Adriana Vizental

Phonetics and Phonology: An introduction

Third edition, revised

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Chapter 1
The study of the language

1.1   The linguistic framework

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

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

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

The English dictionary is extremely vast, and the Romanian dictionary is also rich. But these are only two of the many

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

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

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

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

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

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

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[2] The asterisks (*) is used to signal a mistake.

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

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

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

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

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

Today, the study of the language is perceived along the following lines[3]:
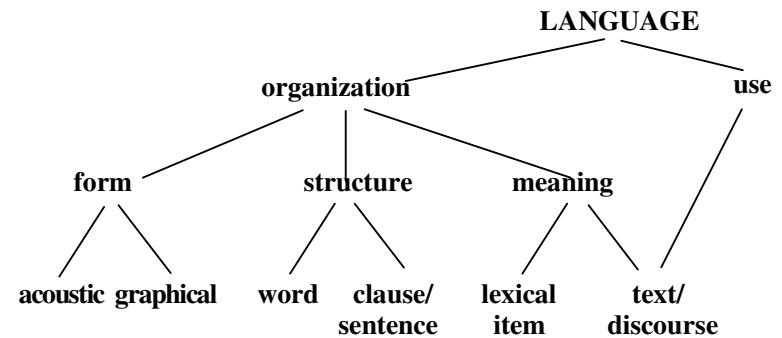
1.2   The evolution of the English language

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

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

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

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[3] Adapted after David Crystal, *The Cambridge Encyclopedia of the English Language*, 1987: 83.

stop). Or, rather, it was the other way round: scribes wrote the words down the way they heard them pronounced.

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

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

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

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

> Whan that Aprille with his shoures sote
> The droghte of Marche hath perced to the rote,
> And bathed every veyne in swich licour
> Of which vertu engendred is the flour;
> Whan Zephirus eek with his swete breeth
> Inspired hath in every holt and heeth
> The tendre croppes, and the yonge sonne
> Hath in the Ram his halfe cours y-ronne,
> And smale fowles maken melodie,
> That slepen al the night with open ye,
> (So priketh hem nature in hir corages):
> Than longen folk to goon on pilgrimages.

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

➤ **pronunciation**:
  ❑ the vowels had a "Continental" quality, i.e. they were pronounced as in Italian or Spanish;
  ❑ *-e* at the end of words (e.g. *shorte*, *erthe*, *throte*, *bathed*, *croppes*) was pronounced; this way, we can feel the rhythm and musicality of Chaucer's lines:

> The ten-dre crop-pes, and the yon-ge so-nne
> Hath in the Ram his hal-fe cours y-ro-nne,

  ❑ the consonants were pronounced almost as in present-day English, but

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

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

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

Chaucer's writings, and later on, the work of **William Caxton** (who introduced printing in England in 1477 and published 80 books in his printing press) contributed greatly to standardizing English *spelling*: they

provided writers with a model for correct writing. As a result, English spelling was "frozen" to a certain extent. However, there was no model for the *pronunciation* of English, and the fact that it was spoken in so many widely distant regions of the Earth also contributed to modifying and diversifying English pronunciations.

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

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

1.3   The International Phonetic Alphabet (IPA)

Consequently, due to the great changes that affected the English language along its history, in Modern English there is a serious **gap** between ***spelling*** and ***pronunciation***[4]**.** The following little poem[5] offers a humorous illustration of some pronunciation traps learners of English must cope with:

> I take it you already know
> Of **tough** and **bough** and **cough** and **dough**?
> Others may stumble but not you
> On **hiccough, thorough, laugh** and **through**.
> Well done! And now you wish, perhaps,
> To learn of less familiar traps?
> Beware of **heard**, a dreadful word,
> That looks like **beard** and sounds like **bird**.

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[4] Unlike Romanian, which has a phonetic kind of spelling;
[5] Used by George Yule, as a *Motto* to *The Study of Language*, 1993;

> And **dead**: it's said like **bed**, not **bead**
> For goodness sake don't call it **deed**.
> Watch out for **mute** and **great** and **threat**
> (They rhyme with **suite** and **straight** and **debt**).

As the poem shows, in English you often write a word in one way, and pronounce it in another. There seems to be no logical explanation why *hiccough* is pronounced ['hik∧p] and *laugh* is [l*a*:f], why *thorough* is ['θɔrəu] and *through* is [θru:].

Furthermore, there is no consistent relationship between letters and sounds: a letter, or a group of letters, may be pronounced in various ways, for no apparent reason: who can say why *tough* and *cough* are pronounced [t∧f] and [k∧f], while *bough* and *dough* are [bəu] and [dəu]; why *heard* is [hə:d] and *beard* is [biəd]; why *dead* is [ded] and *bead* is [bi:d]. Letters/groups of letters can be pronounced differently even within words spelled identically, e.g. **-ea** in *to read*, *read*, *read* is pronounced [i:] for the first form, and [e] for the second and third.

Conversely, the same speech sound can take on various graphic forms: e.g. [ju] is spelled **-u** in *mute* [mju:t] and **-ui** in *suite* [sju:t]; [**ei**] corresponds to **-ea** in *great* [greit] and to **-ai** in *straight* [streit]; [**e**] is **-ea** in *threat* [θret] and **-e** in *debt* [det]. English [**i**] is spelled **-i** in *sit*, **-y** in *city*, **-ui** in *build*, **-a** in *village*, **-ee** in *coffee*, etc. There are also silent letters that complicate English spelling even further: e.g. **-b** in *debt* or in *comb* [kəum]; **k-** in *knight* [nait] or *knee* [ni:]; **p-** in *psychology* [sai'kɔlədʒi]; **-l** in *calm* [k*a*:m]; **p- and -l** in *psalm* [s*a*:m]; **r-** in *part* [p*a*:t] or *port* [pɔ:t]; etc.

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

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

Below is a list of the **IPA symbols**[6]:

THE VOWELS

[i:], as in *bean* [bi:n]   [i], as in *bin* [bin]
[e], as in *ten* [ten]   [æ], as in *tan* [tæn]
[*a*:], as in *park* [p*a*:k]   [ɔ], as in *ton* [tɔn]
[ʌ], as in *but* [bʌt]   [ɔ:], as in *port* [pɔ:t]
[u], as in *put* [put]   [u:], as in *pool* [pu:l]
[ə:], as in *sir* [sə:]   [ə], as in *parade* [pə'reid]
[ei], as in *eight* [eit]   [ai], as in *night* [nait]
[ɔi], as in *poison* ['pɔizn]   [au], as in *house* [haus]
[əu], as in *home* [həum]   [iə], as in *tear* [tiə]
[ɛə], as in *pair* [pɛə]   [uə], as in *poor* [puə]

THE CONSONANTS

[p], as in *pin* [pin]   [b], as in *bin* [bin]
[t], as in *ten* [ten]   [d], as in *debt* [det]
[k], as in *car* [k*a*:]   [g], as in *girl* [gə:l]
[f], as in *fire* [faiə]   [v], as in *cover* [kʌvə]
[s], as in *sip* [sip]   [z], as in *razor* ['reizə]
[θ], as in *tooth* [tu:θ]   [ð], as in *the* [ðə]
[ʃ], as in *shoe* [ʃu:]   [ʒ], as in *pleasure* ['pleʒə]
[tʃ], as in *chair* [tʃɛə]   [dʒ], as in *John* [dʒɔn]
[m], as in *man* [mæn]   [n], as in *nun* [nʌn]
[ŋ], as in *sing* [siŋ]   [h], as in *high* [hai]
[l], as in *lamp* [læmp]   [r], as in *caress* [kə'res]
[w], as in *window* ['windəu]   [j], as in *year* [jiə]

ADDITIONAL SIGNS

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

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[6] Variations may occur, according to the dictionary used.

Phonetic transcriptions use no capital letters or punctuation marks; a slant line or two slant lines are used to indicate a short or, respectively, a longer pause in speech, as between ideas or sentences.

e.g. He is a boy. His name is John.

[hi iz ə 'bɔj // hiz 'neim iz 'dʒɔn]

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

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

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

Chapter 2

Phonetics & phonology

2.1 Phonetics, phonology & their branches

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

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

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

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

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

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

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

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

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

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

Thus, just like phonetics, phonology deals with:

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

Phonology is further subdivided into:

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

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

- ❑ **prosodic**, i.e. pertaining to sound patterning the musicality of the language, e.g. stress, intonation; and

❏ **paralinguistic,** i.e. the traits carried by the voice itself, e.g. an innocent child's voice, an angry male voice, or a sensuous female voice.

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

2.2   Articulatory phonetics

2.2.1   The speech tract

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

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

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

➢ **source of sounds**: the *thorax* and the *lungs* – where the air stream is produced;

➢ **generation of sounds**: the *larynx* – which generates the sounds by movement of the vocal cords;

➢ **resonance**: the system of *cavities* – which act as resonators.

(A)   The source of sounds

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

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[1] Figures 1, 2, 3 & 7 are after Daniel Jones, *The Pronunciation of English*, 1967.

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

(B)   Generation of sounds

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

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

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

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

▪ when the vocal cords are loosely brought together

Fig.1: The speech tract

B – back of tongue	**Bl** – blade of tongue
E – epiglottis	**F** – front of tongue
FP – food passage	**H** – hard palate
LL – lips	**P** – pharynx
R – root of tongue	**S** – soft palate (velum)
TR – teeth-ridge	**TT** – teeth
U – uvula	**V** – vocal cords
W – wind pipe	
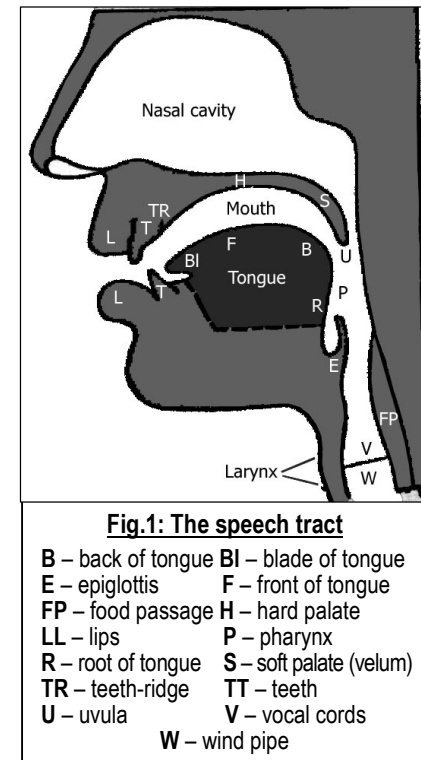
(the glottis is closed), the vocal cords **vibrate** when the stream of air passes through them (you can actually feel the vibration if you touch your neck); all the *vowels* (e.g. [*a*], [e], [i]) and the *voiced consonants* (e.g. [b], [d], [g], [v], [z], etc.) are produced in this way.

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

(C)   Resonance

Two cavities contribute to the production of speech sounds: the **oral cavity** (i.e. the mouth), and the **nasal cavity** (i.e. the nose).

When the air stream escapes from the pharynx, it can take one of the following ways:

- the soft palate is lowered and obstructs completely the air stream, which is pushed through the nasal cavity, producing *nasal sounds*, e.g. the nasal consonants [m], [n], [ŋ];

- the soft palate is partially lowered and the air escapes through both the mouth and the nose; French nasalized vowels (e.g. *pendant cent ans*) are produced in this way;

- the soft palate is raised, so the air escapes only through the mouth, producing *oral sounds* (i.e. not nasalized); most English speech sounds are oral.

2.2.2   Articulators & points of articulation

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

(1)   The articulators

The articulators are the **tongue**, the **lips**, and the **lower jaw**.

The **tongue** contributes greatly to differentiating sounds. That is why, we must describe the position it takes for the production of

speech sounds. To do so, we need to know the names of the various segments of the tongue, which are:

- the *tip* of the tongue;
- the *apex*, i.e. the tip and the blade of the tongue, facing the alveolar ridge;
- the *front* of the tongue (actually, its centre);
- the *back* of the tongue, opposite the soft palate;
- the *rims* of the tongue, i.e. its sides.

The position of the **lips** is also important for determining the quality of the speech sounds. The lips can be:

- tightly shut, to prevent the air from escaping – as for articulating [p] or [b]; or to push the air stream into the nasal cavity – as for articulating [m], [n];
- close, yet sufficiently held apart to produce friction, e.g. [s], [θ], [f];
- in neutral position, medium lowering, e.g. [e], [t], [l];
- open, relatively wide, e.g. to pronounce [*a*:];
- close and spread, e.g. for articulating [i:];
- tightly pursed and rounded, e.g. for [u:];
- wide apart, slightly protruded and rounded, e.g. [ɔ];
- etc.

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

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

(2)   The points of articulation

The points of articulation, i.e. the non-movable organs of the mouth, are:

- the **upper teeth**;
- the **palate**, with several sections:
  - the **alveolar ridge**, i.e. the upper teeth ridge;
  - the **hard palate –** behind the teeth ridge;
  - the **soft palate**, or **velum** – behind the hard palate;
- the **uvula**, at the end of the soft palate.

2.3 The phoneme theory: Phonemes & allophones

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

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

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

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

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

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

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

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

and again. The result is a plethora of *allophonic variants* of the same phoneme.

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

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

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

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

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

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

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

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

- **vocalic/non-vocalic**:
  - ➢ for vocalic sounds, the vocal cords vibrate and the airflow passes freely;
  - ➢ vowels are also differentiated by intensity (they are *louder* than other speech sounds), duration, rise and decay time, etc.;
- **consonantal/non-consonantal**:
  - ➢ consonantal sounds are characterized by an *obstruction* in the oral cavity that can block the air stream completely, or by a *narrowing* that causes friction;

➢ liquids (/l/, /r/) have both vocalic and consonantal features: there is complete closure (consonantal), but the air stream is released freely laterally (a vocalic feature);

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

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

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

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

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

Consider the examples:

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

In the examples above, the difference of meaning for each pair is produced not only by *one* word (*teen – keen*; *tree – free*; *man – van*; *sin – sing*; *shoe – chew*), but by one single speech sound in

those words ([t] – [k]; [t] – [f]; [m] – [v]; [n] – [ŋ]; [ʃ] – [tʃ]). Furthermore, in several cases, the difference is induced by *one single distinctive feature*, as their phonetic description shows:

❏ [t] – plosive, *alveolar*, fortis, voiceless;
❏ [k] – plosive, *velar*, fortis, voiceless;
❏ [ʃ] – fricative, palato-alveolar, fortis, voiceless;
❏ [tʃ] – affricate, palato-alveolar, fortis, voiceless; etc.

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

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

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

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

The *20 vowel phonemes* and the *24 consonant phonemes* are the **44 segmental phonemes** of the English language.

In addition, the commutation test revealed that certain suprasegmental elements (e.g. *stress*, *juncture*, *pitch* and *intonation*) also bring about change of meaning, so that they must be considered phonemic. For example, by shifting the place of the stress, the speaker can change the grammatical category – and hence the meaning – of certain words, e.g. *to import* (vb) [im'pɔ:t] – *import* (n) ['impɔ:t]).

A number of **11 suprasegmental phonemes** have been identified for English: 3 *stress* phonemes[2], 1 *juncture* phoneme, 4 *pitch level* phonemes, and 3 *terminal contour* phonemes. We shall deal more closely with suprasegmental phonemes when discussing connected speech.

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

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

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

(i) For example, the *linguistic environment* changes the quality of the phoneme [s] as follows:

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

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[2] Some phoneticians suggest there are 4 stress phonemes.

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

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

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

(iii) Other variations are due to the speaker's **social** background, e.g. educated or not, living in a city or at the country-side, etc. For example, Cockney[3] speakers can be recognized by their use of /e/ instead of /æ/ (e.g. they pronounce *cat* and *cab* /ket/ and /keb/); of /f/ instead of /θ/ (e.g. /fri:/ instead of /θri:/ for *three*); of /v/ instead of /ð/ (e.g. /wiv/ instead of /wið/ for *with*)[4], etc.

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

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

[4] Some Romanian students of English have a tendency to pronounce these sounds in the same way. However, they must remember that this is considered to be uneducated, "bad English", rejected by the norms of Standard English.

more friction into his /s/'s, lengthen his vowels excessively, etc., i.e. these are *individual variants* of the phonemes.

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

(iv) There is one more situation to be mentioned: that of "*free-variation*". In certain contexts, the distinction between the members of a phonemic pair is **neutralized** (i.e. the distinctive feature opposition is lost). For example, in American English *pretty* /'priti/ is often pronounced /'pridi/ (i.e. the voiced/voiceless opposition between /t/ and /d/ is lost for /t/ in intervocalic position); the British *grass* [gr*a*:s] is uttered [græs] in the USA; etc.

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

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

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

Consequently, *meaning* is the main criterion that determines whether two or more sounds are different phonemes or simply

allophones of the same phoneme. "All the non-distinctive variants of the same sound type are included in one particular class of sounds; the class as such is **the phoneme**. Each phonetic variant, each individual member of the class represents an **allophone**" (Pârlog, 1997: 24, original emphasis).

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

Chapter 3
Classification of speech sounds

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

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

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

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

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

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

3.1   The vowel system

3.1.1   Description of vowels

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

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

(1) The position of the **soft palate** produces two types of vowels:
- **oral vowels**, i.e. the soft palate is raised and the air escapes through the oral cavity; and
- **nasal vowels**, i.e. the soft palate is lowered and the air stream escapes, partially or totally, through the nasal cavity;
  - ➢ all English vowels are **oral**; slight nasalization occurs in nasal contexts, i.e. when a nasal consonant precedes or follows the vowel,
    e.g. in *more*, [ɔ:] is slightly nasalized by the preceding nasal consonant [m].

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

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

e.g. [u:], [u], [ɔ], [ɔ:];
  ➢ **central vowels**, i.e. the centre of the tongue is raised,
      e.g. [ə], [ə:], [ʌ];
  (b) how high the tongue is raised; we distinguish
    ❑ two basic positions:
      ➢ **close vowels** – when the tongue is high in the mouth,
          e.g. [i:], [u:];
      ➢ **open vowels** – when the tongue is very low,
          e.g. [æ], [*a*:];
    ❑ and two intermediary positions:
      ➢ **half-close**, i.e. with the tongue high, but not very high,
          e.g. [e], [o];
      ➢ **half-open**, i.e. with the tongue low, but not very low,
          e.g. [ɛ], [ɔ].

(4) According to the degree of **muscular tension** of the tongue
and of the walls of the mouth, we have:
  ➢ long vowels, which are **tense**;
  ➢ short vowels, which are **lax**.

(5) According to their **duration**, we can distinguish:
  ➢ **long vowels**, such as [i:], [u:], [ɔ:] and
  ➢ **short vowels**, e.g. [i], [u], [æ], etc.

**(6)** As far as the **constancy of articulation**, there are:
  ➢ **monophthongs**, or **simple vowels**, i.e. vowels that stay
      relatively constant during their production,
          e.g. [i], [u], [e];
  ➢ **diphthongs**, i.e. there is a **glide** (a change of form) from
      one position to another,
          e.g. [ɛə], [iə], [uə], [*a*u].

3.1.2 Classification of vowels

The Cardinal Vowel Scale

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

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

Fig. 2: The Cardinal Vowel Scale
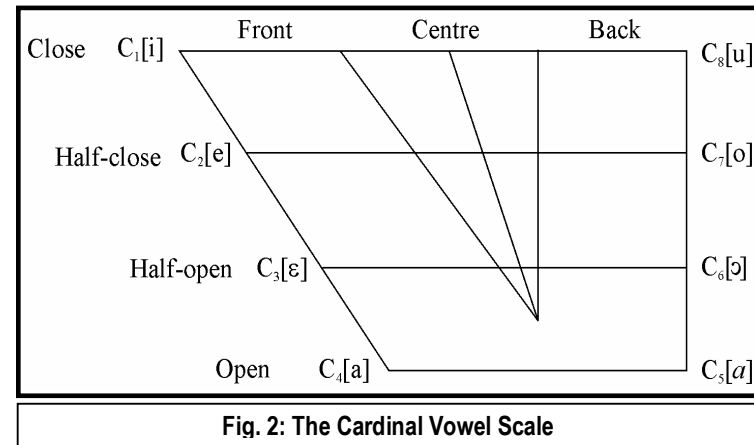
Jones observed that the tongue is in extreme positions for
pronouncing:

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

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

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

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[1] Named by analogy to the cardinal points
[2] Daniel Jones actually produced X-rayed photographs of people's mouths
    while pronouncing the individual speech sounds.

- half-close, for pronouncing **[e]** – labelled **C₂**;
- half-open, corresponding to **[ɛ]** – labelled **C₃**;
- open, for pronouncing **[a]** – labelled **C₄**;

C₁ to **C₄** are **front vowels**.

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

The gradual rising of the back of the tongue provides the next three Cardinal Vowels, i.e. **C₆**, **C₇** and **C₈**. Their positions are:

- half-open, for pronouncing **[ɔ]** – **C₆**;
- half-close, corresponding to **[o]** – **C₇**; and
- close, for [u] – **C₈**.

Fig. 3: Positions of the tongue

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

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

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

3.2 The consonant system

3.2.1 Description of consonants

The type and quality of consonants depends on factors such as:

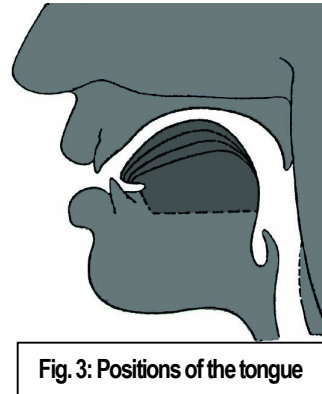(1) the **place of articulation**, i.e. the point where the stricture/closure/narrowing occurs;

(2) the **manner of articulation**, i.e. the type of closure that occurs;

(3) **voicing**, i.e. whether the vocal cords vibrate or not;

(4) the **force of articulation**, i.e. the volume of air expelled and the resistance at the point of articulation;

(6) **nasalization**, i.e. whether the soft palate is **raised** or **lowered**.

3.2.2 Classification of consonants

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

(1) According to the **place of articulation**, English consonants can be:

- **bilabial**, i.e. the articulation is performed with the help of the two lips, e.g. [p], [b], [m], [w];

- **labio-dental**, i.e. the sounds are articulated by the lower lip and the upper teeth, e.g. [f], [v];

- **dental**, i.e. the rims of the tongue articulate with the upper teeth, e.g. [θ], [ð];

- **alveolar**, i.e. the blade/tip and blade of the tongue articulate(s) with the alveolar ridge, e.g. [t], [d], [l], [n], [s], [z];

- **post-alveolar**, i.e. the tip/tip and rims of the tongue articulate(s) with the rear part of the alveolar ridge, e.g. British English [r];

- **retroflex**, i.e. the tip of the tongue is curled back and articulates with the hard palate behind the alveolar ridge, e.g. American English [r];

- **palato-alveolar**, the blade/tip and blade of the tongue articulate(s) with the alveolar ridge; the front of the tongue is raised against the hard palate, e.g. [ʃ], [tʃ], [ʒ], [dʒ];

- **palatal**, i.e. the front of the tongue articulates with the hard palate, e.g. [j];

- **velar**, i.e. the articulation is performed by the back of the tongue and the soft palate, e.g. [k], [g], [ŋ];

- **glottal**, i.e. an obstruction/narrowing occurs in the glottis, causing friction, but no vibration, e.g. [h], [ʔ].

(2) The **manner of articulation**, i.e. the closure can be of several types:

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

(3) In terms of **voicing**, consonants can be:
- ➢ **voiced**, i.e. the vocal cords vibrate when we utter them, e.g. [b], [d], [g], [v], [ð], [z], [dʒ], [ʒ];
- ➢ **voiceless**, i.e. the sounds do not involve the vocal cords, e.g. [p], [t], [k], [f], [θ], [s], [tʃ], [ʃ].

(4) According to the **force of articulation** (i.e. the volume of the air stream and the tenseness of the speech organs required for pronouncing them), speech sounds can be:
- **fortis**, i.e. sounds that require a relatively large volume of air and muscular tension, e.g. [t], [k], [f].

Voiceless sounds are generally fortis;
- **lenis**, i.e. those speech sounds which require less air and muscular tension, e.g. [d], [g], [v].
Voiced sounds are usually lenis.

(5) As far as the **position of the soft palate** is concerned, speech sounds can be:
- **oral**, if the soft palate is raised against the pharynx to shut down the nasal cavity; most English sounds are oral;
- **nasal**, when the soft palate is lowered and the air stream escapes through the nose;
  - ➢ in English, there are few nasal sounds: [m], [n], and [ŋ].

The semivowels

There are only two semivowels in English,
- [w], as in *window* [windəu], *world* [wə:ld], *way* [wei], *one* [wɔn];
- [j], as in *you* [ju:], *year* [jiə], *new* [nju:].

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

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

Chapter 4

The speech sounds of the English language

4.1 The English vowels

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

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

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

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

(1) the position of the **soft palate**:
  ➢ for producing the English vowel sounds, the soft palate is raised, so that all English vowels are **oral**;
  ➢ however, when following or preceding a nasal consonant, they are slightly nasalized, e.g. /æ/ in *man*;

(2) the **position of the lips**:
  ➢ the lips are **spread** when articulating sounds like /i:/, /i/, /e/, /æ/, /a:/;
  ➢ the lips are **rounded** for articulating /ɔ/, /ɔ:/, /u/, or /u:/;

  ➢ the lips are in neutral position to pronounce / ə:/ or /ə/;
(3) the part of the **tongue** which is **raised** against the palate:
  ➢ **front** vowels, e.g. /i:/, /i/, /e/, /æ/;
  ➢ **central** vowels, e.g. / ə:/, /ə/, /ʌ/;
  ➢ **back** vowels, e.g. /a:/, /ɔ/, /ɔ:/, /u/, /u:/;
(4) the **degree of opening** between the tongue and the hard palate:
  ➢ **close** vowels, e.g. /i:/, /i/, /u:/, /u/;
  ➢ **mid-open** vowels, e.g. /e/, /ɔ:/, /ə/, /ə:/;
  ➢ **open** vowels, e.g. /æ/, /a:/, /ɔ/, /ʌ/;
(5) the **length** of the vowel:
  ➢ **long** vowels: /i:/, /u:/, /a:/, /ɔ:/, /ə:/;
  ➢ **short** vowels: /i/, /u/, /e/, /æ/, /ʌ/, /ɔ/, /ə/;
(6) the **force of articulation**:
  ➢ the long vowels are **tense**;
  ➢ the short vowels are **lax**;
(7) the **stability of articulation**:
  ➢ **monophthongs,** i.e. simple vowels: e.g. /a:/, /ɔ:/, /ə:/, etc.
  ➢ **diphthongs**, i.e. composite vocalic units which consist of a **nucleus**, followed by a **glide**: e.g. /ɔi/, /au/, /əu/, /iə/;

With the help of the **commutation test**, there have been established 20 vowel phonemes in the English language, namely:
  • **12 monophthongs** and
  • **8 diphthongs**.

4.1.1 Monophthongs

4.1.1.1 General description

In **fig. 4**, the framework of the Cardinal Vowel Scale is used to present the position of the mouth and of the tongue for pronouncing the **12 English vowel phonemes**.

Fig. 4: The English vowels on the Cardinal Vowel Scale
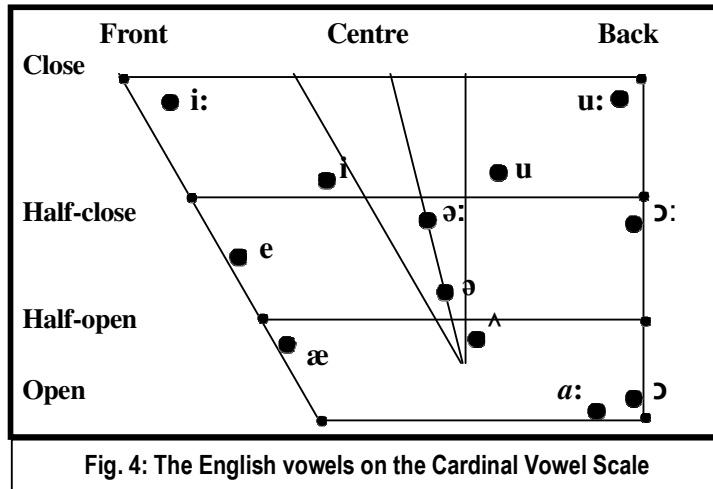
The 12 English vowel phonemes are generally grouped and described as:

The front vowels

/i:/ – front, close, tense, long, unrounded
/i/ – front, retracted, close, lax, short, unrounded
/e/ – front, mid-open, lax, short, unrounded
/æ/ – front, open, lax, short, unrounded

The back vowels

/u:/ – back, close, tense, long, rounded
/u/ – back, advanced, close, lax, short, rounded
/ɔ:/ – back, mid-open, tense, long, rounded
/ɔ/ – back open, lax, short, slightly rounded
/a:/ – back, open, tense, long, unrounded

The central vowels

/ʌ/ – central, open, lax, short, unrounded
/ə:/ – central, mid-open, tense, long, unrounded
/ə/ – central, mid-open, lax, short, unrounded

4.1.1.2   Positional & regional variants

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

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

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

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

4.1.1.3   The English vowel phonemes

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

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

e.g. *see* [si:], *tea* [ti:], *these* [ði:z], *scene* [si:n], *receive* [ri'si:v], *machine* [mə'ʃi:n], *quay* [ki:], *Oedipus* ['i:dipəs], etc.

Articulation:

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

Positional variants:

The position in the syllable influences the degree of centralization, closeness and length of the vowel.

➢ /i:/ is fully long in final position (e.g. *see* [si:]) or when it occurs before a lenis consonant (e.g. *sead* [si:d]);

➢ its length is reduced when it is followed by a fortis consonant,

      e.g. *seat* [si:t];

➢ when it occurs before dark [ɫ] or in final position, /i:/ can be diphthongized into [i:i], e.g. *seal* [si:iɫ], *sea* [si:i].

Regional variants:

➢ in the London area, /i:/ is sometimes diphthongized into [əi], e.g. *see* [səi];

➢ some Americans pronounce /i:/ [iə], e.g. *see* [siə].

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

e.g. *finish* ['finiʃ], *myth* [miθ], *example* [ig'za:mpl], *carriage* ['kæridʒ], *sausage* ['sɔ:sidʒ], *Monday* [mʌndi], etc.

Articulation:

The front-central part of the tongue is raised towards the hard palate, higher than the half-close position. The opening between the jaws is narrow-to-medium. The tongue is lax, and the rims of the tongue touch the upper teeth laterally. The lips are loosely spread. /i/ is a short sound.

Positional variants:

Position in the syllable influences the degree of centralization, closeness and length of the vowel, namely:

➢ /i/ is longer before lenis consonants (e.g. *kid* [kid]) and shorter before fortis consonants (e.g. *kit* [kit]);

➢ in unstressed syllables, /i/ is often replaced by [ə], e.g. *family* ['fæmili] / ['fæməli]; hopeless ['həuplis] / ['həupləs]; happiness [hæpinis] / [hæpinəs].

➢ in final unstressed position, /i/ is sometimes replaced by /i:/: e.g. *pretty* ['priti:], *silly* [sili:], etc.

Regional variants:

➢ in RP, in stressed monosyllabic words, /i/ is often diphthongized into /iə/, e.g. *big* [biəg];

➢ in American English, before dark [ɫ] + consonant, /i/ is more open and more retracted (pronounced with the middle of the tongue raised), e.g. *milk* [miɫk]).

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

e.g. *friend* [frend], *said* [sed], *bury* [beri], *leisure* ['leʒə], *jeopardy* [dʒepədi], *Thames* [temz], *Leicester* ['lestə], etc.

Articulation:

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

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

e.g. *have* [hæv], *apple* [æpl], *plaid* [plæd], *imagine* [i'mædʒin], *fantasy* ['fæntəsi], etc.

Articulation:

The tongue is raised to a position close to half-open. The tongue is more tense than for the articulation of /e/; the rims of the tongue touch slightly the back of the upper teeth. The jaws are kept loosely apart and the lips are spread. There is also a slight constriction of the pharynx.

Positional variants:

➢ /æ/ is short before a fortis consonant (e.g. *sat* [sæt]) and longer before a lenis consonant (e.g. *sad* [sæd]);

➢ with many speakers, the distinction between /e/ and /æ/ is both qualitative and quantitative,

> e.g. in the pair *bed* [bed] – *bad* [bæd], /æ/ in *bad* is longer and sometimes diphthongized to [æə] (i.e. [bæᵊd]) because of the voiced consonant which follows it.

Regional variants:

The pronunciation of /e/ and /æ/ are closely related:

➢ with RP speakers, /e/ is close to C$_2$ and /æ/ is close to C$_3$;

➢ in American English, /æ/ is more open (closer to C$_3$), longer and tenser, especially before plosives; consequently, /e/ is also more open (closer to C$_4$).

/u:/ – back, close, tense, long, rounded

e.g. *flu* [flu:], *few* [fju:], *tomb* [tu:m], *juice* [dʒu:s], *beauty* ['bju:ti], *canoe* [kə'nu:], *rheumatism* ['ru:mətizm], etc.

Articulation:

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

Positional variants:

➢ /u:/ is fully long in final position (e.g. *two* [tu:]) and before lenis consonants (e.g. *rude* [ru:d]), and reduced before fortis consonants (e.g. *root* [ru:t]);

➢ /u:/ is often preceded by /j/, especially when spelled *-ew* or *-eu*,
> e.g. *few* [fju:], *neutral* ['nju:trəl], *during* [dju:riŋ]).

Regional variants:

➢ RP speakers often diphthongize /u:/ as /uu:/ or /uw/,
> e.g. *new* [nuu:] / [nuw];

➢ Americans often replace /ju:/ by /u:/, e.g. *knew / new* [nu:].

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

e.g. *could* [kud], *bush* [buʃ], *woman* ['wumən], *bosom* ['buzəm], *worsted* ['wustid], *Worcester* ['wustə], etc.

Articulation:

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

Positional variants:

➢ generally, /u/ appears in word-central, or utterance-central, position (e.g. *good*, *could*, *to go* [tu'gəu]), and it is weak;

➢ in utterance-final position (e.g. *You don't have to* /'hævtu/), it is slightly longer and stronger.

Regional variants:

➢ Northern British dialects do not perceive the difference between /u/ and /u:/ and often use them in free variation:
> e.g. *room* [rum] or [ru:m];

➢ some Southern-British and American speakers pronounce /u/ more open and with the lips less rounded:
> e.g. *good* [gud], *could* [kud], *should* [ʃud].

/ɔ:/ – back, mid-open, tense, long, rounded

e.g. *all* [ɔ:l], *door* [dɔ:] *saw* [sɔ:], *water* ['wɔ:tə], *talk* [tɔ:k], *swarm* [swɔ:m], *sword* [sɔ:d], *wrought* [rɔ:t], etc.

Articulation:

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

Positional variants:

➢ /ɔ:/ is longer when it is followed by a lenis consonant (e.g. *cord* [kɔ:d]) and shorter before a fortis one (e.g. *caught* [kɔ:t]).

Regional variants:

➢ in the London region, /ɔ:/ is closer and the lips are more tightly rounded;

➢ in RP, /ɔ:/ is sometimes used to replace /uə/, e.g. *your* [jɔ:] for [juə], *sure* [ʃɔ:] for [ʃuə], *poor* [pɔ:] for [puə];

➤ conservative RP speakers often diphthongize /ɔ:/ to /ɔə/ in word-final position when spelled -r(e),
     e.g. *floor* [flɔə], *before* [bi'fɔə];

➤ in the West and North West of England, as well as in the USA, /ɔ:/ is given a /r/ colouring in words spelled with "r",
     e.g. *course* [kɔːᶦs], *door* [dɔːᶦ];

➤ American /ɔ:/ is opener than the British, and it is extremely open in the New York area.

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

e.g. *spot* [spɔt], *what* [wɔt], *yacht* [jɔt], *knowledge* ['nɔlidʒ], *quantity* ['kwɔntiti], *Glocester* ['glɔstə], etc.

Articulation:
The back of the tongue is raised very little above the open position, so that the distance between the jaws is very wide. The tongue is lax and does not touch the upper teeth. The lips are slightly rounded.

Positional variants:
➤ /ɔ/ and /ɔ:/ are often in free variation when they occur before /f/ or /θ/, e.g. *off* [ɔ:f] / [ɔf]; *cloth* [klɔ:θ] / [klɔθ];

➤ however, /ɔ/ is preferred.

Regional variants:
➤ in American English, /ɔ/ is low and rather tense, close to [a:], so that there is hardly any difference between *pot* [pɔt] and *part* [pa:t], *clock* [klɔk] and *clerk* [kla:k], *bomb* [bɔm] and *balm* [ba:m].

/a:/- back, open, tense, long, unrounded

e.g. *car* [ka:], *staff* [sta:f], *father* ['fa:ðə], *psalm* [sa:m], *mustache* [məs'ta:ʃ], *Berkley* ['ba:kli], *Derby* ['da:bi], etc.

Articulation:
The part of the tongue between central and back is in fully open position and does not touch the teeth. The jaws are wide apart and the tongue is tense. The lips are in neutral position.

Positional variants:
➤ /a:/ is fully long in final position and before lenis consonants,
     e.g. *car* [ka:], *card* [ka:d];

➤ it is shorter before a fortis consonant: e.g. *cart* [ka:t];

Regional variants:
➤ with RP speakers, /a:/ and /æ/ are in free variation in many words,
     e.g. *bath* [ba:θ] / [bæθ], *class* [kla:s] / [klæs], *demand* [di'ma:nd] / [di'mænd];

➤ the pronunciation with [æ] is typical for American English, too;

➤ Southern Americans pronounce [a:] instead of the diphthong [ai],
     e.g. *five* [fa:v] instead of [faiv], *time* [ta:m] instead of [taim].

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

e.g. *sun* [sʌn], *son* [sʌn], *under* ['ʌndə], *blood* [blʌd], *tough* [tʌf], *cough* [kʌf], *does* [dʌz], etc.

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

Positional variants:
➤ [ʌ] occurs in word-initial or word-central position,
     e.g. *under* ['ʌndə], *but* [bʌt], *monkey* ['mʌŋki];

Regional variants:
➤ around London the sound is pronounced more retracted (closer to C_5 [a]);

➤ in RP, /ʌ/ and /ɔ/ are often used in free variation:
     e.g. *among* [ə'mʌŋ]/ [ə'mɔŋ];

➤ in American English, it is close to /ə/ and often used in free variation with it, e.g. *hurry* ['hʌri] or ['həri].

/ɘ:/ – central, mid-open, tense, long, unrounded

e.g. *bird* [bɘ:d], *earth* [ɘ:θ], *mercy* ['mɘ:si], *journey* ['dʒɘ:ni], etc.

Articulation:

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

Positional variants:

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

Regional variants:

➢ around London, people use an opener variant of /ɘ:/, so that the distinction *heard* [hɘ:d] and *hard* [ha:d] is slight;
➢ American English gives /ɘ:/ a retroflex ending, e.g. *bird* [bɘ:ˈd], earth [ɘ:ˈθ];
➢ New Yorkers often diphthongize [ə] to [əi] or [ɔi], e.g. *bird* [bəid] or [bɔid].

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

e.g. *appeal* [ə'pi:l], *London* ['lʌndən], *writer* ['raitə], *editor* ['editə];

Articulation:

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

Positional variants:

➢ /ə/ is the sound most frequently used in unstressed syllables, e.g. economical [ikə'nɔmikəl], family ['fæməli], parade [pə'reid], etc.

Regional variants:

➢ in Southern British English, /ʌ/ is often used instead of /ə/ in final position: e.g. *over* ['əuvʌ], *never* ['nevʌ].

4.1.2 Diphthongs

4.1.2.1 General description

Diphthongs, composite vocalic units, consist of a pure stressed vowel (the *nucleus*) and a *glide* towards a second vowel sound. That is why, the term *glide* is often used.

Diphthongs can be classified as:

- **falling**, i.e. the nucleus is the first element; and
- **rising**, i.e. the nucleus is the second element.

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

Diphthongs can also be described as:

- **wide** diphthongs, which imply a significant movement of the speech organs, e.g. [ai], [au], [ɔi]; and
- **narrow** diphthongs, which require a lesser movement of the speech organs, e.g. [ei], [əu], [iə], [ɛə], [uə].

As far as the direction of movement of the speech organs, diphthongs are classified as:

- **closing** diphthongs, where the nucleus is more open than the glide, e.g. [ei], [ai], [ɔi], [au], [əu]/[ou].
- **opening** diphthong, where the vowel is closer than the glide, e.g. [iə], [ɛə], [uə].

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

Closing diphthongs:

/ei/ – falling, narrow, closing
/ai/ – falling, wide, closing
/ɔi/ – falling, wide, closing
/əu/ – falling, narrow, closing
/au/ – falling, wide, closing

Opening diphthongs:

/iə/ – falling, centring, narrow, opening
/uə/ – falling, centring, narrow, opening
/ɛə/ – falling, centring, narrow, opening

4.1.2.2　Positional & regional variants

Just like the monophthongs, diphthongs display considerable **positional** and **regional variations**. For example:

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

4.1.2.3　The closing diphthongs

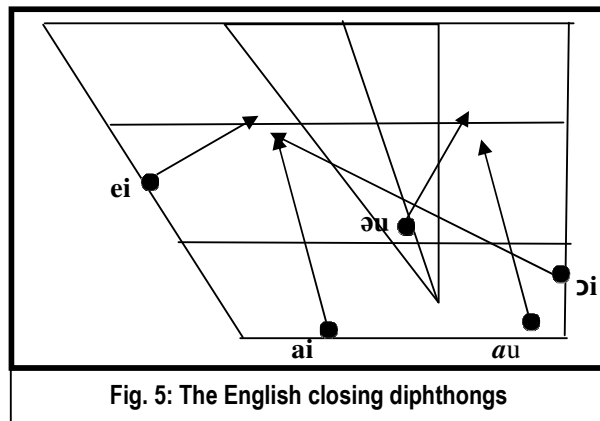**Fig. 5** illustrates the formation of the English **closing diphthongs**.

Fig. 5: The English closing diphthongs

/ei/ – falling, narrow, closing

e.g. *gr*ea*t* [greit], *sl*eigh [slei], *g*ao*l* [dʒeil], *gau*ge [geidʒ], *bou*quet [bu'kei], *half*penny ['heipni], etc.

Articulation:

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

Positional variants:

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

Regional variants:

- ➢ RP speakers have a rather close nucleus for [ei] (close to C_2), e.g. *plain* [plein];
- ➢ in popular speech in the London area, [ei] is often pronounced with a more open nucleus, i.e. [æi] or [ai], e.g. *mate* [mæit] or [mait];
- ➢ in North England, and parts of the USA, [ei] becomes a monophthong, e.g. *day* [dei] becomes [de:] or [dæ:].

/ai/ – falling, wide, closing

e.g. *eye* [ai], *write* [rait], *indict* [in'dait], *height* [hait], *nuclei* ['nju:kliai], etc.

Articulation:

For the nucleus, the front of the tongue is low, the jaws are kept wide apart, as for pronouncing a sound close to C_4; then the tongue moves in the direction of [i], without actually reaching it. The lips are not rounded.

Positional variants:

- ➢ [ai] is fully long in final position, before silence or a lenis consonant:
  - e.g. *try* [trai], *bide* [baid];
- ➢ it is shorter before a fortis consonant, e.g. *bite* [bait], sight [sait];
- ➢ before dark [ł], the glide is shorter and more central (in the direction of [ə]), e.g. *isle* [aił].

Regional variants:

The pronunciation of [ei] and [ai] are closely related to each other. RP speakers who have a close nucleus for [ei] will have for [ai] a nucleus that is close to C_4;

➤ speakers who have a more open nucleus for [ei] (e.g. who pronounce *mate* – [mait]), will pronounce the nucleus of [ai] in a more retracted way (i.e. in a way that is closer to [ɔi]),
    e.g. *might* [mait] becomes [mɔit];

/ɔi/ – falling, wide, closing

e.g. *boy* [bɔi], *buoy* [bɔi] (or [bui]), *oyster* ['ɔistə], *enjoy* [in'dʒɔi];

Articulation:

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

Positional variants:

➤ [ɔi] is fully long in final position or before a lenis consonant:
    e.g. *toy* [tɔi], *poise* [pɔiz];
➤ it is shorter before a fortis consonant, e.g. *voice* [vɔis];
➤ before dark [ɫ], the glide is shorter and more central (in the direction of [ə]), e.g. *coil* [kɔiɫ]

Regional variants:

➤ conservative RP speakers pronounce the [ɔ] of [ɔi] close to C_6;
➤ in popular London speech, [ɔ] of [ɔi] is closer to C_7,
    e.g. *boy* [boi].

/əu/ – falling, narrow, closing

e.g. *hope* [həup], *flow* [fləu], *load* [ləud], *shoulder* ['ʃəuldə], *although* [ɔl'ðəu], *bureau* [bju:'rəu], etc.

Articulation:

For the nucleus, the organs of speech start from a central mid-open position, then move in the direction of [u], without actually reaching it. The jaws get slightly closer

with the glide and the lips, which are spread for the nucleus, get rounded for the glide.

Positional variants:

➤ [əu] is fully long in final position or before a lenis consonant, e.g. *so* [səu], *code* [kəud];
➤ it is shorter before a fortis consonant, e.g. *coat* [kəut];
➤ in unstressed syllables, [əu] is often reduced to [ə],
    e.g. *phonetics* [fə(u)'netiks].

Regional variants:

➤ in the popular speech of London, the nucleus is much opener, closer to [ʌ] or [æ], e.g. *know* [nʌu] / [næu].

/ɑu/ – falling, wide, closing

e.g. *out* [ɑut], *shout* [ʃɑut], *proud* [prɑud], *owl* [ɑul], *howl* [hɑul], *drought* [drɑut], etc.

Articulation:

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

Positional variants:

➤ [ɑu] is fully long in final position or before a lenis consonant,
    e.g. *how* [hɑu], *proud* [prɑud];
➤ it is shorter before a fortis consonant,
    e.g. *shout* [ʃɑut], *mouth* [mɑuθ];

Regional variants:

➤ in popular London speech, the nucleus is pronounced closer to C_3 [ɛ] or to the phoneme [æ],
    e.g. *now* [nɑu] becomes [nɛu] or [næu];
➤ in other pronunciation types, the [a] of [ɑu] is lengthened to [a:], so that [ɑu] and [a:] are pronounced similarly,
    e.g. *loud* and *lard* become [la:d].

4.1.2.4 The opening diphthongs

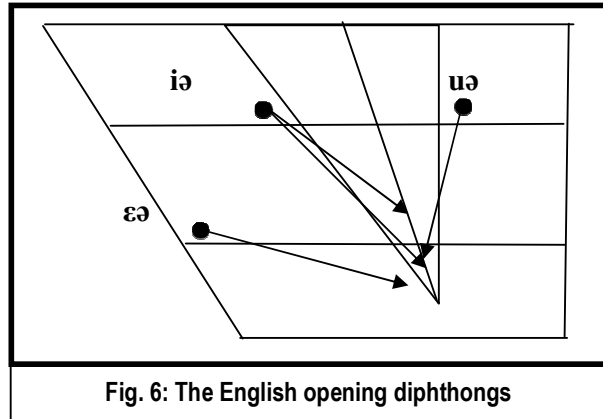**Fig. 6** presents the English opening diphthongs:

Fig. 6: The English opening diphthongs

/iə/ – falling, centering, narrow, opening

e.g. *hear* [hiə], *idea* [ai'diə], *pierce* [piəs], *theory* ['θiəri], *atmosphere* [ætməs'fiə], etc.

Articulation:

For the nucleus, the organs of speech start from the front retracted position of /i/, then move in the direction of [ə], which is not fully articulated. The jaws open slightly and the lips are neutrally open.

Positional variants:

- ➢ [iə] is fully long in final position or before a lenis consonant,
  - e.g. *hear* [hiə], *cheers* [tʃiəz];
- ➢ it is shorter before a fortis consonant, e.g. *pierce* [piəs].

Regional variants:

- ➢ in popular London speech, the glide moves towards /ʌ/ or /a/,
  - e.g. *near* [niə] becomes [ni*a*] or [niʌ];
- ➢ in the dialects where post vocalic /r/ is pronounced, [iə] becomes [i:r],
  - e.g. *fierce* [fiəs] is pronounced [fi:rs];

/ɛə/ – falling, centring, narrow, opening

e.g. *dare* [dɛə], *where* [wɛə], *hair* [hɛə], *mayor* [mɛə], *prayer* [prɛə], *scarcely* ['skɛəsli], etc.

Articulation:

For the nucleus, the organs of speech start from a position close to C$_3$ [ɛ], then move in the direction of [ə], with the glide only slightly more open than the nucleus. The lips are neutrally open.

Positional variants:

- ➢ [ɛə] is fully long in final position or before a lenis consonant,
  - e.g. *fair* [fɛə], *scared* [skɛəd];
- ➢ it is shorter before a fortis consonant,
  - e.g. *scarce* ['skɛəs], *where can I …?* ['wɛə kæn ai].

Regional variants:

- ➢ some conservative RP speakers use an opener nucleus, and the glide is very slight, e.g. *where* [wæə];
- ➢ with others, it becomes a long monophthong,
  - e.g. *scarcely* ['skɛ:sli].

/uə/ – falling, centring, narrow, opening

e.g. *sure* [ʃuə] *during* ['djuəriŋ], *usual* ['juʒuəl], *manual* ['mænjuəl], *endurance* [in'djuərəns], etc.

Articulation:

For the nucleus, the organs of speech start from a back advanced position close to /u/, then move in the direction of central mid-open /ə/, which is not fully articulated. The lips are loosely rounded for the nucleus, and spread for the glide.

Positional variants:

- ➢ in unaccented position, the nucleus of [uə] may become [w], and the second element becomes stronger,
  - e.g. *influence* ['inflwəns];

➤ the nucleus may be more open, i.e. [ɔə] or the diphthong may be reduced to [ɔ:], e.g. *sure* [ʃuə] / [ʃɔə] / [ʃɔ:].

Regional variants:

➤ in popular London speech, [uə] is often pronounced [ɔ:wə], e.g. *sure* [ʃɔ:wə].

Some diphthongs can be followed by [ə], either within the word (in which case they give rise to so-called ***triphthongs***) or in another word. In such cases, the tendency is to lengthen the nucleus and drop the glide,

e.g. *fire* [faiə]/[fɑ:ə]; *shower* [ʃauə]/[ʃɑ:ə]; *prayer* [preiə]/[pre:ə];

This tendency works in connected speech, too:

e.g. *They're* ([ðeiə] / [ðe:ə]);
Go away [gəuə'wei] / [gə: ə'wei], etc.

4.2 The English consonants

4.2.1 General description

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

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

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

	bilabial	labio-dental	dental	alveolar	post alveolar	palato-alveolar	palatal	velar	glottal

A. Plosives Affricates Fricatives	p, b			t, d		tʃ, dʒ		k, g	ʔ
		f, v	θ, ð	s, z		ʃ, ʒ			h
B. Nasal Lateral Flap/Roll Semivowels	m w			n l	r			ŋ j	

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

The plosive consonants

/p/ – bilabial, fortis, voiceless   /b/ – bilabial, lenis, voiced
/t/ – alveolar, fortis, voiceless   /d/ – alveolar, lenis, voiced
/k/ – velar, fortis, voiceless   /g/ – velar, lenis, voiced
/ʔ/ – glottal, fortis, voiceless

The affricate consonants

/tʃ/ – palato-alveolar, fortis, voiceless   /dʒ/ – palato-alveolar, lenis, voiced

The fricative consonants

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

The nasal consonants

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

The lateral consonants   The phoneme /r/

/l/ – alveolar, lenis, voiced   /r/ – post-alveolar, lenis, voiced

The semivowels

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

4.2.2 Positional variants

(1) Lip-rounding:

➢ depends on the adjacent sounds,
  e.g. /t/ in *teeth* is pronounced with the lips spread because of the subsequent /i:/;
  ✓ in *tart* [tɑːt], the lips are in neutral position;
  ✓ in *tooth* [tuːθ], the lips are rounded by the following [u:].

(2) Place of articulation:
➢ influenced by that of the adjacent sounds,
  e.g. /r/ induces a more retracted articulation for /t/, e.g. *try* [traɪ].

(3) Voicing:
➢ voiced consonants are:
  ❑ **fully voiced** when they occur between two voiced sounds,
    e.g. *cupboard* ['kʌbəd], *mud ball* ['mʌdbɔːl];
  ❑ **partially devoiced** in initial position,
    e.g. *basic* ['beɪzɪk], *villain* ['vɪlən], *this* [ðɪs];
  ❑ **completely devoiced** in final position,
    e.g. *sob* [sɔb̥], *achieve* [ə'tʃiːv̥], to *teethe* [tiːð̥].

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

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

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

4.2.3   The consonant groups

4.2.3.1   The plosive consonants

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

A. Characteristics:

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

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

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

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

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

(5) Oral-nasal opposition:
➢ all plosive consonants are oral.

B. Positional variants:

(1) Voicing:
- ➤ plosives are fully voiced between two voiced sounds,
  e.g. *robber* ['rɔbə], *debtor* ['detə], etc.;
- ➤ they are partially or completely **devoiced** in final position,
  e.g. *cab* [kæb₀], *debt* [det₀].

(2) Aspiration:
- ➤ fortis plosive consonants are **aspirated** in initial position in stressed syllables. Aspiration may take on one of two forms:
  - ❑ when /p, t, k/ is followed by a vowel, the breath accompanying the plosive is expelled strongly, with a slight explosion,
    e.g. *pot* [pʰɔt]; *tea* [tʰi:], *cat* [kʰæt];
  - ❑ when /p, t, k/ is followed by /l/, /r/, /w/, or /j/, the latter sound is devoiced:
    e.g. *blend* [bl₀end], *try* [tr₀ai:], *quite* [kw₀aiət], etc.;
- ➤ plosives are **not aspirated**
  - ❑ in initial position in unstressed syllables,
    e.g. *water* ['wɔ:tə], *soccer* ['sɔkə]*, etc.;
  - ❑ when preceded by /s/, e.g. *speak, steal, skate*, etc.

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

(4) Release of air stream:
Following the *closing* and the *compression* stage, the air stream can be *released* with:
- ❑ an **audible** release / aspiration, in initial position, e.g. tea [tʰi:];
- ❑ **no audible** release, in final position (e.g. *meet*) or in consonant clusters (e.g. *told by* ['təu**ldb**ai], *straight* [**str**eit]);
- ❑ a **lateral** release, when the plosive consonant is followed by /l/,
  e.g. *please* [pli:z];
- ❑ a **nasal** release, when followed by a nasal consonant,
  e.g. *kindness*, *hit man*, etc.;

C. The plosives

1. /p/ & /b/

/p/: bilabial, fortis, voiceless
e.g. ***p**lay*, *co**p**e*, *co**pp**er* ['kɔpə], *hope*, *hiccou**gh*** ['hikʌp], etc.
- ❑ the letter -p is silent
  - ➤ before /s/, /n/ and /t/ in initial position, e.g. *pneumonia* [niu'məuniə], *psychology* [sai'kɔlədʒi], *Ptolemy* ['tɔləmi];
  - ➤ in the final -pt cluster, e.g. *receipt* [ri'si:t].

/b/: bilabial, lenis, voiced
e.g. ***b**lue* [blu:], *mar**b**le* ['ma:bl], *subli**m**e* [sə'blaim], *ro**b*** [rɔb], etc.
- ❑ the letter -b is generally silent
  - ➤ before /t/, e.g. *debt* [det], *doubt* [daut], *subtle* ['sʌtl]; and
  - ➤ after /m/, e.g. *numb* [nʌm], *lamb* [læm], *tomb* [tu:m], *bomb* [bɔm], (but *bombardment* [bəm'ba:dmənt]).

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

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

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

➢ e.g. when /b/ precedes /f/ or /v/, it is uttered with a labio-dental closure, e.g. *cab fare* ['kæbfɛə], *obvious* ['ɔbviəs].

2. /t/ & /d/

/t/: alveolar, fortis, voiceless

e.g. *try* [trai], *tune* [tju:n], *Thames* [temz], *butter* ['bʌtə], *hot* [hɔt].

❑ the *-ed* ending is pronounced /t/ after voiceless consonants other than /t/,
   e.g. *washed* [wɔʃt], *asked* [a:skt], *coughed* [kʌft], etc.

❑ /t/ is **silent** in
   ➢ words such as *Christmas* ['krisməs], *Hertford* ['ha:fəd];
   ➢ the group of letters *-sten*,
      e.g. *listen* ['lisn], *hasten* ['heisn], etc.;
   ➢ in the *-stle* group, e.g. *hustle* ['hʌsl], *whistle* ['wisl], etc.;
   ➢ in final position, in words of French origin,
      e.g. *challet* ['tʃælei], *bouquet* ['bukei].

/d/: alveolar, lenis, voiced

e.g. *district*, *body, birdie, fodder* [fɔdə], *good, said* [sed], etc.;

❑ the *-ed* ending is pronounced /d/ after vowels and after voiced consonants other than /d/,
   e.g. *played* [pleid], *curved* [kə:vd], *changed* [tʃeindʒd], etc.

Articulation:

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

Distinctive features:

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

Variants:

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

Regional variants:

➢ the voiced-voiceless opposition between /t/ and /d/ is often neutralized, especially in American English, i.e. /t/ becomes voiced when it occurs
   ▪ in medial intervocalic position, e.g. *butter* ['bʌtə] / ['bʌdə]; *pretty* [priti] / [pridi]; thus, minimal pairs – such as *metal-medal* – sound almost alike;
   ▪ before /ł/, especially when it has a vocalic function,
      e.g. *cattle* ['kætł] / ['kædł], *subtle* [sʌtł] / [sʌdł]; etc.
➢ in the South of England, /d/ is pronounced with a friction, sounding like an affricate, e.g. *day* [dᶻei].

3. /k/ & /g/

/k/: velar, fortis, voiceless

e.g. *comic*, *conquer* ['kʌŋkə], *stomach ache* ['stɔməkeik], *quite* [kwait], *talk,* etc.

/g/: velar, lenis, voiced

e.g. *gun, ghost* [gəust], *guest* [gest], *beggar, exam* [ig'zæm], *bag*

❑ the letter *-g* is silent
   ➢ when it precedes /n/, e.g. *gnaw* [nɔ:], *gnarl* [na:l];
   ➢ when it precedes /m/ and /n/ in final position,
      e.g. *sign* [sain], *reign* [rein], *paradigm* ['pærədaim];

❑ the -gh group of letters is silent,
> e.g. *bough* [bəu], *knight* [nait], *right* [rait], etc.

Articulation:

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

Distinctive features:

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

Variants

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

4. The glottal stop

/ʔ/ – glottal, fortis, voiceless

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

Articulation

The glottal stop results from a complete closure in the mouth cavity, the air stream being interrupted at the level of the glottis. Then the vocal folds are suddenly drawn apart and the air escapes forcefully. There is no vibration of the vocal cords

(i.e. the sound is voiceless), but great muscular tension is deployed (i.e. it is fortis).
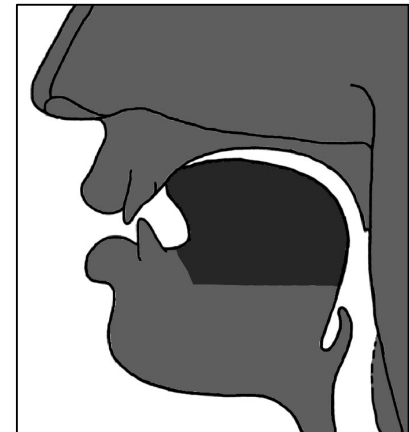
Variants

- ➤ in both American and British English, there is a tendency to reduce /t/ after a stressed vowel to a mere roll or a glottal stop. For example
  - ❑ when /t/ precedes syllabic /l/ or /n/,
    > e.g. *cattle* ['kæʔl̩], *mutton* ['mʌʔn̩]);
  - ❑ before /m/, /r/, /j/, /w/,
    > e.g. *not right* ['nɔʔrait], *not yet* ['nɔʔjet], *not well* ['nɔʔwel];
- ➤ in the London and Glasgow area, the glottal stop often replaces /t/ before vowels (e.g. *butter* ['bʌʔə]), before other consonants (e.g. *not good* ['nɔʔgud]), or in final position (e.g. *Finished!* [finiʃʔ]).

4.2.3.2 The affricate consonants

A. Articulation:

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

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

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

Fig. 7: Tongue position for tʃ and dʒ

B. Positional variants:

1. Lip rounding:

➢ the degree of **lip rounding** for uttering /tʃ/ and /dʒ/ depends on the subsequent vowel,

e.g. *gym, Jay, Jack, John, Jude, joke*, etc.

2. Voicing:

➢ depends on the sound's position of /dʒ/ within the utterance,

❑ /dʒ/ is **fully voiced** between two voiced sounds,

e.g. *urchin* ['ə:tʃin], *adjourn* [ə'dʒə:n];

❑ it is **partially devoiced** in initial position,

e.g. *chairman* ['tʃɛəmən], *jealousy* ['dʒeləsi];

❑ it is **completely devoiced** in final position:

e.g. *teach* [ti:tʃₒ], *sponge* [spɔndʒₒ].

3. Free variation:

➢ in rapid colloquial, or uneducated speech,

❑ /tʃ/ is often pronounced /tj/, and vice-versa,

e.g. *fortune* ['fɔ:tʃən] / ['fɔ:tjən]; *got you* ['gɔtʃə];

❑ /dj/ and /dʒ/ are also often used in free variation:

e.g. *educate* ['edjukeit] / ['edʒukeit]; *told you* ['təuldʒə].

C. The affricates

/tʃ/: palato-alveolar, fortis, voiceless

e.g. *chair* [tʃɛə], *chalk* [tʃɔ:k], *itchy* [itʃi], *kitchen* ['kitʃn], *teach, preach, lunch* [lʌntʃ], etc.

❑ /tʃ/ occurs in the pronunciation of suffixes, such as

➢ **t+ure**, e.g. *creature* ['kri:tʃə], *sculpture* ['skʌlptʃə], *gesture* ['dʒestʃə];

➢ **t+ion / t+eous**, e.g. *question* ['kwestʃn], *combustion* [kəm'bʌstʃn], *righteous* ['raitʃəs], etc.

/dʒ/ palato-alveolar, lenis, voiced

e.g. *juice, engine, gaol* [dʒeil], *revenge, wedge* [wedʒ], *spinach* ['spinidʒ], *Greenwich* ['grinidʒ], *Norwich* ['nɔridʒ], etc.

Articulation:

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

Distinctive features:

• /tʃ/ is fortis and is pronounced with great breath force and muscular tension;

• /dʒ/ is lenis and requires slighter muscular tension and force of the air stream;

• / tʃ/ is voiceless, i.e. the vocal cords do not vibrate because they are held apart;

• /dʒ/ is voiced, i.e. the vocal cords are brought together and vibrate.

Variants:

➢ in initial position, in stressed syllables, /tʃ/ is sometimes slightly aspirated, e.g. *chalk* ['tʃʰɔ:k].

➢ /dʒ/ and /dj/ are often used in free variation, especially before /u/, e.g. *soldier* ['səuldʒə] / ['səuldjə]; *gradual* ['grædjuəl] / ['grædʒuəl].

4.2.3.3   The fricative consonants

A. Characteristics

For uttering fricative sounds, the organs of speech are brought together and form a narrowing; the air stream that passes through this narrowing escapes with a friction.

Fricative consonants also come in pairs – there are 4 pairs of fricatives – except the phoneme /h/, which is single. Fricatives have the following characteristics:

(1) Place of articulation:

• /f, v/ – labio-dental, i.e. the narrowing is produced by the lower lip and the upper teeth;

• /θ, ð/ – dental, i.e. the narrowing is formed by the tip of the tongue and the upper teeth;

- /s, z/ – alveolar, i.e. the tip and blade of the tongue form a narrowing with the alveolar ridge;
- /ʃ, ʒ/ – palato-alveolar, i.e. the narrowing is formed by the tongue, the alveolar ridges, and the hard palate;
- /h/ – glottal, i.e. the narrowing is at the level of the glottis.

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

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

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

B. Positional variants

1. Lip-rounding and **place of articulation** depend on adjacent sounds,
> they are uttered with rounded and slightly protruded lips if /u:/ precedes or follows,
>> e.g. *smooth* [smu:θ], *hoot* [hu:t], etc.
> subsequent /j/ palatalizes /f/ or /v/,
>> e.g. *feud* [fju:d], *view* [vju:], etc.

2. Voicing:
> voicing of /v, ð, z, ʒ/ depends on the sound's position within the utterance,
>> fully voiced between two voiced sounds, e.g. *ahead* [ə'hed];
>> partially devoiced in initial position, e.g. *vanity* ['væniti];
>> completely devoiced in final position, e.g. *please* [pli:z̥]

3. Length of preceding vowel:
> the preceding vowel is shortened by fortis /f, θ, s, ʃ, h/:
>> e.g. /i:/ in *teeth* [ti:θ] is shorter than /i:/ in *teethe* [ti:ð].

C. The fricatives

1. /f/ & /v/

/f/: labio-dental, fortis, voiceless
  e.g. *father* ['fɑ:ðə], **ph**onetics [fəu'netiks], *laugh*ter ['lɑ:ftə], *eff*ort ['efət], *lieutenant* [lef'tenənt], *cough* [kʌf], etc.

/v/: labiodental, lenis, voiced
  e.g. *very* ['veri], *cover* ['kʌvə], *Stephen* ['sti:vn], *achieve* [ə'tʃi:v], *of* [əv], etc.

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

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

Positional variants
- the degree of voicing of /v/ depends on its position within the utterance;
- point of articulation and lip rounding are influenced by adjacent sounds:
  > a rounded vowel or a bilabial plosive will make the articulation of /f/ or /v/ more retracted,
  >> e.g. *tough peace* [tʌ**f**pi:s], *obvious* ['ɔ**bv**iəs], etc.
- in final position, /v/ is often pronounced /f/ if the following word begins with a fortis consonant,
  > e.g. *have met* [hæf'met], *give six* [gifsiks], etc.;
- word final /v/ in unstressed syllables is often elided in rapid speech,
  > e.g. *cup of tea* ['kʌpə'ti:], *should have stayed* [ˌʃudə'steid].

2. /θ/ & /ð/

/θ/: dental, fortis, voiceless

e.g. *think* [θiŋk], *thief* [θi:f], *author* ['ɔ:θə], *tooth* [tu:θ]*, mouth* [mɑuθ], etc.

/ð/: dental, lenis, voiced

e.g. *there* [ðɛə], *father* ['fɑ:ðə], *loathe* [ləuð], *with* [wið], etc.

❑ the final [θ] of nouns or adjectives changes into [ð] when
  ➢ pluralized, if [θ] is preceded by a long vowel or a diphthong,
       e.g. *bath* [bɑ:θ] – *baths* [bɑ:ðz];
            mouth [mɑuθ] – *mouths* [mɑuðz];
  ➢ when the noun / adjective is converted into a verb,
       e.g. *smooth* [smu:θ] – *to smooth* [smu:ð];
            tooth [tu:θ] – *to teeth* [ti:ð].

Articulation

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

Distinctive features

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

Positional variants

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

Regional variants

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

  ➢ /θ/ is sometimes pronounced /t/ or /h/:
       e.g. *fifth* [fift]; *Thank you* ['hæŋkju];
  ➢ /ð/ is often pronounced /d/: e.g. *the book* [də'buk];
- in rapid speech, /ð/ is often elided before /z/ and in clusters,
       e.g. *clothes* [kləuz], *with zero* [wi'zi(ə)rəu].

3. /s/ & /z/

/s/: alveolar, fortis, voiceless

e.g. *sun* [sʌn], *assess* [ə'ses], *scene* [si:n], *custom* ['kʌstəm], *pencil* [pensl], *pence* [pens], *conscience* ['kʌnʃəns], etc.;

❑ the letter -s is silent in
  ➢ *aisle* [ail], *isle* [ail], *island* [ailənd], *viscount* ['vaikaunt];
  ➢ French loans ending in -s, e.g. *bourgeois* ['buəʒwɑ:], *chamois* ['ʃæmwɑ:];
❑ the -s ending (for the plural of nouns, the 3rd pers. sg. present tense of verbs, the synthetical genitive) is pronounced /s/ when it follows a voiceless consonant,
       e.g. *books* [buks], *asks* [ɑ:sks], *Kate's* [keits], etc.

/z/: alveolar, lenis, voiced

e.g. *zero* ['ziərəu], *xerox* ['zirɔks], *exam* [ig'zæm], *business* ['biznis], *possess* [pə'zes], *sizzle* ['sizl], *tease* ['ti:z], etc.

❑ the -s ending is pronounced /z/ when it comes after a voiced consonant which is not a sibilant, or after a vowel,
       e.g. *pegs* [pegz], *psalms* [sɑ:mz], *plays* [pleiz], *John's* [dʒɔnz];
❑ after sibilants (/s/, /z/, /ʃ/, /ʒ/, /tʃ/, /dʒ/), the ending is pronounced /iz/,
       e.g. *dresses* [dresiz], *splashes* [splæʃiz], *watches* [wɔtʃiz], *Dickens's* ['dikinsiz] (or *Dickens'* ['dikins]), etc.

Articulation

The tip and blade of the tongue touch the upper alveolar ridge and the front of the tongue is raised against the hard palate, forming a narrow passage. The air-stream escapes with great friction.

Distinctive features

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

Variants

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

4. /ʃ/ & /ʒ/

/ʃ/: palato-alveolar, fortis, voiceless

e.g. *shoe* [ʃu:], *sure* [ʃuə], *machine* [mə'ʃi:n], *pressure* ['preʃə], *action* ['ækʃn], *patience* ['peiʃəns], *anxious* ['æŋkʃəs], *obnoxious* [əb'nɔkʃəs];

/ʒ/: palato-alveolar, lenis, voiced

e.g. leisure [leʒə], *pleasure* ['pleʒə], *treasure* ['treʒə], *casual* ['kæʒuəl], *usually* ['ju: ʒuəli], *vision* ['viʒn], *television*;

- ❑ [ʒ] often appears in French loans, e.g. *genre* ['ʒa:nrə], *bourgeoisie* [ˌbuəʒwa'zi:], *prestige* [pre'sti:ʒ], *regime* [rei'ʒi:m];

Articulation

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

Distinctive features

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

Variants

- voicing of /ʒ/ depends on its position within the utterance;
- lip position and place of articulation depend on adjacent sounds;
- /ʃ/ and /ʒ/ are sometimes in free variation,
  e.g. *Asia* ['eiʃə] / ['eiʒə]; *version* ['və:ʃn] / ['və:ʒn];

5. /h/

/h/: glottal, fortis, voiceless

e.g. *heart* [ha:t], *hurricane* ['hʌrikein], *behave* [bi'heiv], *childhood* ['tʃaildhud], *who* [hu:], *whole* [həul], etc.

- ❑ -h is silent in words such as,
  e.g. *heir* [ɛə], *honourable* ['ɔnərəbl], *character* ['kæriktə], *exhaustive* [ig'zɔ:stiv], *rhyme* [raim], *vehicle* ['vi:ikl], etc.

Articulation

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

Positional variants

- in medial position, between voiced sounds, /h/ may become voiced, involving vibration of the vocal cords;
  e.g. *mayhem* ['meihem], *with him* [wið'him];

Regional variants

- in Scottish English, the narrowing occurs between the back of the tongue and the velum, and the air passes through the narrowing with greater friction,
  e.g. *loch* [lɔX].

- this variant is also used in other parts of Northern England, as well as in some Southern states in the USA;
- in popular, uneducated English, and in some regional dialects, /h/ is dropped or replaced by a glottal stop,

    e.g. *hard* [*a*:d] / [ˈ*a*:d]; *hardly* [*a*:dli] / [ˈ*a*:dli]; *hill* [il] / [ˈil];

- in rapid speech in unstressed syllables, the initial /h/ of pronouns or auxiliary verbs is generally elided,

    e.g. *I met him* [ai ˈmetim]; *I have nothing* [aiəvˈnʌθiŋ].

4.2.3.4 The nasal consonants

A. Characteristics

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

The 3 nasal consonants – /m/, /n/ and /ŋ/ – have the following characteristics:

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

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

3. Voicing:
- all nasals are voiced sound;

4. Vocalic nature:
- nasals have a **syllabic function**, i.e. just like vowels, nasals in final position or in final clusters can form syllables,

    e.g. *prism* [ˈpri zm], *season* [ˈsi: zn], *blacken* [ˈblækŋ];

B. Positional variants

1. Voicing
  ➢ partially devoiced when preceded by a voiceless consonant:
    e.g. *snore* [snɔ:], *smear* [smiə], *topmost* [ˈtɔpməust], etc.

2. Length:
  ➢ nasals are shorter before fortis consonants,
    e.g. *can't* [ka:nt], *compass* [ˈkʌmpəs], *conquer* [ˈkʌŋkə];

3. Place of articulation:
  ➢ is influenced by that of the adjacent sounds,
    e.g. in *come fast* [kʌ**mf**a:st], the pronunciation of /m/ becomes almost labio-dental because of the subsequent /f/;

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

C. The nasals

/m/: bilabial, lenis, voiced
  e.g. ***m**other* [ˈmʌðə], *co**mm**on* [ˈkʌmən], *autu**m**n* [ˈɔ:təm], *co**m**b* [kəum];

  ❑ word-initial -m is silent in *mnemonic* [niˈmɔnik].

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

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

/n/: alveolar, lenis, voiced
  e.g. ***n**ature* [ˈneitʃə], *i**n**definite* [inˈdefinit], *fu**nn**y* [fʌni], *tu**n**e* [tju:n];

  ❑ final -n is silent when following -m:
    e.g. *column* [kʌləm], *damn* [dæm], *solemn* [ˈsɔləm];

❑ when -n is preceded by -k or -p in initial position, or by -g in initial or final position, those letters are silent:

e.g. *know* [nəu], *pneumonia* [nju:'məuniə], *gnarl* [n*a*:l], *gnome* [nəum], *sign* [sain], etc.

Articulation

The tip of the tongue presses against the alveolar ridge (like for /t/ or /d/), but the soft palate is lowered, so that the oral cavity is blocked and the air-stream escapes through the nose. The vocal cords vibrate, but the muscular tension and breath effort are slight.

Positional variants

❑ **assimilation** often occurs in rapid spoken language,

➢ word final /n/ is pronounced /m/ when followed by a bilabial consonant,

e.g. *nine books* [naimbuks], *fine pen* [faimpen];

➢ word final /n/ is pronounced /ŋ/ when followed by a velar consonant,

e.g. *one group* [wɔŋgru:p], *one kite* [wɔŋkait], etc.

/ŋ/: velar, lenis, voiced

e.g. *brink* [briŋk], *think* [θiŋk], *thing* [θiŋ], *tangle* [tæŋl], *England* ['iŋglənd], *playing* ['pleiŋ], *longer* [lɔŋgə], etc.

Articulation

The closure is formed by the back of the tongue raised against the soft palate (like for /k/ or /g/) and the soft palate is lowered, pushing the air-stream through the nasal cavity. The vocal cords vibrate when the air passes through the glottis, but there is no great tension of the muscles or breath effort involved.

Positional variants

• lip rounding and point of articulation are influenced by the preceding vowel, for example:

➢ the lips are spread, and it is more advanced, when it follows /i/, which is an unrounded front vowel, e.g. *sing* [siŋ];

➢ the lips are rounded, and it is retracted, after /ɔ/, which is a rounded back vowel, e.g. *song* [sɔŋ].

Regional variants:

➢ in British English (especially in Midlands and the North of England), /ŋg/ forms are preferred,

e.g. *longer* [lɔŋgə], *longest* [lɔŋgist], etc.

➢ in Wales, /ŋ/ is favoured,

e.g. *longer* [lɔŋə], *longest* [lɔŋist], etc.

➢ in less cultivated English (both British and American), the -ing ending is pronounced /in/ instead of /iŋ/,

e.g. *going* [gəuin] instead of [gəuiŋ].

4.2.3.5. The lateral consonants

A. Characteristics

For the pronunciation of lateral consonants, there is a partial closure in the vocal cavity, and the air escapes on one or both sides of the obstruction. Laterals are generally frictionless, and they may have syllabic function (i.e. a vocalic feature), e.g. *bottle* ['bɔ tl], *giggle* ['gi gl], etc. However, their position in the syllable is marginal, so they are ranged among consonants.

/l/: alveolar, lenis, voiced

e.g. *lame* [leim], *always* ['ɔ:lweiz], *yellow* ['jeləu], *lull* [lʌɫ], *colour* [kʌlə], *useful* ['jusful], etc.

❑ the letter -l is often silent if it occurs before a consonant,

e.g. *could* [kud], *should* [ʃud], *balm* [b*a*:m], *psalm* [s*a*:m], *half* [h*a*:f], *talk* [tɔ:k], *folk* [fəuk], *Lincoln* ['linkən], etc.

Articulation

The tip of the tongue touches the alveolar ridge and the rims of the tongue are lowered, while the soft palate is raised. Thus a partial closure is achieved in the oral cavity. The air-stream escapes on one side (usually the right) or on both sides of the tongue. The vocal cords vibrate, but there is little tension of the muscles and little breath effort.

B. Positional variants

1. Main allophones:

/l/ has three important positional allophones:

- **clear [l]**, which is used
  - ➢ in prevocalic or intervocalic position,
      e.g. *lip* [lip], *alight* [ə'lait], *all over* [ɔ:l'əuvə], etc.;
  - ➢ before /j/, e.g. *lure* [ljuə], *failure* ['feiljə];

- **"dark" [ɫ]** – a velarized variant – which occurs
  - ➢ in word final position after a vowel,
      e.g. *pull* [puɫ], *fill* [fiɫ], *lull* [lʌɫ] (but *lullaby* ['lʌləbai]);
  - ➢ before a consonant,
      e.g. *milk* [miɫk], *elbow* ['eɫbəu], *elder* [eɫdə], etc.;
  When it occurs after a consonant and before a vowel, [ɫ] acquires a syllabic function,
      e.g. *middle* [midɫ], *little* [litɫ], *cattle* [kætɫ], etc.

- **voiceless [l]**, which occurs
  - ➢ especially after stressed, aspirated /p/ or /k/,
      e.g. *play* [plₒei], *class* [klₒa:s], *clown* [klₒaun];
  - ➢ it is partially devoiced after other fortis consonants,
      e.g. *slay* [slei], *flaw* [flɔ:].

2. Position of the lips
- depends on adjacent sounds, e.g. *lean*, *lax*, *low*, *lure*, etc.

3. Place of articulation
- influenced by that of the adjacent sounds
  - ➢ e.g. when followed by [θ] – e.g. *wealth* – [l] becomes dentalized;
  - ➢ when followed by [r] – e.g. *all right* – the articulation is more retracted.

C. Regional variants
Choice between clear [l] and dark [ɫ], as well as the degree of velarization, are influenced by the geographical area in which the speaker lives, as well as by personal preferences,
  - ➢ in American English, or in Scotland, there is a tendency to use dark [ɫ] in all positions; in Irish English, /l/ is always "clear";
  - ➢ some speakers velarize [l] more than others.

4.2.3.6. The phoneme /r/

/r/: post-alveolar, lenis, voiced
e.g. *run* [rʌn],   *pride* [praid], *parade* [pə'reid], *correct* [kə'rekt], *write* [rait], *wrong* [rɔŋ], *rhyme* [raim];

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

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

- a **post-alveolar frictionless continuant**
  - ❑ **regional usage**: it is the most common allophone in British English;
  - ❑ **positional occurrence**: in initial position before a vowel, or when it comes after a lenis consonant other than /d/,
      e.g. *rain* [rein], *rumour* ['ru:mə], *brave* [breiv], etc.
  - ❑ **positional variants**: post-alveolar /r/ can be:
    - ➢ completely **devoiced**, after a fortis aspirated plosive,
        e.g. *pray* [prₒei], *tree* [trₒi:], *crane* [krₒein],
    - ➢ partially **devoiced**, after fortis consonants in unaccented syllables
        e.g. *comprehensive* [ˌkʌmpri'hensiv], etc.
    - ➢ uttered with some **friction** by many native Britons, especially after /t/ or /d/, e.g. *try* [trai], *dry* [drai].

- a **retroflex continuant frictionless** sound
  - ❑ **regional usage**: the most common allophone in American English
  - ❑ **articulation**: the tip of the tongue is curled back towards the hard palate, then it returns to its normal position in the mouth;
      e.g. *car* [ka:ʳ], *Carter* [ka:ʳtə], *park* [pa:ʳk], *clerk* [klə:ʳk];

□ **positional variants**:
  ➢ **voiced –** in initial or intervocalic positions,
    e.g. *run* [rʌn], *carry* [kæri], etc.
  ➢ **voiceless –** between a fortis consonant and a vowel,
    e.g. *crime* [kraim], *bring* [briŋ], etc.
  ➢ **voiceless retroflex fricative**, after /t/, e.g. *try*;
  ➢ **voiced retroflex fricative**, after /d/, e.g. *dry*.

- an **alveolar tap**,
  □ **articulation**: the tongue makes a single tag on the alveolar ridge,
  □ **positional occurrence**: in intervocalic position or when it follows [θ] or [ð],
    e.g. *hurry* [hʌri], *Tory* ['tɔ:ri], *array* [ə'rei], *parade* [pə'reid], *hurray* [hju'rei], *through* [θru:], etc.

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

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

B. Positional variants:
  ➢ in British English, -r in final position or before a consonant is silent,
    e.g. *car* [ka:], *bird* [bə:d], *park* [pa:k], *pork* [pɔ:k], etc.
  ➢ in connected speech, though, /r/ is often used to help speech flow smoothly, e.g. *there is* [ðɛər'iz] .

There are two types of connecting /r/:

- **linking /r/**, which is motivated orthographically, i.e. the final postvocalic /r/ is pronounced when the following word begins with a vowel,
    e.g. *here is* ['hiəriz], *there are* [ðɛəra:], *where is* [wɛə'riz], *power of attorney* ['pauərəvə'tə:ni], etc.

- **intrusive /r/**, not motivated orthographically, i.e. /r/ is pronounced to link a word to the next one that begins with a vowel, e.g. *law and order* ['lɔ:rənd'ɔ:də]
    the idea of equality [ðiai,diərəvi'kwɔ:ləti].

4.2.3.7. The semivowels

In the English language, there are two semivowels: /w/ and /j/.
    As far as their pronunciation is concerned, semivowels can be described as rapid **vocalic glides**, i.e. for their articulation, the organs of speech first take the position of a *close* or a *half-close* vowel, then they *move* rapidly in the direction of another – longer and steadier – vowel.
    Therefore, together with the subsequent vowels in the syllable, or in connected speech, the semivowels give birth to
  ➢ rising diphthongs,
    e.g. [wu] – as in *wood*; [we] – *when*; [wi] – *win*; etc.;
        [je] – as in *yet*; [jʌ] – *young*; [jɔŋ] – *your*; [ju] – *youth*;
  ➢ triphthongs, e.g. [jiə] – as in *year*, [wai] – as in *quite* [kwait];
  ➢ longer chains of vowels, e.g. *quiet* [kwaiət], *no one* ['nəuwɔn], *no way* ['nəuwei].

In spite of their vocalic characteristics, semivowels are ranged among consonants because:
- they have marginal position in the syllable and do not have a syllabic function;
- the article (definite or indefinite) preceding a semivowel is that which precedes consonants, i.e. *a* (not *an*), and *the* [ðə] (not [ði]):
    e.g. *a window*, *the* [ðə] *year*;
- no linking /r/ occurs when the second word begins with a semivowel, e.g. *their wishes* [ðɛə'wiʃiz].

B. Characteristics

/j/ – palatal, lenis voiced
    e.g. *year* [jiə], *young* [jʌŋ], *new* [nju:], *tune* [tju:n], *beauty* ['bju:ti], *opinion* [ə'pinjən], *simultaneous* [,simʌl'teinjəs], etc.

Articulation

The tongue takes first the position for a front half-close / close vowel, then moves rapidly towards the position of the following sound. There is no friction. The vocal cords vibrate when the air stream passes through the glottis. Muscular tension and breath effort are slight.

Variants

1. Voicing:

➢ completely devoiced and with friction after a fortis aspirated plosive:

e.g. *tube* [tj$_o$u:b], *computer* [kəm'pj$_o$u:tə];

➢ partially devoiced after another fortis consonant:

e.g. *feud* [fju:d], *suitor* ['sju:tə];

➢ fully voiced after lenis voiced consonants:

e.g. *view* [vju:], *new* [nju:], etc.;

2. Place of articulation and **degree of closeness** – depend on the subsequent vowel

e.g. [j] in *yard* [ja:d] has an open, back articulation due to subsequent [a:]; in *year* [jiə] it is front, close; in *your* [jɔ:] it is close, back, etc.;

3. Lip-rounding – depends on subsequent vowel,

e.g. in *year* [jiə], the lips are spread; in *yard* [ja:d] they are in neutral position; in *your* [jɔ:] they are rounded, etc.;

4. Free variation

➢ /ju:/ often occurs in free variation with /u:/, especially in American English:

e.g. *tune* [tju:n] / [tu:n]; *salute* [sə'lju:t] / [sə'lu:t]; *constitution* [kʌnsti'tju:ʃn] / [kʌnsti'tu:ʃn];

➢ [j] and [i] are often used in free variation before [ə],

e.g. *failure* ['feiljə] / ['feiliə]; *onion* ['ʌnjən] / ['ʌniən].

/w/ – labio-velar, lenis, voiced

e.g. *way* [wei], *wh*ale [weil], *s*w*itch* [switʃ], *q*u*iet* [kwaiət], *q*u*estion* ['kwestʃn], *lang*u*age* ['læŋgwidʒ], *pers*u*ade* [pə:'sweid], etc.

❑ [w] appears frequently in the pronunciation of French loans,

e.g. *bourgeois* ['buəʒwa:], *memoir* ['memw$a$:], etc.

Articulation

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

Positional variants

1. Voicing:

➢ completely devoiced after a fortis aspirated plosive:

e.g. *quit* [kw$_o$it], *twilight* [tw$_o$ailait];

➢ partially devoiced after another fortis consonant:

e.g. *swim* ['swim], *awkward* ['ɔkwəd], *talk with* ['tɔkwið] *wash wool* [wɔʃwul];

2. Place of articulation and **degree of closeness –** depend on subsequent vowel

e.g. [w] in *wheat* [wi:t] has a close front articulation, due to subsequent [i:]; in *world* ['wə:ld], it is central and half-close; in *twilight* ['twailait], it is back and open, etc.;

3. Lip-rounding – depends on the subsequent vowel,

e.g. *win* ['win], *word* [wə:d], *war* [wɔ:], *wood* [wud], etc.;

Regional variants

➢ in parts of Northern England and in America, the *wh-* group is pronounced [hw],

e.g. *what* [hwɔt], *where* [hwɛə], *when* [hwen], *why* [hwai], *which* [hwitʃ];

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

Chapter 5

Connected speech

5.1   Suprasegmental phenomena

In rapid speech, sounds exert a powerful influence upon each other, changing each other's quality partially or totally.

5.1.1   The linguistic environment

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

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

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

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

5.1.1.1   Assimilation

Assimilation is the process by which "two or more sound segments, when joined together within the word or at word boundaries,

influence one another, achieving a certain degree of similarity" (Pârlog: 1997:114).

Assimilation can be of several **types**:

- **progressive**, i.e. the characteristics of one sound in the sequence influence the characteristics of the next sound:
  ➢ e.g. in rapid speech, *open* may be pronounced ['əupm] because the bilabial /p/ forces the subsequent /n/ to become bilabial, too;

- **regressive**, i.e. in anticipation of a certain speech sound, the speaker pronounces a sound with the characteristics of the one that follows:
  ➢ e.g. *granpa* is pronounced ['græ**mp***a*:], i.e. alveolar /n/ becomes bilabial /m/ under the pressure of the following bilabial /p/;
  ➢ e.g. *dismiss* [dis'mis] is pronounced [diz'mis] because /m/ is voiced, so /s/ turns into a voiced sound, too;

- **coalescent**, i.e. a fusion is achieved between two adjpacent sounds that influence each other:
  ➢ e.g. *don't you* ['dəuntju:] becomes ['dəunt∫u:] because the bilabial plosive /t/ and the palatal semivowel /j/ fuse, turning into the affricate palato-alveolar /t∫/.

Assimilation can **affect**:

- **voicing** and **force of articulation**:
  ➢ e.g. -*s* is pronounced /s/ after a voiced lenis consonant (e.g. /p/, /k/: *caps* [kæps], *books* [buks]) and /z/ after a voiceless fortis consonant (e.g. /n/, /g/: *coins* [kɔinz], *dogs* [dɔgz]);
  ➢ e.g. /ð/ becomes /θ/ if the following word begins with a fortis consonant, e.g. *with him* [wiðhim] is pronounced [wiθhim];
  ➢ e.g. /v/ becomes /f/ when followed in the next word by a fortis consonant, e.g. *of course* [əv'kɔ:s] becomes [əf'kɔ:s]; *they've told me* [ðeiv'təuldmi] becomes [ðeif'təuldmi]; etc.

- **place of articulation**:
  ➢ e.g. in rapid speech, *granpa* is pronounced ['græ**mp***a*:]; *can bring* is uttered [kæ**m**briŋ] *open mouth* is pronounced ['əup**m'm***a*uθ], i.e. alveolar /n/ becomes

bilabial under the influence of the subsequent bilabial /p/ or /m/;

> e.g. in *not that* ['nɔt'ðæt], under the influence of the dental fricative /ð/, the alveolar /t/ that precedes it becomes dental, too;

- **manner of articulation**:
  > e.g. in *would you* ['wu**dj**u:] the plosive /d/ fuses with the semivowel /j/ and together they produce the affricate /dʒ/ (['wu**dʒ**u:]);

- the **position of the lips**:
  > e.g. /**p**/ in *park* /p/ is pronounced with the lips spread because the adjacent vowel sound /a:/ is pronounced with spread lips; /p/ in *pork* is pronounced with rounded lips because the following /ɔ:/ is rounded;

- **nasality**:
  > e.g. /æ/ in *man* is nasalized by the surrounding nasal consonants;
  > e.g. /**d**/ in *good night* can be completely nasalized, i.e. pronounced ['gu**n'n**ait]; etc.

5.1.1.2   Elision

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

- **vowel elision**: in unstressed position, /ə/ and /i/ are often elided:
  > e.g. *natural* ['nætʃ(ə)rəl]; *family* [fæm(ə)li];
  > e.g. *as a matter of fact* [æzə'mæt(ə)rəv'fækt];

- **consonant elision**: /t/, /d/, /k/ or dark /ł/, in medial position in consonant clusters are often dropped:
  > e.g. *used to* ['justu], *last time* [la:s'taim], *handbag* [hænbæg], *grandpa* [grænpa], *asked* [a:st], *all right* [əu'rait], etc.;

- **syllable elision**:
  > e.g. *literary* ['litərəri] becomes ['litrəri] or ['litri];
  > *February* ['februəri] is pronounced ['febrəri] or ['febri].

5.1.1.3   Juncture

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

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

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

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

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

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[1] after Pârlog, 1997: 118

5.2   Phoneme clusters

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

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

5.2.1   Syllables & words

In oral communication, phonemes – or rather, their allophones – rarely appear in isolation[2]. Generally they come in clusters that form meaningful units, e.g. **words** or **phrases**. Such meaningful units can be broken down into smaller phonological units – **syllables –** defined as "a unit of pronunciation which consists of a vocalic sound either alone or surrounded by consonants (one or more) arranged in a certain sequence" (Pârlog, 1997: 101).

According to the number of syllables, words can be

- **monosyllabic**, i.e. composed of only one syllable,
  - ➢ e.g. *book* [buk], *cart* [kɑːt], *quick* [kwik];
- **disyllabic**, i.e. composed of two syllables,
  - ➢ e.g. *worker* [ˈwəː kə], *conquest* [ˈkʌŋ kwist], *better* [ˈbe tə];

---

[2] People sometimes utter single sounds, which may function as interjections.

- **polysyllabic**, i.e. composed of more than two syllables,
  - ➢ e.g. *economical* [ˌi kə ˈnɔ mi kəl], *industrialization* [in ˌdʌs tri ə lai ˈzei ʃn], etc.

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

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

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

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

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

A longer syllable may consist of

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

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

(a)   the nucleus

The **nucleus** (or **peak**) of the syllable is generally a vowel or a group of vowels,

- ➢ e.g. *seen* [siːn], *town* [taun], *tower* [tauə], etc.

However, in English, **class B consonants** (/m/, /n/, /ŋ/, /l/, /r/, /w/, /j/) can stand as peak when preceded by a consonant or followed by a pause or another consonant:

> ➢ e.g. the second syllable of inflected words such as: *functions* ['fʌŋkʃ**nz**]; *happened* ['hæ**pnd**], *struggles* ['strʌ**glz**];

The **onset** and the **coda** can be:
- *simple* (i.e. consisting of one consonant), or
- *complex* (i.e. containing various *clusters* of consonants).

(b)   the onset

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

Two consonant onsets are numerous:

> ➢ e.g. p+l, as in *please*, s+t, as in *still*, etc.

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

> ➢ /tj/, /kj/, e.g. *tune* [**tj**u:n], *cube* [**kj**u:b], *knew* [**nj**u:];
> ➢ /tw/, /sw/, e.g. *twist* [**tw**ist], *sweet* [**sw**i:t], *quite* [**kw**ait].

Three consonant onsets are also numerous:

> ➢ /stj/, e.g. *stew* [stju:];
> ➢ /spl/, e.g. *splash* [splæʃ];
> ➢ /skw/, e.g. *squeeze* [skwi:z], etc.

(c)   the coda

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

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

> ➢ e.g. *ruffled* ['rʌ**fld**], *grasps* [gra:**sps**], *lengths* [le**ŋθs**], *asked* [a:**skt**];

Even four consonants can appear as coda:

> ➢ e.g. *texts* [te**ksts**], *thousandth* ['θauz**ndθ**], etc.

5.2.2   The foot & the rhythm of speech

5.2.2.1   The foot

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

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

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

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

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

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

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

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

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

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

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

consist of two, respectively four, rhythmic units.

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

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

Take, for example, the following utterances:

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

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

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

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

5.2.2.2 Accent

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

(1)   Components of the accent

Accent has four basic components: **stress**, **pitch**, **quality** and **quantity**.

(a)   Stress

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

For example, in the word
   environmentalist [ˌin va jən ˈmen tə list]

we can distinguish:
- a **primary / strong** stress (') on the syllable [ˈmen];
- a **secondary** stress (ˌ) on the syllable [ˌin];
- a **weak** stress (or **no stress**) on the syllables [va] [jən] [tə] and [list].

(b)   Pitch

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

There are two main types of **pitch accentuation**:

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

   e.g. assassination [əˌsæsiˈneiʃn] can be pronounced

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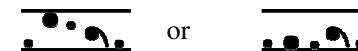
The second syllable ([sæ]), which has the secondary stress, carries a rhythmic/non-tonic pitch accentuation; it can be pronounced with a high or a low pitch, but there is no change of pitch. It is the fourth syllable, ([nei]), which has the primary stress and the tonic pitch accentuation; it also carries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

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

(c)   Quality

➢ generally, *vowels* are more prominent than consonants;

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

(d) Quantity

Long vowels and diphthongs are prominent, even in unstressed position,
➢ e.g. *increase* (n) [ˈiŋkriːs], *advertising* [ˈædəvt**ai**ziŋ], etc.

(2)   Position of the accent

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

- words of **Germanic** origin usually have the stress on the first syllable,
  ➢ e.g. *father* [ˈfaːðə], *mother* [ˈmʌðə], *brother* [ˈbrʌðə], etc.

- words or phrases of **French** origin, especially more recent loans, have generally preserved the accent on the last syllable,
  ➢ e.g. *machine* [məˈʃiːn], *hotel* [həuˈtel], *employee* [emplɔˈjiː], *restaurateur* [ˌrestɔːrəˈtəː], *faux pas* [fəu ˈpaː], negligee [negliˈʒei], façade [fəˈsaːd].

- many French words have been "anglicised" and the accent has been transferred to the first syllable:
  ➢ e.g. *beauty* [ˈbjuːti], *courage* [ˈkʌridʒ], *animal* [ˈæniməl], *restaurant* [ˈrestərɔːŋ]/[ˈrestərɔnt], etc.

- words derived by affixation, with the help of a prefix, even when the prefix is no longer felt to be a separate, meaningful part of the word – carry the stress on the next syllable,
  ➢ e.g. *about* [əˈbaut]*, become* [biˈkʌm], *forget* [fəˈget], etc.

- longer words, which bear the stress on the second or third syllable, may have a secondary stress on the first, especially when the first syllable is a prefix:

  ➢ e.g. *engineer* [ˌendʒiˈniə], *outstanding* [ˌautˈstændiŋ], *circulation* [ˌsəːkjuˈleiʃn];

- in some cases, though, both stresses are primary:
  ➢ e.g. *misinterpret* [ˈmisinˈtəːprit], *misunderstanding* [ˈmisʌndəˈstændiŋ].

❑ with **compound words**, the accent usually falls on the first syllable, even though it may not be the main element; this is what distinguishes a compound from a free combination of words.
  ➢ e.g. the compound *bluebird* (adj. + noun) is pronounced [ˈbluːbəːd];
    the free combination *blue bird* is stressed [ˌbluː ˈbəːd];

- even longer and more complex compounds carry the primary stress on the first element:
  ➢ e.g. ˈmerry-go-ˌround, ˈgood-for-ˌnothing, forˈget-me-ˌnot, etc.

- nevertheless, when the second or third element carries the main idea of the compound, the stress falls on that element, often with a secondary stress on the first word:
  ➢ e.g. ˌwaste-ˈpaper-ˌbasket, ˌself-determiˈnation, ˌdo-it-yourˈself.

- when both elements of a compound are equally important, both carry primary stress:
  ➢ e.g. ˈqueen-ˈmother, ˈLord-ˈChancellor, ˈKnight ˈTemplar, etc.

(3)   Accent in connected speech

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

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

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

Sometimes, however, the speaker may stress a form word, so as to emphasize or highlight a certain idea:

> e.g. I(a)m [(ə)m] a ′teacher. → I ′am [æm] a teacher.

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

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

> e.g. ′He [hi:] is to blame for it. (1)
> I ′don't think he [(h)i] knows about it. (2)

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

> e.g. Both John ′and [ænd] Mary will have to go.
> ′fish and chips [′fiʃ(ə)n,tʃips]

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

> are: They're [ðɛə] here.
> her: I told her. [ai′təuldə]
> of: a cup of tea [ə′kʌpə′ti:], etc.

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

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

5.2.3   The tone group & the "music" of speech

5.2.3.1   The tone group

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

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

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

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

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

> // I 'know what you / 'mean // and I a'gree with / 'you //

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

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

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

5.2.3.2   Intonation

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

(1)   Intonation patterns

An **intonation pattern** (or **tone**) includes all the stressed and unstressed syllables in an utterance.

A complete intonation pattern is called **tune**. A tune consists of:

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

For example,

<div align="center">

I am   'sure she is   ˌthere   by now.

pre-head +   head   + nucleus + tail;
</div>

- the **pre-head** of the intonation pattern
    = I am (the initial unstressed syllables);
- the **head** of the tune
    = sure she is (1 stressed + 2 unstressed syllables);
- the **nucleus**
    = there (the accented syllable which carries the change of pitch);
- the **tail**
    = by now (the unaccented syllables which follow the nucleus).

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

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

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

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

For example, statements – such as

> ➢ **You're right.**

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

> ➢ **Do you know the answer?**

are pronounced with a rising tone.

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

Let us take a simple

> ➢ **Thank you.**

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

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

> ➢ **Fine!**

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

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

> ➢ **Fine …**

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

(a) using **strokes**:

  (i) for the **nucleus**:

[/] low rise;	[′] high rise;
[\] low fall	[`] high fall
[^] rise-fall;	[V] fall-rise

  (ii) ['] – for accented syllables uttered at level pitch;

  (iii) [ˌ] – for syllables that carry a secondary accent;

➢ e.g. 'Come 'forward / please.   or
   Come \forward 'please.

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

The syllables are symbolized as follows:

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

The two systems of notation match as follows:

- ❑ low rise: [/] or
- ❑ high rise: ['] or
- ❑ low fall: [\] or
- ❑ high fall: [`] or
- ❑ rise-fall: [^] or
- ❑ fall-rise: [ᵛ] or

- For a full utterance, this would appear as:
  ➢ e.g. 'Come 'forward / please. or
  ➢   'Come \forward 'please. or

The various elements of the tune can be represented in the following ways:

(i) The **nucleus**:

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

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

- **low rise**, i.e. the voice rises from low to medium pitch:
  / Go!

- **high rise**, i.e. rise from medium to high level:
  ' Go!

- **rise-fall**, i.e. rise from medium to high pitch, then fall to low pitch:
  ^ Go!

- **fall-rise**, i.e. fall from fairly high to rather low pitch, then rise to medium pitch:
  ᵛ Go!

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

e.g. That is quite \interesting.

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

e.g. ¯ What a \tough 'case!

¯ Such a \great 'book!
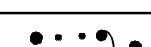
(iii) **Heads** that begin at a low pitch level are called **low heads**. They can be followed by:

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

- a **low fall nucleus**, as in:
  e.g. I 'think that is \not 'yours.
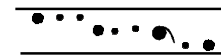
- a **high fall nucleus**, as in:
  e.g. 'I know \nothing a'bout 'that.

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

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

(iv)   Tails can be uttered

- at a **low pitch level**, as in:

    e.g. I am ˺sure 'she is 'right.

- or on a **rising pitch**, as in:

    e.g. 'Would you 'like to / go with them?

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

➢ e.g. What an ^ interesting / story.

5.3   The phonemes of connected speech

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

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

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

5.3.1   Stress

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

---

[3] Some phoneticians consider there are 4 stress phonemes, which would bring the overall number of suprasegmental phonemes to 12.

- **converted** words, i.e. words that result from a change of grammatical category, but no change of form:
    ➢ **to insult** (vb) [inˈsʌlt] = a insulta
       insult (n) [ˈinsʌlt] = insultă
    ➢ **to import** (vb) [imˈpɔːt] = a importa
       import (n) [ˈimpɔːt] = import
    ➢ **to increase** (vb) [iŋˈkriːz] = a spori
       increase (n) [ˈiŋkriːs] = spor, creştere
    ➢ **to present** (vb) [priˈzent] = a prezenta
       present (n) [ˈpreznt] = cadou
    ➢ **to frequent** [friˈkwent] = a frecventa
       frequent (adj) [ˈfriːkwənt] = frecvent
    ➢ **to absent** (vb) [əbˈsent] = a absenta
       absent (adj) [ˈæbsənt] = absent
    ➢ **concrete** (adj) [kəŋˈkriːt] = concret
       concrete (n) [ˈkʌŋkriːt] = beton
    ➢ **August** (n) [ˈɔgəst] = august
       august (adj.) [ɔːˈgʌst] = măreţ
    ➢ **minute** (n) [ˈminit] = minut
       minute (adj) [maiˈnjuːt] = minuţios; etc.

- between **compound words** and free combinations:
    ➢ e.g. **a blackboard** [ˈblækbɔːd] = tablă pentru clasă (today the blackboard is often white);
    ➢   **a black board** [ˈblæk ˈbɔːd] = scândură neagră.

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

- a **primary** stress, marked /ˈ/;
- a **secondary** stress, marked /ˌ/;
- a **weak** stress, generally unmarked.

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

➢   Mary told ˌJohn a ˈstory. (1)
➢   Mary told ˈJohn a ˌstory. (2)

> ➤ ′Mary told ‚John a story. (3)
> ➤ ‚Mary ′told John a story. (4)

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

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

Similar differences of meaning can be demonstrated with any utterance. For example,

> ➤ I ‚want him to ′come with us.
> ➤ ‚I want ′him to come with us.
> ➤ ′I want him to ‚come with us.
> ➤ I ′want him to ‚come with us.
> ➤ I want ‚him to come with ′us. Etc.[4]

5.3.2   Juncture

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

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

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

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

Take the minimal pairs discussed in §5.2.1.3:

> ➤ [aikən′si:l] = **I can seal**, or **I conceal**;
> ➤ [hɑustreind] = **house trained**, or **how strained**.

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

To distinguish among similar sound chains, and thus avoid misunderstandings, speakers often make a slight *pause* between adjacent sounds at word boundaries. This pause is referred to as **open juncture** and is marked **/+/** in phonemic transcription, e.g.

> ➤ **I can seal** [aikən+si:l] – **I conceal** [ai+kənsi:l];
> ➤ **house trained** [hɑus+treind] – **how strained** [hɑu+streind].
> ➤ **a notion** [ə+nəuʃn] – **an ocean** [ən+əuʃn].
> ➤ **that stuff** [ðæt+stʌf] – **that's tough** [ðæts+tʌf]
> ➤ **an ice-cream** [ən+aiskri:m] – **a nice cream** [ə+nais+kri:m]

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

5.3.3   Pitch level & terminal contour

Intonation is also phonemic because it affects meaning.
Consider the difference between:

> ➤ **He's there?** – rising intonation, reproduced graphically with the help of the question mark (?); and
> ➤ **He's there** – falling intonation, reproduced graphically with the help of the full stop (.) or the exclamation mark (!).

In such cases, intonation takes over the part of grammar. But the effects of intonation on the meaning of utterances are much more complex. Let us analyze how pitch contour affects meaning.

5.3.3.1 Intonation & intonation patterns

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

Four **pitch levels** function as phonemes in English:

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

In terms of **terminal contour** we can distinguish:

/ ↓ / – fall in pitch

/ ↑ / – rise in pitch

/ ⭽ / – continuation.

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

The various intonation patterns are typically associated with certain meaning.

Take, for example, a statement, such as

➢ He can do it.

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

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

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

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

❑ if the answer is ^{3}**Nothing**$_1$ ↓ (i.e. the voice starts at level 3 and falls to level 1),

➢ then the answer is merely informational – there is no emotion involved;

❑ if it is ^{4}**Nothing**$_1$ ↓ (the voice starts at level 4 and falls on 1),

➢ then it conveys irritation (the speaker does not like the interference);

❑ if it is $_2$**Nothing**^{3} ↑ (the voice begins at level 2 and raises slightly to 3),

➢ then it conveys annoyance (the speaker is upset and wants to be left alone); etc.

5.3.3.2 Intonation & its functions

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

The main functions of intonation are:

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

➢ S_1: You are ˎcoming.
➢ S_2: You are ˏcoming?
➢ S_3: You are ˎcoming!

Lexically and grammatically the three sentences are identical, yet their message is completely different: S_1 informs the listener about a certain action; S_2 requests information concerning the action; S_3 commands that the listener should perform the action.

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

➢ e.g. ˈMeet my ˎfriend, Mr. ˏSmith. (address form – the speaker is addressing Mr. Smith)

➢ ˈMeet my ˋfriend, Mr. ˋSmith. (apposition – the speaker is introducing Mr. Smith to someone else)

➢ My ˎfriend who ˏstudies phiˏlosophy is ˎcoming, ˏtoo. (restrictive – only my friend who studies philosophy is coming)

➢ My ˅friend, who ˈstudies phiˋlosophy, is ˈcoming, ˊtoo. (non-restrictive – I am merely giving certain information about my friend)

(2) an **attitudinal (interpersonal) function**, i.e. with the help of intonation the speaker signals his attitude:

Example	Intonation pattern	Attitude
�‚ **Good!**	low fall	neutral assent
ˋ **Good!**	high fall	strong assent
ˏ **Good**!	low rise	encouragement
ˊ **Good!**	high rise	surprise
˄ **Good!**	rise-fall	delight
˅ **Good!**	fall-rise	doubt

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

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

> ˋ**I visited Mary yesterday.**
> > = emphasizes the performer of the action;

> **I visited** ˋ **Mary yesterday.**
> > = emphasizes the object of the action;

> **I visited Mary** ˋ**yesterday.**
> > = the emphasis falls on the period of time. Etc.

5.3.3.3 Simple tunes & compound tunes

Tunes (see §5.2.3.2) that have only *one nucleus* are called **simple tunes**, while those which have *two or more nuclei* are called **compound tunes**.

(i)   Simple tunes can use:

- a low fall nuclear tone:
  > ˎ**Why do you ˏsay ˏthat?** (neutral, informational)
- a high fall nuclear tone:
  > ˋ **Why do you ˊsay ˊthat?** (surprised, indignant)

- a low rise nuclear tone:
  > **You look ˏtired.** (tentative, polite)
- a high rise nuclear tone:
  > **Are you ˊsure?** (surprised, disbelieving)
- a rise-fall nuclear tone:
  > **That is ˄marvelous!** (delighted)
- a fall-rise nuclear tone:
  > **Take ˅care.** (insistence, emotional involvement)

(ii)   Compound tunes contain more than one nuclear tone. They can use:

- a series of high fall nuclei:
  > ˋ**Don't say ˋsuch ˋstupid ˋthings!** (strong emphasis)
- a series of low rise nuclei:
  > ˏ **Don't keep ˏsaying ˏthat to ˏme.** (threatening)
- a series of high rise nuclei:
  > ˊ**Aren't you going to ˊtell me what it's ˊall aˊbout?** (urgency)
- a fall nucleus + a rise:
  > **I ˋnever ˊthought that would ˏhappen.** (emphatic, lively)

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

- a low rise nucleus + a fall:
  > ˏ**Don't be such a ˏdarn ˋfool!** (quiet insistence) etc.

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

> **You should ˎcome with me. → You ˋshould ˊcome with ˏme.**

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

Chapter 6

Sound symbolism in advertising

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

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

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

6.1   Sound symbolism

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

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

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

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

6.2   Prosody

Prosody refers to the patterning of sounds, to poetic meters and versification, so that it is typical for poetry. But prosody is also a paralinguistic phenomenon which grants extra meaning to the text. Prosody can enhance the memorability of the advertising message, so that many slogans are based on euphony and alliteration, on rhyme, assonance[1], rhythm, etc.

6.2.1   Alliteration & euphony

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

For example:

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

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[1] i.e. similarity of sounds in words or syllables;

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

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

Thus, the **Birds Eye** slogan plays on the rhythmic effect caused by alliteration on plosive /p/ associated with the close vowel /i:/. Together they connote a strict, "soldier-like", quality control for the product merchandised. Similarly, plosive /p/ introducing monosyllabic words confer a fuzzy quality to the *Vigorex* ad, connoting the user's renewed sexual ardor.

Conversely, the **Brook Bond Tips** slogan sounds softer, the way high-quality tea should – a sensation enhanced by the liquid sonority of the consonant cluster in the word *blender*. The longer words based on lateral /l/ endow **Church's** shoes with connotations of softness and comfort. In the case of **Haagen-Dazs**, the succession of 2-syllable words beginning with liquid /l/ endows the icecream with a sense of smoothness and flow.

Finally, alliteration on /θ/ and the succession of closed vowels endow the **Honda** ad with a sense of heavy rolling, which is well in tone with the object of their description (a car). In opposition stands the **Cover Girl** slogan, where long /i:/, repetition of the cluster /i:z/, and the /ju/ (semivowel + close vowel) cluster suggest diminutive size and fluidity.

6.2.2   Rhyme & rhythm

Ads often use **rhyme** to make their texts more "musical" and more easily memorizable. It may be *full rhyme, pararhyme* (near rhyme), *reverse rhyme* (repetition of the initial sounds of the word), *assonance* (repetition of the vowels in the word), etc. Rhyme –

which relies on identity or similarity of sounds – ignores spelling: it focuses on sonorities and works on the homophonic principle, even crossing word borders (as in "an ice-cream" and "a nice cream").

Rhyme is generally supported by an alert **rhythm** induced by the regular succession of tonic syllables (beats), which enlivens the text.

Consider the following slogans:

- Jack Sprat British Pork. Less fat for Jack Sprat.
- Spry (cooking oil). Crisp'n Dry, the perfect way to fry.
- NordicTrack (fitness equipment). NordicTrack gets you back on the right track.
- Spor (paint). Vopseşti uşor. Vopseşti cu SPOR!

The **British Pork** slogan advertises the improved quality (*less fat*) of the food with the help of full rhyme (*fat* and *Sprat*) and stress-timed rhythm: the first foot consists of two syllables (/ˈless fat /), while the second has three (/ for ˈJack Sprat), but they are uttered in roughly equal times.

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

The **Spry** slogan sounds like a poem, whose tone units consist of an increasing number of rhyming feet: the first has one foot (// ˈspry//), the second has two feet (//ˈcrisp 'n / ˈdry //), the third has three (// the ˈper fect / ˈway to / ˈfry //). The increasing number of feet conveys a sensation of growth and improvement.

In the **Nordic Track** ad, the three tone units follow one another in similar progression: the first (//ˈNor dic / ˈTrack //) introduces the brand name of the product, the second (// ˈgets you / ˈback //) presents the action performed by it, while the third (// ˈon the / ˈright / ˈtrack //) shows the improvement it brings about.

In opposition, the **Spor** slogan follows the syllable-timed rhythm characteristic to the Romanian language. Just like the English slogans, it sounds like a poem consisting of two rhyming lines, but the feet that make up the two tone units (//vop ˈseşti u / ˈşor // vop ˈseşti cu / ˈspor //) are made up of an equal number of syllables (2 in each). The double

meaning of the brand name (1. a name; 2. "speedy achievement", "efficiency") makes the slogan interesting.

6.2.3 Phoneme substitution

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

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

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

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

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

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

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

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

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

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

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

6.3 Oral paralanguage

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

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

Voices carry two types of features: *indexical* (i.e. the speaker's permanent characteristics), and *paralinguistic* (i.e. attitudinal).

The speakers' **indexical** features tell us who the speaker is (i.e. to what geographical, social or educational category he belongs). The identity of the speaker is important because it is known that listeners react positively to people who are just like them. As a result, voices and *accent*[2] are carefully selected so as to embody, and thus attract, the product's target audience. For example, the voices of two middle-aged women speaking with regional accent may be used to advertise a detergent; a soft drink will probably be promoted by the voices of teenagers.

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

6.3.1 Voice & accent

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

In radio commercials we hear two categories of voices:

➢ the **voices of the characters**, i.e. the persons talking to one another and performing certain roles; and

➢ the **voice-over**, i.e. the commentator, who summarizes the information and repeats the slogan against the background of the jingle.

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

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

> Noises of objects falling.
> Voice₁ (male, young, highly accented): Na niiiiiiii!!! (interjection denoting surprise)

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[2] In the context, *accent* means "regional pronunciation".

> Voice₂ (male, middle-aged, highly accented): Piiiiiicăăă băăăăăăăă !!!
> (It's faaaaalliiiing !!!)
> Further noises of things crashing.
> Voice₂: Ține-mă verde, vecine, da' tu ce materiale folosăşti? (I'll be damned, neighbour, what kind of materials are you using?)
> Voice₁: Indistinct, embarrassed, interjections.
> Voice₂: Da' tu n-ai auzit de Bodimar, măă? La Bodimar găsăşti tăt ce vrei. Țapăn, ieftin şi durabil. (You never heard of Bodimar? At Bodimar you find everything you want. Good, cheap and durable).
> Voice-over (young, male, unaccented, confident): La Bodimar găseşti ....

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

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

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

6.3.2 Quality & tone of the voice

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

The **paralinguistic** features of the speaker's voice (e.g. his tone of voice, intonation, pitch, etc.) carry information concerning the speaker's momentary mood, telling us how he feels about a certain

object or situation, e.g. hopeful that the detergent will remove the spots, delighted at the taste of a drink (soft drink ads often end with a satisfied sigh, to connote the enjoyment produced by drinking it), impressed by an electronic device, etc. In the case of TV commercials, the paralanguage of the voice is doubled by that of the face (e.g. a smiling face), and body language (e.g. gestures, movement, etc.) also affects interpretation.

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

> SHE (middle-aged, slightly accented, irritated, high pitched, loud): Nu ăsta! (Not this one!)
>
> HE (middle-aged, shy, low pitched): De ce? (Why?)
>
> SHE (same): Tu nu vezi? Tariful!!! (Don't you see? The fare!!!)
>
> HE (same, ashamed): Woops!
>
> Voice-over$_1$ (male, middle-aged, educated, confident): Alpha taxi. Întotdeauna la cele mai mici tarifuri. (Alpha taxi. Always at the lowest fares.)
>
> Voice-over$_2$ (female, middle-aged, knowledgeable and confident): Ba pardon! La cel mai mic tarif! (Nay, at the lowest fare.)

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

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

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

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

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

ANNEXES

Annex 1

Exercise 1

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

1. engineering   a. ['θɔrəli]
2. untouchables   b. [æn'tikwiti]
3. jeopardize   c. ['ðɛəfɔ:]
4. handsome   d. ['θə:sti]
5. eventually   e. ['æŋkʃəs]
6. legendary   f. ['nəuwɛə]
7. thoroughly   g. [ʌn'tʌtʃəblz]
8. assassination   h. ['tu:mstəun]
9. linguistics   i. ['ælkimist]
10. tombstone   j. ['tʃæritəbl]
11. enjoyable   k. ['hænsəm]
12. thirsty   l. [fə'nɔlədʒi]
13. educational   m. [ˌendʒi'niəriŋ]
14. charitable   n. [ˌtrænspɔ:tə'biliti]
15. nowhere   o. [tʌf]
16. jewelry   p. [ləu'keiʃn]
17. antiquity   q. ['ledʒənd(ə)ri]
18. thoughtful   r. [əˌsæsi'neiʃn]
19. alchemist   s. ['dʒepədaiz]
20. anxious   t. [ˌedju'keiʃnəl]
21. transportability   u. [liŋ'gwistiks]
22. therefore   v. ['tʃeindʒiŋ]
23. changing   w. ['dʒuəlri]
24. location   x. ['θɔtful]
25. tough   y. [i'ventʃuəli]
26. phonology   z. [in'dʒɔjəbl]

Exercise 2

Read out loud the following phonetic transcripts, then write them in fluent English. Check your answers with the key at the end of the section.

1. [eks'kwizit]   2. [ˌkæriktə'ristik]   3. [ˌɔpə'reiʃnəl]
4. ['və:ʃn]   5. [ˌælitə'reiʃn]   6. ['kwɔləti]
7. ['ə:dʒənsi]   8. ['gigl]   9. [ˌedju'keiʃnəl]
10. ['ʃivəlrəs]   11. [fə'netiks]   12. ['plʌmiŋ]
13. [ɔl'ðəu]   14. [ˌkʌmpri'hensiv]   15. [spi:tʃ]
16. ['dʒefri 'tʃɔ:sə]   17. [nɔlidʒ]   18. ['dɑunləudiŋ]
19. [in'kɑuntə]   20. [ˌkʌntri'bju:ʃn]   21. [geidʒ]
22. [ˌditəmi'neiʃn]   23. [di'sendənt]   24. [in'tʃɑ:ntid]
25. ['kʌŋkə]   26. [ˌprənʌnsi'eiʃn]   27. ['kwɑiət]
28. [ˌmɔnəsi'læbik]   29. [in'tru:də]   30. [kən'strein]
31. ['si:kwəns]   32. [ˌʌnbə'li:vəbl]   33. ['dikʃənəri]
34. [ˌdʒæpə'ni:z]   35. [lə'pel]   36. ['θɔtful]
37. [sai'kɔlədʒi]   38. [ˌsaikə'lɔdʒikəl]   39. ['læŋgwidʒ]
40. [ə'prəutʃ]   41. ['dʒə:ni]   42. ['rɔŋduə]
43. [fi'nɔminən]   44. [ɑut'reidʒəs]   45. [ˌsə:kju'leiʃn]
46. ['neibəhud]   47. ['dɛərifɑ:m]   48. ['mə:tʃənt]
49. [kə'θi:drəl]   50. [ˌæstrə'nɔmikəl]   51. ['prɔpəti]
52. [i'ventʃuəli]   53. [ritn]   54. [ˌkʌmpən'seiʃn]
55. [ə'gri:mənt]   56. [in'geidʒd]   57. ['ekspətaiz]
58. ['teritɔri]   59. [pə'fɔ:m]   60. [tʃɔis]
61. ['biznis]   62. [ˌkɔnsidə'reiʃn]   63. [wɛər'æz]
64. [ɔ'ridʒinəli]   65. ['ʌðəwaiz]   66. ['eidʒənsi]
67. [ə'kɑuntənt]   68. [in'ʃu:rəns]   69. [ləu'keiʃn]
70. ['prefrəns]   71. ['wimin]   72. ['θɔrəli]
73. ['jʌŋgstə]   74. [in'fɔ:smənt]   75. [pə:'sweid]

Exercise 3

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

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

Exercise 4

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

A. The United Kingdom of Great Britain and Northern Ireland

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

B. The United States of America

1. Albany	2. Adirondack	3. Albuquerque
4. Amarillo	5. Anchorage	6. Arkansas
7. Bakersfield	8. Baltimore	9. Biscayne Bay
10. Boca Raton	11. Buchanan	12. Chesapeake Bay
13. Cheyenne	14. Chicago	15. Cincinnati
16. Delaware	17. Detroit	18. Eureka
19. Fayetteville	20. Fort Lauderdale	21. Fredericksburg
22. Grand Canyon	23. Galveston Bay	24. Idaho
25. Illinois	26. Iroquois	27. Iowa
28. Ithaca	29. Juneau	30. Kentucky
31. Knoxville	32. Lake Eire	33. La Jolla
34. Louisiana	35. Lubbock	36. Massachusetts
37. Miami	38. McKinnleyville	39. Michigan
40. Milwaukee	41. Minneapolis	42. Minnesota
43. Monterey	44. Nashville	45. Nantucket
46. Newcombe	47. New Orleans	48. New Hampshire
49. Niagara Falls	50. Ohio	51. Oklahoma
52. Pasadena	53. Pennsylvania	54. Phoenix
55. Raleigh	56. Sacramento	57. Santa Barbara
58. San Joaquin	59. Sioux City	60. San Diego
61. Savannah	62. Schenectady	63. Seattle
64. Sioux Falls	65. Shamrock	66. Tallahasee
67. Tennessee	68. Tombstone	69. Tucson
70. Ulysses	71. Utah	72. Vermont
73. Wisconsin	74. Wyoming	75. Yosemite Valley

Exercise 5

A. Read out loud the following phonetic transcripts:

 1. ['b*a*:kiŋ 'dɔgz 'nevə bait]
 2. [meik 'hei wail ðə 'sʌn 'ʃainz]
 3. [wɔn 'swɔləu dʌz 'nɔt meik ə 'sʌmə]
 4. ['wɛə 'ðɛə z ə 'wil / 'ðɛə z ə'wei]
 5. [ə 'liviŋ 'dɔg iz 'betə ðən ə 'ded 'laiən]
 6. [ə 'bə:d in ðə 'hænd iz wə:θ 'tu: in ðə 'buʃ]
 7. [wen ðə 'fɔks 'pri:tʃiz / bi'wɛə jɔ: 'gi:s]
 8. ['dəunt kil ðə 'gu:s ðæt 'leiz ðə 'gəuldn 'egz]
 9. [ðə 'pru:f əv ðə 'pudiŋ iz in ði 'i:tiŋ]
10. ['wɔn gud 'hed iz 'betə ðən ə 'hʌndrid strɔŋ 'hændz]
11. [ə 'smɔ:l 'li:k wil 'siŋk ðə 'greit 'ʃip]
12. ['h*a*:f ə 'ləuf iz 'betə ðən 'nəu 'bred]
13. ['kləuðz meik ðə 'mæn // 'neikid pi:pl hæv 'litł ɔ: 'nəu influəns in sə'saiəti]
14. [ðə 'mæn wið ə 'nju: ai'diə r iz ə 'kræŋk ʌn'til ði ai'diə sə'ksi:dz]

B. Write the phonetic transcription for the following sentences:

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

Annex 2

Read the texts and analyze their phonetic transcripts:

Text 1

The Legend of King Midas

[ðə 'ledʒənd əv 'kiŋ 'maidəs]

Once upon a time there lived a king, King Midas, who loved

['wɔns ə'pɔn ə 'taim ðɛə 'livd ə 'kiŋ / kiŋ 'maidəs / hu 'lʌvd

gold more than anything else in the world. No matter how much

'gəuld 'mɔː ðən 'eniθiŋ g 'els in ðə 'wəːld // nəu 'mætə 'hau mʌtʃ

gold his subjects brought him, he always wanted more.

'gəuld hiz 'sʌbdʒikts 'brɔt him / hi 'ɔːlweiz 'wɔntid 'mɔː /

One day a strange figure appeared in his room and asked him

/ 'wɔn dei ə 'streindʒ 'figə r ə'piəd in hiz 'ruːm ənd 'aːskt him if

if he was happy. 'No, I'm not' answered the king. 'And I won't

hi wɔz 'hæpi // 'nəu / aim 'nɔt / 'aːnsəd ðə 'kiŋ // ənd ai 'wəunt

be happy until everything I touch turns into gold.'

bi 'hæpi ʌntil 'evriθiŋ ai 'tʌtʃ 'təːnz intu 'gəuld /

The stranger promised to fulfil the king's wish and told him

/ ðə 'streindʒə 'prɔmist tu ful'fil ðə 'kiŋz 'wiʃ ənd 'təuld him

to touch an object. The king touched a book and, to his great

tu 'tʌtʃ ən 'ɔbdʒikt // ðə 'kiŋ 'tʌtʃt ə 'buk ənd / tu hiz 'greit

delight, it turned into gold at once.

di'lait /it 'təːnd intu 'gəuld ət 'wɔns /

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

/ ðə nekst 'mɔːniŋ / ðə 'kiŋ 'wəuk ʌp 'fiːliŋ 'kəuld ənd ʌn'kʌmfə

table. And no wonder! His bed and clothes had turned into gold.

təbl//ənd 'nəu 'wɔndə // hiz 'bed ənd 'kləuðz hæd 'təːnd intu 'gəuld/

The next moment, the king saw his beloved daughter who was

/ ðə 'nekst 'məumənt / ðə 'kiŋ 'sɔː hiz bi'lʌvid 'dɔːtə hu wɔz

coming to greet him. When she saw that her father was upset she

'kʌmiŋ tu 'griːt him // wen ʃi 'sɔː ðæt hə 'faːðə wɔz ʌp'set / ʃi

asked him, 'What's the matter, Father?' and touched his hand. But

'aːskt him / 'wɔtz ðə 'mætə / 'faːðə ? / ənd 'tʌtʃt hiz 'hænd // bət

the moment she touched him, she turned into gold.

ðə 'məumənt ʃi 'tʌtʃt him / ʃi 'təːnd intu 'gəuld /

And since all his food would turn into gold, in the end the

/ ənd sins 'ɔːl hiz 'fuːd wud 'təːn intu 'gəuld / in ði 'end ðə

king died of hunger.

'kiŋ 'daid əv 'hʌŋgə]

Text 2:

If

[if]

By Rudyard Kipling

[bai 'rʌdjəd 'kipliŋ]

If you can keep your head when all about you

[if ju kæn 'kiːp jɔ 'hed wen 'ɔːl ə'baut ju

Are losing theirs and blaming it on you;

aː 'luːziŋ 'ðɛəz / ənd 'bleimiŋ it ɔn 'juː /

If you can trust yourself when all men doubt you,

/ if ju kæn 'trʌst jɔː'self wen 'ɔːl men 'daut ju /

But make allowance for their doubting, too;

bət 'meik ə'lauəns fɔː ðɛə 'dautiŋ 'tuː /

If you can wait and not be tired by waiting,

/ if ju kæn 'weit ənd 'nɔt bi 'taiəd bai 'weitiŋ /

Or, being lied about, don't deal in lies,

ɔː 'biːiŋ 'laid ə'baut / 'dəunt 'diːl in 'laiz /

Or, being hated, don't give way to hating,

ɔː 'biːiŋ 'heitid / 'dəunt giv 'wei tu 'heitiŋ /

And yet don't look too good nor talk too wise;

ənd 'jet 'dəunt 'luk 'tuː gud / 'nɔː 'tɔːk 'tuː waiz /

If you can dream – and not make dreams your master;
/ if ju kæn 'dri:m ənd 'nɔt meik 'dri:mz jɔ 'mɑ:stə /
If you can think – and not make thoughts your aim;
if ju kən 'θiŋk ənd 'nɔt meik 'θɔt jɔ r 'eim /
If you can meet with triumph and disaster
if ju kən 'mi:t wið 'traiəmf ənd di'zɑ:stə r
And treat those two impostors just the same;
ənd 'tri:t ðəuz 'tu: im'pɔstəz 'dʒʌst ðə 'seim /
If you can bear to hear the truth've spoken
/ if ju kæn 'bɛə tu 'hiə ðə 'truθ əv 'spəukn
Twisted by knaves to make a trap for fools,
'twistid bai 'neivz / tu 'meik ə 'træp fɔ 'fu:lz /
Or watch the things you gave your life to broken,
ɔ: 'wɔtʃ ðə 'θiŋz ju geiv jɔ 'laif tu 'brəukn
And stoop and build 'em up with worn-out tools;
ənd 'stu:p ənd 'bild əm 'ʌp wið 'wɔ:n ɑut 'tu:lz /
If you can make one heap of all your winnings
/ if ju kæn 'meik 'wɔn 'hi:p əv 'ɔ:l jɔ 'winiŋz
And risk it on one turn of pitch-and-toss,
ənd 'risk it ɔn 'wɔn 'tə:n əv 'pitʃ ən 'tɔs
And lose, and start again at your beginnings
ənd 'lu:z / ənd 'stɑ:t ə'gen ət jɔ bi'giniŋz
And never breathe a word about your loss;
ənd 'nevə 'bri:ð ə 'wə:d ə'bɑut jɔ 'lɔs /
If you can force your heart and nerve and sinew
/ if ju kæn 'fɔ:s jɔ 'hɑ:t ənd 'nə:v ənd 'sinju
To serve your turn long after they are gone,
tu 'sə:v jɔ 'tə:n 'lɔŋ g 'ɑ:ftə ðei ɑ: 'gɔn
And so hold on when there is nothing in you
ənd 'səu 'həuld 'ɔn wen ðɛəriz 'nʌθiŋ g in ju:
Except the Will which says to them: "Hold on";
ik'sept ðə 'wil witʃ 'sez tu 'ðəm / 'həuld 'ɔn /

If you can talk with crowds and keep your virtue,
/ if ju kən 'tɔ:k wið 'krɑudz ənd 'ki:p jɔ 'və:tju
Or walk with kings – nor lose the common touch;
ɔ: 'wɔ:k wið 'kiŋz / 'nɔ: 'lu:z ðə 'kʌmən 'tʌtʃ
If neither foes nor loving friends can hurt you;
/ if 'naiðə 'fəuz / 'nɔ: 'lʌviŋ 'frendz kæn 'hə:t ju
If all men count with you, but none too much;
if 'ɔ:l men 'kɑunt wið 'ju: / bət 'nʌn 'tu: mʌtʃ /
If you can fill the unforgiving minute
/ if ju kən 'fil ði 'ʌnfəgiviŋ 'minit
With sixty seconds' worth of distance run –
wið 'siksti 'sekəndz 'wə:θ əv 'distəns 'rʌn /
Yours is the Earth and everything that's in it,
'jɔ:z iz ði 'ə:θ / ənd 'evriθiŋ ðæts 'in it /
And which is more – you'll be a Man, my son!
ənd / 'witʃ iz 'mɔ: / jul bi ə 'mæn / mai 'sʌn]

Text 3:

King Lear
['kiŋ 'liə]
After William Shakespeare
[ɑ:ftə 'wiljəm 'ʃeikspiə]

Lear, the king of ancient Britain, had three daughters: Goneril, Regan
['liə / ðə 'kiŋ əv 'einʃənt 'britən / hæd 'θri: 'dɔ:təz / 'gɔnəril / 'ri:gən
and Cordelia. Goneril and Regan were married to Danish Dukes, but
ənd kɔ:'diljə // 'gɔnəril ənd' ri:gən wə 'mærid tu 'dæniʃ 'dju:ks / bət
fair Cordelia was yet unmarried. Lear was now 80 years of age
'fɛə kɔ:'diljə wɔz 'jet ʌn'mærid // 'liə wɔz nɑu 'eiti 'jiəz əv 'eidʒ
and decided to divide his kingdom among his three daughters
ənd di'saidid tu di'vaid hiz 'kiŋdəm ə'mʌŋ hiz 'θri: 'dɔ:təz
according to the affection they would declare to the king publicly.
ə'kɔ:diŋ tu ði ə'fekʃn ðei wud di'klɛə tu ðə 'kiŋ 'pʌblikly /
    Goneril declared that she loved her father more than any words

/ 'gɔnəril diˈklɛəd ðæt ʃi 'lʌvd hə 'fɑ:ðə 'mɔ: ðən 'eni wə:dz

could tell, more than her eyesight, freedom, health, beauty and

kud 'tel / 'mɔ: ðən hə r 'aisait / 'fri:dəm / 'helθ / 'bju:ti ənd 'ɔnə / ənd

honour, and all the riches in the world. In her turn, Regan made the

'ɔ:l ðə 'ritʃiz in ðə 'wə:ld // in hə 'tə:n / 'ri:gən meid ðə

same speech, adding that she knew no other joy in life greater than

'seim 'spi:tʃ / 'ædiŋ ðæt ʃi 'nju: 'nəu ʌðə 'jɔi in 'laif 'greitə ðən

that of loving her father. But Cordelia, disgusted with the flattery of

'ðæt əv 'lʌviŋ hə 'fɑ:ðə // bət kɔ:ˈdiljə / dizˈgʌstid wið ðə 'flætəri əv

her sisters, whom she knew false, said that she loved her father

hə 'sistəz / hum ʃi nju: 'fɔ:ls / 'sed ðæt ʃi 'lʌvd hə 'fɑ:ðə r

according to her duty, adding that, if she were to marry, she would

əˈkɔ:diŋ tu hə 'dju:ti / 'ædiŋ ðæt / if ʃi 'wə: tu 'mæri / ʃi wud

have to give half her love to her husband.

'hæv tu 'giv 'hɑ:f hə 'lʌv tu hə 'hʌsbənd /

The king flew into a rage and declared that he disowned her as

/ðə 'kiŋ 'flu: intu ə 'reidʒ ən diˈklɛəd ðæt hi diˈzəund hə r æz

a daughter and did not want to see Cordelia any more. He also said

ə 'dɔ:tə r ənd did 'nɔt 'wɔnt tu 'si: kɔ:ˈdiljə eni 'mɔ: // hi 'ɔlzəu 'sed

that he would give his possessions to her sisters and live in turn with

ðæt hi wud 'giv hiz pəˈzeʃnz tu hə 'sistəz ənd 'liv in 'tə:n wið

them, one month with Goneril, the next with Regan.

'ðem / 'wɔn mʌnθ wið 'gɔnəril / ðə 'nekst wið 'ri:gən /

The king of France, realizing that the princess was a dowry in

/ ðə 'kiŋ əv 'frɑ:ns / 'riəlaiziŋ ðæt ðə prin'ses wɔz ə 'dauəri in

herself, asked her to marry him. She accepted, but departed with a

hə'self / 'ɑ:skt hə tu 'mæri him // ʃi əkˈseptid bət diˈpɑ:tid wið ə

heavy heart, for she knew the cunning of her sisters and that her

'hevi hɑ:t / fɔ: ʃi 'nju: ðə 'kʌniŋ g əv hə 'sistəz ənd ðæt hə

father was not left in good hands. And indeed, no sooner had

'fɑ:ðə wɔz 'nɔt 'left in 'gud 'hændz // ənd inˈdi:d / 'nəu 'su:nə

Cordelia gone to France than her sisters began to show themselves

hæd kɔ:ˈdiljə gɔn tu 'frɑ:ns ðən hə 'sistəz biˈgæn tu 'ʃəu ðem'selvz

in their true colours: they made their father feel that his presence

in ðɛə 'tru: 'kʌləz / ðei 'meid ðɛə 'fɑ:ðə 'fi:l ðæt hiz 'prezəns

was not wanted in their homes, and later even refused to open

wɔz 'nɔt 'wɔntid in ðɛə 'həumz ənd 'leitə 'i:vn riˈfju:zd tu 'əupn

their gates for him to enter.

ðɛə 'geits fɔ: 'him tu 'entə /

When she found out how badly her father was being treated

/ wen ʃi 'faund 'aut hau 'bædli hə 'fɑ:ðə wɔz bi:iŋ 'tri:tid

by her sisters, Cordelia persuaded her husband to send troops to

bai hə 'sistəz / kɔ:ˈdiljə pəˈsweidid hə 'hʌsbənd tu 'send 'tru:ps tu

rewin her father's kingdom, and came over to Britain herself.

ri'win hə 'fɑ:ðəz 'kiŋdəm ənd 'keim 'əuvə tu 'britn hə'self /

She found Lear already mad, wandering about the fields in a

/ 'ʃi faund 'liə ɔl'redi 'mæd /'wɔndəriŋ g əˈbaut ðə 'fildz in ə

pitiable state. Some skilful physicians, well paid by Cordelia, helped

'pitiəbl 'steit // səm 'skilful fiˈziʃnz / 'wel peid bai kɔ:ˈdiljə / 'helpt

him to recover and soon the old king was able to recognize his

him tu riˈkʌvə r ənd 'su:n ði əuld 'kiŋ wɔz 'eibl tu 'rekəgnaiz hiz

dutiful daughter and to repent for having mistreated her.

'djutiful 'dɔ:tə r ənd tu ri'pent fɔ: 'hæviŋ misˈtri:tid hə /

The decisive battle took place and the British troops won.

/ ðə diˈsaisiv 'bætł tuk 'pleis ənd ðə 'britiʃ 'tru:ps 'wɔn /

Cordelia and Lear were ordered to prison. As a result of a plot,

/ kɔ:ˈdiljə r ənd 'liə wə r 'ɔ:dəd tu 'prizn // æz ə riˈzʌlt əv ə 'plɔt /

Goneril poisoned Regan, and then stabbed herself. Cordelia was

'gɔnəril 'pɔiznd 'ri:gən ənd 'ðen 'stæbd hə'self // kɔ:ˈdiljə wɔz

hanged and the heart-broken king died, too.

'hæŋd ənd ðə 'hɑ:tbrəukn kiŋ 'daid / 'tu:]

Annex 3

Read the following phonetic transcripts:

Text 1:

[ə 'klevə 'gɜ:l]

<div align="right">a:ftə r 'edwəd də 'bəunəu</div>

['wɔns ə'pɔn ə 'taim 'ðɛə wɔz ə 'mə:tʃənt hu 'lɒst hiz 'fɔ:tʃn // æz hi 'ə:dʒəntli 'ni:did sʌm 'mʌni / hi 'f*a*und himself ə'blaidʒd tu 'gəu tu ə 'mʌni,lendə fɔ r ə 'ləun // bət wen ðə 'taim 'keim wen hi 'hæd tu 'giv ðə 'mʌni 'bæk / hi 'f*a*und ðæt hi 'stil 'didnt 'hæv it // səu / hi 'riəlaizd / hi wud 'hæv tu 'gəu tu 'dʒeil /

/ bʌt ðə 'mʌni,lendə / hu wɔz 'əuld ənd 'ʌgli / 'fænsid ðə 'mə:tʃənts 'bju:təful 'ti:neidʒ 'dɔ:tə r ənd prə'pəuzd ə 'b*a*:gən // hi 'sed hi wud 'kænsəl ðə 'mə:tʃənts 'det if hi kud 'mæri hiz 'dɔ:tə /

/ 'bəuθ ðə 'mə:tʃənt ənd hiz 'dɔ:tə ri'dʒektid /'hɒrifaid / ðə prə'pəuzəl // ðen ðə 'mʌnilendə 'keim ʌp wið ə'nʌðə r ai'diə / sə'dʒestiŋ ðei ʃud let 'prɔvidəns di'said // hi wud put 'tu: 'peblz intu ən 'empti 'mʌnibæg / ə 'blæk pebl ənd ə 'wait pebl / ənd ðə 'gə:l wud 'pik *a*ut 'wɔn / /if ʃi 'pikt ðə 'blæk pebl / ʃi wud 'hæv tu 'mæri him / bət ðə 'mə:tʃənts 'det wud bi 'kænsld // if ʃi 'pikt ðə 'wait pebl / ʃi wud bi 'fri: ənd hə: 'f*a*:ðəz 'det wud 'stil bi 'kænsld /

/ ðə 'gə:l 'didnt laik ðə 'b*a*:gən bət ʃi 'nju ðæt / if ʃi ri'fju:zd it / hə: 'f*a*:ðə wud bi 'sent tu 'dʒeil ənd ʃi wud bi 'left ə'ləun in ðə 'wə:ld /

/ æz ðei wə: 'wɔ:kiŋ g ə'lɒŋ ðə 'pebl,kʌvəd 'p*a*:θ in ðə 'mʌnilendəz 'g*a*:dn ənd 'tɔ:kiŋ θiŋz 'əuvə / ðə 'mʌnilendə 'stu:pt d*a*un ənd 'pikt ʌp 'tu: 'peblz // bət wen hi 'put ðəm intu ðə 'mʌnibæg / ðə 'gə:lz ʃ*a*:p 'aiz 'nəutist ðæt ðei wə: 'bəuθ blæk /

/ '*a*:ftə r ə 'məuməmts 'θɔt / ðə 'gə:l 'put hə 'hænd intu ðə 'mʌnibæg / 'kwikli 'dru: *a*ut ə 'pebl / ənd 'let it 'fɔ:l ɔn ðə 'p*a*:θ wi'ð*a*ut 'lukiŋ g ət it ɔ: 'ʃəuiŋ g it tu ði 'ʌðəz // ðə 'pebl wɔz 'instəntli lɒst ə'mʌŋ g 'ɔ:l ði 'ʌðəz ɔn ðə 'p*a*:θ // ðen ʃi iks'kleimd/

/ 'əu / aim 'sɔri ai 'drɒpt it // h*a*u 'klʌmzi əv 'mi: // bət 'nevə maind // ju kən 'tel ðə 'kʌlə r əv 'mai pebl bai lukiŋ g ət ðə 'wɔn ðæt wɔz 'left in ðə 'bæg]

Text 2

[ðə 'junikɔ:n in ðə 'g*a*:dn]

<div align="right">[bai 'dʒeimz 'θə:bə]</div>

['wɔns ə'pɒn ə 'sʌni 'mɔ:niŋ ə 'mæn 'lukt ʌp frɔm hiz 'skræmld ˌegz tu 'si: ə 'wait 'junikɔ:n wið ə 'gəuld 'hɔ:n 'kwaiətli 'krɔpiŋ ðə 'rəuziz in ðə 'g*a*:dn // ðə 'mæn 'went tu ðə 'bedrum wɛə hiz 'waif wɔz 'stil ə'sli:p ənd 'wəuk hə /

/ 'ðɛəz ə 'ju:nikɔ:n in ðə 'g*a*:dn / hi 'sed / 'i:tiŋ 'rəuziz /

/ ʃi 'əupnd wɔn 'ʌnfrendli 'ai ənd 'lukt ət him // ðə 'junikɔ:n iz ə 'miθikəl 'bi:st / ʃi 'sed /

/ ðə 'mæn 'wɔkt 'sləuli *a*ut intu ðə 'g*a*:dn / 'hiə / 'junikɔ:n / hi 'sed ənd hi 'puld ʌp ə 'lili ənd 'geiv it tu 'him / ðə 'junikɔ:n 'et it 'greivli /

/ wið ə 'lait 'h*a*:t / bi'kɔz ðɛə wɔz ə 'junikɔ:n in hiz 'g*a*:dn / ðə 'mæn 'r*a*uzd hiz 'waif ə'gen // ðə 'junikɔ:n / hi 'sed / 'et ə 'lili /

/ hiz 'waif 'sæt ʌp in 'bed ənd 'lukt ət him 'kəuldli / 'ju *a*: r ə 'bu:bi / ʃi 'sed / ənd ai æm 'gəuiŋ tu 'hæv ju put in ðə 'bu:bihætʃ /

/ ðə 'mæn / hu hæd 'nevə 'laikt ðə 'wə:dz 'bu:bi ənd 'bubihætʃ 'θɔt fɔ: r ə 'məumənt / wiəl 'si: ə'b*a*ut 'ðæt // hi 'wɔkt tu ðə 'dɔ: // hi hæz ə 'gəuldn 'hɔ:n in ðə 'midl əv hiz 'fɔ:hed / hi 'təuld hə // ðen hi went 'bæk tu ðə 'g*a*:dn / bət ðə 'junikɔ:n hæd 'gɒn ə'wei /

/ ðə 'waif gɒt 'ʌp ənd 'drest æz 'f*a*:st æz ʃi 'kud // ʃi wɔz 'veri ik'saitid ənd ðɛə wɔz ə 'gləut in hə r 'ai // ʃi 'teləfəund ðə pə'li:s ənd ʃi 'teləfəund ðə sai'kaiətrist / ʃi 'təuld ðəm tu 'həri tu hə 'h*a*uz ənd 'briŋ g ə 'streitdʒækit /

/ wen ðə pə'li:s ənd ðə sai'kaiətrist ə'raivd / ðei 'lukt ət 'hə: wið 'greit 'intrist /

/ mai 'hʌsbənd / ʃi 'sed / 'sɔ: ə 'junikɔ:n ðis 'mɔ:niŋ /

/ ðə pə'li:s 'lukt ət ðə sai'kaiətrist ənd ðə sai'kaiətrist lukt ət ðə pə'li:s /

/ hi 'təuld mi it 'et ə 'lili / ʃi 'sed // hi 'təuld mi hi 'hæd ə 'gəuldn 'hɔ:n in ðə 'midl əv its 'fɔ:hed /

/ æt ə 'signəl frɔm ðə sai'kaiətrist / ðə pə'li:s 'li:pt frɔm ðɛə 'tʃɛəz ənd 'si:zd ðə 'waif // ʃi 'put ʌp ə te'rifik 'strʌgł bət ðei 'fainəli 'gɒt hə r intu ðə 'streitdʒækit 'dʒəst æz ðə 'hʌsbənd keim 'in /

/ 'did ju 'tel jɔ: 'waif ju 'sɔ: ə 'junikɔ:n ? / '*a*:skt ðə pə'li:s /

/ əv 'kɔ:z 'nɒt / 'sed ðə 'hʌsbənd // ðə 'junikɔ:n iz ə 'miθikəl 'bi:st/

/ ðæts 'ɔ:l ai 'wɔntid tu 'nəu / 'sed ðə sai'kaiətrist // 'teik hə r ə'wei //
aim 'sɔri / 'sə: / bət jɔ 'waif iz 'æz 'kreizi 'æz ə 'dʒeibə:d /

/ səu ðei 'tuk hə r ə'wei / 'kə:siŋ g ənd 'skri:miŋ / ənd 'ʃʌt hə r 'ʌp in
ən ,insti'tjuʃn // ðə 'hʌsbənd livd 'hæpili 'evə r 'a:ftə /

/ 'mɔrəl // 'dəunt 'kaunt jɔ: 'bu:biz ʌn'til ðei a: 'hætʃt]

Text 3

[ði 'əuld 'mæn ət ðə 'bridʒ]

[a:ftə r 'ə:nist 'hemiŋgwei]

[ən 'əuld 'mæn wið 'sti:l,rimd 'spektəklz ənd 'veri dʌsti 'kləuðz 'sæt bai
ðə 'said əv ðə 'rəud // ðɛə wɔz ə 'bridʒ ə'krɔs ðə 'rivə r ənd 'ka:ts / 'trʌks
ənd 'men / 'wimin ənd 'tʃildrən wə: 'krɔsiŋ g it // bət ði 'əuld mæn 'sæt
ðɛə wi'ðaut 'mu:viŋ // hi wɔz 'tu: 'taiəd tu 'gəu eni 'fa:ðə /

/ 'wɛə du ju 'kʌm frɔm ? / ai 'a:skt him /

/ frɔm sən 'ka:ləs / hi 'sed // ai wɔz 'teikiŋ 'kɛə r əv ði 'æniməlz / hi
iks'pleind /

/ 'əu / ai 'sed 'nɔt kwait ,ʌndə'stændiŋ /

/ 'jes / hi 'sed // ai 'steid / ju 'si: 'teikiŋ 'kɛə r əv ði 'æniməlz / ai
wɔz ðə 'la:st wɔn tu 'li:v ðə 'taun əv sən 'ka:ləs // ai 'hæd tu 'li:v ðəm /

/ 'wɔt 'æniməlz 'wə: ðei ? / ai 'a:skt /

/ ðɛə wə 'tu: 'gəuts ænd ə 'kæt ənd 'fɔ: pɛəz əv 'pidʒənz /

/ ənd ju 'hæd tu 'li:v ðəm ? / ai 'a:skt /

/ 'jes // bi'kɔ:z əv ði 'a:tiləri / ðə 'kæptən 'təuld mi tu 'gəu /

/ ənd ju hæv 'nəu 'fæməli ?/ ai 'a:skt 'wɔ:tʃiŋ ðə 'fa: r 'end əv ðə
'bridʒ/

/ 'nəu / hi 'sed / 'əunli ði 'æniməlz ai 'steitid // ai æm 'sevənti 'siks
jiəz əuld // ai hæv 'kʌm 'twelv ki'lɔmitəz naʊ ənd ai 'θiŋk ai kæn 'gəu
'nəu 'fa:ðə /

/ ðis iz 'nɔt ə 'gud pleis tu 'stɔp / ai 'sed /

/ ai wil 'weit ə 'litł 'wail / hi 'sed / ənd 'ðen ai wil 'gəu // hi 'lukt ət
mi 'veri 'blæŋkli ənd 'taiədli / ðen 'sed 'hæviŋ tu 'ʃɛə ðis 'wʌri wið
'sʌmwʌn // ðə 'kæt wil bi əu 'rait // ai æm 'ʃuə // bət ði 'ʌðəz ? / naʊ 'wɔt
du ju 'θiŋk ə'baut ði 'ʌðəz ? / 'wɔt wil ðei 'du: 'ʌndə ði a:'tiləri ? /

/ 'did ju 'li:v ðə 'dʌvkeidʒ ʌn'lɔkt ? / ai 'a:skt // 'ðen ðeil 'flai /

/ bət ði 'ʌðəz // its 'betə 'nɔt tu 'θiŋk ə'baut ði 'ʌðəz / hi 'sed /

/if ju a: 'restid ai wud 'gəu / ai 'ə:dʒd // 'get ʌp ənd 'trai tu 'wɔ:k naʊ/

/ 'θæŋk ju / hi 'sed ənd 'gɔt tu hiz 'fi:t / 'sweid frɔm 'said tu 'said /
ənd ðen 'sæt daun 'bækwə:dz in ðə 'dʌst // ai wɔz 'teikiŋ 'kɛə r əv ði
'æniməlz / hi sed 'dʌlli / bət 'nəu 'lɔŋgə tu 'mi: // ai wɔz 'əunli 'teikiŋ 'kɛə
r əv ði 'æniməlz /

/ 'ðɛə wɔz 'nʌθiŋ tu 'du: ə'baut him // it wɔz 'sʌndei ənd ðə 'fæsists
wə: r əd'va:nsiŋ 'tu:wədz ði 'ebrəu // it wɔz ə 'grei 'əuvəka:st 'dei wið ə
'ləu 'si:liŋ səu 'pleinz wə 'nɔt ʌp // 'ðæt / ənd ðə 'fækt ðæt 'kæts 'nəu haʊ tu
'luk a:ftə ðəm'selvz wɔz ði 'əunli gud 'lʌk ði əuld 'mæn wud 'evə hæv]

Text 4

[mək'beθ]

[a:ftə 'wiljəm 'ʃeikspiə]

[in ðə 'taim wen 'skɔtlənd wɔz 'reind bai 'dʌnkən ðə 'mi:k / ðɛə 'livd ə
'greit θein / mək'beθ // hi: wɔz in 'greit i'sti:m ət ðə 'kɔ:t fɔ: hiz 'vælə r
ənd 'kʌridʒ in ðə 'wɔ:z /

/ 'wɔn dei / wail mək'beθ ənd ə'nʌðə 'dʒenrəl / 'bæŋkwəu / wə:
ri'tə:niŋ frɔm ə 'bætł ðei hæd 'dʒʌst 'wɔn / 'pa:siŋ bai ə 'bla:stid 'hi:θ ðei
wə 'stɔpt bai 'θri: əuld 'wimin / hu wə: r in 'fækt 'witʃiz // ðə 'witʃiz
'gri:tid mək'beθ æz 'θein əv 'kaudɔ: / witʃ hi wɔz 'nɔt / ənd 'prɔfəsaizd
ðæt mək'beθ wud bi'kʌm kiŋ // ðei 'ɔlzəu 'sed ðæt 'wɔn əv 'bæŋkwəuz
'sʌnz wud bi 'kiŋ / a:ftə 'ðæt / ðə 'witʃiz væniʃt //

/ mək'beθ ənd 'bæŋkwəu wə: 'stil ə'meizd bai ði ,æpə'rinʃz wen ðɛə
'keim ðə 'kiŋgz 'mesindʒə hu ə'naunst mək'beθ ðæt hi hæd bi:n 'kʌnfəd ðə
'digniti əv 'θein əv 'kaudɔ: / 'ðʌs 'tə:niŋ wɔn əv ðə 'witʃiz 'prɔfəsiz tru: /

/ 'nau mək'beθ 'sta:tid to 'θiŋk əv ðə 'θrəun ənd əv 'haʊ tu ə'kʌmpliʃ
ði 'ʌðə 'prɔfəsi ðə 'witʃiz hæd 'meid // 'hi: ənd hiz 'waif / hu: wɔz ə 'veri
əm'biʃəs 'wu:mən / di'saidid tu 'mə:də ðə 'kiŋ /

/ it 'səu 'hæpnd ðæt ðə 'kiŋ 'keim fɔ: r ə 'vizit tu mək'beθs 'ka:sl
ə'kʌmpənid bai hiz 'tu: 'sʌnz / 'mælkəm ənd 'dɔnəlbein / ənd 'nju:mərəs
'sju:t // mək'beθ 'welkʌmd him wið 'ɔ:l ði 'ɔnə 'dju: tu ðə 'kiŋ /

/ 'a:ftə r ə 'bizi 'dei ðə taiəd 'kiŋ 'went tu 'bed /

/ 'leidi mək'beθ / hu 'fiəd ðæt hə 'hʌsbənds 'neitʃə wɔz 'tu: wi:k /
di'saidid tu 'kil ðə 'kiŋ hə:'self ənd 'went tu hiz 'rum wið ə 'dægə r in hə
'hænd // bət in hiz 'sli:p ðə 'kiŋ lukt 'veri mʌtʃ laik hə r əun 'fa:ðə / səu ʃi
'didnt hæv ðə 'kəridʒ tu 'kil him // ʃi 'went 'bæk tu hə 'hʌsbənd ənd
kən'vinst him tu 'teik ðə 'dægə /

/ mək'beθ 'heziteitid / 'θiŋkiŋ ðæt ðə 'kiŋ wɔz hiz 'gest / 'ʌndə hiz
prə'tekʃn / bət in ði 'end hi geiv 'in tu hiz waifs 'ə:dʒiŋ ənd / 'dægə r in

'hænd / hi 'went tu ðə kiŋz 'rum // 'æz hi wɔz 'gəuiŋ hi hæd ə 'viʒn ə v
ə 'dæg ə in ði 'ɛə wið 'drɔps ə v 'blʌd ɔn ðə 'bleid / /getiŋ 'rid əv hiz 'fiə /
hi 'kild ðə 'kiŋ g ənd ri'tə:nd tu hiz 'waif hu 'tuk ðə 'dægə r ənd 'pleist it
in ðə 'hænd əv ə 'sli:piŋ 'gɑ:dsmən /

/ in ðə 'mɔ:niŋ / wen ðə 'mə:də wɔz dis'kʌvəd / ðə 'men in ðə kiŋz
'gɑ:d wə: 'fɑund 'gilti / ɔl'ðəu 'meni 'lɔːdz 'θɔt it wɔz mək'beθs du:iŋ // ðə
'kiŋz 'sʌnz 'fled / 'mælkəm tu ði 'iŋgliʃ 'kɔːt ənd 'dɔnəlbein tu 'aiələnd /

/ ðʌs mək'beθ wɔz 'krɑund 'kiŋ /

/ nɑu ri'membəriŋ ðæt ðə 'witʃiz hæd 'sed ðæt 'wɔn əv 'bæŋkwəuz
'tʃildrən wud bi 'kiŋ g ɑ:ftə 'him / mək'beθ di'saidid tu 'kil 'bæŋkwəu
ənd hiz 'sʌn / 'fliəns // ðei 'hæd 'bæŋkwəu 'kild / bət hiz sʌn 'mænidʒd tu
is'keip /

/ sins ðə 'kraim / mək'beθ ənd hiz 'kwi:n hæd ðɛə 'sli:p ə'fliktid wið
'teribl 'dri:mz // ðə 'blʌd əv 'bæŋkwəu wɔz 'trʌbliŋ ðəm æz 'mʌtʃ æz ði
i'skeip əv 'fliəns /

/ ðen mək'beθ went 'wɔns ə'gen tu ðə 'witʃiz / hu 'təuld him ðæt 'nʌn
'bɔ:n əv ə 'wumən kud 'hə:t him ənd ðæt hi wud 'nɔt bi 'væŋkwiʃt ʌn'til
ðə 'fɔrist əv 'bə:nəm 'keim ə'genst 'him /

/ 'mi:nwail 'mælkəm / ðə 'leit kiŋz 'sʌn / wɔz ə'prəutʃiŋ wið ə 'strɔŋ
g 'ɑ:mi ənd mək'dʌf / 'θein əv 'faif / 'dʒɔind him // fɔ: ðis 'di:d mək'beθ
'hæd ðə 'lætəz 'waif ənd 'tʃildrən 'kild /

/ leidi mək'beθ kud 'nəu lɔŋgə 'bɛə hə 'gilt ənd 'pʌblik 'heit ənd
'daid / sə'pəuzidli bai hə r 'əun 'hænd /

/ 'left ə'ləun mək'beθ 'ʃʌt him'self in hiz 'kɑ:sl / ə'weitiŋ ði ə'prəutʃ
əv 'mælkəm /

/ in 'ɔ:də tu diz'gaiz ði ə'prəutʃ əv ði 'ɑ:mi 'mælkəm 'ɔ:dəd ðæt 'evri
'səuldʒə ʃud 'bɛə r ə 'bəu bi'fɔ: him'self // 'ðʌs ðei 'geiv ði im'preʃn ðæt
ðə 'fɔrist wɔz 'mu:viŋ /

/ ə 'tʌf bætł 'fɔləud ənd mək'beθ keim 'feis tu 'feis wið mək'dʌf //
mək'beθ wɔz 'kʌnfidənt / hi 'təuld mək'dʌf ðæt 'nəu mæn 'bɔ:n bai ə
'wumən kud 'hə:t him // mək'dʌf 'lɑ:ft ənd ri'plaid ðæt hi hæd 'nɔt bi:n
'bɔ:n bai ə 'wumən æz hi hæd bi:n 'teikn ə'wei frɔm hiz 'mʌðə r ʌn'taimli
// mək'beθ / hu bə'li:vd in wɔt ðə 'witʃiz hæd 'sed / gɔt 'fraitnd ənd wɔz
'kild in ðə 'bætł /

/ 'mælkəm ə'sendid tu ðə 'θrəun ənd mək'dʌf pri'zentid mək'beθs
'hed tu ðə nju: 'kiŋ]

Text 5

['wɔt ɔn 'ə:θ *a*: wi 'du:iŋ ?]

[θru 'məust əv ðə 'tu: 'miliən 'jiəz ɔ: 'səu əv ig'zistəns / 'mæn hæz livd
'wel in 'ə:θiz in'vaiənmənt pə'hæps 'tu: wel // bai ei'ti:n hʌndrid / ðɛə
wə: 'wɔn 'biliən 'hju:mən 'bi:iŋz ɔn ðə 'plænit // 'nɑu ðɛə r *a*: 'əuvə 'faiv
biliən ənd / if 'kʌrənt 'bə:θ reits 'həuld / ðis nʌmbə wil 'dʌbl in ðə nekst
'fifti 'jiəz // ðə 'fraitəniŋ 'airəni əv ðis di'veləpmənt iz ðæt ðə ,pɔpju'lein
iks'pləuʒn / witʃ 'demənstreits ðə sək'ses əv 'mæn æz ə 'spi:ʃiz / kud
'mi:n ði 'end əv 'hju:mən 'laif ɔn 'ə:θ /

/ əd'vɑ:nsiz in 'saiəns ənd tek'nɔlədʒi hæv 'brɔt ə'bɑut sʌm əv ðə
'greitist ə'tʃi:vmənts əv 'mɔ:dən 'taimz / bət ðei hæv 'ɔ:lweiz bi:n
ə'kʌmpənid bai 'dræstik disri'gɑ:d fɔ 'neitʃə / 'mæs prə'dʌkʃn / fɔ: r
ig'zɑ:mpl / hæs 'reizd *a*uə 'stændəd əv 'liviŋ ənd 'meid *a*uə 'laivz mɔ:
'kʌmfətəbl / bət iz 'ɔːlzəu 'lɑ:dʒli ris'pɔnsibl fɔ: pə'lu:ʃn 'prɔbləmz // ðə
'jus əv 'fə:tilaizəz ənd in'sektisaidz in ,ægri'kʌltʃə hæz in'kri:zd
'krɔp,ji:ldz / bət 'pɔ:zd 'mɔ: r ənd mɔ: 'θrets tu 'hju:mən 'helθ /

/ 'neitʃə r iz 'straikiŋ 'bæk // lɑ:st 'sʌmə r ə 'sevən wi:k 'hi:t,weiv hit
ðə ju'naitid 'steits // 'grein,krɔps wə 'præktikəli dis'trɔid ənd 'fɔrists
'went ʌp in 'fleimz // in 'sɑuθi:st 'eiʃə / 'terəbl 'hʌrikeinz 'devəsteitid
'vɑ:st 'ɛəriəz əv 'lænd 'kɔːziŋ ðə 'lɔs əv 'meni 'laivz // ði:z di'veləpmənts
hæv meid 'pi:pl 'riəlaiz ðæt ðə di'strʌkʃn əv *a*uə r in'vaiənmənt / 'meinli
dju tu pə'lu:ʃn hæz 'ri:tʃt ə 'kritikəl 'levəl /

/ 'saiəntists pri'dikt i:vn 'mɔ: di'zɑ:struəs i'fekts ʌn'les di'saisiv steps
a: 'teikn // ðə 'məust 'ɔbviəs 'prɔbləmz ə'fekt *a*uə r ætməs'fiə // æz ə
ri'zʌlt əv ðə 'gri:nhɑus i'fekt / ðə 'plænəts ,ævridʒ 'tempritʃə kud 'raiz
bai 'sevrəl di'gri:z / 'kʌnsikwəntli ðə 'pəulə r 'aiskæps wud melt ənd
'kəustəl 'sitiz wud bi 'flʌdid / 'mɔːrəuvə / ði 'evə ,waidəniŋ 'həul in ði
'ɔːzəun 'leijə wud iks'pəuz 'hju:mən 'bi:iŋz tu in'krizd ʌltr'vaiələt
rædi'eiʃn / ðə 'kɔːz əv 'meni siriəs 'skin ,kænsəz / 'taim iz rʌniŋ g *a*ut /
tu pri'vent 'fə:ðə dis'trʌkʃnz / pi:pl ʃud 'tʃeindʒ ðɛə 'kɛəlis / 'weistful
'laifstailz // in ə'diʃn / 'ɔ:l ðə 'neiʃnz əv ðə 'wə:ld mʌst ʌndə'stænd ðæt
pə'lu:ʃn iz ə 'gləubəl 'prɔbləm ðæt mʌst 'ðɛəfɔ: bi 'tri:tid 'gləubəli // wi
'əu ðis 'nɔt əunli tu *a*uə'selvz / bət 'ɔːlzəu tu ði ʌn'bɔ:n ,dʒenə'reiʃnz hu
wil 'wɔn dei in'herit ðə 'plænət]

Annex 4

Write the phonetic transcripts for the following texts:

Text 1:

A Wise Judge

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

At first the poor man thought to himself,

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

For a minute he was tempted to keep the money, but then he said to himself,

"No, of course I mustn't keep it. It would be like stealing. I will take it back at once."

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

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

The poor man waited and waited, then he said quietly,

"I heard that you would give a reward."

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

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

The judge asked the poor man to tell his story, then he asked the rich man to tell his. After listening carefully to both of them, the judge asked the rich man,

"How much money did you say was in the bag that you lost?"

"Two hundred silver coins," replied the latter.

Then the judge turned to the poor man and asked him,

"How much money did you say was in the bag you found?"

"One hundred silver coins," replied the latter.

The judge thought a minute, then he turned to the rich man and told him,

"If you lost a bag of money with two hundred silver coins, this bag cannot be yours. You must give it back to the man who found it."

Text 2

Women in Japan

After M. Hatsuni

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

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

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

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

Text 3

The Tempest

After William Shakespeare

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

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

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

One day, by Prospero's orders, the spirits raised a violent storm. Prospero showed his daughter a large ship, struggling with the waves.

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

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

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

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

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

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

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

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

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

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

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

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

Text 4
Notes of a Native Son
After James Baldwin

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

It must be admitted that in the beginning I was far too shocked to have any real reaction. In so far as I reacted at all, I reacted by trying to be pleasant – it is a great part of the American Negro's education (long before he goes to school) that he must make people 'like' him. This smile-and-the-world-will-smile-with-you routine worked about as well in this situation as it had in the situation for which it was designed – it did not work at all. My smile was simply another unheard-of phenomenon which allowed them to see my teeth – they did not, really, see my smile, and I began to think that, should I take to snarling, no one would notice any difference. All of the physical characteristics of the Negro which had caused me, in America, a very different an almost forgotten pain, were nothing less than miraculous – or infernal – in the

eyes of the village people. Some thought my hair was the color of tar, that it had the texture of wire, or the texture of cotton. It was jocularly suggested that I might let it all grow long and make myself a winter coat. If I sat in the sun for more than five minutes some daring creature was certain to come along and gingerly put his fingers on my hair, as though he were afraid of an electric shock, or put his hand on my hand, astonished that the color did not rub off. In all of this, in which it must be conceded there was the charm of genuine wonder and in which there was certainly no element of intentional unkindness, there was yet no suggestion that I was human: I was simply a living wonder.

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

Text 5
Six Gifts to Make Your Children Strong
The other day my daughter Elizabeth left two of her youngsters with me for the morning. Watching my two small granddaughters run happily through our old farmhouse, I found myself comparing the predictable world of my own childhood with their uncertain, crisis-haunted future. Suppose, I said to myself, that I was a young mother again, what qualities of heart and mind and spirit would I concentrate on? Gradually, some answers took shape in my mind.

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

thing well, he will come to believe that he can do other things well and he will become a problem-solver.

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

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

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

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

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

(Abridged, *The Saturday Evening Post*, 1991)

Annex 5

Exercise 1

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

    Model: ‚Good ＼morning! – routine, rather indifferent greeting;

            ‚Good ＼morning! – hearty, cheerful;

            ‚Good ＾morning! – ironical;

             ‚Good Ｖmorning! – threatening etc.

1. Come on!	2. It wasn't me!
3. Are you coming?	4. How kind of you!
5. Stop complaining!	6. That's great!
7. How can I help you?	8. You know him, don't you?
9. What an interesting story!	10. He couldn't have said that!

Exercise 2

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

    Model: I'm de＼lighted to 'see you.

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

11. It is amazing how fast bad news spreads.
12. Don't keep them waiting too long, please.
13. What have you been doing with my pen?
14. As a matter of fact, I heard they're quite interested.
15. Could you tell me how to get there, please?
16. Never before have I heard such beautiful music.
17. Tell him to go away before I call the police!
18. Why don't you tell her the truth before it's too late!

Exercise 3

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

Desiderata

By Max Ehrmann

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

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

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

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

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

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

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

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

KEY TO EXERCISES
Annex 1

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

Exercise 2:

1. exquisite [eks'kwizit]
2. characteristics [ˌkæriktə'ristik]
3. operational [ˌɔpə'reiʃnəl]
4. version ['və:ʃn]
5. alliteration [ˌælitə'reiʃn]
6. quality ['kwɔləti]
7. urgency ['ə:dʒənsi]
8. to giggle ['gigl]
9. educational [ˌedju'keiʃnəl]
10. chivalrous ['ʃivəlrəs]
11. phonetics [fə(u)'netiks]
12. plumbing ['plʌmiŋ]
13. although [ɔl'ðəu]
14. comprehensive [ˌkʌmpri'hensiv]
15. speech [spi:tʃ]
16. Geoffrey Chaucer ['dʒefri 'tʃɔ:sə]
17. knowledge [nɔlidʒ]
18. downloading ['daunləudiŋ]
19. encounter [in'kauntə]
20. contribution [ˌkʌntri'bju:ʃn]
21. gauge [geidʒ]
22. determination [ˌditəmi'neiʃn]
23. descendant [di'sendənt]
23. enchanted [in'tʃa:ntid]
25. to conquer ['kʌŋkə]
26. pronunciation [ˌprənʌnsi'eiʃn]
27. quiet [kwaiət]
28. monosyllabic ['mɔnəsi'læbik]
29. intruder [in'tru:də]
30. to constrain [kən'strein]
31. sequence ['si:kwəns]
32. unbelievable [ˌʌnbi'li:vəbl]
33. dictionary ['dikʃənəri]
34. Japanese [ˌdʒæpə'ni:z]
35. lapel [lə'pel]
36. thoughtful ['θɔtful]
37. psychology [sai'kɔlədʒi]
38. psychological [ˌsaikə'lɔdʒikəl]
39. language ['læŋgwidʒ]
40. approach [ə'prəutʃ]
41. journey ['dʒə:ni]
42. wrong-doer ['rɔŋduə]
43. phenomenon [fi'nɔminən]
44. outrageous [aut'reidʒəs]
45. circulation [ˌsə:kju'leiʃn]
46. neighbourhood ['neibəhud]
47. dairy farm ['dɛərifa:m]
48. merchant ['mə:tʃənt]
49. cathedral [kə'θi:drəl]
50. astronomical [ˌæstrə'nɔmikəl]
51. property ['prɔpəti]
52. eventually [i'ventʃuəli]

53. written [ritn]
54. compensation [ˌkʌmpən'seiʃn]
55. agreement [ə'gri:mənt]
56. engaged [in'geidʒd]
57. expertise ['ekspətaiz]
58. territory ['teritəri]
59. to perform [pə'fɔ:m]
60. choice [tʃɔis]
61. business ['biznis]
62. consideration [ˌkɔnsidə'reiʃn]
63. whereas [wɛər'æz]
64. originally [ɔ'ridʒinəli]
65. otherwise ['ʌðəwaiz]
66. agency ['eidʒənsi]
67. accountant [ə'kauntənt]
68. insurance [in'ʃu:rəns]
69. location [ləu'keiʃn]
70. preference ['prefrəns]
71. women ['wimin]
72. thoroughly ['θɔrəli]
73. youngster ['jʌŋstə]
74. enforcement [in'fɔ:smənt]
75. to persuade [pə:'sweid]

Exercise 3:

1. furthermore ['fə:ðəmɔ:]
2. amount [ə'maunt]
3. subject ['sʌbdʒikt]
4. simultaneously [ˌsimʌl'teinjəsli]
5. to acquire [ə'kwaiə]
6. exhibition [ˌegzi'biʃn]
7. identifiable [ai'dentifaiəbl]
8. pseudo-scientist ['sju:dəu'saiəntist]
9. rightfully ['raitfuli]
10. actually ['æktʃuəli]
11. to induce [in'dju:s]
12. enthusiasm [in'θu:ziæzm]
13. inheritance [in'heritəns]
14. heirloom [ɛəlu:m]
15. ancient ['einʃənt]
16. unconsciously [ʌn'kʌnʃəsli]
17. environment [in'vaiənmənt]
18. advertising ['ædvətaiziŋ]
19. telegraphic [ˌtelə'græfik]
20. composition [kʌmpə'ziʃn]
21. awkward ['ɔ:kwəd]
22. convertible [kən'və:tibl]
23. additional [ə'diʃənəl]
24. conquest ['kʌŋkwist]
25. to urge [ə:dʒ]
26. establishment [i'stæbliʃmənt]
27. furniture ['fə:nitʃə]
28. insubordination [ˌinsəbɔ:di'neiʃn]
29. thereupon [ðɛərə'pɔn]
30. occupancy ['ɔkjupənsi]
31. anxious ['æŋkʃəs]
32. physician [fi'ziʃn]
33. monthly [mʌnθli]
34. antiquity [æn'tikwiti]
35. throughout [θru'aut]
36. morphology [mɔ:'fɔlədʒi]
37. journalism ['dʒə:nəlizm]
38. entertainment [ˌentə'teinmənt]
39. laughter ['la:ftə]
40. unconceivable [ˌʌnkən'si:vəbl]
41. finances ['fainəsiz]
42. straightforward ['streitfɔ:wəd]

43. tremendous [tri'mendəs]
44. inefficiency [ˌini'fiʃnsi]
45. junkyard ['dʒʌŋkjɑ:d]
46. stock-exchange ['stɒkikstʃeindʒ]
47 sausages ['sɔ:sədʒiz]
48. to dispatch [dis'pætʃ]
49. search [sə:tʃ]
50. condescending [ˌkʌndi'sendiŋ]
51. affectionate ['əfekʃənit]
52. expectations [ˌekspek'teiʃnz]
53. usefulness ['jusfulnis]
54. second-hand ['sekəndhænd]
55. addiction [ə'dikʃn]
56. appointment [ə'pɔintmənt]
57. lexicography [ˌleksi'kɔgrəfi]
58. wholeheartedly ['həulhɑ:dtli]
59. courtyard ['kɔ:tjɑ:d]
60. contemporary [kən'temp(ə)rəri]
61. optimism ['ɔptimizm]
62. real-estate ['riəliˌsteit]
63. featherbed ['feðəbed]
64. obnoxious [əb'nɔkʃəs]
65. to swallow ['swɔləu]
66. presupposition [ˌprisupə'ziʃn]
67. challenging ['tʃæləndʒiŋ]
68. to indulge [in'dʌldʒ]
69. literature ['litritʃə]
70. announcement [ə'naunsmənt]
71. insufficient [ˌinsə'fiʃənt]
72. to manufacture [ˌmænju'fæktʃə]
73. reindeer ['reindiə]
74. railway station ['reilweisteiʃn]
75. trustworthy ['trʌstwə:ði]

Exercise 4:

a. The United Kingdom of Great Britain and Northern Ireland
[ðə ju'naitid 'kiŋdəm əv 'greit 'britn ənd 'nɔ:ðən 'aiələnd]

1. Aberdeen ['æbədi:n]
2. Ailesbury ['eilzbri]
3. Anglesey ['æŋlzi]
4. Auchindachie ['ɔkin'dæki]
5. Belfast [bel'fɑ:st]
6. Bettwys-i-Coed ['betəsi'kɔid]
7. Birmingham ['bə:miŋəm]
8. Bournemouth ['bɔ:nməθ]
9. Carlisle [kɑ:'lail]
10. Cairns [kɛənz]
11. Cambridge ['keimbridʒ]
12. Chaffey ['tʃeifi]
13. Cheshire ['tʃeʃə]
14. Chillingham ['tʃilinəm]
15. Chiswick ['tʃizik]
16. Coventry [ɔvəntri]
17. Colchester ['kəʃestə]
18. Dartmouth ['dɑ:tməθ]
19. Devizes [di'vaizis]
20. Devonshire ['devnʃə]
21. Dorchester ['dɔ:tʃistə]
22. Dovedale ['dʌvdeil]
23. Dundee [dʌn'di:]
24. Dunfernline [dʌn'fə:nlin]
25. Durham ['dʌrəm]
26. Edinburgh ['edinbərə]
27. Exeter ['eksetə]
28. Galashields ['gæləʃi:ldz]
29. Glasgow ['glɑ:sgəu]
30. Gloucester ['glɔstə]
31. Greenwich ['grinidʒ]
32. Guildford ['gilfəd]

33. Guisborough ['gizbərə]
34. Henley-on-Thames ['henliɒn'temz]
35. Harlech ['hɑ:lek]
36. Harrogate ['hærəgit]
37. Hereford ['hərifəd]
38. Ipswich ['ipswitʃ]
39. Isles of Scilly ['ailz əv 'sili]
40. Inverness [ˌinvə'nes]
41. Kinnaird [ki'nɛəd]
42. Leicester ['lestə]
43. Liverpool ['livəpu:l]
44. Llandudno [læn'didnəu]
45. Llandilo [læn'dailəu]
46. London ['lʌndən]
47. Lyme Regis ['laim 'redʒis]
48. Middlesborough ['midlzbərə]
49. Newcastle ['nju:kɑ:sl]
50. Newquay ['nju:'ki]
51. Norfolk ['nɔ:fək]
52. Northumberland [nɔ:'θʌmbələnd]
53. Norwich ['nɔridʒ]
54. Oxfordshire ['ɔksfədʃiə]
55. Pembrokeshire ['pembrukʃə]
56. Perth [pə:θ]
57. Peterborough ['pi:təbrə]
58. Plymouth ['pliməθ]
59. Portsmouth ['pɔ:tsməθ]
60. Salisbury ['sɔ:lzbri]
61. Sherborne ['ʃə:bən]
62. Shrewsbury ['ʃrauzbri]
63. St. Austell [sənt'ɔsl]
64. Stratford-upon-Avon ['strætfədəɒn 'eivn]
65. Swansea ['swɒnsi:]
66. Torquay ['tɔ:'ki:]
67. Ullswater ['ʌlzwɔ:tə]
68. Warminster ['wɔ:minstə]
69. Warrington ['wɔriŋtən]
70. Warwickshire ['wɔrikʃə]
71. Wiltshire ['wiltʃə]
72. Wolverhampton ['wulvəˌhæmptən]
73. Worcester ['wustə]
74. Yarmouth ['jɑ:məθ]
75. Yorkshire ['jɔ:kʃə]

b. The United States of America:
[ðə ju:'naitid 'steits əv ə'merikə]

1. Albany ['ɔ:lbəni]
2. Adirondack [ædə'rɒndək]
3. Albuquerque ['ælbəkəki:]
4. Amarillo [ˌæmə'riljəu]
5. Anchorage ['æŋkridʒ]
6. Arkansas ['ɑ:kənsɔ:]
7. Bakersfield ['beikəsfild]
8. Baltimore ['bɔ:ltimɔ:]
9. Biscayne Bay ['biskein,bei]
10. Boca Raton ['bəukə rə'tɒn]
11. Buchanan [bju'kænən]
12. Chesapeake Bay ['tʃesəpikiˌbei]
13. Cheyenne [ʃi'jen]
14. Chicago [ʃi'kɑ:gəu]
15. Cincinnati [sinsə'næti]
16. Delaware ['deləwɛə]
17. Detroit [di'trɔit]
18. Eureka [ju:'ri:kə]
19. Fayetteville [fæ'jitvil]
20. Fort Lauderdale ['fɔ:t 'lɔ:dədeil]
21. Fredericksburg ['fri:driksbə:g]
22. Grand Canyon ['grænd 'kænjən]
23. Galveston Bay ['gælvəstn 'bei]
24. Idaho ['aidəhəu]
25. Illinois [ili'nɔi]
26. Iroquois ['irəkwɔɑ:]
27. Iowa ['ajəwə]
28. Ithaca ['itəkə]

29. Juneau ['dʒu:nəu]
30. Kentucky [ken'tʌki]
31. Knoxville ['nɔksvil]
32. Lake Eire [leik'ai(r)ə]
33. La Jolla [lə'hɔjiə]
34. Louisiana [lu:,izi'ænə]
35. Lubbock ['lʌbək]
36. Massachusetts [,mæsə'tʃu:səts]
37. Miami [mai'æmi]
38. McKinnleyville [mək'kinlivil]
39. Michigan ['miʃigən]
40. Milwaukee [mil'wɔ:ki]
41. Minneapolis [mini'æpəlis]
42. Minnesota [mine'səutə]
43. Monterey [,mɔntə'rei]
44. Nashville ['næʃvil]
45. Nantucket [næn'tʌkit]
46. Newcombe ['nju:kəm]
47. New Orleans [,n(j)u: ɔ:'li:nz]
48. New Hampshire [nju:'hæmpʃə]
49. Niagara Falls [nai'æg(ə)rə'fɑ:lz]
50. Ohio [əu'haiəu]
51. Oklahoma [,ɔklə'həumə]
52. Pasadena [,pæsə'di:nə]
53. Pennsylvania [,pensəl'veinjə]
54. Phoenix ['fi:niks]
55. Raleigh ['rɔ:li]
56. Sacramento [sækrə'mentəu]
57. Santa Barbara ['sæntə 'bɑ:brə]
58. San Joaquin [sæn'wə:kin]
59. Sioux City ['su:siti]
60. San Diego [sæn di'eigəu]
61. Savannah [sə'vænə]
62. Schenectady [skə'nektədi:]
63. Seattle [si'ætl]
64. Sioux Falls ['su:fɔ:lz]
65. Shamrock ['ʃæmrɔk]
66. Tallahasee [,tælə'hæsi:]
67. Tennessee ['tenə'si:]
68. Tombstone ['tu:mstə(u)n]
69. Tucson [tu:'sɔn]
70. Ulysses [ju:'lisiz]
71. Utah ['ju:tɑ:]
72. Vermont [və:'mɔnt]
73. Wisconsin [wis'kɔnsən]
74. Wyoming [wai'jəumiŋ]
75. Yosemite Valley [jəusə'miti 'væli]

Exercise 5

A. 1. Barking dogs never bite.
2. Make hay while the sun shines.
3. One swallow does not make a summer.
4. Where there's a will, there's a way.
5. A living dog is better than a dead lion.
6. A bird in the hand is worth two in the bush.
7. When the fox preaches, beware your geese.
8. Don't kill the goose that lays the golden eggs.
9. The proof of the pudding is in the eating.
10. One good head is better than a hundred strong hands.
11. A small leak will sink the great ship.
12. Half a loaf is better than no bread.

13. Clothes make the man. Naked people have little or no influence in society. (Mark Twain)
14. The man with a new idea is a crank until the idea succeeds. (Twain)

B. 1. [bi'wɛə r əv 'litł iks'pensiz]
2. [ðɛə'riz 'nəu 'sməuk wið'*au*t ə 'faiə]
3. [wen ðə 'kæts ə'wei / ðə 'mais wil 'plei]
4. [ðei *a*: 'nɔt ɔ:l 'kuks hu 'kæri lɔŋ 'naivz]
5. ['evri 'kl*au*d hæz ə 'silvə 'lainiŋ]
6. [ði 'ə:li 'bə:d 'kætʃiz ðə 'wɔ:m]
7. ['wɔn il 'wi:d 'm*a*:z ðə 'həul 'pɔridʒ]
8. ['bə:dz əv ə 'feðə 'flɔk tu'geðə]
9. ['dəunt bait ðə 'hænd ðæt 'fi:dz ju]
10. ['gud wain 'ru:inz jɔ: 'pə:s / 'bæd wain ru:inz jɔ: 'stʌmək]
11. [ju kən 'li:d ə 'hɔ:s tu ðə 'wɔ:tə / bət ju 'k*a*:nt meik it 'drink]
12. ['mæn iz ði 'əunli 'æniməl hu 'blʌʃiz // ɔ: 'ni:dz tu]
13. ['fju: əv ʌs kæn 'stænd prə'speriti // ə'nʌðə mænz / ai 'mi:n]
14. [wen ðə 'kɔk 'krəuz ɔn ðə 'dʌŋhil / ðə 'weðə wil 'tʃeindʒ / ɔ: r it wil 'stei æz it 'iz]

Annex 3

Text 1

A Clever Girl

After Edward de Bono

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

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

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

The girl didn't like the bargain, but she knew that, if she refused it, her father would be sent to jail and she would be left alone in the world.

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

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

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

Text 2:

The Unicorn in the Garden

By James Thurber

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

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

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

The man walked slowly out into the garden.

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

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

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

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

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

When the police and the psychiatrist arrived, they looked at her with great interest.

"My husband," she said, "saw a unicorn this morning."

The police looked at the psychiatrist and the psychiatrist looked at the police.

"He told me it ate a lily," she said. "He told me it had a golden horn in the middle of its forehead."

At a signal from the psychiatrist, the police leaped from their chairs and seized the wife. She put up a terrific struggle, but they finally got her into the straitjacket just as the husband came back.

"Did you tell your wife you saw a unicorn?" asked the police.

"Of course not," said the husband. "The unicorn is a mythical beast."

"That's all I wanted to know," said the psychiatrist. "Take her away. I'm sorry, sir, but your wife is as crazy as a jaybird."

So they took her away, cursing and screaming, and shut her up in an institution. The husband lived happily ever after.

Moral. Don't count your boobies until they are hatched.

Text 3:

The Old Man at the Bridge

after Ernest Hemingway

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

"Where do you come from? I asked him.

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

"Oh," I said not quite understanding.

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

"What animals were they?" I asked.

"There were two goats and a cat and four pairs of pigeons."

"And you had to leave them?" I asked.

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

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

"No," he said, "only the animals I stated. I am seventy-six years old. I have come twelve kilometers now and I think I can go no further."

"This is not a good place to stop," I said.

"I will wait a little while," he said, "and then I will go." He looked at me very blankly and tiredly, then said, having to share this worry with someone. "The cat will be all right. I am sure. But the others. Now what do you think about the others? What will they do under the artillery?"

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

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

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

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

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

Text 4

Macbeth

After William Shakespeare

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

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

Macbeth and Banquo were still amazed by the apparitions, when there came the king's messenger who announced Macbeth that he had been conferred the dignity of Thane of Cawdor, thus turning one of the witches' prophecies true.

Now Macbeth started to think of the throne and of how to accomplish the other prophecy the witches had made. He and his wife, who was a very ambitious woman, decided to murder the king.

It so happened that the king came for a visit to Macbeth's castle, accompanied by his two sons, Malcolm and Donalbain, and numerous suit. Macbeth welcomed him with all the honour due to the king.

After a busy day, the tired king went to bed.

Lady Macbeth, who feared that her husband's nature was too weak, decided to kill the king herself and went to his room with a dagger in her hand. But in his sleep, the king looked very much like her own father, so she didn't have the courage to kill him. She went back to her husband and convinced him to take the dagger. Macbeth hesitated, thinking that the king was his guest, under his protection, but in the end he gave in to his wife's urgings and, dagger in hand, he went to the king's room. As he was going, he had a vision of a dagger in the air with drops of blood on the blade. Getting rid of his fear, he killed the king and returned to his wife, who took the knife and placed it in the hand of a sleeping guardsman.

In the morning, when the murder was discovered, the men in the king's guard were found guilty, although many lords thought it was Macbeth's doing. The king's sons fled – Malcolm to the English court, and Donalbain to Ireland.

Thus Macbeth was crowned king.

Now, remembering that the witches had said that one of Banquo's children would be king after him, Macbeth decided to kill Banquo and his son Fleance. They had Banquo killed, but his son managed to escape.

Since the crime, Macbeth and his queen had their sleep afflicted with terrible dreams. The blood of Banquo was troubling them just as much as the escape of Fleance.

Macbeth went once again to the witches, who told him that none born of a woman could hurt him, and that he would not be vanquished, until the forest of Birnam came against him.

Meanwhile, Malcolm, the late king's son, was approaching with a strong army, and Macduff, Thane of Fife, joined him. For this deed, Macbeth had the latter's wife and children killed.

Lady Macbeth could no longer bear her guilt and public hate, and died, supposedly by her own hand.

Left alone, Macbeth shut himself in his castle, awaiting the approach of Malcolm.

In order to disguise the approach of his army, Malcolm ordered that every soldier should bear a bough before himself. Thus they gave the impression that the forest was moving.

A tough battle followed, and Macbeth came face to face with Macduff. Macbeth was confident: he told Macduff that no man born by a woman could hurt him.

Macduff laughed and replied that he had not been born by a woman, as he had been taken away from his mother untimely. Macbeth, who believed in what the witches had said, got frightened and was killed in battle.

Malcolm ascended to the throne and Macduff presented Macbeth's head to the new king.

Text 5
What on Earth Are We Doing?

Through most of the 2 million years or so of existence, man has lived well in earth's environment – perhaps too well. By 1800, there were 1 billion human beings on the planet. Now there are over 5 billion and, if current birth rates hold, this number will double in the next 40 years. The frightening irony of this development is that the population explosion – which demonstrates the success of man as a species – could mean the end of human life on earth.

Advances in science and technology have brought about some of the greatest achievements of modern times, but they have always been accompanied by a drastic disregard for nature. Mass production, for example, has raised our standard of living and made our lives more comfortable, but is also largely responsible for pollution problems. The use of fertilizers and insecticides in agriculture has increased crop yields, but posed more and more threats to human health.

Nature is striking back. Last summer, a seven-week heat wave hit the United States. Grain crops were practically destroyed and forests went up in flames. In Southeast Asia, terrible hurricanes devastated vast areas of land, causing the loss of many lives. These developments have made people realize that the destruction of our environment, mainly due to pollution, has reached a critical level.

Scientists predict even more disastrous effects unless decisive steps are taken. The most obvious problems affect our atmosphere. As a result of the "greenhouse effect", the planet's average temperature could rise by several degrees; consequently, the polar ice-caps would melt and coastal cities would be flooded. Moreover, the ever-widening hole in the ozone layer would expose human beings to increased ultraviolet radiation, the cause of many serious skin cancers.

Time is running out. To prevent further distructions, people should change their careless, wasteful life-styles. In addition, all the nations of the world must understand that pollution is a global problem that must therefore be treated globally. We owe this not only to ourselves, but also to the unborn generations who will one day inherit the planet.

(Adapted from *Time*, Jan.2, 1989)

Annex 4
Text 1:

[ə 'waiz 'dʒʌdʒ]

['wɒn dei ə 'puə mæn 'faund ə 'bæg wið 'wɒn 'hʌndrid 'silvə kɔinz in 'it // hi wɒz 'veri 'pli:zd / nau hi kud 'bai 'fu:d ənd 'kləuðz fɔ hiz 'tʃildrən // bət 'ðæt 'veri 'dei hi 'hə:d ðæt ə 'ritʃ mæn in 'taun hæd 'lɒst ə 'bæg əv 'mʌni ənd wɒz 'ɔfəriŋ ə ri'wɔ:d tu ðə 'mæn hu 'brɔt it 'bæk tu 'him /

/ ət 'fə:st ðə 'puə mæn 'θɒt tu him'self /

/ 'ʃəl ai 'giv ðə 'mʌni 'bæk 'ɔ: ʃəl ai 'ki:p it // ðə 'ritʃ mæn hæz 'plenti mɔ: 'ritʃiz / bət mai 'puə 'tʃildrən 'ni:d 'fu:d /

/ fɔ r ə 'minit hi wɒz 'temptid tu 'ki:p ðə 'mʌni / bət 'ðen hi 'sed tu him'self /

/ 'nəu / əv 'kɔ:z ai 'mʌsnt 'ki:p it // it wud 'bi: laik 'sti:liŋ // ai wil 'teik it 'bæk ət 'wɒns /

/ hi 'went tu ðə 'ritʃ mænz 'haus ənd 'geiv him 'bæk ðə 'bæg əv 'mʌni /

/ nau ðə 'ritʃ mæn wɒz 'mi:n ənd 'stiŋdʒi ənd did 'nɒt 'wɒnt tu 'giv ə 'ri'wɔ:d // hi 'ha:dli sed 'θæŋk 'ju: ənd 'streit ə'wei 'sta:tid 'kauntiŋ hiz 'mʌni /

/ ðə 'puə mæn 'weitid ənd 'weitid / ðen hi 'sed 'kwaiətli /
/ ai 'hə:d ðæt ju wud 'giv ə ri'wɔ:d/

/ ri'wɔ:d / 'sed ðə 'ritʃ mæn / ju wil get 'nəu ri'wɔ:d // ju 'sɔ: mi 'kaunt 'wɒn 'hʌndrid silver kɔinz // ðɛə wə: 'tu: 'hʌndrid in ðə 'bæg wen ai 'lɒst it // ju mʌst hæv 'stəuln ə 'hʌndrid /

/ai did 'nɒt 'sti:l ə 'siŋl 'kɔin // rip'laid ðə 'ʌpuə mən ənd hi wɒz 'səu 'æŋgri ðæt hi 'tuk ðə 'ritʃ mæn tu 'kɔ:t /

/ ðə 'dʒʌdʒ 'a:skt ðə 'puə mæn tu tel 'hiz stɔri / 'ðen hi 'a:skt ðə 'ritʃ mæn tu 'tel 'hiz // a:ftə 'lisəniŋ 'kɛəfuli tu 'bəuθ əv 'ðəm / ðə 'dʒʌdʒ 'a:kst ðə 'ritʃ mæn /

/ hɑu 'mʌtʃ 'mʌni did ju 'sei wɔz in ðə 'bæg ðæt ju 'lɔst /

/ 'tu: 'hʌndrid 'silvə kɔinz / ri'plaid ðə 'lætə /

/ 'ðen ðə dʒʌdʒ 'tə:nd tu ðə 'puə mæn ənd ɑ:skt 'him /

/ hɑu 'mʌtʃ 'mʌni did ju 'sei wɔz in ðə 'bæg ju 'fɑund /

/ 'wɔn 'hʌndrid 'silvə kɔins / ri'plaid ðə 'puə mæn /

/ ðə 'dʒʌdʒ 'θɔt ə 'minit / ðen hi 'tə:nd tu ðə 'ritʃ mæn ənd 'təuld him/

/ if ju 'lɔst ə 'bæg əv 'mʌni wið 'tu: 'hʌndrid silvə kɔins / 'ðis bæg 'kænɔt bi 'jɔ:z // ju mʌst 'giv it 'bæk tu ðə 'mæn hu 'fɑund it]

Text 2:

['wimin in dʒə'pæn]

[ɑ:ftə r ˌem hɑ:'tsuni]

['ðɛə r iz ə 'seiŋ 'kʌrənt in dʒə'pæn ðæt 'tu: θiŋz bi'keim 'strɔŋ g ɑ:ftə ðə 'wɔ: / 'stɔkiŋz ənd 'wimin/

/ði 'end əv 'wə:ld wɔ: 'tu: ənd ði ə'raivəl əv ði ə'merikən ɔkju'peiʃən 'fɔ:siz brɔt ə'mʌŋ 'ʌðə θiŋz / ði ai'diə r əv di'mɔkrəsi / in'klu:diŋ ði i'kwɔləti əv ðə 'seksiz /

/ fɔ: ɔl'məust ə 'θauzənd 'jiəz / ˌdʒæpə'ni:z 'wimin hæd bi:n 'və:tuəl 'sleivz // ə'kɔ:diŋ tu ə 'bu:dist 'prisept / 'wimin wə: r ə 'sinful 'lɔt / huz 'səul 'fʌŋkʃən wɔz tu 'tempt 'men ənd ði 'əunli 'wei ðei kud 'ekspieit ðɛə 'sinz wɔz bai 'sə:viŋ 'men // dju:riŋ hə: 'laiftaim / ə 'wu:mən hæd 'θri: 'mɑ:stəz / hə 'fɑ:ðə wen ʃi wɔz 'jʌŋ / hə 'hʌsbənd wen ʃi 'mærid / ənd hə 'sʌn wen ʃi wɔz 'əuld // ənd hə 'hʌsbənd kud di'vɔ:s hə fɔ r 'eni əv ði:z 'sevən 'ri:zənz // if ʃi did 'nɔt bɛə 'tʃildrən / if ʃi wɔz i'mɔrəl / if ʃi did 'nɔt sə:v hiz 'pɛərənts / if ʃi 'stəul / 'tɔkt 'tu: mʌtʃ / wɔz 'dʒeləs / ɔ: hæd ə kə'mju:nikəbl di'zi:z/

/ ə 'gud 'waif wɔz sə'pəuzd tu bi ðə 'fə:st wɔn ʌp in ðə 'mɔ:niŋ ənd ðə 'lɑ:st tu 'gəu tu 'bed ət 'nait // 'i:vən if ðɛə wə: 'sə:vənts / ʃi wɔz sə'pəuzd tu 'du: ðə 'mi:niəl 'hɑushəuld 'tɑ:sks hə:'self // ʃi wɔz 'nɔt ə'lɑud tu 'li:v ðə 'hɑus ik'sept tu 'prei ət ðə 'templz / ənd 'nevə ʌndə r 'eni 'sə:kjumstənsis / ʃud ʃi bi 'si:n 'tɔ:kiŋ tu 'streindʒ 'men]

Text 3.

[ðə 'tempist]

[ɑ:ftə 'wiljəm 'ʃeikspiə]

['ðɛə wɔz ən 'ailənd in ðə 'si: huz 'əunli in'hæbitənts wə: r ən 'əuld mæn kɔ:ld 'prɔspərəu ənd hiz 'bju:tiful jʌŋ 'dɔ:tə / mi'rændə /

/ 'prɔspərəu wɔz ə 'lə:nid mæn ənd hæd 'mædʒikəl 'pauəz // ðə 'fɔ:mə r in'hæbitənt əv ði 'ailənd hæd bi:n ə 'wikid 'witʃ hu hæd im'priznd 'meni gud 'spirits // ɔn hiz ə'raivəl ɔn ði 'ailənd / 'prɔspərəu hæd 'mænidʒd tu fri: ðəm ənd nɑu ðei ə'beid him // ðə 'məust 'feiθful wɔz 'ɛəriəl / hu wɔz in'vizibl tu 'evriwɔn / ik'sept 'prɔspərəu // ɔn ði 'ailənd ðɛə 'ɔlzəu livd 'kælibən / ðə 'mɔnstə sʌn əv ðə 'wikid 'witʃ / hum 'prɔspərəu hæd 'tɔ:t tu 'spi:k ənd hu nɑu 'wə:kt æz ə 'sleiv in hiz 'hɑuz /

/ wið ðə 'help əv ðə 'spirits / 'prɔspərəu kud kə'mɑ:nd ðə 'wind ənd ðə 'weivz əv ðə 'si: /

/ 'wɔn dei / bai 'prɔspərəuz 'ɔ:dəz / ðə 'spirits 'reizd ə 'vaiələnt 'stɔ:m // 'prɔspərəu 'ʃəud hiz 'dɔ:tə r ə 'lɑ:dʒ 'ʃip 'strʌgliŋ wið ðə 'weivz // mi'rændə begd hə 'fɑ:ðə tu 'help ðə puə 'səulz // 'prɔspərəu ə'ʃuəd mi'rændə ðæt 'nəu hɑ:m wud 'kʌm ə'pɔn ðəuz 'pi:pl / ðen hi 'təuld hiz 'dɔ:tə 'hɑu ðei hæd 'kʌm tu ðæt 'ailənd // 'twelv jiəz bi'fɔ: hi hæd bi:n 'dju:k əv mi'læn / bət hiz 'brʌðə r ən'təuniəu ənd ðə 'lætəz 'frend / ðə 'kiŋ əv 'neiplz / hæd di'praivd him əv hiz 'dju:kdəm / ðen 'fɔ:st him ənd hiz 'infənt 'dɔ:tə r intu ə 'smɔ:l 'bəut / 'fɑ: r ɑut ət 'si: / ənd hæd 'left ðəm tu 'periʃ // bət ə 'gud frend hæd prə'vaidid ðem wið 'fu:d ənd sʌm 'buks əv 'mædʒik / 'səu ðei hæd 'mænidʒd tu 'ri:tʃ ðæt 'fɑ: r ə'wei 'ailənd / wɛə ðei hæd 'livd 'evə sins /

/ 'nɑu hiz 'brʌðə r ən'təuniəu ənd ðə 'kiŋ əv 'neiplz wə r ɔn ðə 'ʃip ənd wud 'su:n bi 'kɑ:st ə'ʃɔ: // 'prɔspərəu 'tʌtʃt hiz 'dɔ:tə wið hiz 'mædʒik 'wɔnd ənd ʃi fel 'fɑ:st ə'sli:p // ðen hi təuld 'ɛəriəl tu ə'reindʒ θiŋz 'səu ðæt / wen mi'rændə 'əupnd hə r 'aiz / ʃi ʃud 'fə:st set 'aiz ɔn ðə 'jʌŋ prins əv 'neiplz /

/ 'ɛəriəl 'luəd ðə 'prins tu wɛə mi'rændə wɔz 'sli:piŋ // wen ʃi 'əupnd hə r 'aiz / mi'rændə θɔt 'fə:dinənd wɔz ə 'spirit / æz ʃi hæd 'lɔŋ nɔt 'si:n ə 'hju:mən 'bi:iŋ // 'fə:dinənd / 'tu: / 'θɔt hi wɔz ɔn ən in'tʃɑ:ntid 'ailənd ənd ðæt mi'rændə wɔz ðə 'gɔdis əv ðə 'pleis // ðei wə 'bəuθ di'laitid wen 'prɔspərəu 'təuld ðəm ðə 'truθ/

/ 'prɔspərəu wɔz 'pli:zd tu 'faind ðæt ðɛə wɔz 'lʌv ət fəst 'sait bi'twi:n ðə 'jʌŋstəz / bət hi 'wɔntid tu in'ha:ns ðɛə 'lʌv / səu ðæt hi θru: səm 'difikəltiz in ðɛə 'wei // hi ə'kju:zd ðə 'prins əv 'bi:iŋ ə 'spai ənd 'geiv him səm 'ha:d tʃɔ:z tu 'du: // wen 'fə:dinənd 'wɔntid tu 'fait / 'prɔspərəu 'tʌtʃt him wið hiz 'mædʒik 'wɔnd ənd 'fə:dinənd hæd tu ə'bei him /

/ mi'rændə felt 'veri sɔri fɔ: ðə 'puə 'prins ənd 'traid tu 'help him / bət 'fə:dinənd wud 'nɔt 'let hə / səu ðæt 'su:n ðei wə 'tɔ:kiŋ ra:ðə ðən 'wə:kiŋ // 'fə:dinənd di'klɛəd ðæt hi 'lʌvd mi'rændə mɔ: ðən 'eni 'leidi hi 'nju: ənd 'a:skt hə tu bi'kʌm hiz 'waif // mi'rændə ək'septid ənd 'prɔspərəu / 'hæpi ðæt hiz 'dɔ:tə wud bi'kʌm 'kwi:n əv 'neiplz / 'geiv ðəm hiz 'blesiŋ // 'ðen hi 'went tu 'si: hau ði 'ʌðəz wə 'du:riŋ /

/ 'ɛəriəl təuld 'prɔspərəu 'hau hi hæd 'fraitnd ðə 'trævləz tu 'deθ 'meikiŋ ðəm hiə 'ɔ:l 'sɔ:ts əv 'nɔiziz ənd ə'piəriŋ bi'fɔ: ðəm ʌndə 'difrənt 'feisis // 'ðʌs hi hæd ri'maindid ðəm əv 'wɔt ðei hæd 'dʌn tu 'prɔspərəu // 'nau ðə fa:ls 'brʌðə r ənd ðə 'kiŋ əv 'neiplz 'bitəli ri'pentid ði in'dʒʌstis ðei hæd 'dʌn tu 'prɔspərəu /

/ hiəriŋ 'ðis / 'prɔspərəu 'ɔ:dəd ðæt ðei bi 'brɔt bi'fɔ: him /

/ wið 'tiəz in ðɛə r 'aiz / ən'təuniəu ənd ðə 'kiŋ 'begd 'prɔspərəu tu fə'giv ðəm ənd tu 'teik ɔn hiz 'dju:kdəm ə'gen // 'prɔspərəu ək'septid tu fə'get ðə 'pa:st ənd tu gəu 'bæk tu mi'læn // 'ðen hi 'təuld ðəm əv ðə 'lʌv bi'twi:n 'fə:dinənd ənd mi'rændə // ðə 'kiŋ / hu hæd ' θɔt ðæt hiz sʌn hæd 'draund / wɔz 'hæpi tu 'si: him ə'gen / ənd hi wɔz in'tʃa:ntid bai mi'rændəz 'bju:ti /

/ 'prɔspərəu in'fɔ:md ðəm ðæt ðɛə 'ʃip wɔz 'seif ənd 'redi tu 'seil /

/ bi'fɔ: 'li:viŋ ði 'ailənd / 'prɔspərəu 'set 'ɛəriəl 'fri: // 'ɛəriəl hæd bi:n ə 'feiθful 'sə:vənt / bət 'nau hi wɔz 'hæpi tu bi 'fri: / 'eibl tu 'wɔndə r in ði 'ɛə laik ə 'waild 'bə:d // 'jet / æz ə 'la:st sain əv ri'spekt / hi 'prɔmist tu 'help 'prɔspərəu tu 'get həum 'seifli /

/ 'prɔspərəu 'berid hiz 'mædʒikəl 'buks ənd 'wɔnd 'di:p in ði 'ə:θ ənd di'saidid tu 'meik 'jus əv hiz 'pauəz nəu 'mɔ: // in 'hæpi ˌekspek'teiʃn əv mi'rændə r ənd prins 'fə:dinəndz 'wediŋ / hi ri'tə:nd tu hiz 'lænd ənd tuk pə'zeʃn əv hiz 'dju:kdəm 'wʌns ə'gen//

Text 4:

['nəuts əv ə 'neitiv sʌn]

[a:ftə 'dʒeimz 'ba:ldwin]

// frɔm 'ɔ:l ə'veiləbl 'evidəns / 'nəu 'blæk mæn hæd 'evə set 'fut in ðis 'taini swis 'vilidʒ bi'fɔ: r 'ai keim // 'evriwɔn in ðə 'vilidʒ 'nəuz mai

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'neim / 'ðəu ðei 'skɛəsli 'evə 'juz it / 'nəuz ðæt ai 'kʌm frɔm ə'merikə / 'ðəu / 'ðis / ə'piərəntli / ðei wil 'nevə 'riəli bə'li:v / 'blæk men kʌm frɔm 'æfrikə / ənd 'evriwɔn 'nəuz ðæt ai 'æm ðə 'frend əv ðə 'sʌn əv ə 'wumən hu wɔz 'bɔ:n hiə / ənd ðæt ai æm 'steiiŋ in ðɛə 'tʃælei // bət ai ri'mein æz 'mʌtʃ ə 'streindʒə tu'dei / æz ai 'wɔz ðə 'fə:st dei ai ə'raivd / ənd ðə 'tʃildrən ʃaut / 'ne:gə / 'ne:gə / æz ai 'wɔ:k ə'lɔŋ ðə 'stri:ts /

/ it 'mʌst bi əd'mitid ðæt in ðə bi'giniŋ ai wɔz 'fa: tu: 'ʃɔkt tu hæv 'eni 'riəl ri'ækʃn // 'in səu fa: r æz ai ri'æktid ət 'ɔ:l / ai ri'æktid bai 'traiŋ tu bi 'plezənt / it iz ə 'greit 'pa:t əv ði ə'merikən 'ni:grəuz ˌedju'keiʃn / 'lɔŋ bi'fɔ: hi 'gəuz tu 'sku:l / ðæt hi məst 'meik pi:pl 'laik him /

/ 'ðis 'smailəndðə,wəldwil'smailwið,ju ru'ti:n 'wə:kt ə'baut 'æz wel in ðis ,sitju'eiʃn æz it 'hæd in ðə ,sitju'eiʃn fɔ 'witʃ it wɔz di'zaind / it did 'nɔt wək ət 'ɔ:l // mai 'smail wɔz 'simpli ə'nʌðə r ʌn'hə:d əv fi'nɔminən witʃ ə'laud ðəm tu 'si: mai 'ti:θ / ðei did 'nɔt riəli 'si: mai 'smail / ənd ai bi'gæn tu 'θiŋk ðæt / 'ʃud ai 'teik tu 'sna:liŋ / 'nəu wɔn wud 'nəutis eni 'difrəns // 'ɔ:l əv ðə 'fizikəl ,kæriktə'ristiks əv ðə 'ni:grəu / witʃ hæd 'kɔ:zd mi / in ə'merikə / ə 'veri 'difrənt / ənd ɔl'məust fə'gɔtn 'pein / wə: 'nʌθiŋ 'les ðən mi'rækjuləs / ɔ r in'fə:nəl / in ði 'aiz əv ðə 'vilidʒ pi:pl // 'sʌm 'θɔt mai 'hɛə wɔz ðə 'kʌlə r əv 'ta: / 'ðæt it 'hæd ðə 'tekstʃə r əv 'waiə / ɔ: ðə 'tekstʃə r əv 'kʌtn / it wɔz 'dʒɔkjuləli sə'dʒestid ðæt ai mait 'let it ɔ:l 'grəu 'lɔŋ ənd 'meik mai'self ə 'wintəkaut // if ai 'sæt in ðə 'sʌn fɔ 'mɔ: ðən 'faiv 'minits / səm 'dɛəriŋ 'kri:tʃə wɔz 'sə:tn tu 'kʌm ə'lɔŋ ənd 'dʒindʒəli put hiz 'fiŋgəz ɔn mai 'hɛə / æz 'ðəu hi wə: r ə'freid əv ən i'lektrik 'ʃɔk / ɔ: 'put hiz 'hænd ɔn mai 'hænd / ə'stɔniʃt ðæt ðə 'kʌlə did 'nɔt 'rʌb ɔf // in 'ɔ:l əv 'ðis / in witʃ it 'mʌst bi kən'si:did / ðɛə wɔz ðə 'tʃa:m əv 'dʒenjuin 'wɔndə r ənd in witʃ ðɛə wɔz 'sə:tnli 'nəu elemənt əv in'tenʃnəl ʌn'kaindnis / ðɛə wɔz 'jet 'nəu sə'dʒestʃn ðæt ai wɔz 'hju:mən / ai wɔz 'simpli ə 'wɔndə /

/ ai 'nju: ðæt ðei did 'nɔt 'mi:n tu bi ʌn'kaind / ənd ai 'nəu it 'nau // it iz 'nesesəri / 'nevəðəles / fɔ: 'mi: tu ri'pi:t 'ðis tu mai'self 'i:tʃ taim ðæt ai 'wɔ:k 'aut əv ðə 'tʃælei // ðə 'tʃildrən hu 'ʃaut 'ne:gə hæv 'nəu wei əv 'nəuiŋ ði 'ekəuz ðis 'saund 'reiziz in 'mi: / ðei a: 'brimiŋ wið 'gud 'hju:mə ənd ðə mɔ: 'dɛəriŋ 'swel wið 'praid wen ai 'stop tu 'spi:k wið 'ðəm // 'dʒʌst ðə 'seim / ðɛə r a: 'deiz wen ai 'kænɔt 'pɔ:z ənd 'smail / wen ai hæv 'nəu 'ha:t tu 'plei wið ðəm / wen in'di:d / ai 'mʌtə 'sauəli tu mai'self / ig'zæktli æz ai 'mʌtəd ɔn ðə 'stri:ts əv ə 'siti 'ði:z 'tʃildrən hæv 'nevə 'si:n / wen ai wɔz 'nəu bigə ðən 'ði:z 'tʃildrən a: 'nau / jɔ: 'mʌðə

wɔz ə 'nigə // 'dʒɔjs iz 'rait ə'baut 'histəri 'bi:iŋ ə 'naitmɛə / bət it 'mei bi
ə 'naitmɛə frɔm witʃ 'nəu wɔn kæn ə'weikn // 'pi:pl *a*: 'træpt in 'histəri
ənd 'histəri iz 'træpt in 'ðem]

Text 5:
['siks gifts tu 'meik jɔ: 'tʃildrən 'hæpi]
[ði 'ʌðə 'dei mai 'dɔ:tə r i'li:zəbeθ left 'tu: əv hə 'jʌŋgstəz wið 'mi: fɔ: ðə
'mɔ:niŋ // 'wɔtʃiŋ mai 'tu: smɔ:l 'grændɔ:təz rʌn 'hæpili θru: *a*uə r əuld
'f*a*mh*a*us / ai 'faund mai'self kəm'pɛəriŋ ðə pri'diktəbl 'wə:ld əv mai 'əun
'tʃaildhud wið ðɛə r ʌn'sə:tn / 'kraisis ,hɔ:ntid 'fju:tʃə //sə'pəuz / ai 'sed tu
mai'self / ðæt ai wɔz ə 'jʌŋ 'mʌðə r ə'gen // wɔt 'kwɔlətiz əv 'h*a*t ənd
'maind ənd 'spirit wud ai 'kʌnsəntreit 'ɔn // 'grædjuəli sʌm '*a*:nsəz tuk 'ʃeip
in mai 'maind]

[**'self ,kʌnfidəns**] [əunli 'ðəuz hu bə'li:v in ðem'selvz ənd in ðɛə
kə'pæsəti tu 'mi:t 'tʃæləndʒiz wil bi ðə 'kraisis ,kəupəz əv ðə 'fju:tʃə // it
mei bi 'difikəlt fɔ: r ə 'f*a*:ðə hu wɔz ə 'kræk 'æθlit tu ʌndə'stænd ə 'sʌn
hu wud 'r*a*:ðə ,plei 'tʃes ðən 'futbɔ:l // bət 'tʃes / nɔt 'futbɔ:l / iz wɔt 'sʌtʃ
ə 'bɔj 'ni:dz if 'kʌnfidəns iz tu 'grəu in him // if hi dʌz 'ðæt 'wɔn θiŋ 'wel
/ hi wil 'kʌm tu bə'li:v ðæt hi kæn 'du: 'ʌðə θiŋz 'wel ənd hi wil bi'kʌm ə
'prɔbləm ,sɔlvə /

[**in'θu:ziæzm**] [it wɔz 'emersən hu 'sed ðæt 'nʌθiŋ 'greit wɔz 'evə r
ə'tʃi:vd wi'ðaut in'θu:ziæzm // wið 'tʃildrən / its 'nɔt səu 'mʌtʃ ə 'mætə r
əv im'pl*a*:ntiŋ ðis 'kwɔləti / 'məust əv ðəm *a*: 'bɔ:n wið it // æz əv
prə'tektiŋ g it // it 'iznt 'i:zi bi'kɔz in'θu:ziæzm iz 'frædʒail / 'i:zili
'dæmidʒd bai 'skɔ:n / 'ridikjul ɔ: ri'pi:tid 'feiljə // sʌm'taimz ə 'smɔ:l
tʃaildz in'θu:ziæzm mei si:m ə'mju:ziŋ tu 'grəunʌps // bət 'l*a*:ftə
'dæmpnz in'θu:ziæzm // ju mʌst bi 'kɛəful 'nɔt tu 'l*a*:f / ðæt 'kæn
do 'ætitjud iz 'veri im'pɔ:tənt]

[**kəm'pæʃn**] ['məust 'tʃildrən *a*: r 'ekskwizitli 'senzitiv tu 'pein ɔ:
's*ʌ*fəriŋ g in 'ʌðə liviŋ 'kri:tʃəz // 'evri 'pɛərənt hu hæz 'hæd tu kən'səul ə
'tʃaild 'dezəleitid bai ðə 'deθ əv ə 'frɔg ɔ: r ə 'kæt 'nəuz ðis // ðis
,senzi'tiviti kæn bi pri'zə:vd ɔ: r it kæn bi 'blʌntid // if ðə 'klaimit əv ðə
'həum iz 'wɔn əv 'simpəθi ənd kən'sə:n fɔ: r 'ʌðəz / ðen ðæt kə'pæsiti iz
'streŋθənd /

[**ris'pekt**] [ris'pekt kən'diʃnz ə 'pə:snz 'həul ə'prəutʃ tu 'laif // ðə
kən'vikʃn ðæt 'sə:tn 'væljuz *a*: 'wə:ði əv is'ti:m ənd 'ni:d tu bi pri'zə:vd
// 'meni əv *a*uə 'trʌblz mei bi ə'skraibd tu ə 'læk əv ris'pekt // 'wɔt iz
'kraim bət 'læk əv ris'pekt fɔ: 'lɔ: // 'wɔt iz pə'lu:ʃn bət 'læk əv ris'pekt fɔ:

ðə 'raits əv 'ʌðəz // 'wɔt iz in'firiə 'wə:kmənʃip bət 'læk əv ris'pekt fɔ:
'kwɔləti // 'wɔt iz 'slæntid 'nju:z ri'pɔ:tiŋ bət 'læk əv ris'pekt fɔ: 'truθ]

[**ə,dæptə'biliti**] [ði ə'biliti tu 'kəup wið 'tʃeindʒ iz ə 'kru:ʃəl
ri'kwaiəmənt in ðə 'jiəz ə'hed // 'ðəuz hu 'kliŋ 'ridʒidli tu ðə 'steitəs
'kwəu *a*: ðə wɔnz 'məust 'laikli tu bi 'viktimz əv 'fju:tʃə , ʃɔk // 'pɛərənts
mʌst in'kʌridʒ ðɛə tʃildrənz 'wɔ:mh*a*:tidnis / ,kjuri'ɔzəti ɔ: 'hju:mə / bai
'demənstreitiŋ it ðem'selvz // ə 'feiməs sai'kaiətrist wɔns 'təuld mi ðæt hi
hæd 'nevə bi:n 'kɔ:ld ɔn tu 'tri:t 'eniwɔn hu hæd ə 'gift əv 'self di'rektid
'hju:mə]
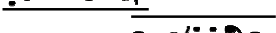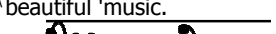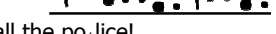
[**həup**] [its ðə 'breivist 'kwɔləti əv 'ɔ:l / ðis ə'biliti tu luk 'p*a*:st 'd*a*:k taimz
tu 'brait wɔnz / tu bə'li:v ðæt 'kwestʃənz 'du hæv '*a*:nsəz / ðæt 'tʃæləndʒiz
'kæn bi 'met / ðæt 'prɔbləmz wil bi 'sɔlvd // tu 'briŋ ʌp 'həupful 'tʃildrən
ə 'pɛərənt 'ni:dz tu bi 'həupful him'self // 'pesimkizm / 'fiə r ənd 'glu:m
a: 'haili kən'teidʒəs // bət if ðə 'tʃaild iz 'tɔ:t ðæt wen ðɛəz 'feiljə
ðɛə 'ɔ:lweiz ə 'nekst taim / ðæt wen 'h*a*:d ,taimz 'kʌm ðei kən 'bild
'kæriktə r ənd in'dju:rəns / ðis 'ætitjud wil 'meik ʌn'sə:tntiz si:m 'les
'fraitəniŋ ənd 'kraisi:z 'les 'kritikəl]

Annex 5
Exercise 1
1. Come ˎon! – polite, non-insistent urge
   Come ˋon! – insistent, slightly irritated
   Come ˅on – irritated, threatening
2. It ˋwasn't me! – matter-of-fact denial
   It ˋwasn't me! – strong rejection, outrage
   It wasn't ˄me! – the speaker knows who it really was
3. Are you ˏcoming? – neutral or tentative request for information
   Are you ˊcoming? – insists the listener should come
   Are ˏyou coˏming? – the focus is on listener
4. How ˎkind of you! – polite formula to express one's appreciation
   How ˋ kind of you! – gratitude, delight
   How ˄ kind of you! – mock irony
5. Stop comˏplaining! – polite, but categoric, request
   ˋStop comˋplaining! – irritated order change behaviour
   ˎStop com˄plaining! – threatening
6. That's ˄great! – enthusiastic
    That's ˋgreat! – delighted
   That's ˎgreat! – unimpressed
    ˋThat's ˏgreat! – ironic, critical

7. ˏHow can I help you? – polite but non-insistent inquiry
   How can I ˈhelp you? – eager to help
   ˈHow can I help you? – eager, but unable, to help
   How can ˈI help ˏyou? – focus on speaker and listener
8. You ˏknow him don't ˏyou? – tentative: I'm not sure you know him
   You ˈknow him, don't ˏyou? – more categorical, but still uncertain
   You ˈknow him, don't ˈyou? – positive: I'm sure you know him.
9. What an ˏinteresting story! – polite words, but lack of interest
   What an ˏinteresting ˏstory! – mild show of curiosity
   ˈWhat an ˈinteresting ˈstory! – lively, delighted
   ᐱWhat an ˈinteresting ˏstory! – amusement, irony
10. He ˏcouldn't have said that! – disbelief, polite rejection
    He ˈcouldn't have said that! – strong, emotional, rejection
    He ˈcouldn't have ˈsaid ˈthat! – categorical, emotionally charged

Exercise 2

1. What 'else do you ˈwant from 'me?
2. What a ᐱwonderful sur'prise!
3. He ˏobviously said ˈno such 'thing!
4. 'Isn't he 'going to ˏopen the ˏdoor?
5. I 'know what you 'mean by ˏthat.
6. Is he ˏyour ˏboyfriend, ˏor ˏMary's?
7. You are being ᵛsuch a 'damn 'fool!
8. ᐱSo 'nice of you to 'finally ˏget here!
9. I 'find that quite ˈinteresting, you ˏknow.
10. ˈThis is the 'right one, you ˏmean?
11. It is aˈmazing how ˏfast bad news 'spreads.
12. 'Don't keep them 'waiting too ˏlong, ˏplease.
13. ᐱWhat have you been ˈdoing with my ˏpen?
14. As a 'matter of ˏfact, I 'heard they're quite ˈinterested.
15. ˏCould you ˏtell me ˏhow to get ˏthere, ˏplease?
16. ᐱNever be'fore have I 'heard such ˈbeautiful 'music.
17. 'Tell him to 'go a ˏway be'fore I ˏcall the poˏlice!
18. ˈWhy have you been a'voiding him lateˏly?

Exercise 3

[dezideraːtə // bai mæks əːmən]
[gəu ˏplæsidli əˏmid ðə ˏnɔiz ənd ˏheist ənd riˈmembə wɔt ˏpiːs ðɛə mei ˏbiː in ˏsailəns // æz ˏfaː r æz ˏpɔsibl / wiˏðaut səˏrendə / bi ɔn ˈgud təːmz wið ˋɔːl ˈpəːsnz // ˏspiːk jɔ ˏtruːθ ˏkwaiətli ənd ˏkliəli / ənd ˈlisn tu ˈʌðəz / ˈiːvn ðə ˈdʌl ənd ˈignərənt / ðei ᐱtuː hæv ə ˈstɔri/

/ əˏvɔid ˏlaud ənd əˏgresiv ˏpəːsnz / ðei aː r ə vekˈseiʃn tu ðə ˈspirit // if ju kəmˏpɛə jɔː ˏself wið ˈʌðəz / ju mei biˏkʌm ˏvein ənd ˏbitə / fɔː r ˈɔːlweiz ðɛə wil bi ˈgreitə r ənd ˏlesə ˏpəːsnz ðən jɔː ˏself // inˈdʒɔi jɔː r əˏtʃiːvmənts / æz ˏwel æz jɔ ˏplænz /

/ kiːp ˈintristid in jɔ r əun kəˏriə / hau ˏevə ˏhʌmbl / it iz ə ᐱriəl pəˈzeʃn in ðə ˏtʃeindʒiŋ ˈfɔːtʃnz əv ˏtaim // 'eksəsaiz ˈkɔːʃn in jɔ 'bizniz əˏfɛəz / fɔ ðə ˏwəːld iz ˈful əv 'trikəri // bət 'let ðis ˈnɔt 'blaind ju tu wɔt 'vəːtʃu ðɛə r iz / ᐱmeni 'pəːsnz 'straiv fɔ 'hai ai'diəlz ənd ᐱevriwɛə laif iz 'ful əv ˈhirəuizm /

/ 'biː jɔːˏself // isˈpeʃəli du 'nɔt fein əˈfekʃn / ᐱnaiðə bi 'sinikəl əˈbaut 'lʌv / fɔː r in ðə ˏfeis əv 'ɔːl əˏriditi ənd ˏdizinˏtʃaːntmənt / it iz peˈreniəl æz ðə 'graːs /

/ teik ˏkaindli ðə ˏkaunsl əv ðə ˏjiəz / ˈgreisfuli səˈrendriŋ ðə 'θiŋz əv ˏjuθ / 'nəːtʃə ˈstreŋθ əv 'spirit tu ˈʃiːld ju in ˏsʌdn misˏfɔːtʃn // bət du ˈnɔt di'stres jɔːˈself wið iˏmædʒəniŋ // ᐱmeni 'fiəz aː 'bɔːn əv fəˈtiːg ənd ˏləunlinəs // biˏjɔnd ə ˏhəulsəm ˏdisiplin / bi ˈdʒentl wið jɔːˈself /

/ ˉju aː r ə ˈtʃaild əv ðə 'juːnivəːs / 'nəu 'les ðən ðə 'triːz ənd ðə 'staːz / ju hæv ə ᐱrait tu bi 'hiə // ənd ˏweðə r ɔː ˏnɔt it iz 'kliə tu 'juː / ᵛnəu 'daut ðə 'juːnivəs iz ʌnˈfəuldiŋ æz it 'ʃud /

/ ᐱðɛəfɔː bi ət ˈpiːs wið 'gɔd / wɔᐱtevə ju kənˈsiːv him tu 'bi / ənd wɔᐱtevə jɔː 'leibəz ənd æspi'reiʃnz / in ðə ˏnɔizi kənˏfjuːʒn əv ˏlaif / kiːp ˏpiːs wið jɔ ˏsəul /

/ wið ᐱɔːl its ˈʃæm / 'drʌdʒəri ənd brəukn 'driːmz / it iz ᐱstil ə ˈbjuːtiful 'wəːld // bi ᐱkɛəful // ˈstraiv tu bi ˈhæpi]

PROJECTS

Project 1

Instruction: *Select an English-speaking TV program. You may choose from the types enumerated below*:
- *a series of films on* Animal Planet *or* Discovery*;*
- *a talk-show series;*
- *news reports on* CNN;
- *a sit-com series;*
- *10 individual movies; etc.*

    Watch and listen to 10 shows (at least 30 min. each) and perform the following tasks for each of them:

Task 1: *Listen to a TV program and summarize it in no more than 25 words*:

Task 2: *Make a list of **10 new words** you heard in the show; look them up in the dictionary, write down their phonetic transcription, and choose the meaning that is best suited for the context in which you heard it. Write down the entire sentence in which you heard it, as suggested in the example*:

> e.g. to report = to relate, as result of one's observation or investigation.
>   *Newspapers report serious casualties in the area.*
> 1. ……………………………………………………….………
>   ..…………………………………………………………………
> etc.

Task 3: *Make a list of **5 phrasal verbs** you heard in the show; look them up in the dictionary, give their phonetic transcription, and choose the meaning that is best suited for the context in which it occurred. Write down the entire sentence in which you heard it, as suggested in the example*:

> e.g. to lay off = to dismiss employees, esp. temporarily
>   *Employers had to lay off people due to financial difficulties.*
> 1 ………………………………………………………….………
> …..………………………………………………………………...
> etc.

Task 4: *Make a list of **5 idiomatic phrases** that you have heard in the show; look them up in the dictionary, give their phonetic transcription, and the Romanian **idiomatic** equivalent. Write down the entire sentence in which it occurred, as suggested below*:

> e.g. as drunk as a lord = very drunk; = beat criță;
>   *. You were as drunk as a lord when you finally got home last night.*
> 1.……………………………………………………………………
>   ……………………………………………………….…………
> etc.

Task 5: *Record a program on an audio cassette and summarize it in no more than 25 words.*

Task 6: *Write down one section of the program (1 min.) and give its phonetic transcription.*

Task 7: *Translate at least 10 sentences that you find more difficult.*

Project 2

Instruction: *Read 10 newspaper or magazine articles, then perform the following tasks for each of them*:

Task 1: *Summarize the article in no more than 25 words*:

```
┌─────────────────────────────────────────────┐
│                                             │
│                                             │
│                                             │
│                                             │
│                                             │
│                                             │
│                                             │
│                                             │
└─────────────────────────────────────────────┘
```

Task 2: *Find **10 new words**, look them up in the dictionary, write down their phonetic transcription, and choose the meaning that is best suited for the context in which it occured. Write the entire sentence*:

```
┌─────────────────────────────────────────────┐
│                                             │
│                                             │
│                                             │
│                                             │
│                                             │
│                                             │
│                                             │
└─────────────────────────────────────────────┘
```

Task 3: *Find **5 phrasal verbs** in the article; look them up in the dictionary, write their phonetic transcription and choose the meaning that is best suited for the context in which it occurred. Write down the entire sentence*:

```
┌─────────────────────────────────────────────┐
│                                             │
│                                             │
│                                             │
│                                             │
│                                             │
│                                             │
│                                             │
└─────────────────────────────────────────────┘
```

Task 4: *Find **5 idiomatic phrases** in the text; look them up in the dictionary, and give their phonetic transcription and the Romanian **idiomatic** equivalent. Write down the entire sentence in which it occured*:

```
┌─────────────────────────────────────────────┐
│                                             │
│                                             │
│                                             │
│                                             │
│                                             │
└─────────────────────────────────────────────┘
```

Task 5: *Write down one paragraph of the article and give its phonetic transcription.*

```
┌─────────────────────────────────────────────┐
│                                             │
│                                             │
│                                             │
│                                             │
│                                             │
└─────────────────────────────────────────────┘
```

Task 6: *Write down and translate 10 sentences in the text that you find more difficult.*

```
┌─────────────────────────────────────────────┐
│                                             │
│                                             │
│                                             │
│                                             │
│                                             │
└─────────────────────────────────────────────┘
```

Task 7: *Make comments on the article (50 words). Use at least 10 new words, which you have looked up in the dictionary. Write down their phonetic transcription.*

```
┌─────────────────────────────────────────────┐
│                                             │
│                                             │
│                                             │
│                                             │
│                                             │
└─────────────────────────────────────────────┘
```

Project 3

Instruction: *Choose one of the novels indicated by your teacher and read it in English, then perform the following tasks*:

Task 1: *Make a list of proper nouns (place names, characters' names) you encountered and look up their pronunciation.*

```



```

Task 2: *Summarize the novel in no more than 100 words, then give the phonetic transcription for at least 5 new words.*

```



```

Task 3: *Make a brief character portrayal for three of the protagonists. Give the phonetic transcription for at least 5 new words*:

```



```

```



```

```



```

Task 4: *Describe briefly one of the moments in the novel that impressed you. Give the phonetic transcription of at least 5 new words*:

```



```

Task 5: *Describe briefly one of the moments in the novel that you consider artificial or unlikely to happen. Give the phonetic transcription for at least 5 new words*:

```



```

Task 6: *Describe a passage in which one of the characters behaved very wisely; say why you consider s/he did the right thing. Give the phonetic transcription for at least 5 new words*:

```



```

Task 7: *Describe a passage in which one of the characters behaved unwisely; say what you would have done in his/her place. Give the phonetic transcription for at least 5 new words*:

```



```

Task 8: *Comment on the ending of the novel. Give the phonetic transcription for at least 5 new words*:

```



```

Task 9: *Imagine a different ending to the novel and explain your choice. Give the phonetic transcription for at least 10 new words*

```



```

SELF-EVALUATION FILE

Questionnaire

1. By solving this task I learned
   a ……………………………………………………..
   b. ………………………………………………….
   c. ………………………………………………….
   d. ………………………………………………….

2. In solving this task, I came across the following difficulties
   a ……………………………………………………
   b. ……………………………………………………
   c. ……………………………………………………
   d. ……………………………………………………

3. I think I could improve my performance if
   a ……………………………………………………
   b. ……………………………………………………
   c. ……………………………………………………
   d. ……………………………………………………

4. The things (related to this activity) I liked
   a ……………………………………………………
   b. ……………………………………………………
   c. ……………………………………………………
   d. ……………………………………………………

5. I think my activity can be appreciated as ………….. (grade)

APPENDICES

Appendix 1

THE SPEECH TRACT
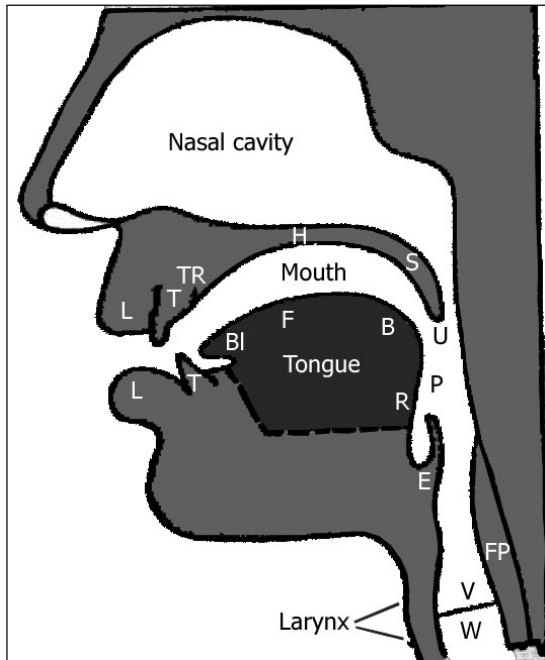
The Speech Tract	
B – back of tongue	**Bl** – blade of tongue
E – epiglottis	**F** – front of tongue
FP – food passage	**H** – hard palate
LL – lips	**P** – pharynx
R – root of tongue	**S** – soft palate (velum)
TR – teeth-ridge	**TT** – teeth
U – uvula	**V** – vocal cords
	W – wind pipe

Appendix 2

THE CARDINAL VOWEL SCALE
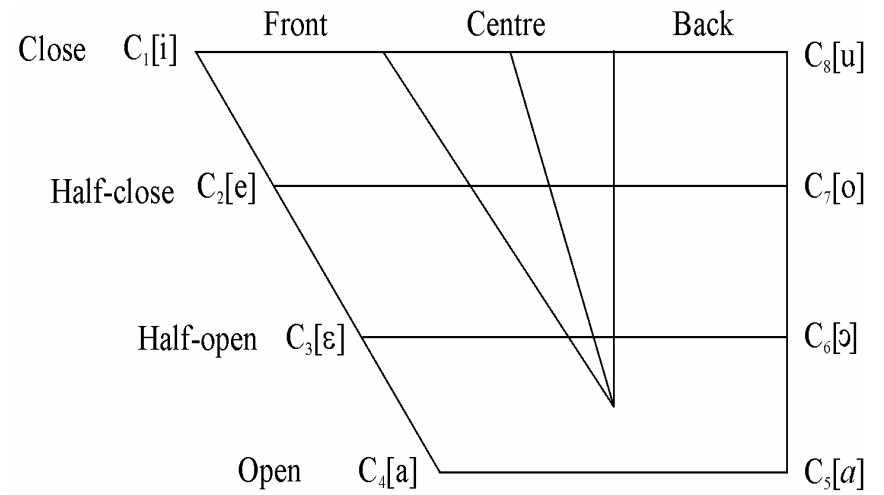
THE ENGLISH VOWEL PHONEMES
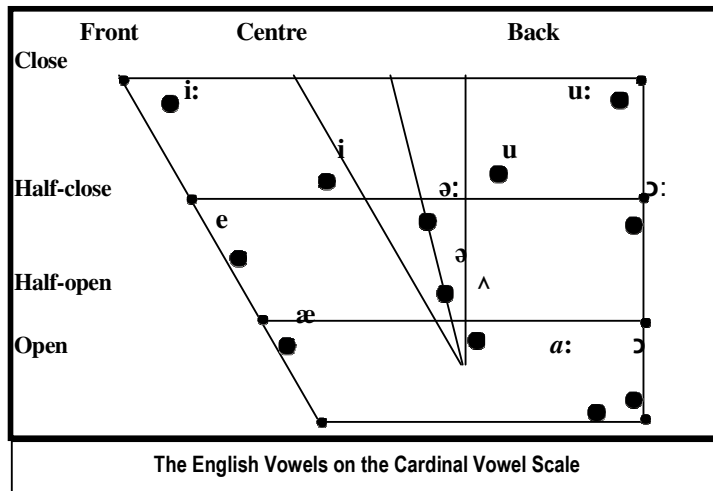
The English Vowels on the Cardinal Vowel Scale

The front vowels

/i:/ – front, close, tense, long, unrounded
/i/ – front, retracted, close, lax, short, unrounded
/e/ – front, mid-open, lax, short, unrounded
/æ/ – front, open, lax, short, unrounded

The back vowels

/u:/ – back, close, tense, long, rounded
/u/ – back, advanced, close, lax, short, rounded
/ɔ:/ – back, mid-open, tense, long, rounded
/ɔ/ – back open, lax, short, slightly rounded
/a:/ – back, open, tense, long, unrounded

The central vowels

/ʌ/ – central, open, lax, short, unrounded
/ə:/ – central, mid-open, tense, long, unrounded
/ə/ – central, mid-open, lax, short, unrounded

Appendix 3
THE ENGLISH DIPHTHONGS

The closing diphthongs

/ei/ – falling, narrow, closing
/ai/ – falling, wide, closing
/ɔi/ – falling, wide, closing
/əu/ – falling, narrow, closing
/au/ – falling, wide, closing

The opening diphthongs

/iə/ – falling, centring, narrow, opening
/uə/ – falling, centring, narrow, opening
/ɛə/ – falling, centring, narrow, opening

The English closing diphthongs

The English opening diphthongs
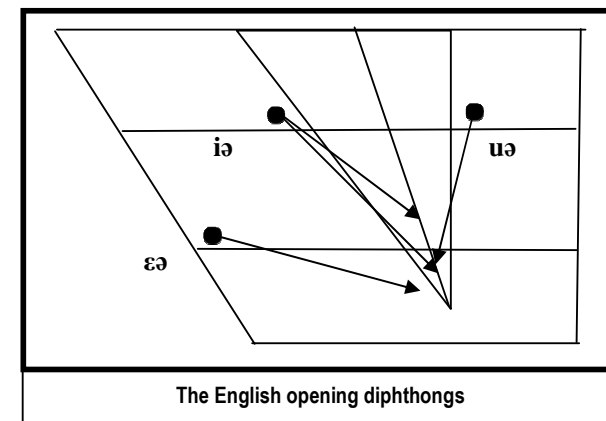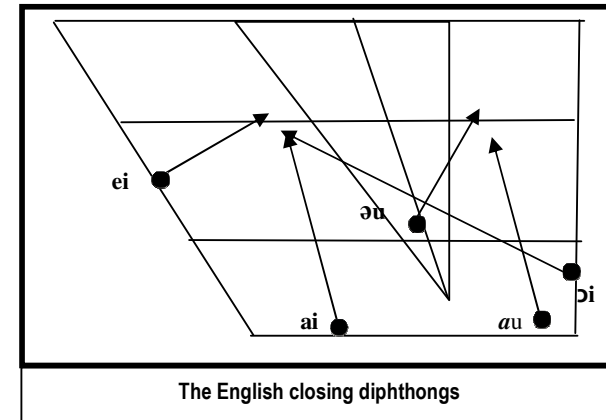
Appendix 4
THE ENGLISH CONSONANTS

	bilabial	labio dental	dental	alveolar	post alveolar	palato alveolar	palatal	velar	glottal
A. Plosives Affricates Fricatives	p, b 	 f, v	 θ, ð	t, d s, z		 tʃ, dʒ ʃ, ʒ		k, g	ʔ h
B. Nasal Lateral Flap/Roll Semivowels	m w			n l	 r		 j	ŋ	

The plosive consonants

/p/ – bilabial, fortis, voiceless   /b/ – bilabial, lenis, voiced
/t/ – alveolar, fortis, voiceless   /d/ – alveolar, lenis, voiced
/k/ – velar, fortis, voiceless   /g/ – velar, lenis, voiced
/ʔ/ – glottal, fortis, voiceless

The affricate consonants

/tʃ/ – palato-alveolar, fortis, voiceless   /dʒ/ – palato-alveolar, lenis, voiced

The fricative consonants

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

The nasal consonants

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

The lateral consonants   **The phoneme /r/**

/l/ – alveolar, lenis, voiced   /r/ – post-alveolar, lenis, voiced

The semivowels

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

Appendix 5
THE SUPRASEGMENTAL PHONEMES

3 stress phonemes:

- a **primary** stress, marked /ˈ/;
- a **secondary** stress, marked /ˌ/;
- a **weak** stress, generally unmarked.

  ➤ Mary told ˌJohn a ˈstory.
  ➤ Mary told ˈJohn a ˌstory. Etc.

1 juncture phoneme – open juncture

  ➤ I can seal [aikən+siːl] – I conceal [ai+kənsiːl];
  ➤ house trained [haus+treind] – how strained [hau+streind].

4 pitch level phonemes:

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

3 terminal contour phonemes:

/ ↓ / – **fall** in pitch
/ ↑ / – **rise** in pitch
/→/ – **continuation**.

  ➤ [3] **Nothing** [1]↓ – informational;
  ➤ [4] **Nothing** [1]↓ – conveys irritation;
  ➤ [2] **Nothing** [3]↑ – conveys annoyance; etc.

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