
- triphthongs are biphonemic combinations.

In such a way it has been established that in the English language there are

- 12 vowel phonemes: / i:, i, e, æ, o, ɔ:, u, u:, a, ʌ, ɜ:, ə /;
- 8 diphthongs: 3 glides to /i/ – / ei, ai, oi /; 2 glides to /u/ – /ou, au /; 3 glides to /ə/ – / iə, eə, uə /;
- 24 consonant phonemes: / n , t, d, s, l, ð, v, m, k, w, z, r, b, f, p, h, ŋ, g, ʃ, j, dʒ, tʃ, θ, ʒ /.

The *second problem* of the phonological analysis is to identify the inventory of distinctive features on which all the phonological oppositions in a language are based.

Each phoneme is characterized by a certain number of phonologically relevant features, which are its constant distinctive features and bring changes in meaning (occlusive – constrictive [d-z], labial – lingual [p-k]).

Each allophone of a certain phoneme is characterized by definite phonologically relevant features (which are common to all its allophones) plus a number of phonologically irrelevant features (articulatory features which do not serve to distinguish meaning – aspiration, tenseness, lip rounding).

Mistakes in the articulation of sounds:

– *phonological* (an allophone is replaced by an allophone of a different phoneme) – affect the meaning of words. E. g. beat: [bi:t] – [bit];

– *phonetic* (an allophone is replaced by another allophone of the same phoneme) – the meaning does not change. E. g. the absence of aspiration in [pit].

Phonological mistakes are not admissible because they lead to misunderstanding from the part of a listener. Phonetic mistakes are possible but not advisable, because they produce a foreign accent and may affect the listener's perception.

Т а б л и ц а 4 – Irrelevant and relevant features of [p]

Phoneme: [p]			
Allophone	p1[pi:]	p2[po:]	p3[ʌp]
Constant features	bilabial	bilabial	bilabial
	occlusive	occlusive	occlusive
	fortis	fortis	fortis
Non-constant features	aspirated	aspirated	non-aspirated
	plosive	plosive	non-plosive
	unrounded	rounded	unrounded

### 2.2.5 Types of transcription

**Transcription** is a visual system of phonetic notation organized as a set of symbols representing speech sounds. It solves the problem of representing the speech visually [31].

**Types of transcription:**

– phonemic, or broad transcription (special symbols for all phonemes in a language) used for practical experience;

– allophonic, or narrow transcription (special symbols adding some information about the articulatory activity of particular allophonic features) used for research work.

## Section 3

# SUPRASEGMENTAL LEVEL OF THE ENGLISH LANGUAGE

## Lecture 3.1 Syllable

### 3.1.1 General notes on the syllable: phonetic and structural aspects of the syllable

**Syllable** – a particular way in which phonemes are combined in a language. Each language has its own rules of combining its phonemes into syllables [32]. Some combinations are permissible in a language, others are not: E. g. “wabe”, “mimsy”, “fspe”, “kpo”; “dream”, “arc”, “stew”, “too”.

The syllable *as a phonetic unit* is the smallest articulatory and perceptible unit.

When we pronounce a syllable the speech organs, while producing a consonant (vowel), take all the positions necessary for the articulation of the following vowel (consonant).

The listener can recognize the preceding sound only after he has analysed the whole syllable. And it takes less time to identify a syllable than the isolated sounds it contains.

The syllable *as a phonological unit* is a structural unit which consists of a vowel alone or of a vowel (or a syllabic sonorant) surrounded by consonants in the numbers and arrangements permitted by a given language.

The ancient Greek scholars noticed that the two main phonological types of sounds – vowels and consonants fulfil different functions in speech. The function of a vowel is to occupy the central position in certain combinations of sounds, whereas consonants serve as the margins of the sound combinations. In other words, vowels are always syllabic and consonants are incapable of forming syllables without vowels.

But in a number of languages some sonorous consonants, such as [n, l, r, m], can also be syllabic because of their strong vocalic features, for instance, in Czech – “krk” (neck) and in English “garden” [g a: - dn], “needn’t” [ni : -dnt], “castle” [ka: -sl], “lighten” [lai -tn].

According to their structure, there are 4 types of syllables in English:

- 1) covered open syllable (CV), when there is no a consonant after the vowel.  
E. g. “no” - [nəu];
- 2) uncovered closed syllable (VC), when the vowel is followed by a consonant.  
E. g. “odd” – [od];

3) covered closed syllable (CVC), when the vowel is preceded by a consonant.  
E. g. "note" – [nəʊt];

4) uncovered open syllable (V), then there is no a consonant before the vowel.  
E. g. "oh" – [əʊ].

As for the number of syllables in English words, it may vary from 1 to 8. E. g. day -1, baby -2, family -3, generation -4, liberality -5, responsibility -6, irresponsibility -7, incomprehensibility -8.

### 3.1.2 Theories on syllable formation and division

Phoneticians are not always in agreement in the way the words are divided into syllables. There exist different phonetic theories devoted to the problem of syllable division.

#### 1. The expiratory (chest pulse) theory by R.H. Stetson.

According to this theory, a *syllable* is a sound or a group of sounds that are pronounced in one chest pulse, accompanied by increases in air pressure: there are as many syllables in a word as there are chest pulses (expirations) made during the utterance of a word [33]. A *weak point* of the theory is that it's doubtful whether a double chest pulse will be evident in the pronunciation of juxtaposed vowels as, for instance, in *seeing* [ˈsiː - ɪŋ], *being* [ˈbiː - ɪŋ]. These words consist of two syllables though they are pronounced with one chest pulse.

#### 2. Jespersen's theory of relative sonority (the prominence theory).

The phonetician claims that sounds tend to group themselves according to their sonority. Sounds are grouped around the most sonorous ones, which form the peak of sonority in a syllable. One peak of sonority is separated from another peak by sounds of lower sonority [34].

According to this theory, the distance between two points of lower sonority is a *syllable*. The number of syllables is determined by the number of peaks of prominence. E. g. melt - 1 peak of sonority - 1 syllable).

Pronounced with uniform force, length and pitch, speech sounds differ in sonority (prominence, audibility or carrying power). So, O. Jespersen classifies sounds according to the degree of sonority in the following way (beginning with the most sonorous):

- 1) open (low) [æ], [ʌ], [a:], [o] (the most sonorous);
- 2) mid [e], [ə], [ɜ:], [o:];
- 3) close (high) [i:], [i], [u], [u:];
- 4) sonorants [m], [n], [ŋ], [r], [j], [l], [w];
- 5) voiced fricatives [v], [ð], [z], [ʒ];
- 6) voiced plosives [b], [d], [g];
- 7) voiceless fricatives [f], [ʃ], [s], [θ];
- 8) voiceless plosives [p], [t], [k] (the least sonorous).

But this theory also has a weak point. There are cases that contradict Jespersen's theory.

For instance, in these words [sta:] "star", [skeit] "skate", [nekst] "next" the sound [s] is more sonorous than [t] and [k] and forms the second peak of sonority. Yet, the words are monosyllabic.

It is evident that the relative sonority theory does not explain the mechanism of syllable formation. It only makes an attempt at explaining our perception of a syllable. Neither does it explain syllable division, as it does not say to which syllable the less sonorous sounds belong. E. g. [an 'aismen] "an iceman" and [a'nais'men] "a nice man"; [an 'eim] "an aim" and [a'neim] "a name"; [s^mæ'dresiz] "some addresses" and [s^mæ'dresiz]- "summer dresses".

Nevertheless, the relative sonority, theory has been accepted by D. Jones and some other phoneticians.

### **3. Shcherba's theory of muscular tension.**

According to this theory, a *syllable* is characterized by variations in muscular tension (the energy of articulation increases at the beginning of a syllable, reaches its maximum with a vowel (or a sonant) and decreases towards the end of a syllable. A syllable is an arc of muscular tension [35]. E. g. [ta:] – tar and [tauə] – tower, the second example - two articulatory efforts, two arcs of muscular tension and two syllables.

### **4. Loudness theory by N.I. Zhinkin.**

On the perception level the *syllable* is defined as an arc of actual loudness. The experiments carried out by N. Zhinkin, showed that the organ immediately responsible for the variations in loudness of a syllable is the pharynx. The narrowing of the pharyngeal passage and the resulting increase in muscular tension of its walls reinforce the actual loudness of the vowel thus forming the peak of the syllable, while the loudness of the marginal consonants is weakened. In the production of loudness variations of all the speech mechanisms are involved. So, on the speech production level the correlate of "the arc of loudness" is "the arc of articulatory effort".

The acoustic aspect of the syllable has been studied by E. Zwirner, R. Jakobson and M. Halle. According to the results obtained, the peak of the syllable (a vowel or a sonant) has a higher intensity than its consonants, and in many cases a higher fundamental frequency. Perceptually, the peak is louder and higher in pitch. These acoustic features easily agree with the physiological definition of the syllable as an arc of articulatory effort (or muscular tension) [36].

In analyzing the above theories of the syllable, we cannot but agree with the scholars who point out that each of the existing theories is correct to a certain extent, but none of them is able to explain reliably all the cases of syllable boundaries.

Thus, the definition of a *syllable* presents a *sum* of features:

1) it is a chain of phonemes of varying length;

2) it is constructed on the basis of the contrast of its constituents (V,C).

Vowels are always syllabic, they occupy a central position in a syllable.

Consonants are non-syllabic and incapable of forming syllables without vowels, serve as the margins of the sound combinations. Sonants [l, m, n] can be syllabic only in unstressed final positions if preceded by a noise consonant like in [bo-tl, bo-tm, b<sup>h</sup>-tn]; [r] is syllabic in some accents (perhaps – [praps]);

3) the presence of consonants in a syllable is optional;

4) the distribution of phonemes in the syllable follows the rules of a particular language.

### 3.1.3 Phonotactics and its peculiarities in English

**Phonotactics** studies a syllable from the point of view of its structure, as a phonological unit and identifies the most typical syllable patterns and rules of syllable division in a language [37].

**Phonotactic peculiarities** of a language is the list of the most typical syllable patterns of a language and the laws that regulate the presence, the number and arrangements of vowels and consonants in a syllable [38].

#### Some of the phonotactic peculiarities of English:

1. English historically short vowels under stress occur only in a closed syllable, are always followed by a consonant and the syllabic boundary never occurs after these vowels, it lies after the consonant (e.g. “twenty” – [ˈtwen-ti], “quickly” – [ˈkwik-li]) or within it, if it is the only consonant between the checked vowel and the succeeding vowel (“letter” – [ˈletə]).

2. When there is a cluster of consonants between two vowels, the place of the syllabic boundary is conditioned by whether this cluster is permitted at the beginning of words or not. If it occurs in an initial position the syllabic boundary is before it. If it doesn't the boundary is between the consonants. E. g. “agree” – [ə-ˈgri], “regret” – [ri-ˈgret].

3. A vowel may occur alone in a syllable or it may have up to 3 consonants before it and up to 4 consonants after it. E. g. “agree” – [ə-ˈgri], “texts” – [teksts].

4. It is a feature of English that in initial position, i. e. before the vowel, there can be any consonant except [ŋ];

5. No consonant combinations are possible with [ð], [z], [tʃ], [dʒ], and such consonant clusters as [mh], [sr], [sʃ], [spw], [fs], [hr], [stl] can't occur initially either.

6. Final clusters are much more complex in English than initial ones. This is due to the fact that final clusters are used to express grammatical meanings of plurality, tense, ordinal number. E. g. “texts” – [...ksts] – plurality, “mixed” – [...kst] – tense.

7. Historically long monophthongs, diphthongs and unstressed short monophthongs (free vowels) can occur both in the open and in the closed syllable. E. g. [ka:] – “car”, [ka:t] – “cart”, [ˈtai-ni] – “tiny”.

8. The so-called triphthongs in English are disyllabic combinations, because they contain two vowel phonemes and the syllabic boundary is between the diphthong and the neutral sound. E. g. [*sai-əns*] – "science", [*flau-ə*] – "flower".

The structure of an English syllable depends on whether it is stressed or not. The peak of the stressed syllable is always a vowel. In the unstressed syllable the peak may be a vowel or a sonant. When the peak of the stressed syllable is a short vowel, the syllable must be "closed" by a consonant.

### 3.1.4 Functions of the syllable

As a phonological unit the syllable performs several functions, that may be combined into the main three: **constitutive, distinctive and identificatory**.

**The constitutive function** of the syllable manifests itself in the fact that the syllable forms higher-level units – words, accentual or rhythmic groups, utterances.

Two aspects of this function can be emphasized. *On the one hand*, the syllable is a unit in which segmental phonemes are realized. L. Bondarko has proved experimentally that the relations between the distinctive features of the phonemes and their acoustic correlates can be revealed only within the syllable. *On the other hand*, within a syllable or a sequence of syllables prosodic (or suprasegmental) features of speech are also realized. These are distinctive variations in loudness (stress), in pitch (tone), and in duration (tempo, length). Thus syllables may be stressed and unstressed, high, mid or low, rising or falling, long or short. All these prosodic features are significant for constituting the stress-pattern of a word and the tonal and rhythmic structures of an utterance.

So, we can say, that the syllable is not a mere sum of sounds; it is a specific minimal structure of both phonemic and prosodic features. In the taxonomical scale of language units the syllable occupies the position between the phoneme and the word.

In forming words and utterances, the syllable performs **the delimitative function** [39] which is inseparable from the constitutive function. Some syllables can occur only word-initially (*[gr]*, *[str]*) and others only word-finally (*[tɪ]*, *[dɪ]*, *[stl]*), thus making the boundaries between words.

**The distinctive function** of the syllable is to differentiate words and word combinations.

It has been mentioned, that phonemes exist and function within the syllable. Therefore, words are actually differentiated by the syllable as one articulatory and perceptible unit. For instance, the monosyllabic words [*bi:t*] "beat" and [*bi:d*] "bead" differ not only in their consonant phonemes [*t*] and [*d*], but also in the length of [*i:*], which is conditioned by the neighbouring fortis and lenis consonants. Such words as [*ga:dɪ*] "garden" – [*ga:dz*] "guards", [*bi:tɪ*] "beaten" – [*bi:ts*] "beats" are distinguished not only by the phonemes [*ɪ*] versus [*z*] and [*ɪ*] versus [*s*] but also by their syllables as bisyllabic and monosyllabic words.

There are some words in English where syllabicity alone is responsible for the differentiation of the lexical meanings of the words: [*lai-tn-ij*] – "lightening" (освещение) and [*lait-nij*] "lightening" (молния).

V. Vassilyev notes that the existence of such pairs of words makes it possible to consider syllabicity the only distinctive feature of the words and, on this account he distinguishes a separate phonological unit – the *syllabeme* [40].

Variations in the syllabic structure of one and the same word or a word combination may serve to differentiate styles of pronunciation. For example, the word "national" may be pronounced with 3 and 2 syllables – [*na-n-əl*] and [*na|n-əl*]; the word combination "little and nice" may have 4 or 3 syllables – [*li-tl-ən-nais/*] and [*lit-lən-nais*]. The second variants are characteristic of the colloquial style.

Syllable division (syllabification) is very important too in distinguishing words and utterances.

The distinctive role of syllabification is illustrated by examples like: [*naj-treit*] "nitrate" – [*nait-reit*] "night-rate", [*ə-neim*] "a name" – [*ən-aim*] "an aim", [*wil-əun*] "we'll own" – [*wi-ləun*] "we loan", [*ai-skri:m*] "I scream" – [*ais-kri:m*] "ice cream", [*ai-sɔ:-hɜ:r-aiz*] "I saw her eyes" – [*ai-sɔ:-hɜ:-raiz*] "I saw her rise".

Due to the distinctive importance of syllable division, the syllabic boundary is often regarded by the American descriptivists as a separate phonological unit — the juncture phoneme [41].

There are two types of juncture: *open* and *close*. Open juncture (or open transition) occurs between syllables, i.e. between two articulatory units. It may also be called *intersyllabic* juncture. Thus, in "we'll own" [*wil-əun*] the open juncture is between [*l*] and [*əu*], and in "we loan" [*wi-ləun*] it is between [*i:*] and [*l*].

Close juncture (or close transition) occurs between sounds within one syllable, i. e. within one articulatory unit. Therefore, the transitions from one sound to another are closer within a syllable than between syllables. Thus in "we loan" [*wi-ləun*] the close juncture is between [*l*] and [*əu*], [*əu*] and [*n*]. This juncture may also be called *intrasyllabic* juncture.

The latest acoustic investigations of juncture show that the factors determining an open or a close juncture are the duration of the sounds, their intensity and formant transitions. Thus, according to the data obtained by I. Lehiste, the initial [*n*] in "a nice man" is longer than the final [*n*] in "an iceman". The pre-junctural [*n*] has falling intensity, while the post-junctural [*n*] has rising intensity. Formant transitions of [*n*] and [*ai*] are different in the contrasted pairs.

While the phonetic realization of open juncture is described by different phoneticians in approximately the same terms, there is less uniformity in their phonological interpretation of the phenomena. Some phoneticians consider the open juncture to be a segmental phoneme, others consider it a suprasegmental phoneme or a phoneme in its own right.

K. Pike and I. Lehiste regard the juncture to be a contrastive feature of high-level units but not a phonological unit in its own right [42].

**The identificatory function** of the syllable is conditioned by the hearer's perception or syllables as entire phonetic units with their concrete allophones and syllabic boundaries.

The listener identifies two syllables in "*plum pie*" and "*plump eye*" with the corresponding boundaries before [p] and after [p], because in the first example [p] is aspirated and [m] is as long as if it were final, whereas in the second example [p] is unaspirated and [m] is shorter on account of the following fortis [p].

That is why learners of English should take care not to mispronounce English sounds and not to shift the syllabic boundary as it may cause not only a strong foreign accent, but also misunderstanding on the part of the listener.

### 3.1.5 Graphic representation of the syllable in English

The phonetic image of a syllable can be shown in *transcription* (phonemic or allophonic) and its written notation is shown in *spelling*. Parts of orthographic and phonetic syllables do not always coincide: e. g. "*let-ter*" – [ˈlet-ə]; "*Span-ish*" – [ˈspæn-ɪʃ].

Division of words into syllables in writing (**syllabographs**) is based on:

– *phonological principles* (*fa-mi-ly, re-gu-lar* – phonotactic rules). Still such a division is not always possible. For instance, in the words "*body*" [ˈbɒd-i] '*money*' [ˈmʌn-i], the consonant letter representing the point of syllable division should be added to the next vowel letter to escape notation gaps: *bo-dy, mo-ney*;

– *morphological principles*, which demand that the part of a word, which is separated, should be either a prefix, or a suffix, or a root (morphograph): e. g. *un-divided, utter-ance, pun-ish, be-fore, volley-ball* [43].

**The Rules to help with dividing a word in writing:**

1. Never divide a word within a syllable.
2. Never divide an ending (a suffix) of two syllables such as *-able, -ably, -fully*.
3. With the exception of *-ly (correct-ly)*, never divide a word so that an ending of two letters such as *-ed, -er, -ic* begins the next line.
4. Never divide a word so that one of the parts is a single letter.
5. Never divide a word of one syllable.
6. Never divide a word of less than five letters.
7. If there are two or three consonants before *-ing*, these consonants may be separated in writing: e.g. *gras-ping, puz-zling*.

## Lecture 3.2 Word stress

### 3.2.1 Nature of English word stress

A word, as a meaningful language unit, has a definite phonetic structure. The phonetic structure of a word comprises not only the sounds that the word is composed of and not only the syllabic structure that these sounds form it also has a definite stress pattern.

The auditory impression of stress is that of prominence [44]. If a word contains more than one syllable, the relative prominence of those syllables differs. There may be one prominent syllable in a word as compared to the rest of the syllables of the same word (as in "*important*"); there may be two equally prominent syllables (as in "*misbehave*"), two unequally prominent syllables (as in "*examination*") or more prominent syllables (as in "*unreliability*"). And this correlation of degrees of prominence of the syllables in a word forms the stress pattern of the word, which is often called the accentual structure of a word.

We should distinguish the following terms: a word as a lexical, phonological and phonetical unit.

The word accent (word stress) is a constituent feature of the phonetic structure of the word as a vocabulary item, which exists as such when it is pronounced in isolation (here we deal with a phonological word), *e. g. well-known*. The stress pattern of a word is conditioned only by objective factors: pronunciation tendencies and the orthoepic norm.

Utterance stress is, on the contrary, a constituent part of the phonetic structure of *the spoken sentence* and one of the components of intonation in the broad sense of the term, source of creating phonetic words. *E. g. he is well-known; he is a well-known writer.*

The placement of utterance stress is primarily conditioned by:

- *the situational and linguistic context* (semantically more important words are pronounced with greater stress; the semantic factor determines also the position of the so-called logical stress);
- *the subjective factors* (by the speaker's intention to bring out words which are considered by him to be semantically important in the situational context).

Languages differ from one another in the principal means by which the special prominence of speech sounds is achieved and word accent thus effected. Therefore, types of word accent are distinguished, first of all, according to the articulatory means by which it is effected [45].

So, according to the nature of the word stress we single out the following types:

- 1) *dynamic, or force, stress*, the effect of prominence is achieved by greater force of articulation of a stressed syllable (European languages);

2) *musical*, or *pitch*, or *tonic stress*, the effect of prominence is achieved by uttering a stressed syllable on a different pitch level or with a different pitch direction than the other syllable or syllables of the word;

3) *quantitative stress*, the effect of prominence is achieved by uttering a vowel of a stressed syllable longer than other vowels in the word;

4) *qualitative stress*, the effect of prominence is achieved by preserving unobscured the quality of the vowel phoneme in the stressed syllable.

Thus such Oriental languages as Chinese, Japanese, and Vietnamese, as well as some African languages, are regarded as having exclusively or predominantly tonic word accent, the position of which may distinguish from each other two words consisting of the same sounds. Thus, in Japanese, only a higher and a lower tone, but no differences in dynamic stress, distinguish from each other words consisting of the same sounds. For example, the sequence [*hana*], when said with even tone, means *nose*, with higher tone on the first syllable *beginning*, with higher tone on the second syllable *flower*.

The Scandinavian languages make use of both dynamic stress and tonic stress in more or less equal degree. European languages are considered to be dynamic.

English word stress is of a *complex nature*. It is created by an interaction of four acoustic parameters: intensity (responsible for loudness), fundamental frequency (pitch), duration (length) and formant structure (quality).

### 3.2.2 The placement of word stress

Different types of word accent are distinguished not only according to its nature or degree, but also to its position, place. From this point of view two types of word accent are distinguished: *fixed* and *free*.

In languages with *fixed* word accent the main accent invariably falls on a syllable which occupies in all the words of the language one and the same position in relation to the beginning or end of a word. Thus, in French the main accent is tied to the last syllable in each word. In Polish, it is the penultimate which is invariably accented in all the words and their grammatical forms. In Czech, the main accent falls on the initial syllable of each word and grammatical form of a word.

In languages with *free* word accent, the main accent may fall in different words on a syllable in any position in relation to the beginning or end of a word, although the accentual pattern of each word form remains *fixed*, in the sense that its accent is not shifted from one syllable to another in it, e. g. the Russian word form *комната* is always accented on the initial syllable [46]. In other Russian words, however, the main accent may fall on the second syllable, e. g. *работа*, on the third, e. g. *математика*, on the fourth, e. g. *преподаватель*, on the fifth, e. g. *машиностроение*, as well as on the last, e. g. *окно*, *молоко*. Russian word accent may, therefore, be characterized as free.

Within free word accent two subtypes are distinguished on morphological grounds:

1) a *constant* accent is one which remains on the same morpheme in different grammatical forms of a word or in different derivatives from one and the same root (e. g. *wonder, wonderful, wonderfully*);

2) a *shifting* accent is one which falls on different morphemes in different grammatical forms of a word or in different derivatives from one and the same root (e. g. *active – activity; сад – садовод – садовый*).

Free word accent presupposes almost complete unpredictability in the incidence of the main accent in different words of the language. In Russian, for example, there are no rules determining which syllable of a disyllabic or polysyllabic word bears the main stress, so that the stress of each word and grammatical form of a word has to be learnt individually.

Word accent in English is also free, but the "freedom" of its incidence is restricted by certain tendencies which make the incidence of word accent more predictable than the case is in Russian, although, it should always be borne in mind that, as D. Jones puts it, when rules of word-stress in English can be formulated at all, they are generally subject to numerous exceptions [47].

### 3.2.3 Degrees of word stress

*British phoneticians* (D. Jones, R. Kingdon) consider that there are three degrees of word stress in English:

- primary (or strong stress);
- secondary (or partial stress);
- weak (the so-called "unstressed" syllables have weak stress). E. g. *eˌxamiˈnation, ˈhair-,dresser*.

All these degrees of stress are linguistically relevant as there are words in English the meanings of which depend upon the occurrence of either of the three degrees in their stress patterns: e. g. *ˈimport – imˈport; ,certifiˈcation – cer,tifiˈcation*.

*American linguists* (G. Trager, A. Hill) distinguish four degrees of word stress:

- primary stress / ˈ / (*ˈcupboard*);
- secondary stress / ˌ / (*disˌcrimiˈnation*);
- tertiary stress / ˘ / (*ana˘lyse*);
- weak stress / \* / (*cup\*board*).

They consider that secondary stress generally occurs before the primary stress (e. g. *eˌxamiˈnation*), while tertiary stress occurs after the primary stress (e. g. *ˈhand˘book*). Linguistically, tertiary word stress can be taken for a variant of secondary word stress, as there are no words in English the meanings of which depend on the position of the tertiary stress.

Thus, the stress pattern of English words may be defined as a correlation of 3 linguistically relevant degrees of stress: primary, secondary, weak.

### 3.2.4 Stress tendencies in Modern English

Though word stress in English is called free there are certain tendencies in English which to a certain extent regulate the accentuation of words. The linguists who have made a thorough analysis of English stress patterns have agreed upon the existence of two main accentuation tendencies in English: the recessive tendency and the rhythmic tendency.

According to **the recessive tendency**, stress falls on the first syllable which is generally the root syllable (e. g. *mother*, *sister*, *ready*, *window*) or on the second syllable in words which have a prefix of no special meaning (e. g., *become*, *indeed*, *forgive*, *behind*).

The recessive tendency in stressing words is characteristic of words of Anglo-Saxon origin, but the tendency has also influenced many borrowings (e. g. *excellent*, *garage*).

English vocabulary consists of a lot of monosyllabic words, some of which are stressed, others not. This created **the rhythmic tendency** to alternate stressed and unstressed syllables. According to the rhythmic tendency, stress is on the third syllable from the end (e. g. *intensity*, *impossibility*).

The rhythmic tendency remains a strong one and it affects the stress patterns of a large number of words in modern English. Thus, in some polysyllabic words there is a tendency nowadays to avoid a succession of weak s-les, especially if these have [ə] or [i], as a result there a stress shift with a rhythmic alteration of stressed and unstressed s-les appears (e. g. *hospitable* – *hospitable*, *articulatory* – *articulatory*).

**The retentive tendency** presupposes that the stress of the parent word is often retrained in derivatives (e. g. *wonder* – *wonderful*).

There is one more tendency in English: the tendency to stress the most important elements in words. Such meaningful prominence is given to negative prefixies (e. g. *unknown*, *inartistic*, *misbehave*), such prefixes as "ex-", "vice-", "sub-", "under-" (e. g. *expresident*, *vicepresident*, *subeditor*, *undermine*), suffix "-teen" (e. g. *thirteen*, *fifteen*), semantically important elements in compound words (e. g. *wellknown*, *redhot*, *badtempered*).

These are the tendencies that to some extent regulate the placement of stress in English words and condition their stress patterns.

### 3.2.5 Functions of word stress

In phonology the notion *word stress* is replaced by the term *accenteme* introduced by V. Vasilyev.

The **accenteme** is a suprasegmental phonological unit which varies in degrees, placement and performs different functions [48].

The functions of word stress as a unit of phonology has the following functions.

1. Word stress has a **constitutive function**, as it moulds syllables into a word by forming its stress pattern. Without a definite stress pattern a word ceases to be a word and becomes a sequence of syllables.

2. Word stress has a distinctive function in English, because there exist different words in English with analogous sound structure which are differentiated in speech only by their stress patterns.

3. Word stress has an **identificatory function** as well, because the stress patterns of words enable people to identify definite combinations of sounds as meaningful linguistic units. A distortion of the stress patterns may hamper understanding or produce a strange accent.

Thus, it is obvious that word stress performs its linguistic functions only as a structural element of a word. It is actually the stress pattern of a word that performs both the distinctive and the identificatory functions. And it is in the stress pattern of a word that the degrees of stress can be differentiated and opposed one to another.

## Lecture 3.3 Intonation

### 3.3.1 Prosody and intonation. General characteristics of intonation

Phonemes, syllables and words as lower-level linguistic units are grouped by various prosodic means into a higher unit – the utterance. Every utterance alongside of its phonemic and syllabic structures has a certain prosodic structure (intonation).

**Intonation** is a complex unity of speech melody, sentence stress, tempo, rhythm and voice timbre, which enables the speaker to express his thoughts, emotions and attitudes towards the contents of the utterance and the listener [49].

Speech melody, sentence stress, tempo, rhythm and timbre are perceptible qualities of intonation. Acoustically, intonation is a complex combination of varying frequency, intensity and duration. Alongside of the term “intonation” the term “prosody” is widely used. Prosody (or prosodic) denotes non-segmental phenomenon, which does not enter the system of segmental phonemes.

### 3.3.2 Prosodic units of language

One of the basic problems in the study of prosody is to determine the units in which in which prosodic features are actualized.

**The syllable** is recognized to be the smallest prosodic unit. It has no meaning of its own, but it is significant for constituting hierarchically higher prosodic

units. Prosodic features of the syllable (tone, duration, stress) depend on its position and function in the rhythmic unit and the utterance.

A **rhythmic, or accentual, unit (group)** is either one stressed syllable or a stressed syllable with a number of unstressed ones grouped around it. The stressed syllable is the nucleus of the rhythmic unit. There are as many groups in an utterance as there are fully stressed syllables in it. The unstressed syllables are called *clitics*. Those preceding the stressed syllable are called *proclitics*, and those following it – *enclitics*.

**The intonation group** is hierarchically higher than the rhythmic unit. The most general meanings expressed by the intonation group are, for example, those of completeness, finality versus incompleteness, non-finality.

The structure of the intonation group varies depending on the number of syllables and rhythmic units in it. Minimally, an intonation group consists of one (stressed) syllable – the nucleus. Maximally, it contains the prehead, the head, the nucleus and the tail.

The functional role of some of these elements is indisputable. The prosodic features of the nucleus express communicative and attitudinal meanings, indicate the end of the intonation group. Different types of head convey the attitudinal meaning. Types of prehead differentiate emotional meanings. The prehead, head and tail are non-obligatory elements of an intonation group, while the nucleus is an obligatory and the most important functional element.

A higher unit, in which prosodic features are actualized is **the utterance**, which is the main communicative unit. It is characterized by the semantic entity, which is expressed by all language means (lexical, grammatical and prosodic). The utterance may contain one intonation group, two or more. In speech utterances are grouped into still higher prosodic units – hyperutterances, phonetic paragraphs and texts.

**Supraphrasal unities** are large stretches of speech (larger than an utterance) presenting semantic and structural entities. Their functional distinctive feature is a close semantic relationship between the component utterances. The structural distinctive features are specific syntactical, lexical and prosodic signals of semantic incompleteness of individual utterances and their connection with the preceding and the following ones.

### 3.3.3 Prosodic subsystems of intonation

Let us consider the components of intonation.

**The pitch component of intonation** (speech melody) is the variations in the pitch of the voice during speech. To describe the melody of an utterance its necessary to determine the relevant pitch levels, pitch ranges, directions and the rate of pitch delivery.

The pitch level is determined by the pitch of its highest-pitched syllable. It shows the degree of semantic importance that the speaker attaches to the utterance, his attitude and emotions. The number of pitch levels in English hasn't been definitely established yet.

The pitch range in the interval between its highest-pitched and lowest-pitched syllables. It depends on the speaker's attitudes and emotions.

The rate of pitch variations may be different, depending on the time, during which these variations take place and on the range of variations.

The basic unit, which is used to describe the pitch component is *the tone*. Depending on whether the pitch varies or remains the same they (tones) are divided into:

- static (divided into high, mid and low static);
- kinetic (simple and compound or complex; simple: falling (high, mid, low) and rising (low, mid, high).

Significant pitch modifications can be observed in the head, the functions of which are to express modal stylistic meaning. The prehead is normally pronounced on a low level. If it is pronounced on a pitch higher than normal, the utterance gets emphasis and emotional connotations. The pitch characteristics of a tail depend on the kind of the nuclear tone: the tail is pronounced on a low level after falling and R-F nuclear tones, and it is ascending after rising and F-R nuclear tones [50].

**Rhythm** is a regularity or periodicity in the occurrence of a particular phenomenon in an utterance. In some languages the recurring (повторяющийся) phenomena are stresses, in others – syllables. So languages may be characterized by stress-timed rhythm (in English) and syllable-timed rhythm. The former presupposes that utterance stress serves as a basis for the rhythmical organization of speech; stresses segment the speech continuum into units of more or less equal length. But a number of special investigations shows that the lapses (промежутки) of time are not equal. The question arises: how to divide utterances into rhythmic units? A great number of phoneticians (J. Pring, D. Abercrombie) define a rhythmic unit as a sequence of syllables from 1 stressed syllable to another. But in this case it appears that that the syllables of one and the same word may belong to different rhythmic units. E. g. se –/ mantic im/ – portance.

Torsuev, Vassilyev, Kingdon think that boundaries between rhythmic units are determined by the semantic and grammatical relations b/n the words of an utterance. In this case the syllables of a word always belong to the same rhythmic unit.

The special prominence given to one or more words in an utterance is called **utterance stress**. The means with the help of which the special prominence is achieved and the effect of stress is produced are variations of pitch, loudness, length and quality.

The subsystem of utterance stress includes 3 basic functional types:

- 1) nuclear stress;
- 2) non-nuclear full stress;
- 3) partial stress.

The distribution of stress in an utterance depends on the following factors according to Torsuev: semantic, grammatical and rhythmic. The main one is the semantic factor because it determines the location, type and degree of stress in an utterance. The semantic centre is singled out by the nuclear stress. E. g. It is `interesting. It `is interesting.

The grammatical structure of an utterance also determines the accentual structure (inverted word order in interrogative sentences sometimes requires stress on the auxiliary verbs).

The distribution of stresses is also affected by the rhythmical laws of the English language.

Stresses in an utterance fulfill 3 main **functions**:

1) **constitutive** (stresses firm the utterance by integrating words; they form the accentual str-re of an utterance which is the basis of its rhythm and a part of its prosodic str-re);

2) **distinctive** (differentiation of utterances as to their meanings, conditioned by their position and type of stress);

3) **identificatory** (provides the basis for the hearers' identification of the important part of the utterance and for his understanding of the content).

**The tempo of speech** is the rate at which utterances and their smaller units are pronounced. On the acoustic level Tempo is measured by the number of syllables per second. Tempo of speech may be determined by different factors: the size of the audience, the acoustic qualities of the room, the individuality of the speaker, but the most significant is the correlation of tempo with changes in meaning (slowing down the tempo – an utterance sounds more important, the increase in the speed – diminishing of prominence). Tempo can be used to express feelings and emotions of the speaker. Fast tempo – excitement, slow tempo – calmness, indifference [51]. Phoneticians distinguish normal tempo and 2 deviations from the norm: fast and slow.

The speech continuum is divided into units of different length by means of **pauses**. It is the main function of a pause to segment connected speech into utterances and intonation groups, to delimit one utterance or intonation group from another. Pauses are closely connected with tempo: the number and length of pauses affect the general tempo of speech.

Phoneticians distinguish 3 types of pauses:

1) silent pauses (stops in the phonation, stops of the work of the vocal cords which results in the cessation of sound);

2) pause. of perception (there is no period of silence, but the effect of a pause is achieved by a sharp change in the direction or by the variations of duration or both; marked with wavy lines at the junctions of intonation groups);

3) voiced (or filled) pauses (usually have the quality of the central vowels with or without nasalization ([m]), used to show hesitation or doubt). Sometimes they are called “hesitation pauses”

The duration of pauses depends on the general tempo of speech.

### 3.3.4 Functions of intonation

Intonation presents the following functions in a language:

*The constitutive function* unifies words into utterances, the main communicative units. Constituting an utterance prosody at the same time performs the segmentative and delimitative function, according to which intonation segments connected discourse into utterances and intonation groups, simultaneously delimits utterances and intonation groups one from another showing relations between them and signals the semantic nucleus and other semantically important words of an utterance or an intonation group.

*The distinctive function* manifests itself in several particular functions depending on the meaning which is differentiated:

– **communicative-distinctive** (prosody differentiates the communicative types of utterances, statements, questions, exclamations, imperatives. E. g. `Fire! (statement) – Fire? (question);

– **modal (attitudinal)-distinctive** (prosody differentiates modal meanings of utterances and the speaker’s attitudes. E. g. ˇThank you! (friendly attitude);

– **culminative (logical)-distinctive** (prosody differentiates the location of the semantic nuclei of utterances and other semantically important words; prosody indicates the “theme-rheme” organization of an utterance). E. g. The `teacher (theme) has come (rheme). The teacher (rheme) has `come (theme);

– **syntactical-distinctive** (prosody differentiates syntactical types of sentences and syntactical relations in sentences). E. g. Smiling (attribute) Tom / entered the room. Smiling (adverbial modifier of manner) / Tom entered the room;

– **stylistic-distinctive** (prosody differentiates pronunciation (phonetic) styles, determined by extra linguistic factors).

*The identificatory function* is expressed in the fact that prosody provides a basis for the hearer's identification of the communicative and modal type of an utterance, its semantic and syntactical structure with the situation of the discourse.

### 3.3.5 Bilingualism. The problem of phonetic interference: features of Russian-English phonemic and prosodic interference

The practice of alternate use of two languages is called **bilingualism**. It may be acquired "naturally" and "artificially", as a result of foreign language learning (the so called "classroom" bilingualism).

The major manifestation of bilingualism is interference. **Language interference** is a process and a result of the interaction and mutual influence of the language systems being in contact [52].

Interference takes place on all the levels of language (phonetic, grammatical and lexical). On the phonetic level there are two types of interference: *phonemic* and *prosodic*.

*The main features of Russian-English phonemic interference are:*

- absence of aspiration of voiceless stops;
- palatalization of consonants;
- devoicing of final voiced consonants;
- the use of the alveolar variant of post-alveolar sound [r];
- the replacement of sound [w] by sound [β];
- ignorance of cases of assimilation;
- the wrong use of the durational variants of long vowels.

The most frequently met *features of Russian-English prosodic interference* which is considered to be the most stable and widespread type of interference, are:

- the shifting of the nuclear stress to the left;
- violation of the rhythmic tendency;
- wrong accentuation of words;
- slow tempo of speech;
- unstressed sounds are not always reduced;
- the use of inappropriate intonation pattern.

## Section 4

# VARIETIES OF ENGLISH PRONUNCIATION

## Lecture 4.1

### Varieties of English pronunciation. Phonetic styles

#### 4.1.1 Language varieties (dialects, idiolectal differences, standard pronunciation)

The pronunciation of almost every locality on the British Isles has peculiar features which distinguish it from the pronunciation of other localities. Pronunciation is socially influenced: it reflects class distinction, education and upbringing.

**The orthoepic norm** of a language is the standard pronunciation adopted by the native speakers as the right and proper way of speaking [53].

The orthoepic norm of a language comprises the variants of pronunciation of vocabulary units and variants of actual speech, prosodic patterns which reflect the main tendencies in pronunciation existing in a language and are considered to be acceptable by the educated.

The three main conditions that are necessary for a variety to be accepted as a norm:

- wide currency;
- conformity to the main phonetic tendencies;
- social acceptability.

The pronouncing dictionaries record the well-established pronunciations as first variants. The less frequent variants of pronunciation are generally recorded as secondary variants (*e.g. again* [*ə'gen*], [*ə'gein*]).

The orthoepic norm involves prosodic phenomenon as well (*e. g. generally agreed norm of loudness, recognized norm of tempo*). The orthoepic norm is not constant and fixed. A variation of the orthoepic norm is a natural objective phenomenon, which reflects the development of a language. The orthoepic norm is not isolated from non-standard pronunciations that are in current use.

The varieties that are spoken by a socially limited number of people and used only in certain localities are called **dialects**. Dialect speakers are as a rule the less educated part of the population, but the language would lose a lot if dialects disappeared. They enrich a language and make it more lively and fresh. Besides they stimulate the development of a language, supply it with new lexical and syntactical means.

Among the well-known dialects in English one should mention *Cockney* (spoken by the less educated part of the Londoners), *Geordie* (heard in Newcastle-on-Tyne), *Scouse* (the Liverpool dialect), *Cornish dialect* (in Cornwall) and others.

Moreover, there are innumerable individual differences – **idiolectal differences**.

## 4.1.2 Features of RP as the orthoepic norm of British English

In British English phoneticians generally distinguish three main regional types of pronunciation: Southern, Northern and Scottish. It is generally considered that the orthoepic norm of British English is "**Received Pronunciation**" (**RP**).

RP is spoken all over Britain by a comparatively small number of Englishmen who have had the most privileged education – public school education. It was accepted as the phonetic norm about a century ago (1926) [54]. It is not fixed and with time it has undergone some changes.

The main changes, that have recently taken place in RP, are:

- monophthongization of [ai] and [au] when followed by [ə] (e. g. "fire" [ˈfaɪə] > [ˈfaə]);
- centering of former [ou] to [ə] e. g. "November" [ˈnəʊvembə] → [ˈnəvembə];
- assimilation of the following sounds: [sj] > [ʃ], [zj] > [ʒ], [tj] > [tʃ], [dj] > [dʒ] (e. g. "issue", "situation", "education");
- use of the intrusive [r], which some 20–30 years ago was carefully avoided by RP speakers (low **rhoticity** (the use of post-vocalic 'r')), (e. g. "the idea [r] of it");
- diphthongization of the RP [i:] and [u:] which in final position are often pronounced with a glide (e. g. see [si:] > [sij]);
- greater weakening of vowels in weakly stressed syllables, the use of the neutral [ə] where the more conservative form had and has the stronger [i] (e. g. [bəˈli:v] for [biˈli:v], [ˈɪntrəstɪŋ] for [ˈɪntrɪstɪŋ]);
- the final [b], [d], [g] are now partially devoiced. (e. g. "cab - cap").

## 4.1.3 Local and regional varieties of English

Dialects have some peculiarities in pronunciation, vocabulary and grammatical structure. Every dialectal pronunciation is characterized by features that are common to all the other dialects of the language, and by a number of specific peculiarities of its own that set it apart from all the other dialects.

The broadest form of the local London accent (East End) is **Cockney** which is characterized by the following *features*:

- **rhyming slang** (Loaf of bread=Head; Adam and Eve=believe; Oxford Scholar=Dollar; Uncle Bert=shirt);
- the use of a glottal stop (hat-[hɑ]);
- /h/-dropping (house-[aus]);
- "th"-fronting (thing-[fɪn]);
- vocalization of [L] (hill-[hiw]);

- diphthongization (water-[wou'e];
- lowering of final shwa (dinner-[dina]) [55].

The regional standard which occupies an intermediate position between RP and Cockney (London and South-East of England) is **Estuary English (EE)** which was first described in 1984 by David Rosewarne. Its main *features* are:

- the use of glottal stop, but fewer than in Cockney (Scotland-[sko'land], but butter-[bate]) see the table below;
- yod-dropping– RP + Cockney + EE (absolute-[u:], but after voiceless consonants [j] is still used: assume-[sju:]);
- low rhoticity, but linking and intrusive [r] are still used [56].

The most widely used regional types of AE pronunciation are the Eastern, the Southern, and the **General American (GA)**.

Like RP in Great Britain **GA** in the USA is the social standard: regionally neutral, used by TV and radio, in scientific and business discourse, spoken by the educated Americans. Its *peculiarities* are:

- /r/ is retroflexive (the tip of the tongue is curled back); high rhoticity;
- no clear distinction between long and short vowels;
- [a] instead of [o] (dog, body, hot);
- monophthongization of diphthongs and *visa versa* (direct [direkt], simultaneous- [sai]);
- loss of [t] after [d] in the middle of the word (twenty-[tweni]);
- *flapping* ([t]=[d] in the intervocalic position and before [L]) - bitter, battle, little;
- no [j] between a consonant or a vowel [u:] - news [nu:z], tube [tu:b] [57].

#### 4.1.4 Phonostylistics as a new branch of phonetics, the object of its investigation

Language exists in 2 main forms: oral and written. Scholars distinguish a number of functional styles of the written language, such as publicistic, newspaper style, the style of official documents, the style of scientific prose, etc., which have certain peculiarities.

The styles of the spoken language have not been established yet, though there are certain differences between a casual conversation and an official exchange of views. Every person uses several varieties of the spoken language (one – at home, another – with colleagues). They have different vocabulary items and grammatical structure, but the most striking distinctions are phonetic [58].

*Extralinguistic factors that cause phonetic modifications are:*

- 1) the aim of speech (to instruct, to persuade);
- 2) the extent of spontaneity of speech (prepared or unprepared);

3) the nature of interchange which is the use of the form of speech which can be either listening, or exchanging views;

4) social and psychological factors (a friendly conversation, a quarrel, an official conversation).

The most prominent style-differentiating *factors* are:

1) speech tamber, which shows the speaker's attitude to the situation of communication (verbal + non-verbal markers (movements of face or body parts));

2) delimitation (refers to the number, length and character of pauses);

3) accentuation of semantic centers with the help of intonation.

**Phonetic styles** are different ways of pronunciation, caused by extralinguistic factors and characterized by definite phonetic features. The notion of a phonetic style was introduced by M. Lomonosov in the 18 century.

#### 4.1.5 Phonetic styles, their classifications and the principles they are based on

##### Classifications of Phonetic Styles:

1. According to *the degree of carefulness of speech* (L. Shcherba):
  - the full style;
  - the colloquial style.
2. According to *the degree of carefulness of speech* (R. Avanesov, L. Bulanin):
  - the full style or elevated style;
  - the neutral style;
  - the colloquial style.
3. According to *the rate of speech* (D. Jones):
  - the rapid familiar style;
  - the slower colloquial style;
  - the natural style used in addressing an audience;
  - the acquired style of the stage;
  - the acquired styles used in singing.
4. According to *the level of formality* (J. Kenyon):
  - familiar colloquial;
  - formal colloquial;
  - public-speaking style;
  - public-reading style.
5. According to *the social situations* (D. Crystal, D. Davy) there are as many phonetic styles as there are many social situations).

6. According to *the interconnection between phonetic and speech styles* (S. Gaiduchik):

- phonetic styles of spontaneous speech:
  - official style;
  - informal style;
  - familiar (careless) style;
- phonetic styles of prepared speech;
- phonetic styles of reading aloud.

The investigations of phonetic styles have originated a new branch of phonetics – **phonostylistics**, which is concerned with the identification of the style forming means, i.e. the phonetic features that enable the native speaker to distinguish intuitively between different styles of pronunciation [59].

Until now, it was considered that the phonetic style forming means are: the degree of assimilation, reduction, elision, all of which depend on the degree of carefulness of pronunciation. Besides, phonetic styles differ prosodically, too, because:

1) each speaker has a norm of loudness, which may differ according to some circumstances;

2) each speaker has a norm of speech tempo as well;

3) pauses also help to distinguish different varieties of speech;

4) the tempo of speech also depends on whether the audience is large or not.

Thus, it appears that each phonetic style is characterized by a specific combination of certain segmental and prosodic features.

# *ПРАКТИЧЕСКИЙ РАЗДЕЛ*

## **Section 1** **INTRODUCTION TO THE DISCIPLINE**

### **1.1 Phonetics as a branch of linguistics**

#### **Topics for discussion:**

1. Speech and language. The phonetic level and the phonetic system of a language.
2. Speech act: aspects of sound phenomena.
3. Phonetics as a science. Main and additional branches of Phonetics. Methods applied in investigating the sound matter of a language.
4. Phonetics and Phonology: a dialectal unity.
5. The role of Phonetics in teaching a foreign language. Connection of Phonetics with other linguistic and non-linguistic disciplines.

#### **Recommended sources of literature:**

**Main sources of literature:** [1], [2], [3], [4], [5].

**Additional sources of literature:** [1], [2], [4], [5].

#### **Key terms:**

speech, language, the phonetic system, the segmental level, the prosodic level, articulatory aspect of sound phenomena, acoustic aspect of sound phenomena, auditory aspect of sound phenomena, linguistic aspect of sound phenomena, constitutive function of sound phenomena, distinctive function of sound phenomena, identificatory function of sound phenomena, phonetics, phonology.

#### **Check-up questions:**

#### **Provide answers to the following questions:**

1. What is language?
2. Do the terms language and speech coincide?
3. Why is the phonetic level named the basic and fundamental level of any language?

4. What are the segmental units?
5. What units are called prosodic?
6. Does the phonetic unit have a particular lexical or grammatical meaning?
7. How is oral speech produced?
8. What aspects do the sound phenomena have?
9. What phases does the sound production consist of?
10. What physical properties do the sounds have?
11. What mechanism does the perception of speech sounds involve: physiological or psychological?
12. What linguistic functions do the sounds perform?
13. What does phonetics study?
14. How is phonetics defined by different linguists?
15. What fields can phonetics be applied to?
16. What is the role of phonetics in language learning and teaching?
17. What interdisciplinary overlaps (phonetics & other sciences) would you like to mention?
18. What does the term “phonology” imply?
19. What is the difference between phonemics and prosodemics?
20. What is the essence of the method of commutation?

### **Compulsory tasks and exercises:**

#### **1. Comment on the following H. Gleason’s quotation.**

“... To speak any language a person must know nearly all the 100 % of its phonetics, while only 50 – 90 % of its grammar and 1 % of the vocabulary may be sufficient...”

#### **2. Insert the necessary terms (give definitions of the terms) in the following text.**

Language is (1) ... . It includes 4 main levels: (2) ... . The phonetic level is a basic one and is represented in every language by its own phonetic system. The phonetic system of a language is (3) ... . It consists of 2 levels. The units of the (4) ... level are (5) ..., the units of the prosodic level are (6) ... . None of the phonetic units are (7) ... . They fulfill 3 main functions (8) ... and have 4 main aspects (9) ... . The articulatory aspect (10) ... and has 3 components (11)..., the auditory aspect (12) ... , the acoustic aspect (13) ... and the linguistic aspect that is also called (14)... or (15) ... . Phonetics is (16)... and studies (17) ... . Its main branches are (18) ... . We should not mix the essence of two terms phonetics and (19) ... which means (20) ... .

**3. Prove that phonetics is closely connected with:**

- a) linguistic sciences: grammar, lexicology, stylistics, the history of a language;
- b) non-linguistic sciences: physiology, biology, physics, psychology, history, statistics.

**4. Write the 3<sup>rd</sup> person singular forms of the verbs and transcribe them. State the connection of phonetics and grammar:** *love, like, dig, place, rule, type, deny, see.*

**5. Write plural forms of the nouns and transcribe them. State the connection of phonetics and grammar:** *girl, box, cat, month, army, dog, tooth, wife.*

**6. Look through the list of the following pairs of words and word combinations. Transcribe them and state the connection of phonetics and lexicology:** *blackbird – black bird; a name – an aim; it slips – its slips; night-rate – nitrate.*

**7. Read the following extract. Define the differences between phonetics and phonology (make a table). Provide answers to the following questions:**

- 1) What elements does speech presuppose according to I. S. Troubetsky?
- 2) What phenomenon do language and speech represent?
- 3) What sides does speech activity perform according to F. de Saussure?
- 4) What does a signifier refer to in speech?
- 5) What does a designatum refer in speech?
- 6) What is the difference between phonetics and phonology?
- 7) What methods of investigation do phonetics and phonology use?

**ОСНОВЫ ФОНОЛОГИИ**

*И. С. Трубецкой*

*«Основы фонологии» Николая Сергеевича Трубецкого (1890–1938) – главный труд Пражской фонологической школы, первое развёрнутое и систематическое изложение новой лингвистической дисциплины, сыгравшее исключительную роль в её оформлении. Эта книга на немецком языке вышла в 1939 году вскоре после смерти автора. В дальнейшем «Основы фонологии» были переведены на многие языки (первое издание на русском — в 1960 году). Этот труд не утратил актуальности и имеет широкое общезыковедческое значение: классификация оппозиций, например, приложима не только к фонологии, но и к другим областям языковой структуры.*

## 1. Фонология и фонетика

... Так как язык состоит из правил, или норм, то он в противоположность речи является системой, или, лучше сказать, множеством частных систем. Грамматические категории образуют грамматическую систему, семантические категории – различного рода семантические системы. Все системы вполне уравновешены так, что их части поддерживают друг друга, восполняют друг друга, связаны друг с другом. Только поэтому и можно связать бесконечное многообразие представлений и мыслей, всплывающих в речи, с элементами системы языка. Сказанное имеет силу и для обозначающего. Звуковой поток речи представляет собою непрерывную, на первый взгляд неупорядоченную последовательность переходящих друг в друга звучаний. В противоположность этому единицы обозначающего в языке образуют упорядоченную систему. И лишь благодаря тому, что отдельные элементы, или моменты, звукового потока, проявляющегося в речевом акте, могут быть соотнесены с отдельными членами этой системы, в звуковой поток вносится порядок.

Таким образом, различные аспекты языкового процесса настолько разнородны, что их исследование должно быть предметом ряда частных наук. Прежде всего, совершенно очевидно, что обозначаемый и обозначающий аспекты речевой деятельности должны быть подведомственны различным дисциплинам. Действительно, «учение о звуках» <...> уже с давних пор являлось особой частью языкознания, строго отграниченной от «учения о значении». Но, как мы уже видели выше, обозначающее в языке представляет собой нечто совершенно иное по сравнению с обозначающим в речи. Целесообразно поэтому вместо одной иметь две «науки о звуках», одна из которых ориентировалась бы на речь, а другая – на язык. Соответственно, различиям в объекте обе науки должны применять различные методы: учение о звуках речи, имеющее дело с конкретными физическими явлениями, должно пользоваться методами естественных наук, а учение о звуках языка в противоположность этому – чисто лингвистическими методами (шире – методами общественных или гуманитарных наук). Мы будем называть учение о звуках речи **фонетикой**, а учение о звуках языка – **фонологией**.

Однако, определив фонологию как учение о звуках языка и фонетику как учение о звуках речи, мы сказали ещё далеко не всё. Различие между этими двумя науками следует рассмотреть глубже и основательней.

Так как обозначающим в речи является звуковой поток, физическое явление однократного характера, то наука, которая занимается его изучением, должна использовать методы естественных наук. Можно изучать как чисто физический, или акустический, так и чисто физиологический; или артикуляторный, аспект звукового потока в зависимости от того, что мы собираемся исследовать: его свойства или способ образования; но, собственно говоря, нужно одновременно делать и то и другое.

Единственной задачей фонетики является ответ на вопрос: «Как произносится тот или другой звук?» Ответить на этот вопрос можно, лишь точно указав, как звучит тот или иной звук и каким образом, т. е. благодаря, какой работе органов речи, достигается этот акустический эффект. Звук – это воспринимаемое слухом физическое явление, и при исследовании акустической стороны речевого акта фонетист соприкасается с психологией восприятия. Артикуляция звука представляет собой наполовину автоматизированную и всё же контролируемую волей и управляемую центральной нервной системой деятельность; исследуя артикуляторную сторону речевого акта, фонетист соприкасается с психологией автоматизированных действий. Однако, несмотря на то, что область фонетики лежит в сфере психического, методы фонетики являются естественнонаучными. Это связано, между прочим, с тем, что смежные области экспериментальной психологии также используют методы естественных наук, поскольку дело идёт здесь не о высших, а о рудиментарных психических процессах. Естественнонаучная установка является для фонетики безусловно необходимой.

Особенно характерно для фонетики полное исключение какого бы то ни было отношения исследуемых звуковых комплексов к языковому значению. Специальная тренировка, натаскивание слуха и осязания, которые должен пройти хороший фонетист, работающий на слух, как раз и состоит в том, чтобы приучить себя выслушивать предложения и слова, а при произнесении ощущать их, не обращая внимания на их значения, и воспринимать лишь их звуковой и артикуляторный аспекты так, как это делал бы иностранец, не понимающий данного языка: Тем самым фонетику можно определить как **науку о материальной стороне (звуков) человеческой речи.**

Обозначающее в языке состоит из определённого числа элементов, сущность которых заключается в том, что они отличаются друг от друга. Каждое слово должно чем-то отличаться от всех прочих слов того же языка. Однако язык знает лишь ограниченное число таких различительных средств, а так как это число гораздо меньше числа слов, то слова по необходимости состоят из комбинаций различительных элементов <...>. При этом, однако, допустимы не все мыслимые комбинации различительных элементов. Комбинации подчиняются определённым правилам, которые формулируются по-разному для каждого языка. Фонология должна исследовать, какие звуковые различия в данном языке связаны со смысловыми различиями, каковы соотношения различительных элементов (или «примет») и по каким правилам они сочетаются друг с другом в слова (и соответственно в предложения). Ясно, что эти задачи не могут быть разрешены с помощью естественнонаучных методов. Фонология должна применять, скорее, те же методы, какие используются при исследовании грамматической системы языка. Звуки, которые являются предметом исследования фонетиста обладают большим числом акустических и артикуляторных признаков.

И все признаки существенны для исследователя, поскольку только полный учёт их позволит дать правильный ответ на вопрос о произношении того или иного звука. Но для фонолога большинство признаков совершенно несущественно, так как они не функционируют в качестве различительных признаков слов. Звуки фонетиста не совпадают поэтому с единицами фонолога. Фонолог должен принимать во внимание только то, **что в составе звука несёт определённую функцию в системе языка.**

Эта установка на функцию находится в самом резком противоречии с точкой зрения фонетики, которая, как говорилось выше, должна старательно исключать всякое отношение к смыслу сказанного (т. е. к функции обозначающего). Это препятствует подведению фонетики и фонологии под общее понятие, несмотря на то, что обе науки на первый взгляд имеют дело с одним и тем же объектом. Повторяя удачное сравнение Р. Якобсона, можно сказать, что фонология так относится к фонетике, как политическая экономия к товароведению или наука о финансах к нумизматике. Звуковой поток, изучаемый фонетистом, является континуумом, который может быть расчленён на любое число частей. Стремление некоторых учёных вычленить в континууме «звуки» основано на фонологических представлениях (опосредованных письменными образами). Так как вычленение «звуков» в действительности является весьма нелёгкой задачей, некоторые фонетисты предложили различать «опорные звуки» (Stellungslauten) и лежащие между ними «переходные звуки» (Gleitlauten). «Опорные звуки», соответствующие фонологическим элементам, описываются, как правило, подробно, тогда как «переходные звуки» обычно не описываются, поскольку они, очевидно, рассматриваются как малосущественные или даже как совсем несущественные. Подобного рода подразделение элементов звукового потока не может быть оправдано с чисто фонетической точки зрения; оно покоится на ошибочном перенесении фонологических понятий в область фонетики. Для фонолога известные элементы звукового потока действительно несущественны. Однако таковыми оказываются не только «переходные звуки», но и отдельные качества и признаки «опорных звуков». Разумеется, фонетист не может принять эту точку зрения. Несущественным для него может быть, скорее, лишь значение, смысл речевого акта, тогда как все элементы или части речевого потока для него равно существенны и важны. Конечно, фонетист всегда будет рассматривать известные типические положения органов речи и соответствующие им акустические явления как основные элементы фонации и таким образом сохранять основной принцип описания типичных артикуляционных и звуковых образований, извлекаемых из звукового и артикуляторного континуума. Однако такой подход допустим, лишь в элементарной фонетике, к которой должна присоединяться другая часть, где исследуется структура фонетических целостностей высшего порядка. И совершенно естественно, что при описании фонетического строя языка учение о фонетических элементах в известной мере учитывает фонологическую

систему данного языка, а фонологически существенные противоположения рассматриваются в нём более тщательно, нежели совершенно несущественные.

Что касается фонологии, то она, само собой разумеется, должна использовать известные фонетические понятия. Утверждение о противоположности между глухими и звонкими шумными в русском языке, служащей для различения слов, принадлежит сфере фонологии. Однако сами понятия «звонкий», «глухой», «шумный» являются фонетическими. Начало любого фонологического описания состоит в выявлении смысловоразличительных звуковых противоположений, которые имеют место в данном языке. Фонетическое описание данного языка должно быть принято в качестве исходного пункта и материальной базы. Что же касается следующих, более высоких, ступеней фонологического описания, то они уже совершенно не зависят от фонетики.

Таким образом, известный контакт между фонологией и фонетикой, несмотря на их принципиальную независимость, неизбежен и безусловно необходим. Однако это взаимодействие должно касаться лишь начальных этапов фонологического и фонетического описания (элементарной фонетики и фонологии); но и в этих пределах не следует переходить границ безусловно необходимого.

**8. Read the following extract. Provide answers to the following questions:**

- 1) Does a speech sound possess any meaning?
- 2) Do you agree that a sound carries a certain emotional meaning?
- 3) Will you give the examples of the sounds that name actions?
- 4) What is the essence of the term “sound symbolism”?

## ИНФОРМАТИВНОСТЬ ЕДИНИЦ ЯЗЫКА

*И. Ф. Гальперин*

Итак, рассмотрим природу и функционирование звуков в речи с точки зрения той дополнительной информации, которую они несут, и постараемся ближе присмотреться к их акустически-артикуляторным характеристикам, которые могут (хотя бы и потенциально) обеспечить такую информацию. Интересно в этой связи сделать небольшой обзор точек зрения на этот вопрос.

Обладает ли отдельно взятый звук своим содержанием? Сторонники той точки зрения, что каждый звук имеет своё значение, вовсе не утверждают, что звук своим значением выражает определённое понятие, а только то, что звук способен выражать более или менее определённо настроение, чувство, эмоциональное состояние говорящего или пишущего. Существует мнение, что определённые звуки, поставленные в определённые условия, имеют способность вызывать желаемый эмоциональный эффект. Иными словами,

отдельные звуки языка могут, если они соответствующим образом организованы, заключать в себе какую-то дополнительную информацию.

Нельзя не согласиться с С. Ульманом, что лишь повышенная чувствительность к звуковой мотивации может привести к почти мистической уверенности в том, что между звуком и значением есть скрытая связь. Такой повышенной чувствительностью обладают обычно поэты. А. Поп утверждал даже, что смысл должен быть эхом звука. Лингвисты же подходят к этой проблеме значительно более осторожно. Так, Ж. Вандриес наделяет звуки не значением, не смыслом, а выразительностью. «Различные звуки и их различные сочетания обладают различной выразительной силой. В этом тайна образования звукоподражаний»...

...В каждом языке, в зависимости от характера артикуляции звука, за ним закрепляется более или менее определённый круг возможной информации. В английском языке глухой фрикативный губно-зубной [f] часто служит для изображения шелеста: *And fans turn into falchions in fair hands* (Byron)...

Известный венгерский лингвист И. Фонадь приводит интересные наблюдения над употреблением звуков [к, т, р, л, м] в стихах Гюго, Вердена, Петефи, Рюккерта в двух типах поэтических произведений, которые он условно называет «стихотворения нежные» и «стихотворения агрессивные». Автор обобщил свои наблюдения в таблице, где показана соотносительная частотность употребления этих звуков у разных поэтов, в разных языках.

О звуковом символизме писалось много. С. Ульман приводит данные из многих языков, в котором звук [i] символически выражает значение «маленький». Правда, этот звук встречается и в словах-антонимах (*big* – «большой, великий» и др.). Однако статистическое описание, которого звуковой символизм ещё ждёт, очевидно, покажет, что превалирующим символически обобщённым значением этого гласного будет – «маленький, радостный, восторженный» и пр. Ульман доказывает далее, что «последовательность боковых сонантов обычно используется для того, чтобы вызвать ощущение нежного, мягкого».

Интересны замечания У. Вейнрейха, который также видит в звуках возможность передавать определённую информацию. Он называет её гиперсемантизацией: «звуковая сторона знака приобретает независимую символическую значимость («импрессионистическую» – звукоподражательную – или «экспрессионистическую», т. е. синэстетическую). А. Блумфильд отмечает, например, что английский язык особенно богат символическими формами и что говорящему кажется, что звуки здесь особенно соответствуют содержанию, и приводит примеры, которые непосредственно вызывают образное представление о понятии, как, например: *flip* – *щелкать*, *flap* – *хлопать*, *flop* – *уменамблиттер* – *порхать*, *flimmer* – *тпенетать*, *flicker* – *мерцать*, *flutter* – *развеваться*, *flash* – *сверкать* и др. В приведённых примерах обращает на себя внимание сочетание [fl], в котором, как нам кажется,

заложены какие-то качества, способные передавать дополнительную информацию образным представлением.

Некоторые исследователи идут так далеко, что закрепляют за определёнными звуками и их комбинациями такие же обобщённые значения, которые присущи морфемам. Такая гипертрофия идеи звукового символизма, конечно, сугубо импрессионистическая и вряд ли может выдержать экспериментальную проверку.

Проведённые в ряде языков исследования показали, что сонорные [л] и [м] будут реже встречаться в «агрессивной» поэзии, чем в «нежной»... поэзии, и что звуки [к], [т], [р] по характеру их артикуляции будут превалировать в «агрессивной» поэзии по сравнению с «нежной»...

Информация, которая получается в результате анализа звуковой организации высказывания, значительно обогащает его смысловое содержание. В ряде случаев такая информация может быть более ценной, чем само смысловое содержание.

## Section 2

# SEGMENTAL LEVEL OF THE ENGLISH LANGUAGE

### 2.1 Classification of English speech sounds

#### Topics for discussion:

1. The system of phonemes. Principles of classification of speech sounds.
2. The articulation basis of English: its peculiarities.
3. Classification of English vowels.
4. Classification of English consonants.

#### Recommended sources of literature:

**Main sources of literature:** [1], [2], [3], [4], [5].

**Additional sources of literature:** [1], [2], [4], [5].

#### Key terms:

vowels, consonants, sonants (sonorants), the articulation basis of a language.

#### Check-up questions:

#### Provide answers to the following questions:

1. What are the two main types of speech sounds?
2. What speech sounds occupy an intermediate position between vowels and consonants? Name all of them, please.
3. How many vowels, consonants and sonants are there in English? Why doesn't the number of vocalic-consonantal speech sounds coincide with their alphabetic presentations?
4. What articulatory principles help differentiate between vowels and consonants?
5. How can a vowel be described from the acoustic point of view?
7. How can a consonant be described from the acoustic point of view?
8. What subsystems do sonorants generally refer to: vocalic or consonantal?
9. What are the relevant articulatory features of English vowels? Explain the distinction between relevant and irrelevant characteristics of English vowels.

10. What vowels are called checked? Give the examples.
11. What are the relevant articulatory features of English consonants? Explain the distinction between relevant and irrelevant characteristics of English consonants.
12. What articulatory peculiarities differ an English consonantal subsystem from that of Russian?
13. What articulatory peculiarities differ an English vocalic subsystem from that of Russian?
14. In what terms does the English articulation basis described in general?
15. What habits does the articulation basis comprise?

### **Compulsory tasks and exercises:**

#### **1. Say whether these statements are True or False:**

1. Vowels are speech sounds in the articulation of which there is no obstruction, the muscular tension is evenly spread through the speech organs, the air stream is strong and they are based on voice.
2. Consonants are speech sounds in the articulation of which there is an obstruction, the muscular tension is concentrated at the place of obstruction, the air stream is strong and they are mostly based on noise.
3. Sonants are speech sounds in the articulation of which there is no obstruction, the air stream is weak and they are based on voice.
4. Sonants like consonants are always non-syllabic.
5. [m , n, l, w, r] are all English sonants.

**2. Perform a complete description of the sounds [a:] and [ʌ]. In what relevant articulatory characteristics do they differ?**

**3. Perform a complete description of the sounds [k] and [g]. In what relevant articulatory characteristics do they differ?**

**4. Perform a complete description of the sounds [z] and [s]. In what relevant articulatory characteristics do they differ?**

**5. Name all the velar sounds. What subsystem do they belong to? What principles differ their articulation?**

**6. Name all the nasal sonorants. What principles influence the difference in their articulation?**

**7. Describe the articulation of the sounds [w, j, h] from the part of the work of an active organ of speech.**

8. Explain the difference in the articulation of the English [b, v, t] and the Russian sound [p] according to the place of obstruction.

9. Describe the articulation of the sounds [ə], [ɜ:] according to the vertical and horizontal movement of the tongue. Compare their articulation with that of the Russian sounds [ы, а]. Define the difference.

10. Give the articulatory and morphological proofs of the indivisibility of the English diphthongs. Prove by examples, that the combinations of the Russian sounds [оў, ай, эў] are not the diphthongs.

11. Circle the words that:

- end with a **fricative consonant**: *ray, race, bush, bring, breath, rose, real.*
- begin with an **alveolar consonant**: *zip, nip, lip, sip, tip, dip.*
- begin with a **bilabial consonant**: *mat, gnat, sat, bat, rat, pat.*
- begin with a **occlusive-constrictive consonant**: *knot, joy, lot, cot, choice, just.*
- end with a **nasal sonorant**: *rain, rang, dumb, deaf.*

12. Transcribe the words and underline the ones that:

- have **tense vowels**: *moon, seen, sin, cut, cart, did, deed, wish;*
- have **unrounded vowels**: *flop, flip, clock, put, game, foot, corn, lark;*
- have **lax vowels**: *door, lamp, wheel, wish, cup, wrist, duck, fork;*
- have **checked vowels**: *smash, afford, pity, guilty, credit, obtain, mist, filter;*
- have **diphthongs**: *serious, bourgeoisie, period, tourism, national, natural, says;*
- have **front-retracted vowels**: *dear, deer, mere, fear, skip, dig, sit, trip, ship.*

## 2.2 Problems of phonological analysis

### Topics for discussion:

1. The phoneme as a dialectal unity:
  - 1.1 Definitions, aspects and functions of phonemes.
  - 1.2 Correlation between the phonemes and allophones.
2. Modification of phonemes in speech. Reasons and types of sound modifications.
3. Problems of phonological analysis:
  - 3.1 The phonemic inventory of English.
  - 3.2 The system of phonological oppositions.
  - 3.3 The interrelationship among the phonemes of language.
4. Types of transcription.

## Recommended sources of literature:

**Main sources of literature:** [1], [2], [3], [4], [5].

**Additional sources of literature:** [1], [2], [4], [5].

## Key terms:

phoneme, allophone, constitutive / distinctive / identificatory function of a phoneme, idiolectal / allophonic / diaphonic / individual variation, assimilation, accommodation, reduction, elision, insertion, distributional / semantic method of phonological analysis, commutation test, minimal pair, phonological opposition, zero opposition, phonologically relevant and irrelevant features, transcription.

## Check-up questions:

### Provide answers to the following questions:

1. What is a speech sound? What is it modified by in connected speech?
2. What is a phoneme?
3. What is a phoneme from the psychological point of view?
4. What is a phoneme from the functional point of view?
5. What is a phoneme from the abstract point of view?
6. What is a phoneme from the physical point of view?
7. What is a phoneme from the materialistic point of view?
8. Will you prove that a phoneme is a unity of three aspects: material, abstract and functional? Why none of them can be ignored?
9. What functions does the phoneme perform?
10. Considering a phoneme the smallest language unit, why is it impossible to pronounce it?
11. What sounds can be regarded as allophones of one and the same phoneme?
12. What types of allophones do you know? Why is it important to distinguish between them?
13. Will you name the features that differentiate phonemes and allophones as the objects of phonological analysis?
14. What type of sound variation is caused by genetic reasons?
15. What type of sound variation is caused by historical tendencies?
16. What type of sound variation is caused by the phonetic environment and the phonetic position of sounds?
17. What type of sound variation is caused by individual peculiarities of the speaker?
18. Will you explain the four reasons that cause sound variation in general?

19. What are the main three problems of phonological analysis?
20. What methods are applied in the phonological analysis?
21. What is a phonological opposition, in general, and a zero opposition, in particular? Give your own examples.
22. What is the aim and the basic principles of the commutation test?
23. Comment on the difference between phonological and phonetic mistakes.
24. What is transcription?
25. What is the difference between phonemic and allophonic types of transcription?

### Compulsory tasks and exercises:

**1. In the following extracts you will get acquainted with different definitions of the phoneme given by some Russian and foreign linguists.**

– Give a brief overview of each of them and set out the information in the form of the table below:

Т а б л и ц а 5 – Phoneme definition

Linguist	Approach
L.V. Shcherba	A materialistic view
Etc.	Etc.

– Try to classify the conceptions into groups according to philosophical background.

– Which conceptions do you consider acceptable? Give your reasons.

1) *Бодуэн де Куртене И. А. «Избранные труды по общему языковедению»:* Фонема (греч. «голос») — языковедческий термин: психически живая фонетическая единица. Пока мы имеем дело с преходящим говорением и слушанием, нам достаточно термина «звук», обозначающего простейшую фонационную, или произносительную единицу, вызывающую единое акцентическо-фонетическое впечатление. Но если мы встанем на почву действительного языка, существующего в своей непрерывности только психически, только как мир представлений, нам уже не будет достаточно понятия звука, и мы будем искать Другой термин, могущий обозначать психический эквивалент звука. Именно таким термином и является термин «фонема». Произнося, например, польское слово «пода», мы произносим

четыре звука, образующие два слога. Но произношение это оканчивается, оставляя в душе акустически-фонетический след; оно может быть вновь воспроизведено при возбуждении и приведении в движение соответствующих ассоциаций внеязыковых представлений с представлениями языковыми. Такими языковыми представлениями являются и фонетические представления, проявления которых, физиологически и акустически завершёнными, но переходящими, являются эти звуки и их сочетания...

Следовательно, фонема — это единый, неделимый в языковом отношении антропофонический образ, возникший из целого ряда одинаковых и единых впечатлений, ассоциированных с акустическими и фонационными (произносительными) представлениями. Иначе говоря: фонема — это единое фонетическое представление, возникшее в душе путём психического слияния впечатлений, полученных от произнесения одного и того же звука. С единым представлением фонемы связывается сумма отдельных антропофонических представлений, являющихся как представлениями осуществленных или могущих быть осуществленными физиологических функций, так и представлениями слышанных или могущих быть слышанными результатов этих физиологических функций. Вывод: фонемы — это единые, непреходящие представления звуков языка.

2) Буланин Л. Л. *«Фонетика современного русского языка»*: Фонема — это мельчайшая, линейно нечленимая независимая единица звуковой системы языка, обладающая потенциальной связью со значением, образующая звуковые оболочки значимых единиц языка и способная их дифференцировать.

3) Соссюр Ф. *«Курс общей лингвистики»*: Первичные единицы, получаемые при расчленении речевой цепи... называют фонемами. Фонема есть сумма акустических впечатлений и артикуляционных движений — слышимой единицы и произносимой единицы, из коих одна обусловлена другой, таким образом, это единица сложения, находящаяся в той и в другой цепи...

Фонема отнюдь не есть нечто звучащее, но нечто бестелесное, образуемое не своей материальной субстанцией, а исключительно теми различиями, которые отделяют её акустический образ от прочих... В языке нет ничего, кроме различий...

4) Зиндер Л. Р. *«Общая фонетика»*: Фонема — кратчайшая, т. е. неделимая во времени (или линейно) единица, однако в структурном отношении в ней выявляются разные признаки, из которых одни оказываются общими с другими фонемами, другие отличают ее от прочих фонем.

5) Jones D. *«An Outline of English Phonetics»*: In describing the sound-system of any language it is necessary to distinguish between speech sounds and

what are called phonemes. A speech-sound is a sound of definite organic formation and definite acoustic quality which is incapable of variation. A phoneme may be described roughly as a family of sounds consisting of an important sound of the language (generally the most frequently used member sound of that family), together with other related sounds which take its place in particular sound-sequences or under particular conditions of length or stress or intonation...

The K's in the English words «keep», «cool», «call» are three distinct sounds articulated at different parts of the palate; but they are regarded as belonging to the same phoneme, since the use of these different varieties of [k] is dependent solely upon the nature of the adjoining vowel...

On the other hand, sounds of the [n] and [ŋ] types belong to separate phonemes in English, because the use of the two sounds is not dependent upon neighbouring sounds in words, [n] can occur in position which [ŋ] can also occupy, e.g. in the terminations -in, -ing.

The most frequent sound of a phoneme may be called its principal member or norm. It is usually the sound which would be given if a person with unstudied pronunciation were asked «to say the sound by itself». The other sounds belonging to the phoneme are called «subsidiary members». The term «allophone» is used to denote a particular member (principal or subsidiary) of a phoneme.

Phonemes are capable of distinguishing one word a language from other words of the same language. There is an English word [sin] and another English word [siŋ]...

The distinctive elements of language, i. e. the elements which serve to distinguish one word from another are the phonemes (not the sounds). The distinction between two phonemes is significant i.e. capable of distinguishing one word from another; the distinction between two sounds is not necessarily significant. Different sounds which belong to one phoneme do not distinguish one word of a language from another; failure on the part of the foreigner to distinguish such sounds may cause him to speak with a foreign accent, but it will probably not make his words unintelligible.

6) *Jones D. «The Phoneme. Its Nature and Use»*: Bloomfield defines phonemes as «minimum units of distinctive sound features», and as «the smallest units which make a difference in meaning». He has said too that «the phonemes of a language are not sounds, but merely features of sound which the speakers have been trained to produce and recognize in the current of actual speech sound».

W. F. Twaddel, on the other hand, has expressed the view that phonemes have no real existence either «physically» or «mentally», but are merely «abstractional fictitious units».

## **2. Say whether these statements are True or False:**

- a) The phoneme is the smallest indivisible language unit.
- b) Allophones can distinguish lexical and grammatical meanings of words.

- c) The phoneme is real, material, subjective.
- d) The phoneme is an abstraction from and generalization of existing speech sounds.
- e) The phoneme is a functional unit though it has no a particular lexical meaning.

**3. Explain, please, how phonemes, being functional units of the language differentiate the meaning of morphemes, words and phrases. Illustrate this by examples.**

**4. Give a brief overview of the adaptive modifications of consonants, known as assimilation, accommodation, elision and insertion. Illustrate what you are going to say by English and Russian examples.**

**5. Prove that [n] and [ŋ] are two different phonemes. Make use of the commutation test.**

**6. Prove that [g] and [k] are two different phonemes. Make use of the commutation test.**

**7. Prove that [e] and [I] are two different phonemes. Make use of the commutation test.**

**8. Prove that in the following line of words *power, spoon, cap* [p-aspirated], [p-less aspirated], [p-non-aspirated] are allophones of one and the same phoneme [p].**

**9. Prove in the following line of words *sea, seed, seat* the durational variants [i:], [i], [I] are allophones of one and the same phoneme [i:].**

**10. Transcribe the following pairs of words: *time – tame, chill – till, choice – voice, pole – pearl, tool – pull*. Do the discriminative sounds present different phonemes or allophones of the same phoneme? Prove your opinion.**

**11. State whether the following mistakes are phonological or phonetic:**

- a) [r] is replaced by Russian [p];
- b) [w] is replaced by Russian [B];
- c) in “thin” [f] instead of [θ];
- d) in “beet” [I] instead of [i:];
- e) in the initial position [p, t, k] are non-aspirated;
- f) in “thick” [s] instead of [θ];
- g) in “among” [n] instead of [ŋ].

**12. Classify the following examples according to the type of allophonic modification:**

- palatalization of consonants under the influence of [ɪ, i:] (*pill, till*);
- alveolar [t, d] becomes post-alveolar before post-alveolar [r] (*trust, drama*);
- loss of [θ, ð] in clusters with [s, z, f, v] (*months, clothes, sixth*);
- intrusive [r] in combinations like “Asia(r) and Africa”, “drama(r) and theatre”;
- the positional length of [i:] is the longest in “me”, shorter in “meal”, the shortest in “meat”.

**13. Look through the words below. Match them to obtain minimal pairs.**

<i>catch</i>	<i>pip</i>	<i>cheap</i>	<i>sap</i>
<i>he</i>	<i>jail</i>	<i>lap</i>	<i>pair</i>
<i>say</i>	<i>sink</i>	<i>rip</i>	<i>fail</i>
<i>lass</i>	<i>Sam</i>	<i>mink</i>	<i>cap</i>
<i>tear</i>	<i>she</i>	<i>lay</i>	<i>heap</i>

**14. Look through the following minimal pairs:**

*lip – tip, thin – sin, tin – thin, seat – sit, pool – pull.*

**Transcribe the words in them and name the sounds which are opposed to each other. Identify the phonologically relevant features their opposition is based on.**

Make use of the example. **Model:** in the minimal pair *port – pot* the opposing sounds are [ɔ:] and [ɒ]. The opposition of them is based on the following phonologically relevant features: back-advanced vs. fully back, low-narrow vs. low-broad.

**15. Look through the following transcriptions. Identify the phonologically irrelevant features that differ the allophones in bold type:**

- [**t**ɪp] – [tɒp];
- [**p**ɔ:] – [stɒpɪd];
- [**d**eɪ] – [ˈbæd deɪ];
- [s**I**:] – [sɪ:t];
- [pɔnd] – [plʌmp].

**16. Observe the following pairs of words and discuss the relevant features of the opposed sounds: torn – dawn, ten – men, ton – none, time – lime, tool – pull, tin – bin, take – sake, teal – veal.**

## Section 3

# SUPRASEGMENTAL LEVEL OF THE ENGLISH LANGUAGE

### 3.1 Syllable

#### Topics for discussion:

1. General notes on the syllable: phonetic and structural aspects of the syllable.
2. Theories on syllable formation and division.
3. Phonotactics and its peculiarities in English.
4. Functions of the syllable.
5. Graphic representation of the syllable in English.

#### Recommended sources of literature:

**Main sources of literature:** [1], [2], [3], [4], [5].

**Additional sources of literature:** [1], [2], [4], [5].

#### Key terms:

syllable as a phonetic unit, syllable as a phonological unit, syllabograph, phonotactics, phonotactic peculiarities.

#### Check-up questions:

##### **Provide answers to the following questions:**

1. How would you define a syllable?
2. What aspect is taken into consideration when the syllable is regarded as the smallest articulatory and perceptible unit?
3. What aspect is taken into consideration when the syllable is regarded as a structural unit consisting of a vowel alone or a combination of consonants and vowels?
4. What is the type of the syllable in which there is no a consonant after the vowel?
5. What is the type of the syllable in which the vowel is followed by a consonant?
6. What is the type of the syllable in which the vowel is preceded by a consonant?
7. What is the type of the syllable in which there is no a consonant before the vowel?
8. What is the most widely-spread type of a syllable in English?

9. What is the nucleus of a syllable usually presented by?
10. What sonorants can form a syllable in English? What circumstances can they do it under?
11. Why is the expiratory theory often named as the chest pulse one? Who is the founder of the theory?
12. What is a syllable according to the expiratory theory? What is the weak point of the theory?
13. Why is the relative sonority theory often named as the prominence one? Who is the founder of the theory?
14. What is a syllable according to the prominence theory? What is the weak point of the theory?
15. How does Shcherba characterize the syllable? What is the weak point of the theory?
16. What is phonotactics?
17. What type of a syllable can English historically short vowels occur in?
18. How many consonants may stay in the initial position before a vowel in the English syllable?
19. How many consonants may stay in the final position after a vowel in the English syllable?
20. What consonants can't stay in the initial position in English syllables?
21. What consonant combinations are not possible to start the English syllable?
22. Why are the final clusters in English syllables regarded to be more complex than the initial ones?
23. How many syllables do English triphthongs form?
24. What principles condition the syllable division of words?

### **Compulsory tasks and exercises:**

**1. Now read the following extracts. Comment on each conception of syllable formation / syllable division in English and in Russian. Establish points of similarity and dissimilarity in the views of the syllable.**

1) *Трахтеров А. Л. Основные вопросы теории слога и его определение:* «Слоги, в отличие от фонем, представляют собой, как правило, более сложные фонетические образования, свойственные Данному языку, разнообразные по составу, но неизменно обладающие общностью физико-акустических свойств. Эта общность и определяет основную лингвистическую функцию слога: служить кратчайшим звеном акцентно-тонического строя речи.

Материальными средствами выделения слога, т. е. компонентами ударения, могут служить при той или иной степени активности все физические свойства звуков речи, а именно: сила, высота, долгота и тембр. Слог как кратчайший отрезок звуковой речи, способный выделяться, должен характеризоваться всеми перечисленными качествами, выступающими в разных языках в различных отношениях».

## 2) Щерба Л. В. Фонетика французского языка:

«Слог и слоговоеделение. Речь наша представляет собой звуковой поток, на слух непосредственно распадающийся с разных точек зрения на различные отрезки большей или меньшей длины, причем самым мелким отрезком является слог. В центре каждого слога имеется фонема, могущая быть более или менее продленной без всякого ослабления или усиления и называемая слогообразующей, или слоговой фонемой. Ей может предшествовать группа звуков, которые составляют непрерывно усиливающуюся цепь и которые называются **неслогообразующими** или, **неслоговыми**. За слоговой фонемой может следовать ряд звуков, которые составляют непрерывно ослабляющуюся цепь и которые тоже называются неслоговыми или неслогообразующими... Во французском, как и в русском, слоговыми являются только гласные...»

«...Особенно важным является вопрос слоговоеделения. Для того чтобы его хорошо понять, надо иметь в виду, что каждый согласный может иметь три формы: а) **сильноконечную**, когда конец согласного сильнее его начала, ср. начальные согласные в *сон, ссора, к кому, раззадорить, рассориться* и т. п.; сильноконечные образуют начало слога; б) **сильноначальную**, когда конец согласного слабее его начала, ср. конечные согласные в *ус, ум, кит* и т. п. (и в русском, и во французском при этом слегка сокращается длительность предшествующего гласного); сильноначальные образуют конец слога; в) **двухвершинную** или **удвоенную**, когда и начало, и конец согласного являются одинаково сильными, середина же его значительно ослаблена; двухвершинные могут находиться только на слогоразделе».

«...В русском последней формы внутри слов в полном стиле не существует... однако двухвершинные согласные все же встречаются на стыке двух знаменательных слов: *дом мой, кот такой, вкус соли* и т. п. При очень отчетливом произношении от тона, без сада и т. п. тоже произносятся, первое с удвоенным [т], второе — с удвоенным [с], т.е. *от-тона, бес-сада*; однако при беглом произношении удвоенные [т] и [с] этих предложных сочетаний превращаются в удлиненные сильноконечные [т] и [с]; *о-ттона, бе-ссада*, как в вышеприведенных *ра-ззадорить, ра-ссориться*».

## 3) Торсуев Г. Л. Строение слога и аллофоны в английском языке:

«...В артикуляторном отношении слог является той наименьшей единицей, на которую может быть расчленено слово. По степени артикуляторной автономности слог как часть уступает лишь целому — звуковой

структуре слова. Он является той наименьшей единицей, в которой реализуются компоненты акцентно-ритмической структуры, т. е. словесного ударения. Граница слога определяется прежде всего соотношением фаз артикуляции сочетаемых звуков. Она проходит в том месте, где артикуляторные связи между звуками наименее тесные. Тем самым слог определяется наиболее тесными артикуляторными связями в последовательности аллофонов фонем...»

4) Зиндер Л.Р. *Общая фонетика*:

«...Слог — это наименьшая произносительная единица. Отрезок речи между паузами представляет собой, с произносительной точки зрения, цепочку следующих один за другим и связанных между собой слогов. Естественного членения на слоги внутри такого отрезка не происходит, в этом отношении слог, следовательно, не отличается от отдельного звука речи... Несмотря на сказанное, слог как некое единство с гласным в качестве ядра представляет известную реальность для говорящих...»

«...Произносительная целостность слога доказывается рядом наблюдений. Во-первых, как бы ни была замедлена речь, как бы ни добивались ее членораздельности, далее чем на слоги она не распадается. Во-вторых, в специальном эксперименте было показано, что в слогах типа *сту* огубленность, необходимая для произнесения гласного, начинается уже одновременно с началом артикуляции первого согласного. В-третьих, произносительная неделимость слога обнаруживается при некоторых случаях афазии... Даже при самых исключительных случаях распада плавности речи распада слога на отдельные звуки не происходит.

Необходимо иметь в виду, что речь идет о неразложимости слога с произносительной стороны; на слух же слог может быть разложен на отдельные звуки...»

«...Первая, экспираторная, трактующая слог как такое звукосочетание, которое произносится одним выдыхательным толчком, снова получила в недавнее время широкое распространение благодаря трудам американского фонетика Стетсона. По его определению, «слог является единицей в том смысле, что он всегда состоит из одного выдыхательного толчка, который обычно становится слышимым благодаря гласному и начинается или заканчивается согласным».

Наибольшее распространение имеет сейчас так называемая сонорная теория, основывающаяся на акустическом критерии. Согласно этой теории, слог представляет собой сочетание более звучного (сонорного) элемента с менее звучным. Гласный не является обязательным элементом слога. Для сочетания звуков в один слог необходимо лишь, чтобы они различались по степени звучности. Йеспersen, один из виднейших сторонников этой теории, устанавливает следующую градацию звуков по сонорности:

- 1) глухие смычные согласные [p, t, k];
- 2) глухие щелевые согласные [f, s, x, ç];

- 3) звонкие смычные [b, d, g];
- 4) звонкие щелевые [v, z, x];
- 5) носовые [m, n, ŋ];
- 6) боковые [l];
- 7) дрожащие [r];
- 8) гласные верхнего подъема [i, y, и];
- 9) гласные среднего подъема [e, o];
- 10) гласные нижнего подъема [a, э, æ]».

«...Применительно к русскому языку упрощенный вариант сонорной теории дает Р. И. Аванесов, стремящийся раскрыть механизм слогоделения. Различая для русского языка три градации звучности [1) гласные, 2) сонорные согласные, 3) шумные согласные], он пишет: «Основной закон слогораздела в русском языке заключается в том, что неначальный слог в русском языке всегда строится по принципу восходящей звучности, начинаясь с наименее звучного»...

Проблему слогоделения имеет в виду теория слога, впервые выдвинутая Л. Рудэ, А. Абеле и М. Граммоном и наиболее полно развитая Л. В. Щербой. Эту теорию принято называть теорией мускульного напряжения. В соответствии с ней произносительная неделимость слога обусловлена тем, что он произносится одним импульсом мускульного напряжения. Каждый импульс состоит из трех фаз: усиление напряжения, его максимум и ослабление. Если импульс напряжения распространяется более или менее равномерно на все органы произношения (включая и дыхательные), то в слоге будет наблюдаться и усиление звучности, и увеличение воздушности, и повышение основного тона голоса. Каждый согласный может произноситься либо как сильноконечный (т. е. с постепенным усилением мускульного напряжения), либо как сильноначальный (т. е. с ослаблением напряжения), либо как двухвершинный (т. е. с ослаблением в середине). В первом случае граница слога будет проходить перед согласным, во втором — после согласного, в третьем — внутри него».

**2. Fill in the text with the words from the list:** *muscular tension theory, perceptible, closed syllables, a vowel, chest pulse, structure, the expiratory theory, open syllables, syllabic, sonority, numbers, arrangements, peaks, non-syllabic, covered syllables, syllable division, before, syllable, the relative sonority theory, consonants.*

It has been proved experimentally that (1)... is the smallest articulatory and (2)... unit. As a phonological unit the syllable is defined with reference to its (3)... . It is a structural unit which consists of (4)... or of a vowel surrounded by (5)... in the (6)... and (7)... permitted by a given language. Vowels are (8)... while consonants are (9)...

The hot issue for phoneticians is the problem of (10)... . There are several theories and approaches to the question. The oldest theory is (11)..., that defines a syllable as a sound or a group of sounds pronounced with one (12)... . Otto Jespersen created (13)..., that is based on the idea that sounds tend to group themselves according to their (14)... . Shcherba proposed (15)... according to which there are as many syllables in a word as there are (16)... of muscular tension.

There are 4 types of syllables: (17)..., when there is no consonant after the vowel, (18)..., when the vowel is followed by a consonant, (19)...when the vowel is preceded by a consonant and uncovered syllables when there is no consonant (20)... the vowel.

**3. Transcribe the following words and establish the syllabic boundaries in them:**

- 1) river, lovely, little, daily, agree, power;
- 2) runner, goodness, cotton, tiny, regret, shower;
- 3) cricket, winter, bottle, rainy, admire, towel;
- 4) solid, hotly, metal, gaily, advice, science;
- 5) level, windy, blossom, freely, require, vowel.

**4. Define the syllabic type and structure of the following words:** *must, pie, asks, ear, texts, play, at, mat, come, lay, asked, air, mist, play, on, hat.*

**5. Transcribe the words:** *father, abduct, beggar, dreamer, leather, drummer, afraid, female, advice, clipping, further.* **Divide them into 3 groups. Identify the syllable boundary. Work out the rules determining a syllable boundary for each group.**

**6. Comment on the difference in syllable division of the following English and Russian words:** *bigger – бегом, model – модель, liver – ливер, Philip – филип, coffee – кофе, runner – рано.*

**7. Transcribe the words:** *flyer, flower, misalliance, power, reliance, tower, science, hour, paraya.* **Identify the syllable boundary. Work out the rule determining a syllable boundary for the words suggested.**

**8. Transcribe the words:** *metal, bottom, garden, bugle, idle, button, bottle, kettle, cotton.* **Identify the syllable boundary. Work out the rule determining a syllable boundary for the words suggested.**

**9. Transcribe the following words and underline only those that have an initial open syllable:** *alone, local, farther, furniture, abrupt, advice, aside, island, corner, equal, feeling, honour.*

**10. Transcribe the following words and underline only those that have an initial closed syllable:** *marshal, impress, suggest, scissors, through, extra, though, champagne, parliament.*

**11. Transcribe the following words and underline only those that have an initial covered syllable:** *marshal, impress, Wednesday, rendezvous, journal, harbor, colonel, soften, castle.*

**12. Transcribe the following words and underline only those that have an initial uncovered syllable:** *honour, jewel, jubilation, yard, yoke, joke, honest, hour, heir.*

**13. Arrange the following words into four columns according to the type of syllable structure:**

- 1) closed covered;
- 2) closed uncovered;
- 3) open covered;
- 4) open uncovered.

*Took, pray, lifts, at, straw, boy, aunt, texts, clenched, tip, pea, struck, strays, elks, thrust, bet, fact, fret, asks, oh, price.*

*Мгла, рад, ил, ЗАГС, кто, от, горсть, та, скетч, взрыв, власть, сфинкс, чувств, сон, Минск, гипс, здесь, знак, что.*

**14. Divide the following words into phonetic syllables:** *comfortable, cottage, orchard, ground, bathroom, own, furniture, nursery, February, October, Thursday, august.*

**15. Divide the following words into syllabographs:** *shopping, breakfast, housework, bananas, beer, playing, berries, marry, dinner, parents, disappear.*

**16. Study the following oppositions. Transcribe them and detect the realization of the phonological function of syllable division.**

- |                              |                             |
|------------------------------|-----------------------------|
| 1) I scream - ice-cream      | 6) case said - Kay said     |
| 2) it slips - its lips       | 7) use park - you spark     |
| 3) that stuff - that's tough | 8) plum pie - plump eye     |
| 4) pea stalks - peace talks  | 9) one's own - one zone     |
| 5) a name - an aim           | 10) palisades - palace aids |

## 3.2 Word stress

### Topics for discussion:

1. Nature of English word stress.
2. Phonetic types of word stress.
3. The placement of word stress.
4. Degrees of word stress.
5. Stress tendencies in Modern English.
6. Functions of word stress.

### Recommended sources of literature:

**Main sources of literature:** [1], [2], [3], [4], [5].

**Additional sources of literature:** [1], [2], [4], [5].

### Key terms:

the stress pattern of a word (the accentual structure of a word), word-stress, utterance stress, dynamic accent, tonic (musical) accent, qualitative accent, quantitative accent, degrees of word-stress, accentuation tendencies: recessive, rhythmic, retentive.

### Check-up questions:

#### Provide answers to the following questions:

1. What are the constituent components of the phonetic structure of a word?
2. What is the auditory impression of word stress?
3. What is word stress? Will you define the difference between word stress and utterance stress?
4. What factors condition the placement of word stress?
5. What factors condition the placement of utterance stress?
6. What types of word stress do we distinguish according its nature?
7. What group of languages is a dynamic word stress typical of?
8. What group of languages is a tonic word stress typical of?
9. What is the nature of the English word stress? Name the acoustic parameters that create the English word stress?
10. What types of word stress do we distinguish according the stability of its position or placement?
11. What group of languages is a fixed word stress typical of?

12. What is the type of the English word stress according to its stability?
13. How many degrees of word stress do British phoneticians single out? What are they?
14. How many degrees of word stress do American phoneticians single out? What are they?
15. Where does the tertiary stress occur according to American phoneticians?
16. What stress tendencies regulate the accentuation of English words?
17. What suffixes and prefixes are usually stressed in English words? Will you give the examples?
18. What stress tendency affects the largest number of English word stress?
19. What functions does word stress perform?
20. What differences can you trace between English and Russian word stress?

### Compulsory tasks and exercises:

**1. Read the following extracts. Comment on each phonetic conception of word-accent concerned with its acoustic nature, degree, position and linguistic function in English and in Russian.**

1) *Jones D. An Outline of English Phonetics*: ...Stress may be described as the degree of force with which a sound or syllable is uttered. It is essentially a subjective action; a strong force of utterance means energetic action of all the articulating organs: it is usually accompanied by a gesture with the hand or head or other parts of the body; it involves a strong «push» from the chest wall and consequently strong force of exhalation; this generally gives the objective impression of loudness.

It is important not to confuse stress with prominence. The prominence of a syllable is its degree of general distinctness, this being the combined effort of the timbre, length, stress and (if voiced) intonation of the syllabic sound.

2) *The Indispensable Foundation. A Selection from the writings of Henry Sweet*: Stress is, organically, the result of the force with which the breath is expelled from the lungs: while acoustically it produces the effect of loudness, which is dependent on the size of the sound-vibrations: the bigger the waves, the louder the sound, and the greater the stress, of which we may distinguish infinite degrees or force (stress), like quantity, belongs essentially to the synthesis of sounds. Physically it is synonymous with the force with which the breath is expelled from the lungs. Every impulse of force is therefore attended by a distinct muscular sensation. Acoustically it produces the effect known as «loudness», which is dependent on the size of the vibration — waves, which produce the sensation of sound... The comparative force with which the syllables that make up a longer group are uttered is called «stress».

3) *MacCarthy P. English Pronunciation*: Stress has been defined as the degree of force with which a sound or syllable is uttered.

Usually a sound or syllable which the speaker feels to be important is uttered with relatively greater energy, involving more vigorous articulation on the part of the speech organs concerned together with strong breath force. The sound or syllable in question is thereby given greater objective prominence — it is made to stand out from its neighbours. In every syllable there is one sound — generally, though not always, a vowel — which stands out from its neighbours and forms the point of greatest prominence in the syllable (this sound is called «syllabic»).

Stress is not the same thing as prominence, it is an important element contributing to prominence. Other important factors are length, intonation, and the inherent quality or sonority of individual sounds.

**2. What is a correct variant? Choose between the variants:**

- 1) The correlation of degrees of prominence of the syllables in a word forms:
  - a) the stress pattern of words;
  - b) utterance stress.
- 2) A constituent feature of the phonetic structure of a word taken in isolation:
  - a) utterance stress;
  - b) word stress.
- 3) A constituent feature of the phonetic structure of a spoken sentence:
  - a) utterance stress;
  - b) word stress.
- 4) Factors that condition the position of word stress are:
  - a) objective;
  - b) subjective.
- 5) The placement of utterance stress is conditioned by:
  - a) the orthoepic norm;
  - b) the situational and linguistic context.
- 6) The effect of prominence is achieved by changes in pitch level in ... languages.
  - a) dynamic;
  - b) tonic.
- 7) English word stress is:
  - a) fixed;
  - b) free.
- 8) English word stress is of ... nature.
  - a) complex;
  - b) dynamic.

9) The accentuation tendency to stress the third syllable from the end is ...

- a) rhythmic;
- b) recessive.

10) What degree of word stress is not linguistically relevant and is not included into the British classification?

- a) secondary;
- b) tertiary.

### 3. Fill in the gaps in the table:

Т а б л и ц а 6 – Types of word-stress

The criterion	Type of word-stress	Basic characteristics
According to the nature of word-stress	<b>dynamic (force)</b>	The effect of prominence is achieved by .....
	.....	The effect of prominence is achieved by uttering a stressed syllable on a different pitch level or with a different pitch direction than the other syllable or syllables of the word, e. g. Oriental languages (Chinese, Japanese, Vietnamese), African languages
	<b>qualitative</b>	The effect of prominence is achieved by .....
	<b>quantitative</b>	The effect of prominence is achieved by .....
According to the stability of position	<b>Free: (1)</b> .....accent is one which remains on the same morpheme in different grammatical forms of a word or in different derivatives from one and the same root, e. g. wonder, wonderful, wonderfully <b>(2)</b> ..... <b>accent</b> is one which falls on different morphemes in different grammatical forms of a word or in different derivatives from one and the same root, e. g. active – activity; сад – садовод – садовый.	.....
	.....	the main accent invariably falls on a syllable which occupies in all the words of the language one and the same position in relation to the beginning or end of a word, e. g. French, Check.

#### 4. Fill in the gaps in the table:

Т а б л и ц а 7 – Accentuation tendencies in English

Accentuation tendency	The essence of the tendency
.....tendency	stress falls on the first syllable which is generally the root syllable (mother, ready) or on the second syllable if a word has a prefix of no special meaning (become, indeed, forgive, behind)
the rhythmic tendency	.....
.....tendency	The stress of the parent word is often preserved in derivatives (˘personal – ˘perso`nality)
There is a tendency to stress the most important elements in words such as .....	

**5. Identify the accentuation tendency that regulates the placement of word-stress in the following words:** *photographer, psychologist, offensive, originality, biology, subsection, attitude, organize, abbreviate, benefit, calculate*. **Do all the words correspond to the same tendency?**

**6. Identify the accentuation tendency that regulates the placement of word-stress in the following words:** *fellow, reason, forget, daughter, irrational, persuade, renew, farther, burden, worship, fellow, parent*. **Do all the words correspond to the same tendency?**

**7. Identify the accentuation tendency that regulates the placement of word-stress in the following rows of words:** *impress – impression – impressiveness, develop – developing – development, organize – organization, calculate – calculation, distance – distant*. **Do all of them correspond to the same tendency?**

**8. Put down accent marks and observe the realization of different types of the recessive tendency in the following words:** *fellow, implore, daughter, pretend, cattle, restaurant, refuse, brother, forget, finger, apart*.

**9. Identify the type of word stress according to the stability of its position in the following pairs of words. Search any dictionary and put down your own five pairs of the same type:** *accent – to accent, addict – to addict, contrast – to contrast, record – to record, increase – to increase, progress – to progress, forecast – to forecast, perfect – to perfect, patent – to patent*.

10. Two-syllable nouns are usually stressed on the first syllable: *teacher, student, carpet, lesson, region, city, etc.* Search any dictionary and put down eight two-syllable nouns that are stressed on the second syllable.

11. Transcribe the following two-syllable adjectives: *absurd, morose, complete, extreme, insane, immune, unwell.* What syllable does the stress fall on? Is this stress pattern typical of English two-syllable adjectives? Prove your answer by examples, please.

12. Look through the following words and underline only those that correspond to the restricted recessive tendency. State the languages from which the words were borrowed (the source of borrowing).

command	demand	father	forget	submit
clothes	daughter	saunter	withdraw	chauffeur
clinic	restaurant	water	honour	disdain
apart	nourish	refuse	diplomat	expect
reason	begin	husband	pretend	brother
finger	review	foresee	persuade	implore

13. Put down accent marks in the following polysyllabic words: *ceremony, enumerate, economize, functionary, oratory, nationalize, accelerate, legitimate, abdicate, testify.* Show the difference between British and American pronunciation models.

14. Look through the following words. Arrange them into three groups: a) words having one primary word stress, b) words having two primary word stresses, c) words having primary and secondary word stresses. Comment on the distribution of word stress.

well-informed	baseball	wristwatch	beat back	mother-in-law
headache	pass over	watch out	pre-packed	sub-editor
inartistic	bathroom	immoral	twenty-four	antiseptic
ex-husband	give in	unknown	misbehave	non-stop

### 3.3 Intonation

#### Topics for discussion:

1. Prosody and intonation. General characteristics of intonation
2. Prosodic units of language.
3. Prosodic subsystems of intonation
4. Functions of intonation.
5. Bilingualism. The problem of phonetic interference: features of Russian-English phonemic and prosodic interference.

#### Recommended sources of literature:

**Main sources of literature:** [1], [2], [3], [4], [5].

**Additional sources of literature:** [1], [2], [4], [5].

#### Key terms:

intonation, prosody, a rhythmic group, an intonation group, an utterance, a supraphrasal unit, pitch level, pitch range, rhythm, tempo, bilingualism, phonetic interference.

#### Check-up questions:

##### Provide answers to the following questions:

1. What is a broad definition of intonation?
2. What are the components or subsystems of intonation?
3. What subsystem is intonation reduced according to a narrow approach?
4. What is narrower intonation or prosody? Will you explain the difference?
5. What is the smallest prosodic unit?
6. What do the prosodic features of a syllable depend on?
7. What is the nucleus in the rhythmic unit? What is a clitic? What positional types of unstressed syllables do the phoneticians distinguish between?
8. What are the terms that correspond to the intonation group? Will you explain the terms suggested?
9. What are the obligatory formal characteristics of the intonation group?
10. What is the minimal structural component of the intonation group?
11. What is the functional role of the nucleus in the intonation group?
12. Why is the utterance named the main communicative unit?
13. Why is the prosody of the utterance defined as polysemantic?
14. Will you explain the essence of the emotional function of intonation? Will you give examples?

15. Will you explain the essence of the grammatical function of intonation? Will you give examples?
16. Will you explain the essence of the informational function of intonation? Will you give examples?
17. Will you explain the essence of the textual function of intonation? Will you give examples?
18. Will you explain the essence of the psychological function of intonation? Will you give examples?
19. Will you explain the essence of the indexical function of intonation? Will you give examples?
20. Will you explain the essence of the communicative, constitutive and distinctive functions of intonation? Will you give examples?

### Compulsory tasks and exercises:

#### 1. Read the following extracts. Comment on each conception of intonation.

1) *Торсуев Г. П. Вопросы акцентологии современного английского языка.* Что касается **интонации**, взятой в целом, то в качестве компонентов, имеющих определенное структурное, смысловое, эмоциональное и стилистическое значение, в нее входят: мелодика, включая тоны, фразовое ударение, ритм, а также вариации в тембральной краске, в темпе произношения и в долготе пауз, разделяющих синтагмы и предложения.

Общепринятой точки зрения на состав интонации и ее функции нет. В зарубежных исследованиях и руководствах, в особенности английских фонетистов, под интонацией обычно понимается мелодика.

В работах отечественных исследователей термин «интонация» получил различные определения.

Наиболее полное и правильное определение находим в Энциклопедическом словаре (главный редактор Б. А. Введенский), «...фразовая интонация — совокупность звуковых средств языка, которые фонетически организуют речь, устанавливают между частями фразы смысловые отношения, сообщают фразе повествовательное, вопросительное или повелительное значение, выражают разные чувства. Фонетические средства интонации: распределение силы динамического ударения между словами, мелодика речи, паузы, темп речи, отчетливость, громкость, эмоциональные оттенки голосового тембра».

2) *Jones D. An Outline of English Phonetics.* Intonation may be defined as the variations which take place in the pitch of the voice in connected speech, i. e. the variations in the pitch of the musical note produced by the vibration of the vocal cords.

Intonation is thus quite a different thing from stress. There are, however, important relations between stress and intonation in English, as indeed in all

«stress languages». The effect of prominence is often produced by certain combinations of the two...

In ordinary speech the pitch of the voice is continually changing. When the pitch of the voice rises we have a rising intonation, when it falls we have a falling intonation, when it remains on one note for an appreciable time, we have level intonation.

The range of intonation is very extensive. It is a noteworthy fact that most people in speaking reach notes much higher and much lower than they can sing.

The extent of the range in any given case depends on circumstances. It is as a general rule greater in the declamatory style of speech than in the conversational style, and in each case it is greater when the speaker is excited than when he is in a serious mood...

When it is desired to give emphasis to a particular word in a sentence, that word has to be said with greater prominence than usual... Special prominence may be given (1) by increasing the length of one or more sounds, (2) by increasing the stress of one or more syllables, (3) by using special kinds of intonation, or by combination of these means. It is also to be noted that when a word can be pronounced in more than one way, a fuller or strong form is used in emphasis. Such full or strong forms do not of themselves give prominence, the prominence is effected by means of the sound-attributes (prosodies): length, stress and intonation. Of the above-mentioned methods of effecting prominence intonation is the most important; it is generally, though not necessarily, combined with extra strong stress on the emphatic words.

There are two kinds of emphasis, which may be termed emphasis for contrast and emphasis for intensity. The first is emphasis intended to show that a word is contrasted with another word (either implied or previously expressed), or that a word introduces a new and unexpected idea. The second is an extra emphasis to express a particularly high degree of the quality which a word expresses; it is equivalent to the insertion of such words as «very», «extremely», a great deal of contrast-emphasis may be applied to almost any word, but intensity-emphasis can only be applied to certain words expressing qualities which are measurable, e. g. adjectives such as «huge», «enormous», «lovely», «tremendous», «wonderful», «marvellous», «appalling», «awful», «tiny», «absurd», «killing», «brilliant», «deafening», adverbs such as «particularly», «extremely», «hopelessly», plural nouns such as «quantities», «masses», «heaps», «tons», «hundreds», and a certain number of verbs such as «rush», «squeeze», «hate».

Contrast-emphasis is expressed mainly by intonation. The special intonation may be accompanied by extra stress or length, but these are secondary

## **2. Restore the hierarchy of prosodic units. Note the important features of them.**

### 3. Fill in the gaps in the table:

Т а б л и ц а 8 – Functional aspect of prosody

<b>1) .....function of prosody</b>	
It unifies words into utterances, the main communicative units. A succession of words arranged syntactically is not a communicative unit until a certain prosodic pattern is attached to it.	
<b>2) The delimitative (segmentative) function of prosody</b>	
<b>3) The distinctive function of prosody</b>	
.....-distinctive	Prosody differentiates the communicative types of utterances, statements, questions, exclamations, imperatives.
<b>modal (attitudinal)-distinctive</b>	.....
.....distinctive (logical)	Prosody differentiates the location of the semantic nuclei of utterances and other semantically important words.
<b>syntactical-distinctive</b>	.....
.....-distinctive	.....
<b>4) .....function of prosody</b>	
Prosody provides a basis for the hearer's identification of the communicative and modal type of an utterance, its semantic and syntactical structure with the situation of the discourse.	

### 4. Define the communicative type of the sentences below. Read them with the appropriate intonation contour.

- 1) A lot of orchids grow in the garden.
- 2) How beautiful this day is!
- 3) Ms. Smith likes travelling, she has already visited New York, Malaga, Warsaw and Beijing.
- 4) Who is standing near the window?
- 5) Do you like fruit or vegetables?
- 6) Give the pen.
- 7) Isn't it a big mistake, is it?
- 8) Is the cake tasty?
- 9) You know, I don't speak Vietnamese at all.

### 5. Read and intone the following sentences. Define imperative sentences and exclamatory ones. Pay attention to the position of the nucleus.

- 1) Don't take the map. Take the textbook.
- 2) How cruel of them to leave the baby alone!

- 3) Don't give a pen to Jane. Give it to me.
- 4) You are absolutely right! They shouldn't have done it.
- 5) Be quick. We must be off in a minute.
- 6) What a nice hotel!
- 7) Meet my family. This is Mum and Dad.

**7. Read and intone the following sentences. Pay attention to the intonation of parenthesis.**

- 1) To tell the truth, I don't like shopping.
- 2) "Everything", said Tom, "will be all right."
- 3) And now, boys, we can start a serious conversation.
- 4) "Will you accompany me?" she asked quietly.
- 5) You see, John is a trustworthy person.

**8. State whether the mistakes are phonological or phonetic:**

- 1) [r] is replaced by Russian [p];
- 2) [w] is replaced by Russian [B];
- 3) in "thought" [f] instead of [θ];
- 4) in "pool" [u] instead of [u:];
- 5) in the initial position [p, t, k] are non-aspirated;
- 6) in "theme" [s] instead of [θ].

**9. Look through the features of Russian-English interference. State the type of interference. Provide the examples for each point:**

- 1) absence of aspiration of voiceless stops;
- 2) palatalization of consonants;
- 3) devoicing of final voiced consonants;
- 4) the use of the alveolar variant of the post-alveolar sound [r];
- 5) the replacement of sound [w] by sound [B];
- 6) ignorance of cases of assimilation;
- 7) the wrong use of the durational variants of long vowels.

**10. Look through the features of Russian-English interference. State the type of interference. Provide the examples for each point:**

- 1) violation of the rhythmic tendency;
- 2) the shifting of the nuclear stress to the left;
- 3) wrong accentuation of words;
- 4) slow tempo of speech;
- 5) unstressed sounds are not always reduced;
- 6) the use of inappropriate intonation patterns.

## Section 4 VARIETIES OF ENGLISH PRONUNCIATION

### 4.1 Varieties of English pronunciation. Phonetic styles

#### Topics for discussion:

1. Language varieties (dialects, idiolectal differences, standard pronunciation).
2. Features of RP as the orthoepic norm of British English.
3. Local and regional varieties of English.
4. Phonostylistics as a new branch of phonetics, the object of its investigation.
5. Phonetic styles, their classifications and the principles they are based on.

#### Recommended sources of literature:

**Main sources of literature:** [1], [2], [3], [4], [5].

**Additional sources of literature:** [1], [2], [4], [5], [6].

#### Key terms:

a dialect, the orthoepic norm, RP, EE, GA, Cockney, a phonetic style, phonostylistics, idiolectal differences, standard pronunciation.

#### Check-up questions:

#### Provide answers to the following questions:

1. What forms of language do you know?
2. Why is language considered to be the part of society?
3. Why is Standard English defined as the minority dialect?
4. Could you give examples of standard and non-standard English?
5. What is the orthoepic norm of a language?
6. What are the three main conditions necessary for a variety of a language to become a norm?
7. What is a dialect? What types of dialects do you know? Enumerate the well-known dialects of English.
8. Is a dialect a positive or a negative phenomenon in a language?
9. What is RP? When and under which circumstances did it appear?

10. What are the main changes that have recently taken place in RP?
11. What is Cockney? Name its main peculiarity.
12. What are the peculiarities of Estuary English?
13. Define the General American. Name its characteristic features.
14. Give the definition of phonostylistics.
15. Which style-forming factors do you know?
16. Which style-differentiating factors can you name?
17. What is a phonetic style?
18. Analyze the existing classifications of the phonetic styles. Which classification do you like best? Why?

### Compulsory tasks and exercises:

#### 1. Compare the following approaches to the problems of:

- a) social and territorial varieties;
- b) «good» and «bad» pronunciation.

1) *Jones D. The Pronunciation of English.* No two people pronounce exactly alike. The differences arise from a variety of causes, such as locality, early influences and social surroundings; there are also individual peculiarities for which it is difficult or impossible to account...

It is thought by many that there ought to exist a standard, and one can see I from several points of view that a standard speech would have its uses. Ability to speak in a standard way might be considered advantageous by some of E those whose home language is a distinctly local form of speech; if their vocations require them to work in districts remote from their home locality, they I would not be hampered by speaking in a manner differing considerably from I the speech of those around them. A standard pronunciation would also be I useful to the foreign learner of English. But though attempts have been made to devise and recommend standards, it cannot be said that any standard exists. Londoners speak in one way, Bristolians in another, Scotsmen in several other ways and so on...

There are also styles of speech for each individual. There is rapid colloquial speech and slow formal style, and there are various shades between the two extremes... «Good» speech may be defined as a way of speaking which is clearly intelligible to all ordinary people. «Bad» speech is a way of talking which is difficult to most people to understand. It is caused by mumbling or lack of definiteness of utterance...

A person may speak with sounds very different from those .of his hearers and yet be clearly intelligible to all of them, as for instance, when a Scotsman or an American addresses an English audience with clear articulation. Their speech cannot be described as other than «good». But if a speaker with an accent similar

to that of his hearers articulates in a muffled way so that they cannot readily catch what he says, his way of speaking must be considered «bad»...

A dialect speaker may speak «well» or «badly». The sounds of his dialect are, it is suggested, neither good nor bad intrinsically. They are adequate for communicating with others speaking the same dialect, unless he mumbles his words... The sounds of London dialect (Cockney), for instance, are not in themselves bad. Words pronounced in Cockney fashion are perfectly intelligible to others who speak with local London pronunciation. Users of RP often find London dialect difficult to understand, but their difficulty is to be attributed to unfamiliarity with that manner of speech and not to any inherent badness in the sounds.

2) *Freeborn D., Longford D., French P. Varieties of English.* If you ask the question «Who speaks good English», you will be almost certain to find that most people will say either «the Queen» or «BBC announcers». It was the policy of the BBC from its earliest days in the 1920s to employ as announcers only those who spoke what was considered, by those with authority in the BBC, to be the best English — the accent that (it was said) everyone would understand — RP, Received Pronunciation.

In England RP is the prestige accent (though not in other English-speaking countries). If you speak it, you may be judged differently upon who is listening. It is a fact that our judgement of what a speaker says is influenced by his or her accent.

An experiment was set up in which a lecturer who could speak both RP and a marked regional accent gave the same lecture, several times, to a series of different audiences who did not know the real purpose of the experiment. Lectures spoken in RP were judged by a majority of listeners to be superior in content to those spoken in the regional accent. How you speak, therefore, affects people's judgements of what you say (your meaning).

How might this affect the response to listening to the news on TV or radio? Does broadcast news in England have to be read in RP? If the news were to be read by an announcer with a broad Glaswegian accent, would it be taken seriously?..

Prestige dialects and accents do not rise because of their beauty of linguistic superiority, but because those who originally speak them are influential and others copy them.

During the 1939—1945 war the Yorkshire broadcaster Wilfred Pickles was employed to read the news in his Halifax accent, but the attempt to use his popularity as an entertainer to make the news more homely completely failed. There were many complaints, people couldn't believe the news if it was read in a regional dialectal accent.

3) *Hawkins P. Introducing Phonology*...Traditionally, dialects were considered to be mainly regional. More recently, however, it has been recognized that social variation, i.e. differences between speakers which can be attributed to factors such as social status and education, is as extensive as, and perhaps even more

significant for its speakers than, any purely regional variation. The differences are greatest in those societies with the greatest social stratification, particularly in highly urbanized communities, in which education, technology and literacy rank high in importance. In these societies, one variety usually establishes itself as the standard — and this is often based on the speech of the most educated, or otherwise most prestigious, group within the community. The other varieties then enjoy greater or lesser prestige, depending on a number of factors...

Social dialects are, in theory, independent of regional variation, but the two interact quite considerably...

Often, the standard is based on the dialect of the capital city, since this is the centre of commerce, government and culture... Social dialects not only distinguish between different groups of speakers; they also have an influence on the speech of individuals at all levels of society. A speaker may adopt a more or a less prestigious variety, depending on the situation or the occasion. In more formal situations we tend to use a pronunciation (as well as a vocabulary and grammar) which approximates more closely to the standard, and in less formal situations one which is less «prestigious». One example of this is the phenomenon known as «telephone voice», in which a speaker, in answering the telephone, «puts on» an accent quite different from the one he (or she) has just been using in casual conversation. Similarly, if we are asking the bank manager for a loan, or trying to make a good impression at an interview, we tend to use a more standard form of pronunciation than when, say, having a drink with friends, where less standard forms are more appropriate and acceptable.

4) *The Consolidation of Educated Southern English as a Model in the Early 20th Century*: There are two widely shared opinions about the form and status of Received Pronunciation. The first is that it developed out of a regional (London-based) variety into a non-regional social prestige variety which is now widely accepted as a standard in Great Britain and even in some Commonwealth countries like New Zealand. In foreign language teaching it has been the target norm for many decades and its influence is spreading still. The second consensus concerns the British Broadcasting Corporation's role as a codifying agent... and a highly valued and effective propagator. Gimson has only recently reaffirmed these views in his Twenty man Lecture: «In fact, broadcasting must have been responsible for much wider dissemination of the accent... Because the whole population has, for nearly half a century, been exposed through broadcasting to RP in a way that was never the case before; it can be safely assumed that a much greater number of speakers, in more extensive layers of society, use RP or a style of pronunciation closely approximating to it. The result has been a certain dilution of the original concept of RP, a number of local variants formerly excluded by definition having now to be admitted as of common acceptable usage. The

kind of dilution I have in mind concerned, for instance, the replacement of a short sound in the terminations — «less», — «ness» by the so-called central vowel [e], other almost total elimination of the diphthong [uə] in such words as «sure, pour, tour, moor» in favour of [o:] as in «paw».

**2. Look through the list of the peculiarities presented below and choose those belonging to RP.**

- The use of a glottal stop (hat-[hə]);
- No clear distinction between long and short vowels;
- Monophthongization of [ai] and [au] when followed by [ə] (e. g. "fire" [ˈfaɪə] > [ˈfæə]);
- Rhyming slang (Loaf of bread=Head);
- Yod-dropping (absolute-[u:]);
- "th"-fronting (thing-[fɪn]);
- centering of former [ou] to [əu] e.g. "November" [nəʊ vembə] → [nəʊ vembə]).
- Loss of [t] after [d] in the middle of the word (twenty-[tweni]);
- Assimilation of the following sounds: [sj] > [ʃ], [zj] > [ʒ], [tj] > [tʃ], [dj] > [dʒ] (e.g. "issue", "situation", "education");
- Use of the intrusive [r].

**3. Look through the list of the peculiarities presented below and choose those belonging to Cockney.**

- The use of a glottal stop (hat-[hə]);
- No clear distinction between long and short vowels;
- Monophthongization of [ai] and [au] when followed by [ə] (e. g. "fire" [ˈfaɪə] > [ˈfæə]);
- Rhyming slang (Loaf of bread=Head);
- Yod-dropping (absolute-[u:]);
- "th"-fronting (thing-[fɪn]);
- [a] instead of [o] (dog, body, hot);
- Loss of [t] after [d] in the middle of the word (twenty-[tweni]);
- Assimilation of the following sounds: [sj] > [ʃ], [zj] > [ʒ], [tj] > [tʃ], [dj] > [dʒ] (e. g. "issue", "situation", "education");
- Lowering of final shwa (dinner-[dɪnə]).

**4. Look through the list of the peculiarities presented below and choose those belonging to EE.**

- The use of a glottal stop (hat-[hə]);
- No clear distinction between long and short vowels;

- Monophthongization of [ai] and [au] when followed by [ə] (e. g. "fire" [ˈfaɪə] > [ˈfæə]);
- Rhyming slang (Loaf of bread=Head);
- Yod-dropping (absolute-[u:]);
- "th"-fronting (thing-[fin]);
- [a] instead of [o] (dog, body, hot);
- Loss of [t] after [d] in the middle of the word (twenty-[tweni]);
- Assimilation of the following sounds: [sj] > [ʃ], [zj] > [ʒ], [tj] > [tʃ], [dj] > [dʒ] (e.g. "issue", "situation", "education");
- Use of the intrusive [r].

**5. Look through the list of the peculiarities enumerated below and choose those belonging to GA.**

- The use of a glottal stop (hat-[hə]);
- No clear distinction between long and short vowels;
- Monophthongization of [ai] and [au] when followed by [ə] (e. g. "fire" [ˈfaɪə] > [ˈfæə]);
- Rhyming slang (Loaf of bread=Head);
- *Flapping* ([t]=[d] in the intervocalic position and before [L]) - bitter, battle, little.
- "th"-fronting (thing-[fin]);
- [a] instead of [o] (dog, body, hot);
- Loss of [t] after [d] in the middle of the word (twenty-[tweni]);
- Assimilation of the following sounds: [sj] > [ʃ], [zj] > [ʒ], [tj] > [tʃ], [dj] > [dʒ] (e.g. "issue", "situation", "education");
- Use of the intrusive [r].

**6. Listen to the story and pay attention to the peculiarities of the speaker's pronunciation. Prepare a list of pronunciation peculiarities typical of the heard variety.**

**Tim's story (England, Oxford)**

I was born when I was very young in the English shires. First of all, I lived in the shires, not far from where my parents lived, and later they sent me off to the Somerset, some two or three hundred miles away from my parents, where life was not so easy, and then, I suppose, easier. Of course, it was easier because I was away from my parents, and they weren't there to tell me what to do and how to do it, and then I came home, every holiday, for four weeks or eight weeks in the summer, and went out and shot little birds, chased rabbits round with a shotgun. Three dogs and one gun, and I could go anywhere. So that's how I began.

Eventually I escaped this education, which, at some stage, featured Latin, cricket, and beagling. For those of you who do not understand beagling, this is chasing hares with a pack of hounds. The difference to fox-hunting is that the huntsmen do not have horses. Fortunately, hares run in circles, except, that is, in the mating season, when mate hares, who may not be on home territory, for obvious reasons, run in straight lines. Thus, for those of you who don't know the expression "march hare", mad if you are a huntsman, you've got to chase them miles and miles in a straight line.

After I'd left school, I spent a little bit of time in Nottingham, and then in Leicester. Nottingham was then fast emerging city, a place where, I was confidently assured, there were three or even four girls to every man, and for me, a sort of rich, young, ex-public schoolboy with my own Mini Minor motor car, there was no problem. I went off to discos, and generally enjoyed myself. Eventually, somebody thought that I might be having too good a time, so they sent me to Chelsea. Ah, dear, that was a pity. Chelsea in the sixties! There I was, enjoying myself – Kings road, The Beatles, The Rolling Stones – and when it got too hot or too boring, went off to holidays in St. Tropez.

Not quite the way that a young business executive should live, so shortly I parted company with the more formal company I had, and the fact that there were of course full employment then – in the sixties, in England, if you wanted a job, and you were half serious, well, hey, you could get one. So what did I do? I went and became a disc-jockey. Much more fun. And I worked round clubs, night clubs, private parties, and really enjoyed myself. I even made money – enough to live off, anyway – and lived very well. Of course, I eventually found private parties were really boring. You know, you had to get up, drive miles into the countryside, put in all this equipment together, get drunk, play records all night, get in the car, drive back to London in a state which may be it was preferable not to drive back in... but, of course, in those days, drinking and driving was just part of the norm. Everybody drank and drove. Hell, you know – "Hello officer, of course, I'm drunk. Why don't you go away and get drunk as well?". "Well, sure, sorry Sir, just be a bit more careful!", that was the attitude. Christ, how things have changed!

So, that's what happened for that time, and then, finally, I suppose things began to change. And 1973 saw a lot of changes, and I began to appreciate that changes might be happening, and somebody offered me a job in Turkey. Now, unfortunately, Turkey in 1974, which is when I went there, was not quite the place to be, because the Turks took exception to a bunch of Greeks disposing of an Archbishop, and the result was the invasion of Cyprus, which rather finished off the tourist business for that year, which I was supposed to be there to help. So I spent a few months helping stranded tourists to get home. So that was the end of a pleasant year in Turkey, and I returned at the end of the summer, and went

and worked in a pub, a pub run by a friend of mine – and, actually, it was then the busiest pub in Chelsea. We had a great deal of fun there, a lot of fun, and, eventually, I thought, I was having so much fun running a pub I might as well get my own pub. So, I bought a hotel – well, actually, it wasn't a hotel then, it was a small pub, a rather grotty village pub in Oxfordshire – not really the place to have a pub when you come from Chelsea, but there you go. Eventually, I converted this pub onto a hotel, which subsequently became Egan Ronay recommended. Unfortunately, shortly after it became Egan Ronay recommended, the wife decided that she didn't really like the lifestyle that we were now living, which I barely say was surprising, because, I mean, well...I've never been the greatest and monogamous, I believe is the word, so left, and I was left with a pub. Unfortunately, as these things happen, she also left with most of the money.

So I had to sell the pub, which I did, and then **set off** on a varied career, working for various pubs and restaurants, driving for friends of mine who owned motor cars, and basically just getting on with life and doing the things that one does, you know, going there and enjoying oneself. But, of course, all that had to come to an end, and I bought another pub. I bought a pub just near Southampton, but this time I got it right, it was actually a pub on the waterfront, which catered mainly to the sailing community, and it was highly successful. It actually became one of the most successful pubs on the south coast.

So that went on for five or six years, and I enjoyed myself enormously getting fatter and richer, and generally doing all the things that one does when one has a very successful business. But, of course, I'm always a great believer that after five years somewhere time is at an end, you've learnt enough, you've done enough, time to go, time to disappear, so I sold and decided that I would head off to Central Europe, which, of course, at that time had just been opened up, as they say. This was mid-1990, and so, September, October 1990 found me driving around from Prague to Budapest with the idea of opening a pub in this region. In fact I'd already gone back in February. We had a... with an ex-partner of mine, we had visited Warsaw, Prague and Budapest and looked at the idea of doing various things, but these had all been delayed because things were not going quite so well in the UK, and the sale of the pub took a bit longer.

Where I was to come to live, or basically spend most of my time, was Budapest. The reason for that was, of course, I sat one day in a bar in Prague discussing, with a man who I was quite sure was an ex-secret policeman, exactly how I could get a pub in Prague, and he said to me, "Well, of course I can find a pub for you in Prague, but I need ten thousand pounds a year as a retainer." I said, "Don't be stupid, I'm not going to pay you ten thousand pounds a year, what I'll do – you find me a pub, I'll give you a good commission." That's the way most business is done. "No, no, he said, I need ten thousand pounds a year." I said, "for what?". He said, "well, if you don't pay me ten thousand pounds a year, you won't get

a pub here, because I know everybody who owns them anyway.” So I decided that I’d move on and go to Budapest, where they’d be much more co-operative.

Of course, in Budapest things didn’t happen, because in Hungary they say “Yes” when they mean “Well... maybe”, and they say other things, and as a result it went on, and it went on, and it went on, and I never actually bought a pub in Hungary. However, I have had a good time in Hungary. I’ve advised people on running pubs. I’ve done various things which have been a lot of fun, and here I am back here today, still writing about the bars and restaurants in Hungary, writing about the bars and restaurants in Warsaw, and even writing about the bars and restaurants in Prague and Slovakia, and Croatia, and all the rest of it. So, yes, I’ve enjoyed myself. I’m not complaining.

#### **Notes:**

- 1) the shires – middle counties of England;
- 2) emerging – coming into existence;
- 3) to part company – to end friendship ;
- 4) to dispose of – to get rid or kill;
- 5) to be stranded – to be left without money;
- 6) grotty – dirty, unpleasant and of poor quality;
- 7) co-operative- helping or doing smth someone asks you to do.

**7. Listen to the story and pay attention to the peculiarities of the speaker’s pronunciation. Prepare a list of pronunciation peculiarities typical of the heard variety.**

#### **Patrick’s story (Northern Ireland, Belfast)**

Hello, my name is Patrick. I come from Belfast, in Northern Ireland. I was born there in the fifties, and I was also educated there. My father owned a pub, and in the pub he used to have, occasionally, live music and this is, I think... was, the first time I was introduced to live music, in pubs, which is maybe why I was influenced to become a musician. My mother came from the west of Ireland. Both my parents came from farming communities. My mother was a fluent speaker of Gaelic, but, unfortunately, she didn’t use it with us very much, only when she was angry. That’s why we didn’t pick it up very much.

My father was from Northern Ireland, but in the west of northern Ireland, County Tyrone. Ancestors... well there is one famous ancestor, who was an Archbishop of Tyme in the county Galway who wrote many books on various subjects concerning the famine days in Ireland.

I was educated ... first of all, I started nursery school at the age of three, and after that moved on to primary school at the age of five, where I stayed until I was eleven years old, having moved on to secondary school, where I did the usual

thing, **with** studying for O-levels and A-levels exams. I took seven different subjects in it, and passed six. I was never very good at mathematics.

I went on to college after that to learn basic accountancy, where I got very bored with it, and I started to play music. My parents wanted me to continue my college studies, but, unfortunately, I was too fond of music to do this, so instead I joined a rock'n'roll band and began touring around the whole of Ireland at the same time as other groups, like Thin Lizzy and people like that, were doing this sort of things. So that was my main job. I had some other jobs as well, but not for very long.

Then the trouble broke out in Northern Ireland, in 1969, and I remember coming back from a concert in Derry, driving back to Belfast, and it was the night in August, the fifteenth of August, **where** internment was introduced, and the whole city looked as if it was on fire. So we arrived amidst smoke and complete confusion. A few months after that I decided it would probably be safer for me to leave Northern Ireland, like many people before me, and move to England. So I actually moved to London, in 1972, whereupon I started many, many jobs. I was a driver, I was working in factories, I was working in restaurants, I was working in bars, I just did about every job I could think of there.

I didn't start music immediately in London, because of the need to earn a steady wage every week. I was working in all sorts of different menial jobs. After that, I slowly started getting into bands, playing bass guitar and singing. The first band I got into was a band that wrote original music. We began playing in pubs around London, and it was a five-piece band with quite an unusual taste, perhaps a bit Genesis-type music, and things like that. I then started to get things more serious about my music, and eventually I started to join some half well-known bands, and began recording in studios around London. At the time, one of the bands I joined **was** a guy who's quite famous, called Screaming Lord Sutch, and we toured all over England, Ireland and Scotland and Wales in that band, and some countries in Europe as well. Many many good experiences I had with that band, I really **enjoyed** myself, and we always had a great time, driving around different parts of the country.

I got married in 1982, and I got divorced in 1990. I have a daughter who's living in England now. She's eleven years old. Her name is Tess. I like to get over and visit her sometimes, perhaps two or three times a year, because now I'm actually living in Budapest, Hungary, at the moment.

My interests, apart from music, include reading, swimming, and I enjoy very **much cycling**. Now, that it's coming into the summer, I actually... most weekends, if I'm not working, I take my bicycle and cycle up into the north of Hungary, where there is a beautiful mountain range called Philis hills, and I follow the river Danube up there, which can be very very good. It keeps me fit, and it's very nice to call into the occasional pub on the way, and quench one's thirst.

Also in Hungary I perform music with parties, and people invite me to play sometimes. Some of these can turn out to be quite interesting parties. I find that

Hungarians are very interested in Irish folk music, and Irish traditional music. They listen to it with great enthusiasm, and, since I've been here now, I think, four years altogether in Hungary, I've learned to speak a little bit of Hungarian, though it's a very, very difficult language. The grammar, especially, is very hard, not to mention the pronunciation.

Apart from that, my Hungarian girlfriend is now expecting a baby, so I'm going to be a father again, and it's going to be a Hungarian-Irish baby. We haven't really decided on a name yet, but if it's a boy it may be Patrick, it may be Seamus, so I'm not quite sure. But I'm looking forward to teaching my son or daughter English. One of the things that myself and my lady have been talking about is that it's hard to know which language to speak to the baby, because obviously it will naturally speak two languages – it will be bilingual, in fact. But, because of my knowledge of Hungarian now, it's quite easy to slip into a term called "Hunglish", which is half Hungarian and half English!

#### **Notes:**

- 1) famine – extreme lack of food;
- 2) accountancy – the profession of maintaining the financial records of a company;
- 3) menial job – a job of low status;
- 4) to quench thirst – to satisfy the need to drink.

**8. Listen to the story and pay attention to the peculiarities of the speaker's pronunciation. Prepare a list of pronunciation peculiarities typical of the heard variety.**

#### **Peter's story (England, southeast London)**

I was brought up, mainly, in Southeast London, in a strange part of the world known as Deptford, which was full of second-hand car salesmen, gangsters, drug dealers and punk bands.

I went to school in some dreadful part of the home counties, in England, and hated nearly every minute of it. I had to escape to London by the time I was sixteen or seventeen. In Deptford I learned a lot of things I didn't know about from home. I learned about shoplifting. I learned about bands. I learned about music. I learned about women. I learned about alcohol. I learned about how to stay up for three nights in a row drinking, partying, enjoying myself. None of this had much to do with education or with work, and eventually it was time to leave the dole queue and do something else with my life.

The only thing I was any good at, apart from drinking, drinking and more drinking, was languages, so I went to a language school because in those days the English government gave you money to study, for a language course four years, and one of those years would be spent abroad, in bars, drinking at government's

expense. I spent a whole year drinking in the south of France and in the Ukraine, watching and playing football and chasing women, all in the name of education.

When education came to a stop, I had to find other work. The only thing I knew how to do was a bit of writing, so I decided to try at a local newspaper in Deptford where things worked out fine. There I covered Deptford. I covered crime. I covered local issues. I covered the music scene. I covered everything and anything that was happening in the place I was living in.

From then, I'd had enough of England. I hated England. I hated English people. I hated English attitudes. I hated English food. I hated English women. But most of all, I hated English beer. It was time to leave.

I discovered Hungary through a strange twist of fate. And I decided to come to Budapest to learn how to drink more, to write more, and chase more beautiful women, which is what I've been doing for the last four years, off and on, in between various trips to various cities I love, such as Zagreb and Prague. The next step I'm not too sure of, but I'm sure it involves a drink, a few friends and some more music.

#### Notes:

- 1) shoplifting – stealing goods from a shop;
- 2) dole – money given to the unemployed;
- 3) to cover – here – to write about;
- 4) off and on – now and again;
- 5) a twist of fate – an unexpected event that changes a situation or a person's life.

**9. Listen to the story and pay attention to the peculiarities of the speaker's pronunciation. Prepare a list of pronunciation peculiarities typical of the heard variety.**

#### Todd's story (The USA, Sacramento)

I'm from Sacramento, California. Sacramento is the capital of California. It's not too interesting if you are, say, between the ages of eighteen and thirty-five. It's not a great place to live. There are lots of trees, granted, I'll give you that, but... so, there are a lot of retired people. There's a lot of families raising children. There are two military bases, one of which has closed, I think, recently, but I haven't been back to Sacramento in a very long time, so I'm not quite sure about that.

My father works at one of the military bases. He is a meat cutter, which is distinct from a butcher. So a butcher is the person who cuts the meat up – so when you take the skin off, then the butcher cuts the animal up. The meat cutter then takes those larger pieces, cuts them into smaller pieces for the consumer.

At any rate I grew up in Sacramento, went to school there, K through 12, which means that I went through my – there are three schools in the California system, in the Sacramento system, and there is the kindergarten through sixth grade, seven and eight being in the middle school, and nine through twelve being the high school. Unlike European... some of the European systems, American schools, generally, everyone goes to the same high school, which means that there's no tracking system outside of the school. There's a tracking system within the school, but not outside the school. And as for the middle school, seven and eight, I think that they put all the puberty-stricken students together, and I don't think it's a very good idea. I had a miserable time there. People picked on me all the time, but you get over these sort of things. You develop and you grow.

After high school, I applied to the University of California, at Berkeley, which I was accepted, to which I was accepted. My friends were very surprised that I got accepted. I knew absolutely nothing about university at all, about college. And I thought... I couldn't make the distinction between Bakersfield and Berkeley, which drew a few laughs from some of the people who knew the distinction, Bakersfield being a city at the bottom of the Great Imperial Valley of California – it's a basically. Berkeley being the centre of intellectual learning... so I didn't really know what I was getting into, I have to admit that. While I was still in high school, I had the idea that I would be an engineer, because my friends were applying to be engineers. I didn't know anything about engineers, but, as I said, my mother... my father's a butcher, but my mother's a maid in a department store. So I knew nothing about college. No one in my family had gone to college. Nobody told me anything about college. The few things they did tell me... I didn't really believe them, because I'd seen "Animal House", the movie, and I had a good idea what college was like, you just drank a lot of beer and hung out in the fraternity – boy, was I wrong there.

At any rate, I applied, I was accepted, and in January of my final high school year I started to get the idea "I'm going to college, I'm going to college" – I was really excited about it, and knew nothing about it. I'd only made one application. I subsequently found out that most people, when they apply to college, they apply to about five, and they use one as their main one, and a bunch of back-ups, etcetera, but for me, I thought I would get in, and I was very lucky to do so.

I started there in the fall, which means late August, of 1985. I finished in the... you could say the beginning of the spring semester, but basically in January of 1989. I took a semester off at that period of time, at which point I worked as a bike messenger in San Francisco. Great job, by the way, the best job I've ever had. There's no boss, really. So you can ride around, they call you on the walkie-talkie, "Todd, where are you?". "Well, I'm in Jackson Square". And I wasn't actually in Jackson Square, I was just in the most convenient place that the dispatcher wanted me to be, so I would tell them whatever they wanted to hear, because it was easy to get round the city, so it was no problem.

I came to Europe in October of 1990, and since that time I have not been to the United States. I miss it, in a little way. I used to miss it much more, but now – you know, you forget some of the things, and the things that I don't forget, I ask my friends to bring me. Usually it's food. So, today I finished off the bag of Doritos, which is a type of potato chips, to an American, or a crisp, I think British people call it a crisp. But it's like a... it's a corn tortilla with this special Mexican-type of cheese flavoured stuff...and you can't miss it. I've said to some of my friends I'd like a way to get a slurpee here, which is a drink that's special to 7-11. It's a frozen ice drink, but it's made in a special machine. It's very hard to describe, but you can't get them in Europe.

I have since lived – I spent a year in...so I spent ten months in Portugal working in a bar. I spent three and a half months in – well, practically four – yeah, three and a half months in Spain, ten days in Madrid and three and a half months in Barcelona. In Barcelona I worked on a construction site, just before the Olympics. If you ever see a picture of Barcelona, you will see, down at the river – down at the water – there are two very tall skyscrapers. One of them has an external frame which is Xs, big white Xs, and I worked on that building. And that was interesting. I made a lot of money – I made a hundred and sixty dollars a day. I worked six days a week. I also washed dishes at night, so my days consisted of working from... getting up at six o'clock in the morning, being at work at seven, working until six in the evening, coming home, taking a shower, taking a half hour nap, the going to the restaurant at eight thirty, eating my dinner... nine o'clock, start washing dishes, until one, then go to a bar and drink two or three beers, until about two thirty, get in bed at three and get back up at six. I did this for six weeks, and you can imagine how tired I was. After the end of the six weeks I was finished with that.

We met... one of my friends had the idea to come to Eastern Europe, because we had some money, we could open a bar, and by any chance... we talked about this over those beers that I had at the end of the night. We talked about this bar thing, but it was never a serious thing until one night we met a Hungarian woman, and she said her friend had a bar, and he would help us, and we actually drew straws to see who would come in advance and meet this woman and see if we could open this bar. That was me, and that was in January of 1992. The bar never opened, and I have never been in Hungary ever since.

### Notes:

- 1) tracking system – a system to put students in different classes according to ability;
- 2) puberty-stricken – in the awkward state of being between 12 and 17 years of age;
- 3) maid – cleaning woman;
- 4) a back-up – a second plan or choice;
- 5) 7-11 – a popular convenience store in America.

**10. Listen to the story and pay attention to the peculiarities of the speaker's pronunciation. Prepare a list of pronunciation peculiarities typical of the heard variety.**

**Theresa's story (the USA, New York)**

Hello. My name is Theresa Agovino, and I am a native New Yorker. I was born in the Bronx, thirty-three years ago. I'm an only child, the child of Phyllis and Joseph Agovino who are first-generation Americans, all four of my grandparents were born in southern Italy. My parents are bilingual, but I'm not.

We grew up in a very middle-class normal New York neighbourhood. My mother was a home-maker. My father held a variety of jobs, he...mostly to do with writing. He always wanted to be a writer, and that's what my grandfather encouraged him to be, because my grandfather actually set type for a newspaper and wasn't educated himself, so he really wanted his children to be educated. And all three of my uncles, including my father, went to college on the GI. Bill of Rights.

Since my father always liked to write, I was a big reader, growing up as a child. I read voraciously, I read constantly, and when I was in school I always excelled in history and English. I was always terrible in math and science. So I basically decided that I too wanted to be a writer, and I wrote on my school newspaper and did... that was basically my big extra-curricular activity, was writing. Early on I was also taking ballet and gymnastics lessons, and if I had known that I was going to stay this petite, perhaps I would have taken my gymnastics career more seriously, especially in the light of the Olympics are on now, and I watch these women and I'm a little envious.

But I like being a writer. It's been a fun job. For the past eighteen months I've lived here in Hungary as a freelance journalist, and I've gotten to travel throughout the region, which has been very interesting. But my career didn't have such an exciting beginning. I actually started my career working at an advertising agency, where I was pretty much a glorified receptionist. But when I was at the agency I basically decided that I did not want to be a copy writer, because people spent hours upon hours trying to think of exciting things to say about cat food and dish washing liquid and other really dull household objects, and I thought "This is not what I really want to write about", and I got my first big break when I went to worked at "17" magazine, which is a very popular magazine in the United States for young girls anywhere from twelve to fifteen, sixteen years old. I worked there for about a year. That also wasn't as fulfilling as I thought it would be... as I thought it would be, because I spent a lot of time writing about mascara, acne, how to get a date for the prom and other kind of somewhat silly subjects, although when you are an adolescent these things seem to be more important than they really are in life, but I guess you don't really learn that until later.

After I worked at “17” I got my first real job working at a publication called “Crain’s New York Business”, which, as the name would imply, writes about business in New York. And this was a wonderful job, and I worked there for about six years, basically covering the hospital industry, the hotel/ restaurant industry, and the non-profit industry, and it was just a great job, because covering the hotel and restaurant business was just a great way to eat lots of fabulous food, and I’m one person who really enjoys good food and good wine, so I’ve been able to eat at some of the best and the most expensive restaurants in New York city as part of my job. That was a definite fringe benefit to that job. When I was not out enjoying fine cuisine I was talking to people in the medical industry, which is interesting in a different way. I would spend, you know, mornings in labs talking to people who were trying to find a cure for AIDS, or find a cure for diabetes. So it was kind of the best of both worlds, because I had one fun part of my job, where I talked to people who were doing really important work. The other people that were doing important work were a lot of people that worked in the non-profit industry that I used to talk about. I mean, people who were trying to do things for the homeless, and for battered women, for the illiterate... I used to write about these people as well. So that was a pretty fulfilling part of my job.

But after about six... six and a half years, I kind of burned out a little bit, and I went on a little sabbatical, actually had a romance that took me to Minnesota for a while, but then came back to New York, and I worked for a Japanese wire service called “Quick Nikkei News”, where I wrote about American small cap stocks, and mostly health-care and public-relations, rather health-care and biotechnology, and did that for about two and a half years, where I learned a lot about the stock market and how it works.

But I didn’t find it very fulfilling to write about why stocks go up and down, because the truth of the matter is one stock will be up two points one day and be down two points another day, and it just seemed like it was just too... there was no consistency, and I didn’t really like it that much, so when I saw an ad to move to Budapest to work for one of the local English language newspapers, I decided to take it. I thought it was a great sign, when the editor called me on my birthday and offered me the job. I thought this was some kind of karma or cosmic sign, so I accepted the job, moved here the end of January 1995. Unfortunately, the job itself didn’t work out. I did not really like the editor who hired me over the phone, so I quit the paper after about four months, but decided to stay here in Hungary because I enjoy living here. It’s a wonderful place to live. It’s not very expensive. There’s wonderful cultural activities, from the opera to dance, ballet, all for relatively low prices, compared to New York. For example, I went to see the very famous Martha Stewart Dance Company... not Martha Stewart, Martha Graham Dance Company, for about ten American dollars. That performance in New York would have cost me about forty American dollars. So, I really do enjoy the cultural benefits of living here. I don’t know how much longer I will live here, because

I... sometimes I miss home, and I miss my family. I miss New York, although I just got some articles from the New York Times sent to me by a friend discussing how expensive the rents are in Manhattan – thousands of dollars for apartments that are only very few square metres – and here I have a very large apartment that only costs me about two hundred and fifty dollars a month, and I will never be able to replicate that in New York, but there are things in Hungary, that I can't see myself living here just because I can't speak the language, and I think, sooner or later, everybody wants to go back to where they're from.

#### Notes:

- 1) home-maker – housewife;
- 2) GI. Bill – legislation for American soldiers after World War II which gave veterans benefits, one of which was help paying for schools;
- 3) to read voraciously – to read a huge amount;
- 4) to excel in – to be talented and successful in smth;
- 5) prom – a traditional dance gathering for American high school seniors;
- 6) to replicate – to make or do smth again.

**11. Listen to the story and pay attention to the peculiarities of the speaker's pronunciation. Prepare a list of pronunciation peculiarities typical of the heard variety.**

#### Michael's story (Canada, Toronto)

I was born in Toronto in 1972. My father is a professor of Political Science. My mother currently works as a vice-president at a chemical corporation. Ethnically, my father is Hungarian, my mother is Czechoslovakian. They both emigrated to Canada in the late 1940s with their parents – they were both children at the time escaping from the communist regimes. I was raised in a suburb of Toronto. There was a large green patch, big houses, boring little schools, that kind of thing. It was a nice place to grow up. I went to a small public school there for several years.

My sister was born in 1975, and we lived there for a while, then eventually my parents sent me to a boys private school in the downtown of the city which, I have to admit, I didn't like very much. It gave me a good academic education, but it was a bit restricting in terms of other things.

In 1984 to 1985 I went to live in Switzerland for about a year, and I spent that at the Ecole Chantemerle over there. Part of the idea was for me to learn French, and that was rather a strange place. Most of the students there were children from all sorts of strange families who had sort of dumped them there, so it was a bit of sort of this international baggage of children, and a lot of them had rather strange ideas about life and the world, and a number of odd complexes, but it was a beautiful place to live, and it was very good for my French. I don't regret staying there. While I was there I also had a chance to travel through Italy – Venice and

Florence – and parts of France. I'm certainly not sorry about that, although at the same time my parents divorced, or at least they separated, anyway. They divorced about a year later, so that was a bit of a strange period.

Following that I came back to Toronto, and went back to St George's College again, and there I attended high school. It was a pretty vigorous education. There was a lot of work involved, and that kind of thing, although I did have time to do some amateur drama and photography and a thing like that at the same time.

My father remarried, and my younger brother was born in 1986. In 1989 I started... I began studying at the University of Toronto, and I have to say I preferred university, vastly, to high school. It was generally a lot more interesting and a lot less restrictive. We were free to more or less study whatever we wanted, and in the first year that I was there, actually, I was able to stay in an apartment of my own for about nine months. At the age of seventeen it was probably a bit too much freedom, but I quite enjoyed it.

I didn't really work very hard at University, whereas in high school I had this more or less clear goal that I had to get good grades to get into university. I didn't have, by any means, a clear idea of what I wanted to do when I left university. So I just sort of mucked around, and I took a variety of courses in English, and history, and things like that. I also worked part-time during that period. I think the courses that I enjoyed most, in the end were the English literature ones, so I started to guide my studies more that way, and in the end I managed to finish up with a degree in English Lit.

At the same time I was also working in a variety of part-time jobs, including office help – I worked as a file clerk at a couple of different insurance companies. These were really excruciatingly boring jobs that I did purely for the money, although it was useful for my resume.

One of the more unusual ones was working one summer for two months with this thing called the Student Employment Venture. Basically, this was this business idea started off by a philosophy student, and he decided to buy garbage bags, large black ones, in bulk, and package them up in bulk, then he'd send you around to various neighbourhoods of Toronto, knocking on people's doors and offering to sell them a pack of garbage bags, and you basically got a flat commission on them. Yeah... I wouldn't exactly want to make a living out of it, but for a nice sunny summer it wasn't bad, you know. I managed to wander all around Toronto, and I saw a lot of different neighbourhoods I might not otherwise have. It was also in some way kind of educational, to see the different reactions you got from people when you appeared on the doorstep, and just peering into different people's houses and the reactions they got, and at one point I ran across a fifty-year-old man who told me that he'd have to ask his mother to see whether they wanted bags or not.

During most of the early 1990s I had a bicycle, and I used to cycle just about everywhere in downtown Toronto. To be honest, cycling is a lot more feasible in a city like Toronto than it is in some place like Budapest or any other bigger European city. The city's not so congested, the roads are more open, and the drivers aren't

quite as crazy. In fact, getting around with a bike was probably the best way to get around the city, I decided. And furthermore, you didn't have to worry so much about being assaulted or robbed if you were on a bicycle, since you could always cycle away a lot faster than anyone could chase you. People more or less left cyclists alone.

Meanwhile, I was still going to university, and at the same time I was working at the Victoria College Strand newspaper. This was a small sort of college paper, with a circulation of about four thousand, and I wrote a variety of arts and featured pieces on that. It was around that time that I started getting a bit frustrated with this rather sort of middle-of-the-road attitude of a lot of people at the college, and I started reviewing more obscure and unusual music, recordings and movies, and things like that. One of my specialities, or at least favourite habits, was going around to record stores and digging up the more unusual music, in areas like gothic and industrial or ambient, some of the more really alternative and experimental musics and things. And I got quite heavily into that during university.

And that more or less sums up my university life. Well, not really. I had a lot of other personal things going on, but eventually I graduated in 1994, and, with the wonderful job opportunities that were going on in Toronto I decided to leave the city and head to Europe.

#### Notes:

- 1) to muck around – to waste time in useless activities;
- 2) excruciating – very difficult to bear;
- 3) feasible – that can be done or achieved;
- 4) circulation – the number of a certain publication bought and read;
- 5) to dig up – to look for;
- 6) to head to – to start going to.

#### 12. Read the following extract and answer the questions below:

- 1) What is a functional style of speech?
- 2) Who was the first linguist to consider the problem of style of speech?
- 3) What are the two peculiarities of a style of speech?
- 4) How are the styles of speech classified?

*Степанов Ю. С. Основы языкознания. ...Понятие стиля речи. Вид речи, употребляемый людьми в типовой общественной ситуации, называется стилем речи или функциональным стилем речи (или языка – безразлично). Словом «функциональный» подчеркивается цель, функция речи. Таким образом, классификация стилей речи опирается на классификацию типов общественной деятельности человека.*

По отношению к структуре языка стиль речи можно определить как осуществляемые самими говорящими разные реализации структуры языка в разных общественных условиях.

Все существующие реализации в совокупности образуют уровень нормы. Те же реализации, которые самим обществом признаны как правильные, образуют норму в узком смысле слова, норму как правильную речь.

Таким образом, речевой стиль может рассматриваться извне, в более широком круге явлений, прежде всего как часть поведения человека в обществе. С этой точки зрения речевой стиль – языковое приспособление человека к общественной обстановке.

Впервые последовательно рассматривал так явления стиля швейцарский лингвист Шарль Балли (1865–1947). В настоящее время эта идея разделяется многими исследователями и берется нами как основной принцип описания стилей речи.

В суде мы услышим не ту же речь, что в компании друзей, в детском саду – не ту, что в школе, и т. д. и т. п. Ср.: «В обычной жизни адвокат иначе говорит, когда защищает на суде преступника; иначе, когда заказывает обед, а еще иначе, когда он рассказывает в приятельской компании веселый анекдот. Приспособление является у него само собой, помимо его воли. Но оно может быть и по нашему усмотрению».

С точки зрения собственно языковой стили речи – это осознанные обществом разновидности общенационального языка, закрепленные за типами поведения и деятельности людей в обществе и характеризующиеся: 1) отбором средств (слов, типов предложения, типов произношения) из общенационального языкового достояния и 2) скрытым за этими средствами общим принципом отбора. Термины «функциональный стиль речи» и «функциональный стиль языка» равнозначны. Иногда в этом же смысле употребляют слово «диалект».

Из определения стиля речи следует, что система стилей – явление национальное и историческое, тесно связанное с общественным устройством и культурой.

Стили речи могут характеризоваться с нескольких разных точек зрения, так что получаются следующие перекрещивающиеся членения:

- географическое, диалект (или наречие) – язык населения данной географической части страны, он отличается от общенационального языка рядом особенностей, фонетических, лексических и грамматических; диалект дробится на говоры;
- возрастное: детский язык, язык молодежи, язык взрослого поколения, язык стариков;
- мужская речь, или мужской вариант общенационального языка несколько отличается от женского варианта;
- собственно социальное: нейтральный стиль, книжный стиль, разговорно-фамильярный стиль, просторечие, жаргоны. Деление по этому признаку имеет наибольшее значение и в практике, и в лингвистике.

### **13. Read the following extract and correct the following statements:**

1) Problems of style involve us in the close observation of longer and shorter stretches of text in relation to a literary work.

- 2) “Live situation” is what is going on at the moment of speech.
- 3) The terms “appropriacy” and “adequacy” are synonyms.

*McLintosh A. Some thoughts on style ...* Problems of style involve us in the close observation of longer and shorter stretches of text in relation to some live situation... When I speak of a “live situation” I imply not only what is “going on”, but also the mentality, disposition, attitude of the speaker or writer on the one hand and of the listener or reader, on the other. If someone is to say things which are to fit into a given situation, he is involved in the selection of one of a quite small number of utterances, or sequences of utterances, out of a very large number of possibilities... As we well know, there are many simple situations in which five or six alternative utterances would serve equally well. So what we are usually dealing with is degree of suitability, we must therefore assess whether an utterance is “good” according to the particular circumstances.

In what follows I wish to make a distinction between **appropriacy** and **adequacy**. I imply by appropriacy something like this: there must always be some explanation of a particular piece of linguistic activity. To qualify as genuinely linguistic it must first of all conform to certain rules which have to do with current conventions about the grammar and lexis of the language in question. “Appropriacy” serves as one criterion for what constitutes a linguistic event. And when we single out certain aspects of a situation and decide that the accompanying linguistic activity must, for certain purposes, be judged according to these, it becomes necessary to talk in terms of “adequacy”. In this way we reserve the word “adequacy” for the way in which a piece of linguistic activity “works” in specific connection with those aspects of a situation – that are relevant to the achievement of some sort of objective. Hence what is appropriate may not be adequate, but what is adequate can always be regarded as appropriate...

**14. Read the following extract and say whether the following statements are true or false:**

- 1) Phonetic styles are connected only with stylistic peculiarities of speech.
- 2) Extra-linguistic factors influence the choice of segmental and prosodic means of speech.
- 3) Oral and written forms of speech are equally represented.
- 4) There are two styles of pronunciation in the Russian language.
- 5) Spheres of communication represent the basis of the classification of different styles in the German language.

*Гайдучик С. М. К вопросу о классификации фонетических стилей...* Фонетические стили связаны как с фонетическими, так и с лексико-грамматическими особенностями устной речи, которые обусловлены её смысловой стороной. И хотя один стиль речи отличается от другого

не отдельными языковыми средствами, а совокупностью средств всех систем языка, вполне возможно проводить исследования стилистических черт высказываний по уровням каждой системы отдельно.

Взаимообусловленность фонетических средств просодического и сегментного уровней, обнаруженная в результате экспериментально-фонетических исследований, привела к выводу о том, что дифференциация типов и видов устной речи происходит путем оценки воспринимаемых просодических и сегментных синонимических вариантов, которые формируются говорящим под влиянием экстралингвистических факторов, образующих речевую ситуацию.

Не все лингвисты разделяют мнение о принципиальных различиях, существующих между устной и письменной формой речи. В объект фоно-стилистических исследований нередко включаются отрывки из художественной литературы.

Письменная форма речи выполняет другие функции и пользуется другими нормами по сравнению с устной формой. Обе формы речи являются различными репрезентациями системы языка, обе проявляют свои функционально-стилистические дифференциации.

Как новая междисциплинарная наука фоностистика опиралась в своих исследованиях на опыт функциональной стилистики, которая уже прочно вошла в область лингвистики, формируя свою собственную подсистему. Однако, как показали некоторые исследования, фоностистика не могла избежать тех ошибок, которые были допущены в исследованиях по функциональной стилистике. Так, например, исследования, направленные на выявление фоностилистической дифференциации устной речи, по старой традиции проводились на материале литературных текстов, в реализации ограниченного числа профессиональных чтецов (дикторов).

В результате проведенных экспериментально-фонетических изысканий было выявлено, что ни методика, ни принципы классификации стилей, применяемых в исследованиях по функциональной стилистике, не могут быть использованы в фоностилистике.

В классификации стилей произношения русского языка принято выделять в основном два или три стиля (см. В. И. Чернышев, Л. В. Щерба, Г. О. Винокур, Р. И. Аванесов, М. В. Панов, Л. Л. Буланин и др.). Трехотомическая классификация стилей произношения современного русского языка, основанная на теории стилей М. В. Ломоносова, ориентируется на собственно лингвистическую ситуацию и прежде всего на темп речи.

В современном немецком языке, где за основу стилевой классификации приняты сферы общения с их многочисленными речевыми ситуациями, найдено и описано пять жанрово-ситуативных разновидностей: торжественная, научно-деловая, официально-деловая, бытовая, непринужденная. Думается, что данная классификация фонетических стилей не является окончательной, и что процесс выявления новых стилей будет продолжаться...

## FOR THE EXAMINATION

### Exam questions on theoretical phonetics

1. Speech and language. Speak about the terms and their definitions. Single out the levels of the language system. Define the phonetic system of a language.

2. How is oral speech produced? Prove that any speech act manifests 4 aspects of sound phenomena.

3. How is phonetics defined by different linguists? What does the object of the science comprise?

4. Speak about the main branches of phonetics and the methods applied in investigating the sound matter of the language.

5. Phonology. Should it be separated from phonetics or not? Represent different points of view and give your own arguments, please.

6. What fields can phonetics be applied to? What is the role of phonetics in language learning and teaching? What interdisciplinary overlaps (phonetics and other sciences) would you like to mention?

7. Speak about the differences between two classes of sounds — vowels and consonants — in terms of articulation and auditory effect. What features typical of vowels and consonants do the consonants possess?

8. Give precise account of all factors that can influence the quality of the vowel. Discuss the principles of classification of vowels. Point out the principles of classification of English consonants.

9. The phoneme theory and different views of it. Explain the correlation between the phoneme and its set of actual speech sounds (allophones). Illustrate it by examples.

10. Speak about a phoneme as a unity of three aspects: material, abstract and functional. Why none of them can be ignored?

11. Comment on the phenomenon of variation in a language system, reasons and types of variation.

12. Give a brief overview of allophonic modifications of sounds.

13. Survey the problems of phonological analysis. Explain what methods are applied, discuss the problematic and controversial points in the process of establishing the phonemic inventory of English.

14. Define a syllable. Illustrate different definitions of a syllable; give a brief overview of the functions a syllable performs.

15. Speak about the problem of syllable division. Comment on the existing theories (the expiratory theory, Jespersen's theory).

16. Speak about the problem of syllable division. Comment on Shcherba's theory of muscular tension.

17. Survey the phonotactic peculiarities of English.

18. State the differences between word and utterance stress, name the factors that condition their placement in a word and an utterance.
19. Speak about various types of word stress, those distinguished according to its nature and its position, place.
20. Concentrate on the articulatory and acoustic nature of English word stress. How many degrees of word stress are singled out by British and American linguists?
21. What tendencies affect the position of English word stress? Comment on the functions of word stress in English.
22. Speak about the meanings and functions of prosody.
23. Give account of the prosodic units of a language.
24. Describe the prosodic subsystems: pitch and utterance stress.
24. Speak about the prosodic subsystems: rhythm, tempo and pauses.
25. What is bilingualism? Speak about the problem of prosodic interference, mention the features of Russian – English prosodic interference.
26. Speak about the varieties that exist in any language (dialects, idiolectal differences, standard pronunciation).
27. Describe features of RP as the orthoepic norm of British English.

# *РАЗДЕЛ КОНТРОЛЯ ЗНАНИЙ*

## Section 1 «INTRODUCTION TO THE DISCIPLINE»

### An achievement test

#### Phonetics as a branch of linguistics

**Choose the continuation of the following sentences. One variant is correct only.**

1. The system of signs that is regarded as the most important means of human intercourse is ...
  - a) speech;
  - b) word;
  - c) language;
  - d) phonetics.
2. Real, material, individualistic are the characteristics of ...
  - a) language;
  - b) speech;
  - c) phoneme;
  - d) syllable.
3. A set of phonetic units arranged in an orderly way to replace each other in a given framework is named ...
  - a) the phonetic system of a language;
  - b) the phonological system of a language;
  - c) the rhythmic system of a language;
  - d) the syllabic system of a language.
4. Vocalic and consonantal subsystems of a language are formed by ...
  - a) prosodic units;
  - b) supersegmental units;
  - c) segmental units;
  - d) intonation groups.

5. Syllables, accentual units, intonation groups, utterances are named as...
- prosodic units;
  - segmental units;
  - rhythmic units;
  - idiolectal units.
6. The units that serve to form and differentiate units of other subsystems of language are ...
- supersegmental;
  - segmental;
  - prosodic;
  - segmental and prosodic.
7. When the listener and the speaker interpret the sounds as the units of the same language ...
- communication is impossible;
  - sound perception is partially possible;
  - communication is possible;
  - sound perception is impossible.
8. The aspect of sound phenomena that presupposes that speech sounds are the products of human organs of speech is known as ...
- articulatory;
  - acoustic;
  - auditory;
  - linguistic.
9. The aspect of sound phenomena that presupposes that sounds exist in the form of sound waves is known as...
- articulatory;
  - acoustic;
  - auditory;
  - linguistic.
10. According to the linguistic aspect sound phenomena perform the following functions ...
- recognitive and constitutive;
  - identificatory, recognitive and constitutive;
  - distinctive, recognitive and constitutive;
  - identificatory, recognitive and distinctive.

11. A purely linguistic branch of phonetics that deals with the functional aspect of sound phenomena is known as ...
- a) acoustic phonetics;
  - b) general phonetics;
  - c) auditory phonetics;
  - d) phonology.
12. English Phonetics is referred to as...
- a) General;
  - b) Functional;
  - c) Articulatory;
  - d) Special.
13. Units that have no a particular lexical or grammatical meaning are ...
- a) phonetic;
  - b) phraseological;
  - c) phrasemic;
  - d) morphemic.

**Section 2**  
**«SEGMENTAL LEVEL OF THE ENGLISH LANGUAGE»**

**Achievement tests**

**2.1 Classification of english speech sounds**

**Choose the continuation of the following sentences. One variant is correct only.**

1. Speech sounds in the articulation of which there is no an obstruction, muscular tension is evenly spread throughout the speech organs, the force of air stream is weak and that are based on voice are called ...

- a) vowels;
- b) consonants;
- c) sonants;
- d) sonorants.

2. Speech sounds in the articulation of which the air stream is strong are ...

- a) vowels;
- b) consonants;
- c) sonants;
- d) sonorants.

3. A combination of articulatory tendencies and articulatory habits typical of all native speakers of a given language is ...

- a) the articulation basis of a language;
- b) the perceptive basis of a language;
- c) the acoustic basis of a language;
- d) the linguistic basis of a language.

4. In comparison with Russian, English voiced consonants are ...

- a) more energetic;
- b) less energetic;
- c) equally energetic;
- d) back-advanced.

5. According to the vertical movement of the tongue vowels are classified into ...

- a) rounded and unrounded;
- b) long and short;

- c) close, mid, open;  
d) tense and lax.
6. According to the degree of muscular tension of speech organs long vowels are ...  
a) checked;  
b) mixed;  
c) open;  
d) tense.
7. According to the type of obstruction the following consonantal sounds [p], [b], [d] are ...  
a) occlusive;  
b) constrictive;  
c) occlusive-constrictive;  
d) affricates.
8. According to the place of obstruction the following consonantal sounds [v], [f] are ...  
a) lingual;  
b) mediolingual;  
c) labio-dental;  
d) bilabial.
9. According to the force of articulation voiceless consonants in the English language are always ...  
a) lenis;  
b) oral;  
c) lax;  
d) fortis.
10. From the acoustic point of view vowels are referred to as ...  
a) noises;  
b) tones;  
c) plosions;  
d) frictions.
11. Generally sonorants are attributed to ...  
a) vowels;  
b) consonants;  
c) allophones;  
d) modernizations of sounds.

12. The number of vowel phonemes in English is ...

- a) 6;
- b) 12;
- c) 20;
- d) 24.

13. The number of consonantal phonemes in English corresponds to

- a) 20;
- b) 24;
- c) 35;
- d) 40.

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## 2.2 Problems of phonological analysis

**Choose the continuation of the following sentences. One variant is correct only.**

1. The smallest further indivisible linguistically relevant phonological unit of a given language which serves to distinguish one word from another is ...
  - a) a phoneme;
  - b) an allophone;
  - c) variant of a sound;
  - d) subsidiary allophone.
  
2. The phoneme exists independently of the will of the users of any language because it is...
  - a) material;
  - b) real;
  - c) objective;
  - d) functional.
  
3. Phonetic variation that is caused by historical tendencies active in certain localities at a certain period of time is ...
  - a) individual;
  - b) allophonic;
  - c) diaphonic;
  - d) idiolectal.
  
4. The process of adapting the articulation of a consonant to a consonant is referred to as ...
  - a) reduction;
  - b) assimilation;
  - c) accommodation;
  - d) opposition.
  
5. Realizations of phonemes in speech are:
  - a) allomorphs;
  - b) vowels;
  - c) consonants;
  - d) allophones.
  
6. A complete loss of sound in the word structure in the connected speech is...
  - a) elision;
  - b) insertion;

- c) reduction;
- d) assimilation.

7. A mistake in the articulation of sounds, which affects the meaning of words, is called...

- a) phonetic;
- b) phonological;
- c) prosodic;
- d) segmental.

8. The process of adapting the articulation of consonants to vowels is referred to as ...

- a) reduction;
- b) assimilation;
- c) accommodation;
- d) opposition

9. The aim of a commutation test is to establish ...

- a) the inventory of speech sounds;
- b) the structure of a syllable;
- c) a minimal opposition pair;
- d) main allophonic variations.

10. A system of special symbols for all phonemes in a language is...

- a) a narrow transcription;
- b) a principal transcription;
- c) a broad transcription;
- d) a phonological transcription.

### Section 3

## «SUPRASEGMENTAL LEVEL OF THE ENGLISH LANGUAGE»

### Achievement tests

#### 3.1 Syllable

**Choose the continuation of the following sentences. One variant is correct only.**

1. The smallest articulatory and perceptible phonetic unit is ...
  - a) a syllable;
  - b) a stress;
  - c) an utterance;
  - d) a phoneme.
  
2. The number of syllables in a word coincides with chest pulses made during the utterance of a word according to ...
  - a) the prominence theory;
  - b) the expiratory theory;
  - c) the theory of muscular tension;
  - d) the theory of relative sonority.
  
3. A syllable is characterized by variations in muscular tension according to ...
  - a) Jespersen's theory;
  - b) Shcherba's theory;
  - c) Borisova's theory;
  - d) Sokolova's theory.
  
4. A syllable in the structure of which a vowel is preceded by a consonant is called ...
  - a) open;
  - b) closed;
  - c) covered;
  - d) uncovered.
  
5. Short vowels under stress occur only in ...
  - a) open syllables;
  - b) closed syllables;
  - c) covered syllables;
  - d) uncovered syllables.

6. Triphthongs in English make ...
  - a) one syllable;
  - b) two syllables;
  - c) three syllables;
  - d) four syllables.
  
7. The peak of a stressed syllable is always ...
  - a) a consonant;
  - b) a sonant;
  - c) a vowel;
  - d) a stress.
  
8. A syllable differentiates words and word combinations according to ...
  - a) a constitutive function;
  - b) an identificatory function;
  - c) a stylistic function;
  - d) a distinctive function.
  
9. A shift of a syllabic boundary may cause ...
  - a) misunderstanding on the part of a listener;
  - b) misunderstanding on the part of a speaker;
  - c) loss of variation;
  - d) loss of assimilation.
  
10. What theory defines a syllable as a sound or a group of sounds that are pronounced with one chest pulse?
  - a) the expiratory theory;
  - b) the muscular tension theory;
  - c) Jespersen's theory;
  - d) Zhynkin's theory.

### 3.2 Word stress

**Choose the continuation of the following sentences. One variant is correct only.**

1. The correlation of degrees of prominence of the syllables in a word forms ...
  - a) the stress pattern of the word;
  - b) a dynamic accent;
  - c) a sentence accent;
  - d) an utterance stress.
  
2. A constituent part of the phonetic structure of a spoken sentence, source of creating phonetic words is known as ...
  - a) a word-stress;
  - b) an utterance stress;
  - c) a sentence stress;
  - d) a stress pattern.
  
3. Pronunciation tendencies and the orthoepic norm condition the placement of a word stress according to ...
  - a) a semantic factor;
  - b) an individual factor;
  - c) an objective factor;
  - d) a subjective factor.
  
4. We single out different types of a word stress according to ...
  - a) the speaker's intention;
  - b) the situational context;
  - c) the stability of its position;
  - d) the meaning of a word.
  
5. The effect of prominence is achieved by greater force of articulation of a stressed syllable according to ...
  - a) the dynamic type of a word stress;
  - b) the tonic type of a word stress;
  - c) the qualitative type of a word stress;
  - d) the quantitative type of a word stress.
  
6. European languages are regarded as having ...
  - a) the dynamic type of a word stress;
  - b) the tonic type of a word stress;
  - c) the qualitative type of a word stress;
  - d) the quantitative type of a word stress.

7. Oriental languages are regarded as having ...
- a) the dynamic type of a word stress;
  - b) the tonic type of a word stress;
  - c) the qualitative type of a word stress;
  - d) the quantitative type of a word stress.
8. If the main stress is tied to one and the same syllable in each word of a language it is ...
- a) free;
  - b) free constant;
  - c) free shifting;
  - d) fixed.
9. We single out a free word stress according to ...
- a) the stability of its position;
  - b) the nature of a word stress;
  - c) the meaning of a word stress;
  - d) the situational context.
10. English word stress is considered to be ...
- a) completely unpredictable;
  - b) dynamic;
  - c) tonic;
  - d) of a complex nature.
11. A stress falls on the third syllable from the end according to ...
- a) the recessive tendency;
  - b) the retentive tendency;
  - c) the importance tendency;
  - d) the rhythmic tendency.
12. According to American linguists a tertiary stress always ...
- a) precedes a primary stress;
  - b) follows a primary stress;
  - c) falls on the third syllable from the end;
  - d) falls on the third syllable from the beginning.
13. The tendency that affects the stress pattern of a large number of words in Modern English is known as ...
- a) the recessive tendency;
  - b) the retentive tendency;

- c) the importance tendency;
- d) the rhythmic tendency.

14. A word stress moulds syllables into a word by forming its stress pattern according to ...

- a) distinctive function;
- b) a recognitive function;
- c) a constitutive function;
- d) identificatory function.

15. According to V. Vasiliev phonemes differ from accentemes because the latter are ...

- a) segmental phonological units;
- b) segmental phonetic units;
- c) prosodic phonological units;
- d) prosodic phonetic units.

16. A constituent feature of the phonetic structure of a word taken in isolation is known as ...

- a) a word-stress;
- b) an utterance stress;
- c) a sentence stress;
- d) a stress pattern.

### 3.3 Intonation

**Choose the continuation of the following sentences. One variant is correct only.**

1. In a narrow sense intonation is reduced only to one component — ...
  - a) utterance stress;
  - b) rhythm;
  - c) voice timbre;
  - d) speech melody.
  
2. The use of two languages in communication is referred to as ...
  - a) duolingualism;
  - b) bilingualism;
  - c) bilingualism;
  - d) dilingualism.
  
3. The smallest prosodic unit is ...
  - a) a syllable;
  - b) a phoneme;
  - c) intonation;
  - d) rhythmic group.
  
4. A stressed syllable with a number of unstressed ones grouped around it is known as ...
  - a) a sense group;
  - b) an intonation group;
  - c) a tone group;
  - d) a rhythmic group.
  
5. An intonation group is regarded as ...
  - a) a meaningless prosodic unit;
  - b) a meaningful prosodic unit;
  - c) a meaningful segmental unit;
  - d) meaningless segmental unit.
  
6. An obligatory and the most important functional element of an intonation group is ...
  - a) prehead;
  - b) head;
  - c) tail;
  - d) nucleus.

7. Semantic unity of an utterance is expressed by ...
- lexical means;
  - grammatical means;
  - prosodic means;
  - lexical, grammatical and prosodic means.
8. The function of prosody that helps to define the location of the semantic nuclei of utterances is called ...
- communicative-distinctive;
  - culminative-distinctive;
  - syntactical-distinctive;
  - stylistic-distinctive.
9. The speech continuum is divided into units of different length and hierarchy by means of ...
- tempo;
  - rhythm;
  - pauses;
  - pitch.
10. Interference takes place on ...
- all the levels of language;
  - a phonetic level of language;
  - a grammatical level of language;
  - a lexical level of language.
11. The most stable and widespread type of interference is ...
- prosodic;
  - phonemic;
  - lexical;
  - syntactical.
12. The rate at which utterances and their smaller units are pronounced is named ...
- pitch;
  - melody;
  - rhythm;
  - tempo.
13. The unit that is formed by a group of hyperutterances is referred to as ...
- a rhythmic group;
  - a text;

- c) a phonetic paragraph;  
d) a tone-group.
14. A stop in the phonation is known as ...  
a) a pause of perception;  
b) a silent pause;  
c) a filled pause;  
d) a voiced pause.
15. A sharp change of pitch direction or variation in duration produce ...  
a) a pause of perception;  
b) a silent pause;  
c) a filled pause;  
d) a voiced pause.
16. The tempo of English utterances pronounced by Belarusian learners of English is ...  
a) higher;  
b) slower;  
c) quicker;  
d) the same.
17. The Full Rising tone serves to express ...  
a) certainty;  
b) demand;  
c) surprise;  
d) order.
18. Hesitation pauses that have usually the quality of a neutral vowel are also known as ...  
a) pauses of perception;  
b) silent;  
c) mute;  
d) voiced.

**Section 4**  
**«VARIETIES OF ENGLISH PRONUNCIATION»**

**An achievement test**

**4.1 Varieties of english pronunciation. Phonetic styles**

**Choose the continuation of the following sentences. One variant is correct only.**

1. The standard pronunciation adopted by native speakers as the right way of speaking is ...
  - a) idiolect;
  - b) speech;
  - c) dialect;
  - d) the orthoepic norm.
  
2. Varieties spoken by a socially limited number of people, used in certain locality are ...
  - a) dialogues;
  - b) dialects;
  - c) idiolects;
  - d) standards.
  
3. For all centuries and generations the orthoepic norm is ...
  - a) not constant;
  - b) constant;
  - c) fixed;
  - d) permanent.
  
4. The orthoepic norm of British English is known as ...
  - a) Received Pronunciation;
  - b) Recessive Pronunciation;
  - c) Reorganized Pronunciation;
  - d) Roman Pronunciation.
  
5. The local dialect used by the less educated in London is known as ...
  - a) Scottish;
  - b) Cockney;
  - c) Northern;
  - d) Southern.

6. The phonetic style used in rapid and careless speech is known as ...
- a) elevated;
  - b) neutral;
  - c) colloquial;
  - d) full.
7. According to L. Shcherba phonetic styles are classified into ...
- a) full and neutral;
  - b) neutral and colloquial;
  - c) full and colloquial;
  - d) full and elevated.
8. The local dialect heard in Newcastle-on-Tyne is known as ...
- a) Geordie;
  - b) Cockney;
  - c) Scouse;
  - d) Cornish.
9. The local dialect heard in Liverpool is known as ...
- a) Geordie;
  - b) Cockney;
  - c) Scouse;
  - d) Cornish.
10. Standard English is not...
- a) the minority dialect;
  - b) used in writing;
  - c) spoken by educated people;
  - d) style of speech.
11. RP was accepted as a phonetic norm in...
- a) 1962;
  - b) 1926;
  - c) 1916;
  - d) 1906.
12. Rhyming slang is a feature of ...
- a) Cockney;
  - b) RP;
  - c) EE;
  - d) Scottish dialect.

13. Rhoticity means...

- a) frequent use of a phenomenon in speech;
- b) the use of linking [r];
- c) the use of post-vocalic [r];
- d) the use of dark [r].

14. High rhoticity is typical of...

- a) RP;
- b) GA;
- c) EE;
- d) Cockney.

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## *ВСПОМОГАТЕЛЬНЫЙ РАЗДЕЛ*

### GLOSSARY OF TERMS

**Accommodation** – the process of adapting the articulation of a vowel to a consonant or a consonant to a vowel.

**Acoustic aspect of sound phenomena** – presupposes that sounds exist in the form of sound waves and have the same physical properties (intensity, frequency, duration, spectrum).

**Allophone** – realizations of one and the same phoneme in speech which occur only in a certain position and can not differentiate meanings of words.

**Allophonic variation** – is caused by the phonetic environment (combination) and phonetic position (distribution) of sounds.

**Articulatory aspect of sound phenomena** – presupposes that speech sounds are products of human organs of speech.

**Assimilation** – the process of adapting the articulation of a consonant to a consonant.

**Auditory aspect of sound phenomena** – analyses speech sounds from the point of view of perception.

**Bilingualism** – the use of two languages in communication.

**Consonants** – speech sounds in the articulation of which there is an obstruction, muscular tension is concentrated at the place of obstruction, the force of the air stream is strong and they are mostly based on noise.

**Constitutive function of sound phenomena** – they constitute units of the upper levels of a language: morphemes, words, word-forms, utterances.

**Degrees of word-stress** – 3 linguistically relevant degrees of stress: primary, secondary, weak.

**Dialect** – the variety that is spoken by a socially limited number of people and used only in certain locality.

**Diaphonic variation** – is caused by historical tendencies active in certain localities at a certain period of time.

**Distinctive function of sound phenomena** – phonetic units when opposed to each other differentiate lexical and grammatical meanings of other language units.

**Distributional method of phonological analysis** – is based on the phonological rule that different phonemes can freely occur in one and the same position, while allophones of one and the same phoneme occur in different positions.

**Dynamic accent** – the type of an accent when the effect of prominence is achieved by greater force of articulation of a stressed syllable.

**Identificatory function of sound phenomena** – the sound phenomena enable the listener to identify them as concrete words, word—forms or utterances.

**Idiolectal variation** – is caused by peculiarities in the shape and form of the speaker's speech organs.

**Individual variation** – is caused by individual peculiarities of the speaker: age, gender, psychological and emotional state, social status, the circumstances of communication.

**Interference** – is a process and a result of the interaction and mutual influence of the language systems being in contact.

**Intonation** – (in a broad sense) is a complex unity of five components: speech melody (pitch), utterance stress, tempo, rhythm and voice timbre, which enables the speaker to express his thoughts, emotions and attitudes towards the contents of the utterance and the hearer; (in a narrow sense) is reduced only to one component – speech melody (pitch).

**Intonation group** – is a complex prosodic unit that structurally consists of one or several rhythmic groups and has a certain phonetic contour: stress, pitch, duration.

**Irrelevant features of phonemes** – distinguish one allophone from all the other allophones of the phoneme and the mutual substitution of these features does not affect the communication.

**Linguistic aspect of sound phenomena** – sounds and prosodic units are linguistic phenomena because they perform 3 main linguistic functions: constitutive, distinctive, identificatory (recognitive).

**Minimal pairs (in phonological analysis)** – are the pairs of words which differ only in one speech sound.

**Orthoepic norm** – is the standard pronunciation adopted by the native speakers as the right and proper way of speaking.

**Phoneme** – is the smallest further indivisible linguistically relevant unit of the sound structure of a given language which serves to distinguish one word from another.

**Phonetics** – is a branch of linguistics that studies: 1) sounds in the broad sense, comprising segmental sounds (vowels and consonants) and prosodic units, 2) the ways in which the sounds are organized into a system of units, 3) the variation of the units in all types and styles of spoken language, 4) the acoustic properties of sounds, the physiological basis of sound production taking into account the individual peculiarities of the speaker.

**Phonetic styles** – different ways of pronunciation, caused by extralinguistic factors and characterised by definite phonetic features.

**Phonetic system** – a set of phonetic units arranged in an orderly way to replace each other in a given framework.

**Phonology** – is a purely linguistic branch of phonetics that deals with the functional aspect of sound phenomena.

**Phonological opposition** – The opposition /phoneme 1/ versus /phoneme 2/ e.g. rat – bat. The opposition /phoneme/ versus /-/ is called a zero (phonological) opposition e. g. tables-table.

**Phonostylistics** – a new branch of phonetics which is concerned with the problem of giving a more detailed classification of phonetic styles and the identification of the style-forming means, i.e. the phonetic features that enable the native speaker to distinguish intuitively between different styles of pronunciation.

**Phonotactics** – studies the syllable from the point of view of its structure, as a phonological unit and identifies the most typical syllable patterns in a language.

**Phonotactic peculiarities** – comprise the list of the most typical syllable patterns of a language and the laws that regulate the presence, the number and arrangements of vowels and consonants in a syllable in a given language.

**Pitch** – is the variations in the pitch of the voice which take place with voiced sounds.

**Pitch level** – is determined by the pitch of the highest-pitched syllable in an utterance.

**Pitch range** – is interval between the highest-and the lowest-pitched syllable in an utterance.

**Prosody** – can be applied to all non-segmental units, i.e. those which do not enter into the system of segmental phonemes (the utterance, the intonation group, the rhythmic group, the syllable).

**Prosodic level of phonetic system** – a specially organized level of the phonetic system the units of which are syllables, rhythmic groups, intonation groups, utterances which form the subsystems of pitch, stress, tempo, pauses.

**Qualitative accent** – the type of an accent when the effect of prominence is achieved by preserving the full quality the vowel phoneme in the stressed syllable.

**Quantitative accent** – the type of an accent when the effect of prominence is achieved by uttering a vowel of a stressed syllable longer than another vowel or other vowels.

**Recessive accentuation tendency** – stress falls on the first syllable which is generally the root syllable or on the second syllable if a word has a prefix of no special meaning.

**Reduction** – the weakening of articulation and the shortening of duration of vowels in an unstressed position.

**Relevant features of phonemes** – constant distinctive features that distinguish the phoneme from all the other phonemes of the language.

**Retentive accentuation tendency** – the stress of the parent word is preserved in derivatives.

**Rhythm** – is regularity or periodicity in the occurrence of a particular phenomena (stress in English) in an utterance.

**Rhythmic accentuation tendency** – stress falls on the third syllable from the end.

**Rhythmic group** – is either one stressed syllable or a stressed syllable with a number of unstressed ones grouped around it.

**Segmental level of phonetic system** – a specially organized level of the phonetic system with a certain number of its units: elementary sounds, vowels and consonants which form the vocalic and consonantal subsystems.

**Semantic method of phonological analysis** – is based on the phonological rule that a phoneme can distinguish words when opposed to another phoneme or zero in an identical phonetic position.

**Sonants** – occupy an intermediate position. Like consonants they have an obstruction in their articulation and muscular tension is concentrated at the place of obstruction. Like vowels the force of the air stream in their articulation is weak and they are based on voice.

**Stress pattern of a word** – the correlation of degrees of prominence of the syllables in a word forms.

**Supraphrasal unit** – is formed by grouping utterances into complexes occupying a certain slot in the semantic structure of the text.

**Syllable** – is the smallest articulatory and perceptible unit (as a phonetic unit); a structural unit, which consists of a vowel alone or of a vowel (or a syllabic sonorant) surrounded by consonants in the numbers and arrangements permitted by a given language (as a phonological unit).

**Tempo** – is the rate at which utterances and their smaller units are pronounced.

**Tonic(musical) accent** – the type of an accent when the effect of prominence is achieved by uttering a stressed syllable on a different pitch level or with a different pitch direction than the other syllable or syllables of the word.

**Utterance** – is the main prosodic communicative unit which is characterized by semantic unity expressed by all the language means: lexical, grammatical, prosodic. It may contain one intonation group, two or more.

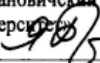
**Utterance stress** – a constituent part of the phonetic structure of *the spoken sentence* and one of the components of intonation in the broad sense of the term, source of creating phonetic words.

**Variation** –1) the term that reflects the way a language unit and a language system in general exist and function, 2) the idea about different ways of expressing one and the same language essence.

**Vowels** – are speech sounds in the articulation of which there is no obstruction, muscular tension is evenly spread throughout the speech organs, the force of the air stream is weak and they are based on voice.

**Word-stress** – is a constituent feature of the phonetic structure of the word as a vocabulary item, which exists as such when it is pronounced in isolation (here we deal with a phonological word).

УЧРЕЖДЕНИЕ ОБРАЗОВАНИЯ  
«БАРАНОВИЧСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ»

УТВЕРЖДАЮ  
Ректор (первый проректор)  
учреждения образования  
«Барановичский государственный  
университет»  
  
Т. Р. Якубович  
11 марта 2015 года  
Регистрационный № УД-371/15-баз.

ТЕОРЕТИЧЕСКАЯ ФОНЕТИКА

Учебная программа учреждения высшего образования  
по учебной дисциплине для специальности  
1-02 03 06 Иностранные языки (английский, немецкий)  
1-02 03 06-01 Английский язык, Немецкий язык

Барановичи  
БарГУ  
2015

371.1

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кафедрой теории и практики английского языка (протокол № 3 от 10 марта 2015 г.), научно-методическим советом учреждения образования «Барановичский государственный университет» (протокол № 1 от 11 марта 2015 г.)

Экспертиза учебно-методического отдела \_\_\_\_\_ Н. М. Карпик

Ответственный за редакцию Т. А. Рогожинская

## ПОЯСНИТЕЛЬНАЯ ЗАПИСКА

### 1 Актуальность изучения дисциплины

Дисциплина «Теоретическая фонетика» направлена на обеспечение студента необходимыми знаниями в области теории изучаемого иностранного языка и формирование необходимых навыков и умений у специалиста, владеющего иностранным языком практически, обладающего филологической и методической грамотностью.

Программа разработана на основе компетентностного подхода, требований к формированию компетенций, которые сформулированы в ОСВО 1-02 03 06–2013, составлена в соответствии с действующим учебным планом.

### 2 Цели и задачи учебной дисциплины

*Целями* преподавания теоретической фонетики являются:

- развитие профессиональной компетентности студента, формирование путём изучения современных научных концепций фундаментальных знаний, которые станут теоретической основой будущей профессиональной деятельности;
- формирование критического мышления посредством анализа разных научных подходов к лингвистическим явлениям; выработка навыков лингвистического наблюдения, лингвистического анализа и осмысленного использования лингвистической терминологии;
- выработка с помощью усиления практикоориентированности образовательного процесса способности интегрировать научно-теоретическое знание с практическим контекстом при решении профессиональных задач;
- развитие таких личностных качеств, как самостоятельность, ответственность, организованность, целеустремленность, и формирование стремления непрерывно повышать свою квалификацию при помощи повышения роли самостоятельной работы студента.

*Задачи* дисциплины:

- изучение структурной организации фонетической системы английского языка и правил функционирования её составляющих в процессе иноязычной коммуникации;
- усвоение основных принципов классификации английских гласных и согласных и выявление особенностей звукопроизводства на английском языке;
- ознакомление с основными типами модификаций звуков в потоке связной речи;
- освоение принципов слогообразования и слогоделения в английском языке;
- установление специфики просодического и интонационного оформления английской речи и раскрытие роли супraseгментных средств в реализации коммуникативных стратегий;
- выработка представления о британской произносительной норме, рассматриваемой в качестве стандарта при обучении английскому языку;
- ознакомление с национальными произносительными вариантами английского языка, региональными и социальными типами произношения и стилистическими (ситуативными) особенностями произношения.

### 3 Требования к уровню усвоения содержания учебной дисциплины

В результате изучения дисциплины студент должен закрепить и развить следующие академические (АК), социально-личностные (СЛК) и профессиональные (ПК) компетенции, предусмотренные в ОСВО 1-02 03 06–2013:

АК-1. Уметь применять полученные базовые научно-теоретические знания для решения теоретических и практических задач.

- АК-2. Владеть системным и сравнительным анализом.
- АК-3. Владеть исследовательскими навыками.
- АК-4. Уметь работать самостоятельно.
- АК-5. Быть способным порождать новые идеи (обладать креативностью).
- АК-6. Владеть междисциплинарным подходом при решении проблем.
- АК-7. Иметь навыки, связанные с использованием технических устройств, управлением информацией и работой с компьютером.
- СЛК-5. Быть способным к критике и самокритике.
- СЛК-6. Уметь работать в команде.
- Научно-исследовательская деятельность*
- ПК-37. Владеть основами методологии и теории научного исследования.
- ПК-38. Пользоваться научной и справочной литературой.
- ПК-39. Осуществлять отбор материала для исследования.
- ПК-40. Анализировать и интерпретировать исследуемые явления в их взаимосвязи и взаимозависимости.
- ПК-41. Готовить научные рефераты, тезисы выступлений, доклады.
- ПК-42. Оформлять результаты научно-исследовательской деятельности в соответствии с требованиями современной информационной библиографической культуры.
- Инновационная деятельность*
- ПК-43. Осуществлять поиск, систематизацию и анализ информации по инновационным технологиям в области лингвистики и лингводидактики.
- В результате изучения дисциплины студент должен:
- знать:*
- терминологический аппарат данной науки;
  - инвентарь фонологических единиц языка на сегментном и просодическом уровнях и их конститутивные и дистинктивные признаки;
  - типы и характер взаимодействия звуков в речевой цепи;
  - функциональный статус фонологических единиц сегментного уровня и компонентов просодии;
  - основные характеристики фоностилистических вариантов устной речи и фонетические особенности национальных и региональных вариантов изучаемого языка;
- уметь:*
- интерпретировать наблюдаемые фонетические явления в речи;
  - различать региональные и национальные варианты, диалекты и стили произношения;
  - реферировать научную литературу по вопросам фонетики с использованием терминологического аппарата данной науки;
  - выявлять причины фонетической интерференции;
  - определять пути предупреждения и устранения фонетической интерференции;
- владеть:*
- современными теоретическими подходами к анализу сегментных и просодических характеристик;
  - принципами сравнительного анализа фонетических систем родного и изучаемого иностранного языка, национальных и региональных вариантов изучаемого иностранного языка;
  - способами преодоления фонетической интерференции в речи билингва;
  - методами фонологического анализа.

#### **4 Структура содержания учебной дисциплины**

На изучение дисциплины отводится 100 академических часов (2,5 зачётной единицы), в том числе 34 часа — аудиторных, из них: 20 часов лекционных и 14 часов семинарских занятий. Форма текущей аттестации — экзамен.

Содержание дисциплины представлено в виде 4 разделов «Введение в дисциплину», «Сегментный строй современного английского языка», «Супрасегментный строй современного английского языка» и «Произносительные варианты английского языка».

#### **5 Методы (технологии) обучения**

В числе наиболее перспективных и эффективных современных инновационных образовательных методик и технологий, способствующих вовлечению студентов в поиск и управление знаниями, приобретению опыта самостоятельного решения разнообразных задач, следует выделить:

- технологии проблемно-модульного обучения,
- технология учебно-исследовательской деятельности,
- проектные технологии,
- коммуникативные технологии (дискуссия, пресс-конференция, мозговой штурм, учебные дебаты и другие активные формы и методы),
- метод кейсов (анализ ситуации),
- игровые технологии, в рамках которых студенты участвуют в ролевых, имитационных играх, и др.

Для управления учебным процессом и организации контрольно-оценочной деятельности рекомендуется использовать в том числе рейтинговые, кредитно-модульные системы оценки учебной и исследовательской деятельности студентов, вариативные модели управляемой самостоятельной работы, учебно-методические комплексы, информационные технологии.

Целесообразно внедрять в практику проведения семинарских и практических занятий элементы активного, контекстного обучения и дискуссионные формы в целях формирования современных социально-личностных и социально-профессиональных компетенций выпускника вуза.

#### **6 Организация управляемой самостоятельной работы студентов**

При изучении дисциплины предусмотрена управляемая самостоятельная работа студентов:

- контролируемая самостоятельная работа в аудитории;
- подготовка рефератов.

#### **7 Диагностика компетенций студентов**

Оценка учебных достижений студентов осуществляется по 10-балльной шкале, утверждённой Министерством образования Республики Беларусь, в соответствии с критериями оценки результатов учебной деятельности обучающихся в учреждениях высшего образования (Письмо Министерства образования Республики Беларусь от 28.05.2013 г. № 09-10/53-ПО).

Для оценки учебных достижений студентов используется следующий диагностический инструментарий:

- тесты по разделам дисциплины (АК-1, АК-3, АК-4; СЛК-5; ПК-39, ПК-40);
- письменные контрольные работы (АК-1, АК-4; СЛК-5; ПК-41, ПК-43);
- устный опрос во время занятий (АК-1, АК-2, АК-4; СЛК-5, СЛК-6; ПК-38, ПК-43);
- сдача экзамена по дисциплине (АК-1, АК-4; СЛК-5; ПК-40).

## ПРИМЕРНЫЙ ТЕМАТИЧЕСКИЙ ПЛАН

Название раздела, темы	Количество аудиторных часов		
	всего	лекционные занятия	семинарские занятия
<b>Р а з д е л 1 Введение в дисциплину</b>	4	2	2
Т е м а 1.1 Фонетика как раздел лингвистики	4	2	2
<b>Р а з д е л 2 Сегментный строй современного английского языка</b>	10	6	4
Т е м а 2.1 Фонема	4	2	2
Т е м а 2.2 Классификация звуков современного английского языка	4	2	2
Т е м а 2.3 Модификация звуков в потоке связной речи. Проблемы фонологического анализа	2	2	—
<b>Р а з д е л 3 Супraseгментный строй современного английского языка</b>	14	8	6
Т е м а 3.1 Слог	5	3	2
Т е м а 3.2 Ударение	4	2	2
Т е м а 3.3 Интонация	5	3	2
<b>Р а з д е л 4 Произносительные варианты английского языка</b>	4	2	2
Т е м а 4.1 Типы английского произношения	4	2	2
<b>ИТОГО</b>	34	20	14
<b>ВСЕГО</b>	34		
<i>Примечание.</i> Всего академических часов — 100 (2,5 зачётной единицы)			

# СОДЕРЖАНИЕ УЧЕБНОГО МАТЕРИАЛА

## Р а з д е л 1

### Введение в дисциплину

#### Т е м а 1.1 **Фонетика как раздел лингвистики**

Фонетика как наука. Предмет и задачи теоретической фонетики. Фонетическая система языка. Сегментный и супraseгментный уровни в фонетической системе языка. Основные направления теоретической фонетики: артикуляционная фонетика, акустическая фонетика, перцептивная фонетика и фонология. Виды фонетики: общая, частная, сравнительная, историческая, прикладная. Связь теоретической фонетики с другими научными дисциплинами. Роль фонетики в обучении иностранным языкам.

## Р а з д е л 2

### Сегментный строй современного английского языка

#### Т е м а 2.1 **Классификация звуков современного английского языка**

Принципы классификации звуков. Артикуляционная база и особенности звукопроизводства в английском языке. Дифференциальные признаки и классификация английских гласных. Дифференциальные признаки и классификация английских согласных.

#### Т е м а 2.2 **Проблемы фонологического анализа**

Фонема как диалектическая единица. Реализация фонемы в речи. Проблемы фонологического анализа. Региональные, индивидуальные, социальные, аллофонические модификации фонем. Фонематическая и фонетическая транскрипция.

## Р а з д е л 3

### Супraseгментный строй современного английского языка

#### Т е м а 3.1 **Слог**

Слог как звуковой комплекс. Принципы слогообразования и слогоделения в английском языке. Структура английского слога. Типы английского слога. Функции слога. Разграничение фонетического слогоделения и орфографического слогоделения.

### **Т е м а 3.2 Ударение**

Природа и функции словесного ударения. Фонетические типы словесного ударения. Структурные типы словесного ударения (место словесного ударения). Градация словесного ударения по силе. Акцентологические тенденции в английском языке.

### **Т е м а 3.3 Интонация**

Просодия и интонация. Просодические единства. Компоненты интонации (просодия): мелодика, речевой ритм, фразовое ударение, темп речи, паузация. Функции интонации: функция выражения отношения, акцентная функция, грамматическая функция, дискурсивная функция.

## **Р а з д е л 4**

### **Произносительные варианты английского языка**

#### **Т е м а 4.1 Типы английского произношения**

Нормативное и ненормативное произношение. Фонетический аспект социальных и территориальных диалектов. Национальные варианты языка и региональные типы произношения. Становление британской произносительной нормы. Орфоэпическая норма британского варианта английского языка. Толерантность и процесс демократизации британской произносительной нормы. Стилистическая дифференциация произношения. Функциональные и фонетические стили. Фонетическая интерференция как научная и методическая проблема. Основные черты сегментной и просодической интерференции и пути их предотвращения.

# ИНФОРМАЦИОННО-МЕТОДИЧЕСКАЯ ЧАСТЬ

## 1 Список литературы

### 1.1 Основная литература

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### 1.2 Дополнительная литература

1. Практическая фонетика английского языка : учеб. / Е. Б. Карневская [и др.] ; под общ. ред. Е. Б. Карневской. — 6-е изд. — Минск : Симон, 2008. — 356 с.
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4. *Jones, D.* Cambridge English Pronouncing Dictionary / D. Jones ; ed. by P. Roach, J. Hartman, J. Setter. — 17th ed. — Cambridge : CUP, 2007. — 599 p.

## 2 Примерная тематика рефератов, докладов, сообщений

1. Типы английского произношения.
2. Нормативное и ненормативное произношение.
3. Фонетический аспект социальных и территориальных диалектов.
4. Национальные варианты языка и региональные типы произношения.
5. Национальные варианты языка: американский английский.
6. Национальные варианты языка: австралийский английский.
7. Становление британской произносительной нормы.
8. Орфоэпическая норма британского варианта английского языка.
9. Толерантность и процесс демократизации британской произносительной нормы.
10. Стилистическая дифференциация произношения.
11. Функциональные и фонетические стили.
12. Фонетическая интерференция как научная и методическая проблема.
13. Основные черты сегментной и просодической интерференции и пути их предотвращения.

### 3 Критерии оценивания результатов учебной деятельности студентов

Оценка по 10-бальной шкале	Критерии оценивания		
	Основные критерии оценки по предмету	Активность учебной деятельности студентов в течение семестра	Дополнительные критерии оценки учебной деятельности
<b>10</b>	<p>Систематизированные, глубокие и полные знания по всем разделам учебной программы: основные понятия фонетического описания; основные единицы фонетического описания; принципы членения при фонетическом описании; критерии выделения фонетической структуры единиц речи; основные фонетические категории. Точное использование лингвистической терминологии (на иностранном языке).</p> <p>Грамотное, логически правильное изложение ответа на экзаменационные вопросы. Умение свободно ориентироваться в теориях и концепциях по изучаемой дисциплине, использовать научные достижения других теоретических дисциплин специального цикла.</p> <p>Полное и глубокое усвоение основной и дополнительной литературы по изучаемой дисциплине</p>	Активное творческое участие в групповых обсуждениях и творческая самостоятельная работа	<ol style="list-style-type: none"> <li>1. Подготовка творческих письменных работ (не менее двух).</li> <li>2. Отличные результаты тестирования по отдельным разделам дисциплины</li> </ol>
<b>9</b>	<p>Систематизированные, глубокие и полные знания по всем разделам учебной программы.</p> <p>Точное использование научной лингвистической терминологии (на иностранном языке).</p> <p>Грамотное, логически правильное изложение ответа на экзаменационные вопросы. Достаточно хорошая ориентация по всему курсу теоретической фонетики (дополнительные вопросы)</p>	Активное участие в групповых обсуждениях и самостоятельная работа по предмету	<ol style="list-style-type: none"> <li>1. Подготовка творческих письменных работ (не менее двух).</li> <li>2. Отличные и хорошие результаты тестирования по отдельным разделам дисциплины</li> </ol>

Оценка по 10-бальной шкале	Критерии оценивания		
	Основные критерии оценки по предмету	Активность учебной деятельности студентов в течение семестра	Дополнительные критерии оценки учебной деятельности
8	<p>Высокий уровень владения материалом: хорошие знания по всем поставленным вопросам в объёме учебной программы.</p> <p>Владение основными понятиями фонетического описания.</p> <p>Грамотное, логически правильное изложение ответа на экзаменационные вопросы. Умение ориентироваться в принципиально важных теориях и концепциях по изучаемой дисциплине.</p> <p>Усвоение основной и дополнительной литературы по изучаемой дисциплине</p>	Участие в семинарских занятиях	<p>1. Подготовка одной творческой письменной работы.</p> <p>2. Отличные и хорошие результаты тестирования по отдельным разделам дисциплины</p>
7	<p>Достаточно высокий уровень владения материалом: хорошие знания по всем поставленным вопросам в объёме учебной программы.</p> <p>Владение основными понятиями фонетического описания.</p> <p>Логически правильное изложение ответа на экзаменационные вопросы. Умение ориентироваться в принципиально важных теориях и концепциях по изучаемой дисциплине и делать обоснованные выводы.</p> <p>Усвоение основной и дополнительной литературы по изучаемой дисциплине</p>	Участие в семинарских занятиях	Хорошие результаты тестирования по отдельным разделам дисциплины
6	<p>Достаточный уровень владения материалом: хорошие знания по поставленным вопросам в объёме учебной программы.</p> <p>Владение основными понятиями фонетического описания, использование необходимой научной лингвистической терминологии.</p>	Участие в семинарских занятиях	Достаточно хорошие результаты тестирования по отдельным разделам дисциплины

Оценка по 10-балльной шкале	Критерии оценивания		
	Основные критерии оценки по предмету	Активность учебной деятельности студентов в течение семестра	Дополнительные критерии оценки учебной деятельности
	<p>Логически правильное изложение ответа на экзаменационные вопросы. Умение ориентироваться в принципиально важных теориях и концепциях по изучаемой дисциплине и делать обоснованные выводы.</p> <p>Усвоение основной литературы по изучаемой дисциплине</p>		
5	<p>Достаточные знания по поставленным вопросам в объеме учебной программы.</p> <p>Владение основными понятиями фонетического описания, использование необходимой научной лингвистической терминологии.</p> <p>Логически правильное изложение ответа на экзаменационные вопросы. Умение ориентироваться в базовых теориях и концепциях по изучаемой дисциплине и делать выводы.</p> <p>Усвоение основной литературы по изучаемой дисциплине</p>	Участие в семинарских занятиях	Удовлетворительные результаты тестирования по отдельным разделам дисциплины
4	<p>Достаточный объем знаний по поставленным вопросам в рамках образовательного стандарта специальности.</p> <p>Владение основными понятиями фонетического описания, использование научной лингвистической терминологии.</p> <p>Изложение ответа на экзаменационные вопросы без существенных ошибок. Умение ориентироваться в базовых теориях и концепциях по изучаемой дисциплине и делать выводы под руководством преподавателя.</p> <p>Усвоение основной литературы по изучаемой дисциплине</p>	Участие в семинарских занятиях (под руководством преподавателя)	Удовлетворительные результаты тестирования по отдельным разделам дисциплины

Оценка по 10-балльной шкале	Критерии оценивания		
	Основные критерии оценки по предмету	Активность учебной деятельности студентов в течение семестра	Дополнительные критерии оценки учебной деятельности
3	<p>Фрагментарные знания по поставленным вопросам в рамках образовательного стандарта специальности.</p> <p>Слабое владение основными понятиями фонетического описания, использование научной лингвистической терминологии.</p> <p>Изложение ответа на экзаменационные вопросы с существенными ошибками (логическими и языковыми). Неумение ориентироваться в базовых теориях и концепциях по изучаемой дисциплине и делать выводы.</p> <p>Знание части основной литературы по изучаемой дисциплине</p>	Пассивность на семинарских занятиях	Неудовлетворительные результаты тестирования по отдельным разделам дисциплины
2	<p>Неудовлетворительные знания по поставленным вопросам в рамках образовательного стандарта специальности.</p> <p>Отсутствие навыков владения основными понятиями фонетического описания, неумение использовать научную лингвистическую терминологию.</p> <p>Изложение ответа на экзаменационные вопросы с существенными ошибками (логическими и языковыми). Неумение ориентироваться в базовых теориях и концепциях по изучаемой дисциплине и делать выводы.</p> <p>Знание отдельных литературных источников, рекомендованных программой по изучаемой дисциплине</p>	Пассивность на семинарских занятиях	Неудовлетворительно низкие результаты тестирования по отдельным разделам дисциплины
1	Отсутствие знаний или отказ от ответа	Пассивность на семинарских занятиях	Неудовлетворительно низкие результаты тестирования по отдельным разделам дисциплины

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# *ПРИЛОЖЕНИЕ*

## **SOUND TRACKS**

### **Section 4 VARIETIES OF ENGLISH PRONUNCIATION»**

#### **Varieties of English pronunciation. Phonetic styles**

##### **Exercise 6**



Tim.mp3

##### **Exercise 9**



Todd.mp3

##### **Exercise 7**



Patrick.mp3

##### **Exercise 10**



Theresa.mp3

##### **Exercise 8**



Peter.mp3

##### **Exercise 11**



Michael.mp3