

O`ZBEKISTON RESPUBLIKASI
OLIY VA O`RTA MAXSUS TA`LIM VAZIRLIGI
BUXORO DAVLAT UNIVERSITETI

O`RGANILAYOTGAN TIL NAZARIY ASPEKTLARI
(Nazariy fonetika)

O`QUV QO`LLANMA

BUXORO - 2022

ANNOTATSIYA

Ushbu o'quv qo'llanma 5120 100 – Filologiya va tillarni o'qitish (roman-german filologiyasi), 5120 200 – Tarjima nazariyasi va amaliyoti (ingliz) ta'lim yo'nalishi talabalari uchun mo'ljallangan bo'lib, unda talabalarning til modellari va strukturalari haqidagi bilimlarini oshirish bilan birga ingliz tili fonetikasini muloqotda to'g'ri qo'llashni, muloqot jarayonida Fonetik formalarni to'g'ri ishlatishni o'rgatish orqali lingvistik kompetensiyani rivojlantirishga qaratilgan. Barcha mavzular kommunikativ yondashuvni qo'llash orqali taqdim etilishi muhim ahamiyatga ega.

O'quv qo'llanmadan o'qituvchilar va filologiya va tillarni o'qitish (ingliz tili) ta'lim yo'nalishi talabalari ham foydalanishlari mumkin.

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MUNDARIJA

KIRISH

ASOSIY QISM

INTRODUCTION. PHONETICS AS A BRANCH OF LINGUISTICS

TRANSCRIPTION

PHONOLOGICAL THEORIES.

THE PRINCIPAL TYPES OF ENGLISH PRONUNCIATION

THE PRINCIPAL TYPES OF ENGLISH PRONUNCIATION

THE SYSTEM OF CONSONANT PHONEMES IN ENGLISH

THE SYSTEM OF VOWEL PHONEMES IN ENGLISH

THE SYLLABIC STRUCTURE OF ENGLISH

TYPES OF SYLLABLE

WORD STRESS.

SENTENCE STRESS

INTONATION

TYPES OF INTONATION

KIRISH

O`rganilayotgan til nazariy aspektlari fani uch moduldan iborat bo`lib ular “Ingliz tilli nazariy fonetikasi”, “Ingliz tili nazariy grammatikasi” hamda “Leksikologiya” fanlarini o`z ichiga oladi. Ushbu fanlar bir-biri bilan chambarchas bog`liq bo`lganligi uchun tizimlashtirilgan holda “O`rganilayotgan til nazariy aspektlari” nomi bilan umumiy ataladi hamda modullarga bo`lingan holda o`rgatiladi. Ingliz tili nazariy fonetikasi tovush strukturasi, talaffuz normalari, bo`g`in yasalish qoidalari, urg`u, intonatsiya kabi fonetik birliklarni o`rgatadi. Leksikologiya so`z ma`nosi xususiyatlari, til lug`at tarkibining asosiy birliklari, so`zning morfologik, leksik, semantik tuzilishi so`zlarning yasalishi, frazeologik birikmalar, so`zlarning kelib chiqishi haqidagi bilimlarni o`rgatadi. Ingliz tili tovush strukturasi o`rganadigan nazariy grammatika lingvistik nazariy fanlarning ajralmas qismi bo`lib, ingliz filologiyasi bo`limlarida alohida fan sifatida o`qitiladi. **Nazariy Fonetikaning** asosiy maqsadi talabalarga ingliz tilining tovush strukturasi o`rgatish, ularni ilmiy maktablar, oqimlar hamda lingvistik konsepsiyalar hamda tilshunoslikning munozarali muammolari bilan tanishtirishdan iborat.

THEME 1: INTRODUCTION. PHONETICS AS A BRANCH OF LINGUISTICS

Plan

1. Phonetics and its aspects.
2. Types of phonetics.
3. Phonetic elements and its functions.

Key Words

Phonetic substance - human speech, Physical media - sounds, syllables, stress, intonation, Phonetics - a special science of phonic substance, Phoneme - the smallest meaningless unit of the language

By the term language we mean the typically human ability to encode introaudible, or otherwise, meaning signal. Human speech is called the "Phonetic substance" in which linguistic forms are manifested. The speech maybe either oral or written. Phonetics (from the Greek word "phone" - meaning sound, voice and "-tika" a science) could be a extraordinary science which thinks about the phonic substance and the expressions range of the dialect, or something else the physical media of a dialect (sounds, syllables, push and sound). The etymological frame and substance are depicted by other branches of phonetics, specifically language structure (morphology and language structure), lexicology (vocabulary or lexicon, the arrangement and the meaning of the words) and stylistics (expressive -enthusiastic implications).

Phonetics has four aspects.

1. Articulatory aspect - it studies the movement of organs of speech, during pronunciation.

2. Methods of articulatory^{1st} - method is called the method of direct of observation. 2nd - method is X - ray photography. 3rd - method is Palatagraphy. This method is used in investigation of consonant sounds.

3. Acoustic system - there is a science which is call physics. (In this aspect phonetics -calls acoustical phonetics). They have there own names. Methods of acoustic:

Spectography - used in modern phonetics. Here used viserable speech.

Intonography.

Oscilography.

Subjective methods - to put that what we thinking. Objective methods - include all aspects.

4. Perceptual aspect or auditory aspect - each of them has 3-4 names. The human' speech is perceive in different way. Ex, ice - cream - мороженое, I scream - я кричу, a name - an aim.

5. Phonological and functional aspect. Language functions with its own function. Language is a social phenomena.

The articulatory & acoustic features, which served to distinguish one phoneme from another is called -a phonological or a distinctive feature of phoneme.

The phoneme is the smallest meaningless unit of the dialect - which serve to distinguish~words and morphemes. The contrasts, which distinguish two phonemes, are called phonological oppositions. Ex, [k. - g], [p - l], [t - s], [l - r] etc.

The words, which are used to illustrate ph - cal words.

Take - make, hat - cat.

There are 4 types of phonetics exist in English language.

2. Historical phonetics - (anachronical, evolutional) studies all the type of ph - tic changes in the course of the development of the science "the history of the language".

3. Comparative typological phonetics - thinks about comparable and diverse highlights of two or ' 1 more dialects, which compares two or more phonetic structure of the dialects.

4. Descriptive phonetics. This type of ph - tics describes the theory of the English or other phonetics. According to its aim ph - tics maybe: 1. Practical (normative course); 2. Theoretical.

Theoretical phonetics gives the theory of the ph - tic system. Now this type of phonetics, which we are studying, is called theoretical course of phonetics. It gives the whole system, explanation how the system organized.

The functions of phonetic elements

The phoneme, syllable, stress, intonation are phonetic elements.

1. Constitutive functions means, all ph - tic elements is used as material carries of words. W. C - s and phrases. Ex, take - has phonemes. This word is constituted from 3 phonemes. This word "take" - taking is formed from the combination of 5 phonemes and two syllables. May I take your book? - a phrase - stressed - intonation.

2. Distinctive function. .Ex.. take - mistake, a name - an aim syllables maybe distinctive from each other.

a. Distinctive features of stress of words: Pres'ent - "present

Infport - "import

b. Intonation: she came - she came? Intonation is used in human speech.

3. Precognitive function: this function is used not to mix the syllables, the pronunciation of the sounds instead of aspirated without aspiration.
4. Phono - stylistic function - when two parts sciences in a very close contact, all these phonetic elements stress, syllable, phoneme used in stylistic, in order to pronounce the word we use them as sounds. Oh, she careY

Phonetics as a branch of linguistics

Phonetics is concerned with the physical properties of discourse sounds (phones): their physiological generation, acoustic properties, sound-related recognition, and neurophysiological status. Phonology, on the other hand, is concerned with unique, linguistic characterization of frameworks of sounds.

The distinction between phonetics and phonemes

Phonemes include all significant differences of sound, including features of voicing, place and manner of articulation, accents, and secondary features of nasalization and labialization. Whereas phonetics refers to the study of the production, perception, and physical nature of speech sounds.

Phonetics as a department of phonetics structure and capacities of the discourse sounds. - This department of etymology is called phonetics. Phonetics is an free department of etymology like lexicology or language structure. These etymological sciences think about dialect from three distinctive focuses of see. Lexicology bargains with the lexicon of dialect, with the root and advancement of words, with their meaning and word building. Language structure characterizes the rules overseeing the adjustment of words and the combination of words into sentences. Phonetics thinks about the external shape of dialect; its sound matter. Phonetics involves itself with the ponder of the ways in which the sounds are organi-zed into a framework of units and the variety of the units in all sorts and styles of talked language.

Investigations show that there are **4 aspects of a speech sound:**

- **articulatory aspect;**
- **auditory aspect;**
- **acoustic aspect;**
- **functional aspect (linguistic, social).**

Fom the point of view of the aspects of speech, four traditional branches of theoretical phonetics are generally recognized:

Articulatory phonetics is the ponder of the way discourse sounds are made ('articulated') by the vocal organs, i.e. it ponders the way in which the discuss is set in movement, the developments of the discourse organs and the coordination of these developments within the generation of single sounds and trains of sounds. These refer to the human **vocal tract** (or to the speech organs) and are used to

describe and classify sounds. This branch of phonetics refers to **speech production**, giving the basic understanding of speech anatomy. Articulatory phonetics employs experimental methods.

Auditory phonetics ponders the perceptual reaction to discourse sounds, as intervened by ear, sound-related nerve and brain, i.e. its interface lie more within the sensation of hearing, which is brain movement, than within the mental working of the ear or the anxious movement between the ear and the brain. The implies by which we separate sounds – quality, sensations of pitch, uproar, length, are pertinent here. This department of phonetics refers to **speech perception**. Auditory phonetics also employs experimental methods.

Articulatory and auditory phonetics are sometimes combined into one branch called **physiological phonetics**. The reason lies within the truth that sound production and sound perception are physiological processes.

Acoustic phonetics considers the physical properties of discourse sound, as transmitted between the speaker's mouth and the listener's ear with the help of spectrograms (quality, length, intensity, pitch, and others). This branch of phonetics refers to **speech physics**, it is interdisciplinary. It also employs experimental methods.

Functional phonetics – is concerned with the amplify and work of sounds in specific dialects. It may be a essentially phonetic office, frequently insinuated to as phonology. The human vocal gadget can make a wide expand of sounds; but because it were a small number of them are utilized in a lingo to construct all of its words and verbalizations. **Phonology** is the think almost of those **segmental** (talk sound sorts) and **prosodic** (pitch) highlights which have a differential regard inside the tongue. This division of phonetics considers almost the units serving people for communicative purposes. It considers almost the way in which speakers methodically utilize a choice of units – **phonemes** or **intonemes** – in orchestrate to particular meaning. It analyzes the phonetic wonders from the point of see of their utilize. The essential point of phonology is to find the standards that oversee the way that sounds are organized in dialects, to decide which phonemes are utilized and how they design – the phonological structure of a dialect. The properties of diverse sound frameworks are at that point compared, and speculations created almost the rules basic the utilize of sounds in specific bunches of dialects, and in all the dialects – *phonological universals*.

Phonology too solves:

- 1) the issue of the recognizable proof of the phonemes of a language;
- 2) the issue of the distinguishing proof of the phoneme in a specific word, articulation. It sets up the framework of phonemes and decides the recurrence of event in syllables, words, expressions. The dissemination and gathering of

phonemes and syllables in words are managed with an range of phonology which is called phonotactics. Individuals locked in within the ponder of phonetics are known as phoneticians (фонетисти). Individuals locked in within the ponder of phonology are known as phonologists (фонологи) [Врабель 2009, p. 6].

Phonology was begun within the 30s of the 20th century by a bunch of language specialists having a place to the Prague school of phonetics – Vilem Matesius, Nickolai Trubetskoy, Roman Jakobson. The hypothetical foundation of phonology is the phoneme hypothesis whose establishments were to begin with laid down by I. O. Baudouin de Courtenay (1845–1929) within the final quarter of the 19th century (between the a long time of 1868–1881) [Врабель 2009, p. 5]. The theory was developed by his pupils, such as

L. V. Sherba, M. S. Grushevskiy, and some others.

The foremost imperative work in phonology is "The basis of phonology" [1939] by Nickolai Trubetskoy. He claimed that phonology ought to be separated from phonetics because it considers the useful angle of phonic components of dialect. According to him, phonetics could be a natural science which is concerned with physical and physiological characteristics of discourse sounds, while phonology may be a etymological science and it is concerned with the social work of phonetic marvels.

Nevertheless, modern phoneticians hold the see that shape and work cannot be isolated and treat phonology as a phonetic department of phonetics. All the over branches of phonetics are closely associated since the protest of their think about, that is speech sounds, is the close unity of acoustic, articulatory, auditory, and linguistic aspects [Паращук 2009, p. 18].

All the branches of phonetics are closely associated with each other as well as with a few other branches of etymology such as lexicology, linguistic use, and stylistics.

The association of phonetics with lexicology lies within the truth that qualification of words is realized by the assortment of their appearances. The phonetic course of a given dialect decides the sound composition of words. For illustration, Turkish dialects don't concede two or more consonants at the starting of words whereas in a few Slavonic dialects such a wonder is broadly spread (вкрати, спритний). Only due to the presence of stress in the right place certain nouns can be distinguished from verbs. (e. g. *'object – to ob'ject*) Homographs can be separated as it were due to articulation, since they are indistinguishable in spelling (e. g. *lead* [lɪ:d], [led], *wind* [wind], [waɪnd]).

Sound compatibility could be a exceptionally striking appearance of a near association of phonetics with morphology and linguistic use. It can be watched within the category of number (man – men; goose - geese; foot – feet). Sound

interchange also helps to distinguish basic forms of irregular verbs (*sing-sang-sung*), adjectives and nouns (*strong-strength*), verbs and nouns (*to extend-extent*). Through the framework of perusing rules phonetics makes a difference to articulate accurately particular and plural shapes of things, the past tense shapes and past participle of English customary verbs. (e. g. *asked [d]*, *ceased [t]*, *needed [id]*). The association is additionally seen through pitch. Now and then pitch alone serves to single out the communicative middle of the sentence (e. g. *He came domestic*). In certifiable sentences, the rising atomic tone may show that this can be a address.

Phonetics is closely associated with sentence structure. Any parcel of a sentence is realized with the assistance of stops, sentence stresses, tune. Changes in pausation can change the meaning of an utterance. For example: *One of the travelers / said Mr. Parker / was likeable* (direct speech). If the pause is after "said", then we have another meaning of this sentence: *One of the travelers said / Mr. Parker was likeable*. The rising/falling atomic tone decides the communicative sort of the sentence: *You know him – statement / You know him? – general question*.

Phonetics is additionally associated with **stylistics** through reiteration of sounds, words and expressions. Reiteration of this kind makes the premise of beat, rhyme and similar sounding word usage (sound repetition). Repetition of consonants, which is alliteration, together with the words to which the repeated sounds belong, helps to create a melodic effect and to express particular emotions. It is mostly used in poems, e. g.:

*There are twelve months in all the year...As I hear many men say...
But the merriest month in all the year...Is the merry month of May.*

The repetition of sound [m] creates the effect of merriment. It ought to be famous that cadence may be utilized as a extraordinary gadget not as it were in verse but in exposition as well.

Examinations in **verifiable viewpoints of dialects** and the field of **dialectology** would be impossible without an understanding of phonetics. The practical aspect of phonetics is no less important. Instructing of perusing and composing is conceivable as it were when one clearly gets it the distinction between the sounds and composed shapes of the dialect and the association between them. Phonetics is additionally broadly utilized in educating **rectify elocution** and **allocation** of performing artists, singers, TV announcers on the basis of established orthoepical norms.

Orthoepy is a adjust elocution of the words of a language. Phonetics is important for eliminating dialectical features from the pronunciation of dialect speakers; in logopedics (in curing various speech defects); in surdopedagogics (in teaching normal aural speech to deaf and dumb people). Acoustic phonetics and

phonology are of great use in technical acoustics or sound technology that is the branch of science and technology which is concerned with the think about and design of techniques for the recording, transmission, reproduction, analysis and synthesis of sound by means of various devices such as microphone, loud-speaker, radio and television sets, speech synthesizers etc.

Phonetics is additionally associated with non-linguistic sciences: **acoustics, biophysics, physiology, psychology, cybernetics, etc.**

Nowadays we can moreover see the improvement of very particular intrigue subjects, such as sociolinguistics (sociophonetics), psycholinguistics, phonostylistics, scientific phonetics, and others.

Sociolinguistics (sociophonetics) considers the ways in which elocution interatomic with society. It is the consider of the way in which phonetic structures alter in reaction to diverse social capacities and the deviations of what these capacities are. Society here is utilized in its broadest sense, to cover a range of marvels to do with nationality, more confined territorial and social bunches, and the particular intuitive of people inside them. Here there are multitudinous actualities to be found, indeed around a dialect as well explored as English, concerning, for occurrence, the nature of the distinctive sorts of English elocution we utilize totally different circumstances – when we are talking to breaks even with, bosses or subordinates; when we are "on the work", when we are ancient or young; male or female; when we are attempting to influence, illuminate, concur or oppose this idea and so on. We may trust that exceptionally before long sociophonetics may supply Rudimentary data approximately: "who can say, what, how, utilizing what phonetic implies, to whom, when, and why?" In instructing phonetics, we would consider the study of sociolinguistics to be an fundamental portion of the clarification within the utilitarian region of phonetic units.

Psycholinguistics as a unmistakable region of intrigued created within the early sixties, and in its early shape secured the mental suggestions of an amazingly wide range, from acoustic phonetics to dialect pathology. These days no one would need to deny the presence of solid common bonds of intrigued working between etymology, phonetics in our case and brain research. The procurement of dialect by children, the degree to which dialect intervenes or structures considering; the degree to which dialect is impacted and itself impacts such things as memory, consideration, review and limitations on recognition; and the extent to which dialect includes a certain part to play within the understanding of human improvement; the issues of discourse generation are wide outlines of such bounds.

Phonostylistics thinks about the way phonetic implies are utilized in this or that specific circumstance. The point of phonostylistics is to examine all

conceivable sorts of talked expressions with the reason of recognizing the phonetic highlights, both segmental and suprasegmental, which are limited to certain sorts of settings, to clarify why such highlights have been utilized and to classify them agreeing to their work.

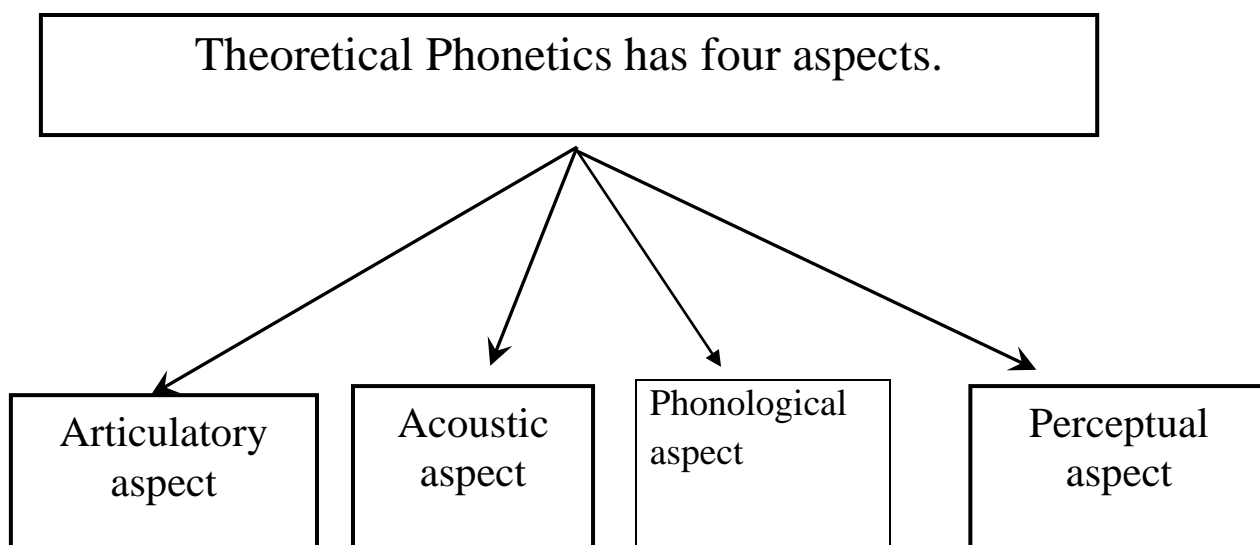
Mathematical linguistics is a field of scientific linguistic inquiry applying mathematical methods and concepts to linguistic systems, to phenomena observed in natural languages, or to the metatheory of models of grammars.

Foreign language teaching. A ponder of phonetics has instructive esteem for nearly everybody realizing the significance of dialect in human communication. The ponder of the complex of different communication strategies is certainly pertinent to instructing a remote dialect. Elocution within the past involved a central position in speculations of verbal dialect capability. But it was to a great extent recognized with precise elocution of isolated sounds or words. The foremost dismissed viewpoint of the instructing of elocution was the relationship between phoneme enunciation and other highlights of associated discourse. Conventional classroom strategies included the utilize of a phonetic letter set (translation), translation hone, recognition/discrimination errands, centered generation errands, tongue twisters, diversions, and the like.

When the Communicative Approach to dialect instructing started to require over within the mid- late 1970s, most of the over- said methods and materials for instructing articulation at the segmental level were rejected on the grounds as being incongruent with instructing dialect as communication. Articulation has come to be respected as of restricted significance in a communicatively-oriented educational modules. Most of the endeavors were coordinated to instructing supra-segmental highlights of the dialect – beat, push and sound, since they have the most noteworthy affect on the comprehensibility of the learner's English [Celce-Murcia et al 1996, p. 10]. Later pronunciation instruction moved absent from the segmental/supra-segmental talk about and toward a more adjusted see [Morley 1994]. This see recognizes that both an failure to recognize sounds that carry a tall useful stack (e. g. list – slightest) and an failure to recognize supra-segmental highlights (such as pitch and stretch contrasts) can have a negative affect on the verbal communication and the tuning in comprehension capacities of standardizing speakers of English. Elocution educational modules ought to recognize the foremost vital perspectives of both the segmentals and supra-segmentals, and integrate them suitably within the educating prepare that meets the wants of any given gather of learners.

The capacity to create English with an English-like design of stretch and cadence includes stress-timing (the arrangement of push on chosen syllables), which in turn requires speakers to require brief cuts in how they articulate words.

Natural-sounding elocution in conversational English is accomplished through mixes and exclusions of sounds to suit its push-planned musical design. Syllables or words which are enunciated accurately are those tall in data substance, whereas those which are debilitated, abbreviated, or dropped are unsurprising and can be speculated from setting. In whole, the securing of articulation of a outside dialect includes learning how to create a wide extend of complex and unpretentious qualifications which relate sound to meaning at a few diverse levels. Articulatory, collaborations, and cognitive forms are similarly included. The field of phonetics is thus becoming wider and tending to extend over the limits originally set by its purely linguistic applications. On the other hand, the growing interest in phonetics is doubtless partly due to increasing recognition of the central position of language in every line of social activity. It is important, however, that the phonetician should remain a linguist and look upon his/her science as a study of the spoken form of language. It is its application to linguistic phenomena that makes phonetics a social science in the proper sense of the word, notwithstanding its increasing need of technical methods, and in spite of its practical applications.



Test for Practice

1. What types of phonetics do you know?

- A) General, descriptive, historical or diachronically, comparative
- B) General, acoustic, phonological, descriptive
- C) Descriptive, general, phonological, comparative
- D) Historical or diachronically, descriptive, general, acoustic

2. What kind of principle methods are of investigation?

- A) Direct observation, definition, and the linguistic
- B) Definitions, observation, linguistic
- C) Direct observation, the linguistic, and experimental
- D) The linguistic, direct observation, experimental

3. What does lexicology deal with?

- A) With their meaning B) With word building
- C) With consonants D) A & B

4. What is used in experimental methods of investigation?

- A) It analyses in observing actual fact of language
- B) It is based up on the use of special apparatuses or instruments
- C) It analyses by ear, by sight
- D) A&B

5. What does Descriptive phonetics study?

- A) history of the language B) discussion of phonetics
- C) one certain language D) phonetical figures

6. Where did derive from the word “ phonetic “ ?

- A) from Latin word B) from Greek word
- C) from Russian D) from German word

7. Find the main terms of phonetics

- A) sounds ,stress, flower B) name, language, syllable
- C) object, subject, vowel D) stress, consonant, intonation

8. How many branches in phonetics ?

- A)6 B)7 C)5 D)3

9. Find the third method of investigation , first is the direct observativation, the second is the linguistic and the third -?

- A) phonetical B) articular C) experimental D) perceptual

10. What does Perceptual aspect study ?

- A) The voice producing mechanism B) The way of the hearing speech utterances

C) The way of the pronouncing

D) The way of the transcription

Comprehension questions

1. What sorts of phonetics do you know?
2. What is the history of phonetics?
3. What does Expressive phonetics ponder?
4. Where did it derive from the word " phonetic " ?
5. Find the main terms of phonetics
6. Find the best answercomprises three important modes of phonetics analyses.
7. The functions of phonetic elements.
8. Phonetics is:
9. What does Perceptual aspect study?
10. Where did it derive from the word " phonetic"?


Scope (сфера, область действия)

Phonetics

- What are the sounds?
- How are they made in the mouth?

Phonology

- How are sounds systematically organized in a language?
- How do sounds combine to form words?
- How are they categorized by, memorized and interpreted in the mind of speakers?



Theoretical phonetics of a particular language applies the theories formulated by general phonetics (the phoneme theory, the theory of syllable formation, theories of stress, intonation).

By ***practical (applied) phonetics*** we mean all the practical applications of phonetics (in teaching for eign languages, logopedics, telephony, etc.

THEME 2: TRANSCRIPTION. PHONETIC AND PHONOLOGICAL TRANSCRIPTION

Plan

1. Transcription.
2. Phonological theories.
3. The phonological schools.

Key Words

The image of a phonetic translation - []

The image of a phonological translation - //.

Transcription - a special phonetic alphabet of the sound system

Transcription is a great theoretical and practical value.

It is utilized within the logical - hypothetical examination of the phonetic frameworks and teaching foreign language pronunciation.

Transcription could be an extraordinary phonetic letter set by meaning of which the sound framework or a framework of phonemes of a specific dialect is spoken to. More often than not two central sorts of translation are recognized: phonetic and phonological.

Phonetic translation - speaks to a framework of sounds and changes their elocution experience. The images of a phonetic translation are encased in square brackets [].

Phonological translation - signifies the framework of segmental phonemes of the dialects. Its images are indicated between two inclining bars / /. The phonetic images utilized within the wide of translation are as followings. Vowel sounds are 20 Consonant sounds 24

Besides, there's a limit shape of phonetic translation utilized in a few content - books and word references. Ex, in Oxford students dictionary of current English by A. C. Hornby the diphthongs are used [i, i, e, a, p, v, u, ov, av,]

There's no distinction between the phonetic images of the wide and the limit shapes of translation for the consonants.

There are two ways in which ready to interpret discourse. Phonemic translation, too some of the time known as 'broad' translation, includes speaking to discourse utilizing fair a special image for each phoneme of the dialect. Utilizing the Mitchell and Delbridge images, we might decipher the taking after three words phonemically like this:

'strewn' /strun/

‘tenth’ /tɛnθ/

‘clean’ /klin/

Here you'll see that ‘strewn’ has 5 sounds and ‘tenth’ and ‘clean’ have 4 sounds, and each sound is spoken to extraordinarily. Note that phonemic translation is put between /forward cut brackets/. When we decipher phonemically, we are speaking to not real sounds, but unique mental builds. These are the categories of sound that speakers get it to be ‘sounds of their language’. Within the case of Australian English, phonemic transcription requires utilizing 44 phoneme images. The other way able to decipher discourse is utilizing phonetic translation, too now and then known as ‘narrow’ translation. This includes speaking to extra subtle elements around the relevant varieties in articulation that happen in ordinary discourse. Once more, utilizing the Mitchell and Delbridge images, we might translate the same three words phonetically like this:

‘strewn’ [stru:n]

‘tenth’ [t^hɛ̃n̩θ]

‘clean’ [k_li:n]

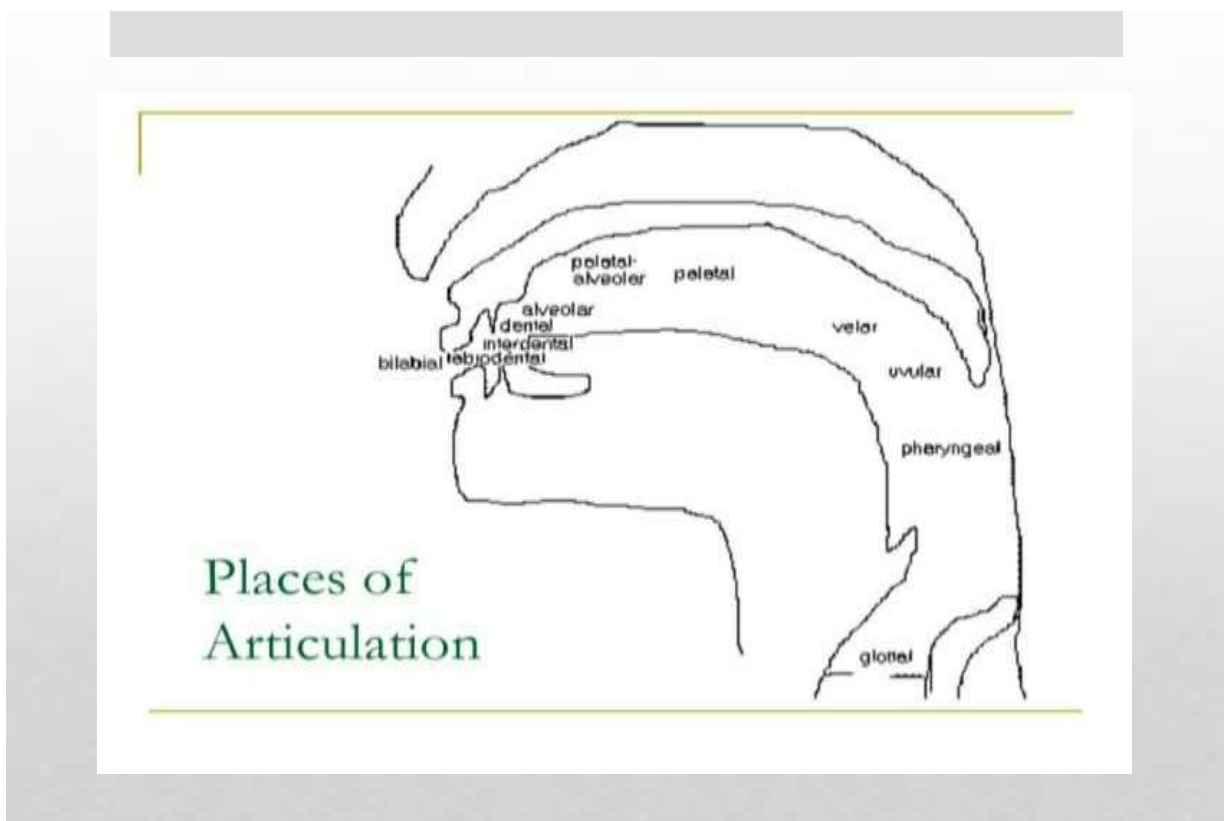
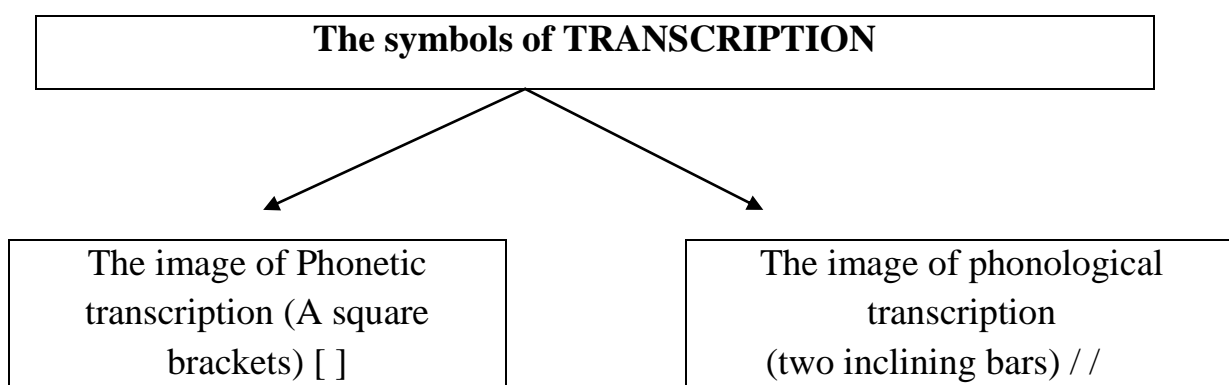
Here you'll be able see that:

- ‘strewn’ features a long vowel, spoken to by the colon diacritic [:].
- ‘tenth’ has an suctioned starting [t^h] appeared by the superscript [h]; and the vowel is nasalised, spoken to by the tilde diacritic over the vowel [ɛ̃], since it promptly goes before a nasal; and the nasal is really verbalized at the interdental put of verbalization, spoken to by the diacritic [n̩], because it promptly goes before an interdental fricative.

- ‘clean’ contains a long vowel, spoken to by the diacritic [:]; and a voiceless [l̩], spoken to by the little subscript circle diacritic, since the ordinary voiced quality of [l] is smothered by the desire of the [k] some time recently it.

Note that phonetic translation is put between [square brackets]. When we decipher phonetically, we are speaking to not theoretical mental develops, but or maybe the real sounds in terms of their acoustic and articulatory properties. Note that speakers of a dialect are hard of hearing to these sorts of relevant varieties in elocution. For illustration from these phonetic translations you'll be able see that the ‘t’ sounds are phonetically different – the ‘t’ in ‘strewn’ isn't suctioned, whereas the ‘t’ in ‘tenth’ is suctioned. Moreover the ‘n’ in ‘strewn’ is alveolar, whereas the ‘n’ in ‘tenth’ is interdental. Speakers of English listen both [t^h] and [t] as occasions of the phoneme /t/, and they listen both [n̩] and [n] as occurrences of the phoneme /n/. Phonemic and phonetic translation both have their purposes. The objective of a phonemic translation is to record the ‘phonemes as mental categories’ that a speaker employments, instead of the genuine talked variations

of those phonemes that are created within the setting of a specific word. An English speaker has disguised a run the show that says ‘sounds like /t/ are continuously suctioned when word-initial’, so they’ll consequently make the /t/ in ‘tenth’ suctioned. Phonetic translation on the other hand indicates the better points of interest of how sounds are actually made. So a non-English speaker prepared within the IPA may see at a phonetic translation like [t^hɛŋθ], and know how to articulate it precisely without knowing the rules almost English phonemes. So phonemes are theoretical mental categories in people’s minds, and these /categories/ are figured it out as [genuine sounds] from people’s mouths. The spoken variations of each phoneme are known as its allophones. Presently ready to say things like: The phoneme /t/ has two allophones [t] and [t^h].



Tests for practice

1. **Ʒ, 8, ʏ, E, b** - what are they meant?

- A) Ʒ - the vocal, parts, B - the tongue, ʏ - the lip, E - uvular, b - soft palate
- B) Ʒ - the tongue, B - soft palate, ʏ - vocal parts, E - the lip, b - uvular
- C) Ʒ - soft palate, B - the lip, ʏ - the tongue, E - the vocal parts, b - uvular
- D) Ʒ - the lip, B - the tongue, ʏ - the tongue, E - the vocal parts, b - the soft palate & uvular

2. Find the best answercomprises three important modes of phonetics analyses by ear ,by sight and muscular sensation.

- A) the linguistic B) experimental C) perceptual D) direct observation

3. Choose the line in which letter “g” is pronounced like [dʒ]

- A) Longing, giraffe B) Dialogue, badge
- C) Liege, encourage D) Singer, bridge

4. Which ending is appropriate for the following verb COOKED

- A)[t] B)[d]
- C)[id] D)[ed]

5. Which ending is appropriate for the following verb PLAYED

- A)[d] B)t]
- C)[id] D)[ed]

6. What is the phoneme?

- A)A unit of a language
- B)The biggest unit of a language
- C)The smallest undivided unit of a language
- D)The middle unit of a language

7. Which ending is appropriate for the following verb STAYED

- A) [id] B) [t]
- C) [d] D) no right answer

8. What phoneme does the stressed vowel letter refer to in the word WIFE?

- A) [i] B) [ə:]
- C) [aiə] D) [ai]

THEME 3: THEORY OF PHONEMES

Plan

1. English pronunciation in Great Britain.
2. The pronunciation types of English in the USA as compared with General British.
3. The elocution of English in other countries.

Key Words: Pronunciation, Southern English, Standard English, description, accentuation

A. BAUDOUIN DE COURTENAY'S HYPOTHESIS OF PHONOLOGY

The arrangement of the phonological hypothesis may be partitioned into two periods:

1. The «prephoneme» period, i. e. when there was no refinement between «speech sound» and «phoneme» until 1870;
2. The «phonemic» period, which started in 1870 and incorporates the twentieth century. In this period the fundamental phonetic and phonological terms and ideas were proposed, and the refinement between the really articulated discourse sounds and the phonemes as useful units of the dialect was recognized.

The to begin with language specialist to point out this refinement was I. A. Baudouin de Courtenay (1845 — 1929), an exceptional Russian and Clean researcher. I. A. Baudouin de Courtenay characterized the phoneme as the «psycho-logical» comparable of the discourse sound». But he was mindful of the truth that acoustic and engine pictures of the discourse sound don't compare to each other. I. A. Baudouin de Courtenay too attempted to examine phone-nes on the bases of phonetic variations in morphemes. Other than psy- chological and morphological definitions of the phoneme, he seem propose the unmistakable work of the discourse sound in ideas as he considered that words may be realized in ideas. I. A. Baudouin de Courtenay more than once expressed that semantically the articulation breaks up into sentences, sentences into significative words, words into morpho- logical components or morphemes and morphemes into phonemes. As a morpheme is as it were isolated into components of the same nature because it -self: these components — phonemes must moreover be significative. He conceded the division of morphemes into physical or physiolo- gical components to be unjustified in phonetic examination. He criticized N. V. Krushevsky's conception of this issue. Incidentally, N. V. Krushevsky, was one of his understudies who presented the term «phoneme» at the same time as F. de Saussure, an famous Swiss language specialist did. I. A. Baudouin de Courtenay's crucial thoughts had

a extraordinary impact on the advancement of afterward phonological hypotheses both in our nation and overseas. In early phonological works numerous etymologists characterized the phoneme as «sound image», «conscious sound image», «sound intent» (N. S. Trubetzkoy), conjointly as the whole of acoustic impressions and of articulatory developments (F. de Saussure) but none of them recommended any other to substitute the term «phoneme».

THE LENINGRAD PHONOLOGICAL SCHOOL. L. V. SHCHERBA'S PHONEMIC CONCEPT

The Leningrad Phonological School's hypothesis is closely associated with the title of academician Lev Vladimirovich Shcherba (1880— 1944), a talented understudy of I. A. Baudouin de Courtenay. L. V. Shcherba created the phonemic concept spoken to by his inquire about advisor. L. V. Shcherba repeatedly focused the differential work of the phoneme. He gave the taking after definition of the phoneme: «The most brief common sound picture of a given dialect, which is competent of associating with pictures of meaning separating words, ..., is called phoneme». In this definition other than the term «sound image», which appears the impact of brain research, everything is obvious from the phonological see point. In spite of the fact that L.V.Shcherba realized that phonemes are not common pictures within the coherent sense, he considered phonemes as concrete sound pictures which are the result of distinctive discernments. L.V.Shcherba outlined his phonemic hypothesis with illustrations from different dialects. The quantitative and subjective varieties within the articulations of dialects may depend on their phonetic structures and etymological propensities the whole of which L.V.Shcherba called the enunciation premise. Shcherba emphasized the viable value of sound sorts within the elocution of a given dialect. He clarified that in concrete discourse we articulate a number of discourse sounds which may be summed up in a comparatively little number of sound sorts able of distinguishing words and word shapes. Such sound sorts are called phonemes. Really articulated discourse sounds, in which phonemes may be realized, would be called the phoneme shades (allophones or variations of the phoneme). But among those shades of the phoneme as a rule there may be one that's the ordinary agent of the phoneme which can be pronounced isolately, actually, this is often what is seen by us consciously as an component of discourse. All other shades can not be caught on deliberately and it is troublesome to see them all by ear ordinarily. These clarifications make it clear to get it the refinement between general sound sorts and concrete discourse sounds, which can demonstrate the refinement between a phoneme and allophone (discourse sound). Shcherba designed his possess framework of translation. He composed almost distinctive articulation styles and

progressed exceptionally curious thoughts on the subjective and objective strategies of logical investigation. L. V. Shcherba's phonological hypothesis was created and improved by numerous Soviet and remote etymologists. His supporters and understudies L. R. Zinder, M. I. Matusevich, L. V. Bondarko, A. N. Gvozdev, V. I. Litkin, Y. S. Maslov, O. I. Dickushina are agents of the Leningrad phonological school.

THE MOSCOW PHONOLOGICAL SCHOOL

Another logical approach to the phoneme concept within the USSR is known as the Moscow phonological school. This school is represented by R. I. Avanesov, V. N. Sidorov, A. A. Reformatsky (1901—1978), P. S. Kuznetsov (1899—1968), A. M. Sukhotin, M. V. Panov, N. F. Jakovlev. One of the primary etymologists to grant a definition: of phoneme void of psychologic components was N.F.Jakovlev: «Phonemes are caught on those phonic properties that can be dissected from the speech stream as the most brief components serving to distinguish units of meaning. The agents of the Moscow phonological school based their definition of a phoneme on the concept of the morpheme. A. A. Refor matsky gave the taking after definition of the phoneme: «Phonemes are negligible units of the sound structure of a dialect, serving to create and separate significant units: morphemes and words». Phonemes are insignificant units of a dialect but they are able of distinguishing important units as their groupings may shape morphemes and words. Analysing the sound changes within the morphemic structure of a language, it is conceivable to set up two distinctive positions: pushed and unstressed. In a focused position phonemes can protect their phonetic characteristics, whereas in an unstressed position they alter their articulatory and acoustic highlights. This truth is exceptionally imperative within the phonetic examination of Russian vowels. The Moscow phonologists depicted the supersegmental highlights of syllables, stretch and pitch.

THE PRAGUE PHONOLOGICAL SCHOOL

The elemental logical works have been done by the representatives of the Prague phonological school— well-known language specialists W.Matezius (1882—1945), B. Havranek (1893—1978), N. S. Trubetzkoy (1890—1938) and others. Among them exceptionally vital phonological thoughts were progressed by the Russian researcher N.S. Trubetzkoy. In his book «Principles of Phonology» to begin with distributed in German in 1939, N. S. Tru betzkoy talked about the connection of phonology to other ponders, the nature of phonemes and their variants, how to decide the phonemes of a dialect, relations between phonemes in common examination and in specific dialects, the classification of phonological and non-phonological restrictions, neutralization, mono- and

biphonemic combinations, phonological insights, boundary-markers (junctures) and prosodic components (syllables, push and pitch). Trubetzkoy displayed the classification of phonological oppositions in terms of rationale. Two things which have no highlights in common cannot be differentiated, moreover two phonemes which have no common highlights cannot be contradicted. Firstly, resistances are classified in relation to the whole framework of resistances. Agreeing to this guideline restrictions may be unidimensional and pluridimensional (or two-sided and multilateral). Two phonemes possessing a common highlight, which no other phoneme has, are in unidimensional resistance. For illustration, in English /t — d /, /p — b/, /k — g /, /b — m/, /d — n/, /g — rj/, /f — v /, /s — z/, /ʃ — ʒ /, /t — tʃ/, /r — l/ are unidimensional (reciprocal) resistances. Two phonemes, whose inclusion is common to a few other phonemes, are in pluridimensional (multilateral) resistance. For example, the restriction [b — d] in English is pluridimensional as the common highlights of the individuals of this restriction (plosive + voiced — lenis) are characteristic of the phoneme /g/.

THE LONDON PHONOLOGICAL SCHOOL

There's a long convention of phonetic and phonological studies in England. One of the primary etymologists who made a genuine contribution to English phonetics was Henry Sweet. He recognized wide and limited transcriptions and gave the classification of English vowels and consonants in his «Handbook of Phonetics» (Oxford, 1877). Beneath «The London Phonological School» we find the hypothesis and strategies of phonetic and phonological investigation proposed by the British language specialists. This school is spoken of by J.R. Firth, D. Jones, I. Ward, L. Armstrong, H. Kingdon, A.C. Gimson. The British language specialists displayed unique thoughts on phonemic and prosodic examination. Well-known British etymologists D. Jones and J.R. Firth gave brief clarifications of the phoneme concept. D. Jones concedes the reality that the thought of the phoneme was to begin with presented to him by Leningrad teacher LV. Shcherba in 1911, but both the hypothesis and the term itself had existed for more than thirty a long time indeed at that point. D. Jones composed: «According to J.R. Firth the term «phoneme» was concocted as particular from «phone» in 1879 by Krushevsky». Hence, both exceptional English etymologists were commonplace with the hypothesis and term «phoneme» utilized by Russian language specialists. D. Jones favors to talk approximately an «explanation» of phoneme or maybe at that point a «definition», the last mentioned is inconceivable without making utilize of terms such as «language», «speech sounds» and «words». He gave the taking after clarification of a phoneme: «... a phoneme may be a family of sounds in a given dialect which are related in character and are utilized in such a way that no one

member ever happens in a word within the same phonetic setting as numerous other members». D. Jones ' clarification of a phoneme could be a physical (acoustic) one, since the phoneme is treated as a «family of sounds». His physical elucidation is unmistakable from the articulatory approach to the phoneme. J.R.Firth intentionally maintained a strategic distance from the term «phoneme» in his work as «so-und» is adequate for his examination.

PHONOLOGICAL TRENDS IN THE USA

There are a few phonological patterns in the USA. The head of the American expressive phonetics L. Bloomfield was one of the primary phonologists whose ideas were exceptionally productive within the advance improvement of phonological speculations within the USA. Another well-known American language specialist E.Sapir moreover defined his possess approach to phonemic arrangements. Underneath we donate a short review of phonological patterns within the U SA. Bloomfieldian graphic phonology is additionally called the relative — acoustic hypothesis, because it is based on the examinations of basic capacities and acoustic highlights of phonemes. Agreeing to L.Bloomfield, a phoneme could be a negligible unmistakable unit of a dialect, which has no meaning itself but may be decided as a uncommon unit, owing to its physical and auxiliary contrasts in connection to all other sound sorts of a specific dialect. His other definition of the phoneme as a negligible unit of the phonetic include is absolutely a phonetic one. He in some cases blended up the ideas of a «speech sound» and a «phoneme». His thought on the essential and auxiliary phonemes was exceptionally critical within the assist classification of segmental and suprasegmental phonemes. He moreover gave a depiction of the phoneme combinations in starting, average and last positions of the words. L. Bloomfield's hypothesis was created and progressed by a number of etymologists and is called the post-Bloomfieldian hypothesis of expressive phonology. The agents of this drift are Z. Harris, Ch.F.Hockett, H.A.Gleason. Concurring to this hypothesis a phoneme may be a course of sounds or a lesson of allophones (phones) which have both phonetic closeness and useful personality, within the sense that the substitution of one for another within the same setting does not alter the phonological structure of an articulation, and thus does not alter its syntactic or semantic work, makes no alter in its meaning. This theory defines a phoneme on the premise of the distributional strategy. Nearly all phonological speculations within the USA respect varieties in phonological organize or over morphological boundaries as them orpho-phonemics of a dialect. N. Chomsky and M. Halle recommend the guideline of cycle to foresee complement components in their work «The Sound Design of English» (N. Y., 1968). Talks on the issues of

ampleness and predicative control in later phonological speculations are still going on among American language specialists.

A.BAUDOUIN DE COURTENAY'S THEORY OF PHONOLOGY

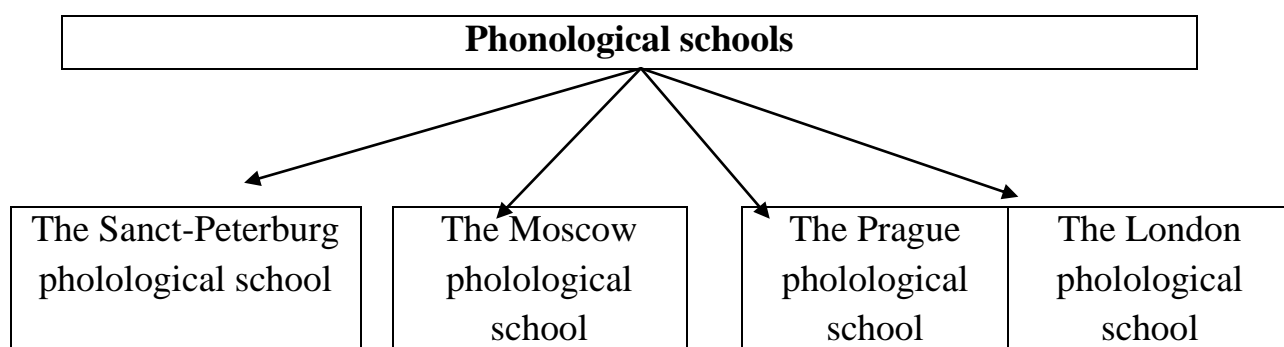
The formation of the phonological theory may be divided into two periods:

1. The «prephoneme» period, i. e. when there was no distinction between «speech sound» and «phoneme» until 1870;
2. The «phonemic» period, which began in 1870 and includes the twentieth century. In this period the basic phonetic and phonological terms and concepts were proposed, and the distinction between the actually pronounced speech sounds and the phonemes as functional units of the language was recognized.

THE LENINGRAD PHONOLOGICAL SCHOOL. L. V. SHCHERBA'S PHONEMIC CONCEPT



The Leningrad Phonological School's theory is closely connected with the name of academician Lev Vladimirovich Shcherba (1880— 1944), a talented student of I. A. Baudouin de Courtenay. L. V. Shcherba developed the phonemic concept represented by his research advisor. L. V. Shcherba repeatedly stressed the differential function of the phoneme. He gave the following definition of the phoneme: «The shortest general sound image of a given language, which is capable of associating with images of meaning differentiating words, ..., is called phoneme». In this definition besides the term «sound image», which shows the influence of psychology, everything is clear from the phonological view point.



Tests for practice

1. Who were the representatives of the Moscow Phonological School?

- A) L.R. Zinder, L.V. Shcherba, V.N. Sidorov, M.V. Panov, A.A. Reformatzky
- B) R.I. Avanesov, V.N. Sidorov, A.A. Reformatzky, M.V. Panov
- C) L.R. Zinder, V.N. Sidorov, G.P. Torsuyev, L.V. Shcherba
- D) L.V. Shcherba, LA. Badouin de Courtenay, V.N. Sidorov

2. We know that the formation of the phonological theory may be divided into 2 periods. What are they?

- A) The phenomena period; the phonemic period
- B) The phonemic period; the centurial period

- C) The centurial period; the phenomena period
- D) The phenomena period; the phonological period

3. Whom the London. School of Phonology is headed by?

- A) Daniel Tones B) L.R. Zinder
- C) Edward Sapir D) Leonard Bloomfield

4. Who is the one of the representative of the Leningrad phonological school?

- A)L.V.Shcherba B) A.A. Reformatzky C) N.S. Trubetzkoy D) D.B.Fry

5. J.R.Firth, D.Jones, D. Abercrombie, I.Ward, L.Armstrong from what phonological school they were?

- A) from Prague B) from London C) from USA D)from Russian

6. Who used the term phoneme in the meaning of the speech sounds ?

- A) L.V.Shcherba B) Ferdinand de Saussure C) M.V.Panov D) N.V.Sidorov

7. Which School's representatives based their definition of a phoneme on the concept of the morpheme ?

- A) Moscow B) Prague C) London D) The USA

8. Who's theory may be called "atomistic " ?

- A) L.V.Shcherba B) D.Jones C) F .De Saussure D) S.Edward

9. Find the best answer. Bloomfieldian descriptive phonology is called the relative

- A) syllabic theory B) phonetical theory C) acoustic theory D) perceptual theory

10. Baugnot de Courtenay defined the phoneme as the:

- A)"psychological" B)"psychology" C)"psychologically" D)"psycho lingual"

THEME 4: THE PRINCIPAL TYPES OF ENGLISH PRONUNCIATION

Plan

1. English pronunciation in Great Britain.
2. The pronunciation types of English in the USA as compared with General British.
3. The elocution of English in other nations.
4. Accents and Dialects

Key Words

Pronunciation, Southern English, Standard English, description, accentuation

One of the crucial highlights of scholarly dialect, which recognize it from its lingos, is the actors of more or less formally dressed standards. A literary dialect has its possess lexical, syntactic, orthographic and elocution or phonematic standards. Each national dialect has two shapes: the composed frame, which is the scholarly uniform of a dialect, and talked shape, which isn't uniform and characterized by the individual highlights of the speaker. English is spoken to in composing and printing by the twenty-six letters of the letter set, a dozen of punctuation marks, and such gadgets as capitals and italics. Within the talked shape of English we apparently utilize approximately a hundred sounds and

varieties in pitch, push, delay etc. Each sound is utilized with a few modifications in real discourse; for illustration, a few individuals have a full /r/ and others an awfully slight sign of the sound. The elocution of words changes impressively among the diverse districts in which English is talked, so that we will effectively recognize speakers concurring to their articulation. Be that as it may, there's no strict boundary between written and talked shapes of a dialect since a few components of the talked shape may be found within the composed frame. As to the tongues they are the etymological assortments of the dialect utilized by a few gather of discourse com m solidarity as it were in th e verbal or talked frame and contrast from the talked scholarly frame of a dialect in more or less degree. Tongues may be recognized from each o th e r by their elocution, linguistic use, dictionary and stylistics. A special branch of linguistics which studies the variability of a given language is called dialectology. Dialectology has a close relationship to history, geography and other sciences as dialects may be important in the formation of nations and any change in the process of migration and urbanization.

ENGLISH ELOCUTION IN EXTRAORDINARY BRITAIN

Usually, owing to the political, financial, social and social act ors, one of the territorial lingos gets to be scholarly, because it constitutes the orthoepic standard. At display there are the taking after territorial elocution sorts exist in Extraordinary Britain:

1. Southern English articulation;
2. Northern English pronunciation;
3. Scottish articulation;
4. Irish pronunciation;

Among which the Southern English elocution is chosen as the orthoepic standard for Present day English. This sort of articulation is regularly called Standard English or Uniform English. D. Jones calledjflt) Gotten Articulation (RP) by which he implied "... only broadly caught on pronunciation... within the English – talking world...". It ought to be said that positive the reality there are a few contrasts between GB and Australian English (truncation AuE) as well as Unused Zealand English (truncation NZE) articulations tfky are exceptionally near to each other.

As we have already started that GB'sa literary type of pronunciation in most countries where English is spoken and taught at schools and colleges there is an essential need to give a theoretical description of GB pronunciation, i.e. its phonemic, prosodic and morphological systems in this book.

...But in order to give a general idea about the literary and regional (also local) types of English pronunciation we should give a short description of them.

Northern English elocution is utilized within the locale between Birmingham and the border of Scotland. The taking after fundamental contrasts between GB and the Northern English articulation possibly watched, which cause the stock of phonemes and their dissemination.

In the Scottish type of pronunciation some phonetic features of old English the Northumbrian dialect of the Anglo – Saxon language, were preserved. In the seventh century the German tribe angles and Saxons migrated to Scotland.

There's no contrast between the composed shapes of Scottish and British English. But there are a number of stamped contrasts between British and Scottish discourse which maybe taken note within the stock and dispersion of phonemes, as well as in word complement and pitch.

Instead of GB /æ/ the vowel /ai/ is used in words bad /bad/, man /man/. /a:/ For GB in such words as path / /, ask / /, glass / /etc.

The articulation sorts of English within the USA as compared with Common British. The English colonists within the to begin with half of the 16th century brought English to the America landmass. There are at slightest three major discourse regions within the USA:

1. The Eastern sort of pronunciation.
2. The Southern type.
3. The Western Common American types.

The Eastern sort of elocution is talked in Unused Britain (Maine), Modern Hampshire, the eastern parts of Vermont. Rhode and in a portion of the Atlantic sea – sheets, i.e portion of the Unused York state. This type is additionally called Eastern Unused Britain discourse, In Modern Britain and within the Boston State has a few common highlights with GB elocution. Found in such words like dock / /, hot //, move //, sir //, distant //_etc.

The southern sorts of American elocution is utilized in Pennsylvania, within the eastern zone of Texas State, Arkansas, Maryland, Virginia, North and South Caroline, Georgia, Florida, Mississippi. One of the specific phonetic features of this type of pronunciation is the so – called “Southern drawl” which is characterized by the diphthongization both.

...Both long-and short vowels in certain positions (in stressed position, before voiced consonants and fricatives).

The distinction between long and short vowels is not perceived in word pairs like pot /- part /pad’/, cut /- caught /.

The Western sorts of American English are acknowledged as the scholarly articulation within the USA, It is additionally called Standard American English. /We, don't utilize the last mentioned term in arrange to have analogical terms GB

and GA. Common American is talked in Mid – Atlantic States: Unused Shirt, Pennsylvania, Ohio, Indiana, Michigan and etc.

The pronunciation of English in other countries

The Canadian English came to Canada in sort of elocution the 17th century. When the British colonists arrived the English is one of the national official dialects (approximately 14 million speakers) along side French (almost 4 million speakers) in Canada.

Canadian English (CaE) has common phonetic highlights both with GB and GA English which is talked in Ontario locale, is more comparative to GA than other parts of Canada as this locale is arranged exceptionally near to the USA. The Australian English is one of the sorts of pronunciation scholarly national sorts utilized since the conclusion of the 18th century.

Accents and Dialects Languages have distinctive emphasizes: they are articulated in an unexpected way by individuals from diverse geographical places, from diverse social classes, of diverse ages and diverse instructive foundations. The word highlight is regularly confounded with tongue. The word lingo alludes to a assortment of a dialect which is diverse from others not fair in elocution but too in such things as lexicon, language structure and word arrange. Contrasts of highlight, on the other hand, are articulation contrasts as it were [Insect 2009, p. 3]. The complement that we concentrate on and utilize as our demonstrate is the one that's most regularly suggested for remote learners examining British English. It has for a long time been recognized by the title *Received Pronunciation*.

Received Elocution (RP) is the complement of Standard English within the Joined together Kingdom, with a relationship to territorial emphasizes. RP appreciates tall social glory in Britain. It has been seen as the highlight of those with control, cash, and impact. Be that as it may, since the 1960s, a more noteworthy leniency towards territorial English assortments has taken hold in instruction and mass media. The presentation of the term “Received Pronunciation” is ordinarily credited to Daniel Jones. Within the to begin with version of the “English Articulating Dictionary” (1917), he named the emphasize “Public School Pronunciation”, but for the moment version in 1926, he composed, “In what takes after I call it *Received Pronunciation (RP)*”.

RP is an complement, not a lingo, since all RP speakers talk Standard English. In other words, they maintain a strategic distance from non-standard syntactic developments and restricted lexicon characteristic of territorial tongues. RP is additionally regionally non-particular, that's it does not contain any clues approximately a speaker's geographic foundation. But it does uncover an extraordinary bargain approximately their social and/or instructive foundation.

We are to consider the “norm” of English, as a entire, and the “norm” of English articulation in specific. There's no much assention, in any case, as distant as the term “norm” is concerned. This term is deciphered in several ways. A few researchers, for occasion, relate “norm” with the so-called “neutral” fashion. Concurring to this conception elaborately checked parameters don't have a place to the standard. More reasonable, in any case, appears to be the conception which looks upon the standard as a complex of all useful styles. It is clearly not conceivable to see upon the elocution standard as something perfect which does not, in truth, exist in objective discourse. We shall look upon the standard as a complex solidarity of phonetic styles realized within the handle of communication in understanding with changing extralinguistic and social components.

In talking approximately emphasizes of English, the outsider ought to watch out almost the contrast between Britain and Britain; there are numerous diverse complements in Britain, but the run gets to be exceptionally much more extensive on the off chance that the complements of Scotland, Wales and Northern Ireland are taken under consideration (Scotland and Grains are included in Britain, and beside Northern Ireland shape the Joined together Kingdom). Inside the accents of England, the distinction that's most habitually made by the larger part of English individuals is between northern and southern. This is often an awfully unpleasant division, and there can be perpetual contention over where the boundaries lie, but most individuals on hearing a articulation normal of somebody from Lancashire, Yorkshire or other districts encourage north would distinguish it as “Northern” [Insect 2009, p. 4]. This course bargains nearly completely with RP (or BBC elocution). There's no suggestion that other complements are second rate or less charming- sounding; the reason is essentially that BBC is the highlight that has as a rule been chosen by British instructors to instruct to remote learners, it is the highlight that has been most completely portrayed, and it has been utilized as the premise for course readings and articulation word references.

A term which is broadly found these days is Estuary English, and numerous individuals have been given the impression that this can be a modern (or newly-discovered) complement of English. In reality there's no such highlight, and the term ought to be utilized with care. The thought begins from the sociolinguistic perception that a few individuals in open life who would already have been anticipated to talk with a BBC (or RP) emphasize presently discover it worthy to talk with a few characteristics of the highlights of the London zone (the estuary alluded to is the Thames estuary), such as glottal stops, which would in earlier times have caused comment or objection. In the event that you're a local speaker of English and your emphasize is diverse from BBC you ought to attempt, as you work through the course, to note what your fundamental contrasts are for purposes

of comparison. In case you're a learner of English you're prescribed to concentrate on BBC elocution at first, in spite of the fact that as you work through the course and gotten to be commonplace with this you may likely discover it an curiously work out to listen analytically to other complements of English, to see on the off chance that you'll be able distinguish the ways in which they vary from BBC and indeed to memorize to articulate a few diverse emphasizes yourself.

Test for practice

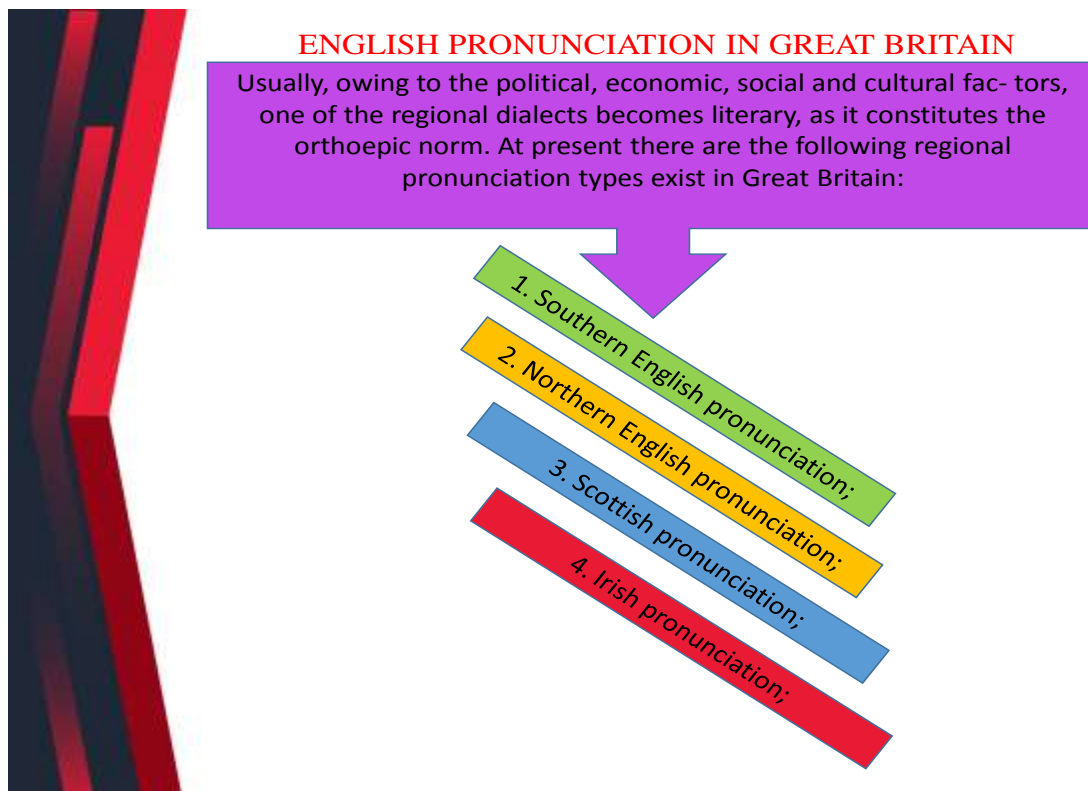
- 1. What may be a natural science and is concerned with physical and physiological characteristics of discourse sounds .**
A) Physiology B) Phonetics C) Phonology D) Sound
- 2. Where does the Southern type of a pronunciation is used ?**
A) In Florida, Texas, North and South Carolina, Georgia Virginia
B) in USA, Holland, Ireland C) In Russia, Japan, South Korea, India
D) In Texas , Virginia, Netherlands
- 3. How many Pronouncing types exist in Great Britain ?**
A) 5 B) 3 C) 4 D) 7
- 4. Where does Northern English pronouncing is used ?**
A) In Northern Ireland B) In Wales
C) In London D) In the region between Birmingham & Scotland
- 5. Speech sounds have:**
A) 4 aspects, B) 5 aspects, C) 3 aspects D) 6 aspects.
- 6. How are the discourse sounds produced?**
A) When the discuss passes into the lungs through the mouth cavity
B) When the vocal strings vibrate
C) When the discuss coming from the lungs passes out through the mouth or the nasal cavity
D) When the discuss passes through the nose
- 7. Discover the off-base reply. Inactive organs of discourse are**
A) The teeth, the teeth ridge
B) The difficult sense of taste, the dividers of the resonators
C) The teeth, the lips
D) The difficult sense of taste, the teeth edge
- 8. According to the heading of absorption we distinguish:**
A) regressive assimilation, elision
B) elision, progressive assimilation, quantitative assimilation
C) qualitative assimilation, reciprocal assimilation quantitative
D) regressive, progressive, reciprocal assimilation

9. Progressive, regressive and double are

- A) Types of accommodation
- B) Types of assimilation
- C) Types of reduction
- D) Types of palatalization

10. Try to find progressive assimilation in the following words

- A) sandwich, bags, grandfather
- B) speech, meet, pencil
- C) know, light, blackboard
- D) honey, dirty, parent



The pronunciation types of English in the USA as compared with General British. The English colonists in the first half of the 16th century brought English to the America continent. There are at least three major speech areas in the USA:

The Eastern type of pronunciation.

The Southern type.

The Western General American types

British v American English

☞ **American English (AmE)** is the form of English used in the United States. It includes all English dialects used within the United States of America.

☞ **General American (GA)** is considered to be "standard" or "accentless"

☞ **British English (BrE)** is the form of English used in the United Kingdom. It includes all English dialects used within the United Kingdom.

☞ In the United Kingdom, Received Pronunciation (RP) is considered "standard"

☞ also called the **Queen's English** and **BBC English**

Spelling.

AMERICAN - "-or"	BRITISH - "-our"
Color	Colour
Honor	Honour
Favorite	favourite

AMERICAN - "-ze"	BRITISH - "-se"
Analyze	Analyse
Criticize	Criticise
Memorize	Memorise

AMERICAN - "-ll"	BRITISH - "-l"
Enrollment	Enrolment
Fulfill	Fulfil
Skillful	skilful

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THEME 5: THE FRAMEWORK OF CONSONANT PHONEMES IN ENGLISH

Plan

1. Vowel consonant distinction.
2. The articulatory and acoustic classification of English consonants (in comparison with Uzbek).
3. The framework of the English consonant phonemes

Key Words

Dichotomic classification - division into 2 parts. Allophonic variations of consonant phonemes - distribution in words, syllables, junction and also phonotactic rules (combinations of sound or sound sequences).

More often than not the qualification between a vowel and a consonant is respected to be not phonetic, but phonemic. From the phonetic point of view the conveyance between a vowel and a consonant is based on their articulatory - acoustic characteristics, i.e. a vowel is created as a immaculate melodic tone without any obstacle of discuss - stream within the mouth depression

will within the generation of a consonant there's an obstacle of discuss stream within the discourse tract.

There are other criteria to distinguish a vowel from a consonant as well. Another distinction of vowel - consonant dichotomy is made due to the criteria that the vowels have the syllabic function forming its peak while consonants are marginal in the syllable forming its sloper. This criteria is, perhaps, universal as to vowel - consonant distinction. Therefore some linguists use the terms syllabic and non-syllabic phonemes. But the existence of the consonants and sonants, which may be syllabic, contradicts this criterion. Ex, in English [r], III> [ʷ^{ora}] sonants and [m], [n], nasal sonants may have a syllabic function: little [litl], hundred [handrid].

Within the portrayal of the phonemic framework of English we use articulatory terms in the main, which are understandable and important for practical use than the accoustic terms, as to the terminology used in the dichotomic classification of distinctive features, such terms are often called mixed as articulatory, accoustic and even musical terms are used. Ex, the terms vocalic -non-vocalic, oral - noral, voiceless - voiced, tense - lax are articulatory terms, compact - diffuse, grove - acute are accoustic terms; the terms - flat and sharp plain are borrowed from the theory of music.

Analyses of English phonemes is made in the following way:

1. The phonetic (articulatory and accoustic) classification.
2. The phonemic classification, which makes clear the distinction between phonemes and their allophomic variants.
3. The distribution of phonemes and some sound clusters. More often we compare, the phonemic system of English and Uzbek.

The articulatory and accoustic classification of English consonants (in comparison with Uzbek). The common phonetic standards of the classification of consonant sounds are as follows:

1. The put of articulation;
2. The way of production;
3. The nearness or nonappearance of voice;
4. The position of the delicate palate.

According to the put of enunciation the consonants possibly labial and pharyngal (ihi). Labial consonants are partitioned into bilabial (as English [p], [b], [m], [j], [w]) and labiodentals English [fj], [v].

The lingual consonants may be fore lingual English ([t], [d], [s], [z], [l], [n]) connect lingual and back lingual ([k], [q]).

The way of enunciation makes it conceivable to recognize occlusive [p, b, t, d, k, q], constrictive [f, v, s, z] consonants and affricates.

The following rule of the classification of consonants is based on the nearness or nonappearance of voice, agreeing to which voiced and voiceless consonants may be recognized. This qualification is closely associated by the degree of breath and solid exertion, included within the verbalization. This qualification demonstrated by the include fortis - lenis (from Latin words which implies "tense - remiss"), is exceptionally vital phonologically. There are eight sets of voiceless -voiced, resp. fortis - lenis consonants in English, [p-b, t-d, f-v, s-z, k-q]. The common principles of the consonant classification shouted here are gotten within the comparative table of English and Uzbek consonant phonemes given underneath.

Comparative - typological examinations of the English and Uzbek consonant phonemes. In comparing consonant frameworks of two dialects; it is reasonable to start with the inventories of phonemes set up in both dialects. The stock of the English consonant phonemes comprises the taking after 25 phonemes, [p], [b], [t], [s], [k], [q], [n], [l], [m], [ŋ] conjointly comprises of among the fricatives the Uzbek [ç, ʒ, ʃ, ʒ], possibly created in a more frontal position of the mouth depression than the English counter parts [s, z, ʒ]. The Uzbek [ç, ʒ] are dorsa [in, ʒ] are palato -alveolar consonants. The English [s, z] have apical, alveolar verbalization with circular narrowing and being too palato - alveolar, have two in verbalization. Other than, the consonants [x, r] are particular for Uzbek and cannot be found in English. The course of affricates is comparative but the Uzbek [tʃ], which is borrowed from Russian, (book pp. 72 - 73.).

The framework of the English consonant phonemes.

As stated, a phoneme is a member of phonological opposition. Thanks to this definition of the phoneme, the system of the English consonant phonemes is arranged from various phonological oppositions. According to the place of articulation the following oppositions (mainly single) exist in English. 1. Labial (bilabial or labio - dental – fore lingual: between plosives [p-t], [b-d], between fricatives, between nasals [m-n], between constrictive sonant [w-l], [w-r] in which the features bicentral - unicentral and round narrowing - flat narrowing are not distinctive [book pp. 75-80].

Dichotomic, classification of the acoustic distinctive features of the English consonant phonemes and its articulatory correlates. The theory of distinctive features, which was suggested by Jakobson - Fant - Halle, is known as the acoustic classification. We fact, this theory represented the act of communication and shows the steps involved in inducing the hearer to select the same phonological element the speaker has selected. This theory is based on the results of the spectrographic (acoustic) and X - ray (articulatory) investigation, (book pp. 82 - 85).

Allophonic variations of the English consonant phonemes. G. P. Torsuyev distinguished two types of variations of the English phonemes.

a. Diaphonic variations which does not depend on the position, i.e. the consonant quality and quantity of the phonemes.

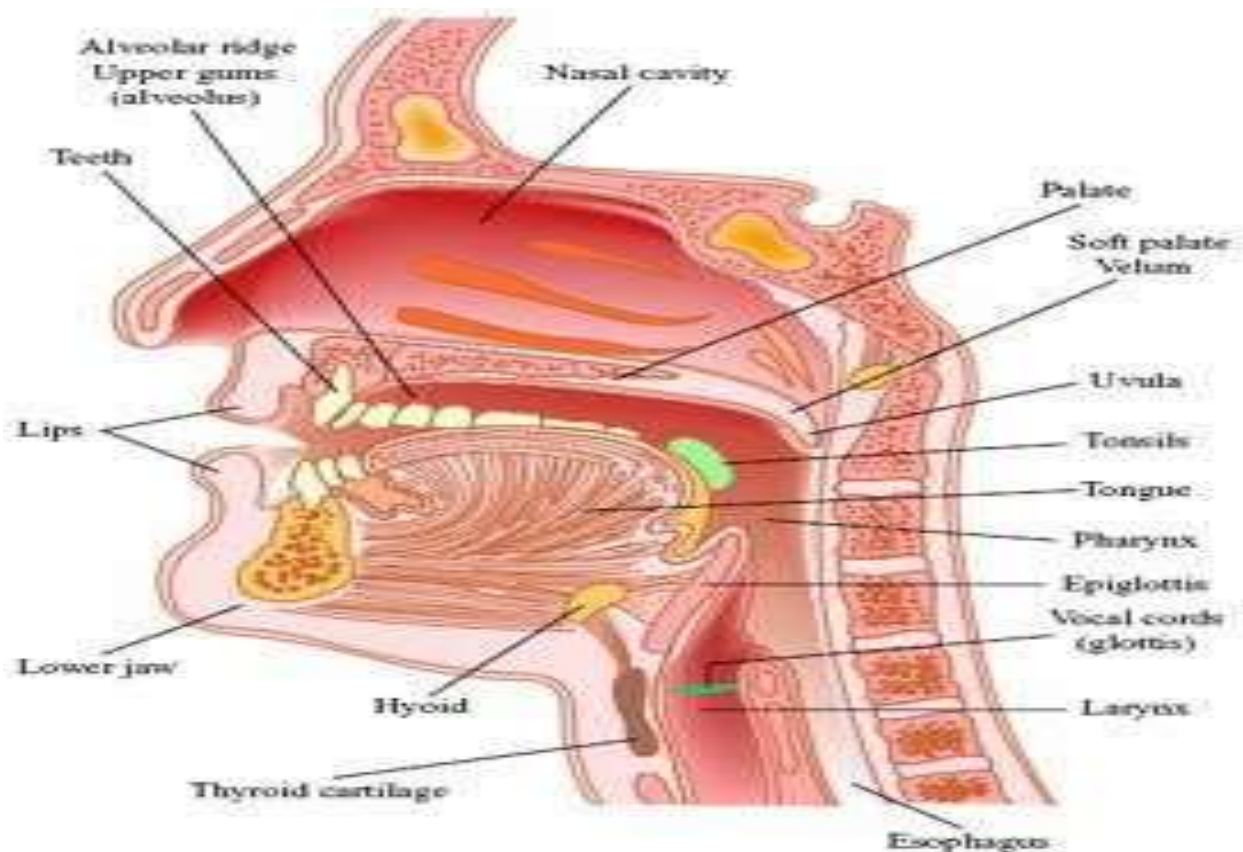
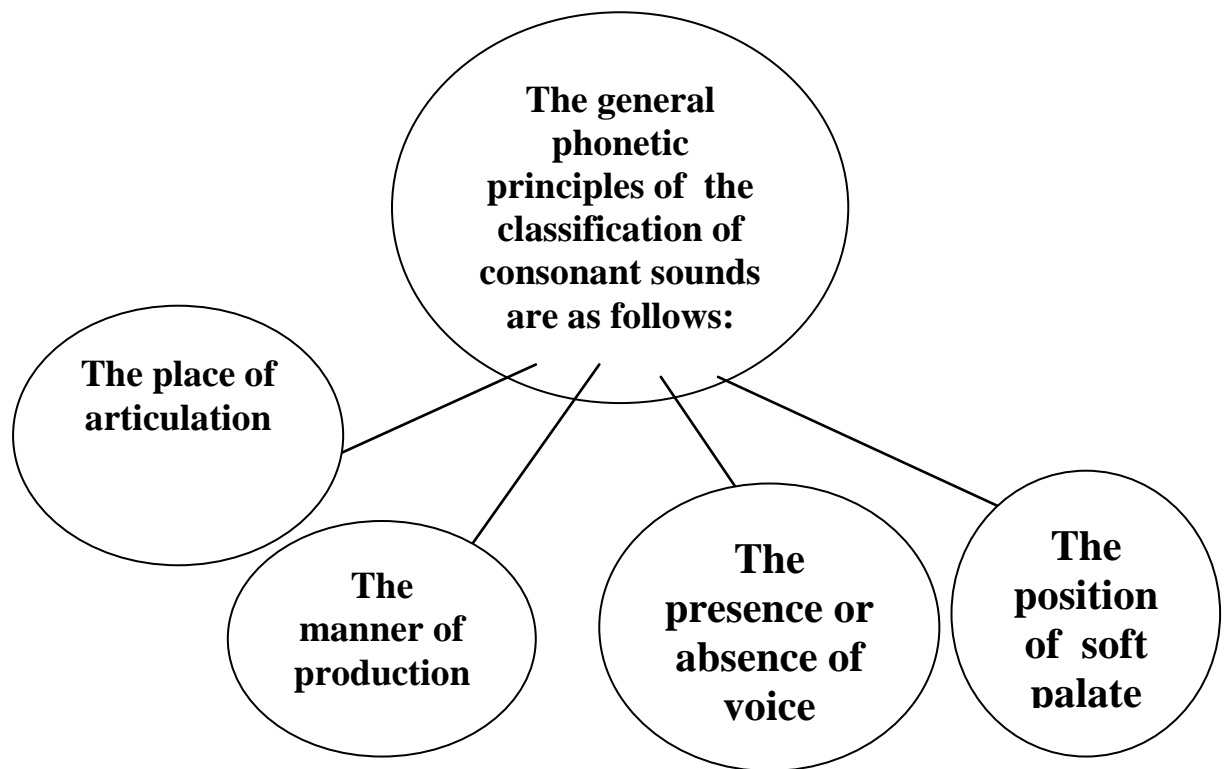
b. Allophonic variations which depends on the position and changes its quality and quantity. He also gives a complete description of these variations in English. Торсуев Г. П. Стр.оеение слога и аллофоны в английском языке. М. Изд. Наука. 1975. Стр. 104-213.

The allophonic variations of the English and Uzbek consonant phonemes depend on their distribution in words, syllables, and also on the phonotactic rules (combinations of sounds or sound sequences). The allophones of a phoneme may be established on the basis of the complementary distribution. The pronunciation of the allophones may vary in different positions of words, syllables, and also in neighbourhood positions, in stressed complicated to describe all the allophonic varianty of the consonant phonemes. There for, we give the general rules of the occurrence of the allophones.

Diaphone variation may be observed when [n] is pronounced instead of [ng] in words like strength, length. The prefaces con-, in-, syn-, when stressed have [ng] besides [n] before a following [k], as in conquest, concord, income syncope etc.

The vowel - like allophone of the phoneme [j] may occur in such words as curious, Indian, Genius etc.

Many other allophones of the English consonant phonemes may occur in the various sound combinations, English is rich in initial, medial and final combinations of consonants. Many of them do not occur in Uzbek.



Test for practice

- 1. How many consonants are there in English?**
A) 22 B) 12 C) 20 D) 10
- 2. How many types of obstruction do you know?**
A) 2 complete & incomplete B) 1 complete

C) 1 bilabial D) 2 voiced & voiceless

3. In the following words come across occlusive, bilabial plosive consonants

- A) Idea, sentence, notice
- B) Graduate, farm, classroom
- C) Blackboard, Peter, bag
- D) Magazine, teacher, comrade

4. In what words do we pronounce inter-dental consonants

- A) Phonetics, practice grammar
- B) Nouns, adjectives, verbs
- C) There, through, think, mother
- D) Sister, uncle, aunt, daughter

5. Number of English consonant phonemes:

- A) 10
- B) 24
- C) 20
- D) 12

6. According to the manner of the production of noise and according to the type of obstruction consonants are divided into groups.

- A) 2
- B) 4
- C) 3
- D) 5

7. Try to find bilabial, constrictive, voiced consonant in the following words

- A) Table, chair, sofa, radio
- B) Room, kitchen, nursery
- C) Library, dining-room, laboratory
- D) a wardrobe, wall, window, why

8. English consonants are classified according to the ... principles.

- A) 4 principles
- B) 5 principles
- C) 6 principles
- D) 3 principles

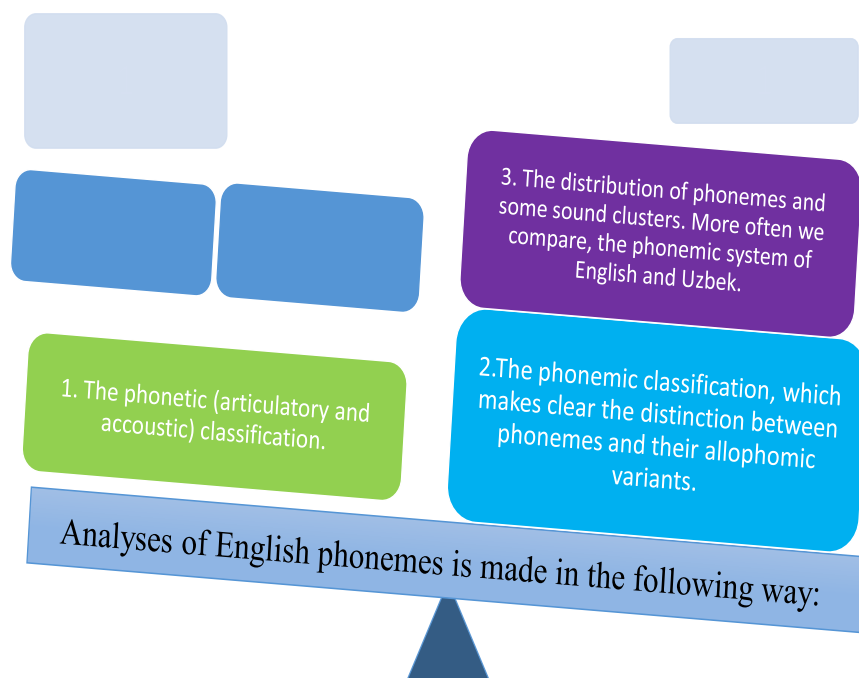
The articulatory and acoustic classification of English consonants (in comparison with Uzbek). The general phonetic principles of the classification of consonant sounds are as follows:

1. The place of articulation;
2. The manner of production;
3. The presence or absence of voice;
4. The position of the soft palate.

According to the place of articulation the consonants may be labial and pharyngeal (ɣ). Labial consonants are divided into bilabial (as English [p], [b], [m], [j], [w]) and labiodentals English [f], [v].

The lingual consonants may be fore lingual English ([t], [d], [s], [z], [l], [n]) inter lingual and back lingual ([k], [q]).

The manner of articulation makes it possible to distinguish occlusive [p, b, t, d, k, q], constrictive [f, v, s, z] consonants and affricates.



THEME 6: THE SYSTEM OF THE ENGLISH VOWEL PHONEMES

Plan

1. Phonological analysis of English vowels.
2. Unstressed vowels English. The phonetic approach.
3. The prosodic system of the English language. General remarks.

Key Words

Monophthong, Diphthong, Diphthongoid, Prosodic system studies by the division of phonetics.

A **vowel** could be a voiced sound created within the mouth with no obstacle to the discuss stream. The English vowel phonemes are divided into two huge bunches: monophthongs and diphthongs.

A monophthong **may be a immaculate (perpetual) vowel sound. There are 12 monophthongs in English. They are as takes after: [i:], [ɪ], [e], [æ], [ɑ:], [>], [>:], [u], [u:], [ʌ], [ə:], [ə].**

Two of them [i:] and [u:] are diphthongised (diphthongoids).

A **diphthong may be a complex sound comprising of two vowel components articulated so as to create a single syllable. The primary component of an English diphthong is called the core. The moment component is called the coast (it is frail). There are eight diphthongs in English. They are: [eɪ], [uə], [aɪ], [aʊ], [ɪɪ], [ɪə], [eə], [əʊ].**

The English monophthongs may be classified agreeing to the taking after principles:

According to the tongue position

According to the lip position

According to the length of the vowel

According to the degree of tenseness

Concurring to the position of the bulk of the tongue vowels are partitioned into 5 groups:

- | | |
|-----------------------|---|
| (A) front | [i:], [e], [æ] and the core of [eə] |
| (B) front – retracted | [ɪ] and the cores of the diphthongs [aɪ] and [aʊ] |
| (C) central | [ʌ], [ə:], [ə] and the core of [əʊ] |
| (D) back | [>ɪ], [>:], [u:] and the core of the diphthong [ɪɪ] |
| (E) back – progressed | [ɑ:], [u] |

Agreeing to the tallness of the raised portion of the tongue vowels are isolated into 3 bunches:

- (A) Close or High [i:], [ɪ], [u:], [u]
- (B) Open or Low [æ], [ɑ:], [ɔ:], [ɒ], and the nuclei of [aɪ], [aʊ]
- (C) Mid – Open or Mid [e], [ə:], [ə], [ɜ:], and the nuclei of [eə], [əʊ]

Agreeing to the lip position vowels may be adjusted and unrounded.

Rounded vowels are [ɔ:], [ɔ:], [u], [u:] and cores of [əʊ], [ɔɪ].

Unrounded vowels are [i:], [ɪ], [e], [æ], [ɑ:], [ɒ], [ə:], [ə].

According to the length vowels may be long and short.

Long vowels are [i:], [ɑ:], [ɔ:], [u:], [ə:]

Short vowels are [ɪ], [e], [æ], [ʊ], [ɔ], [ɒ], [ə]

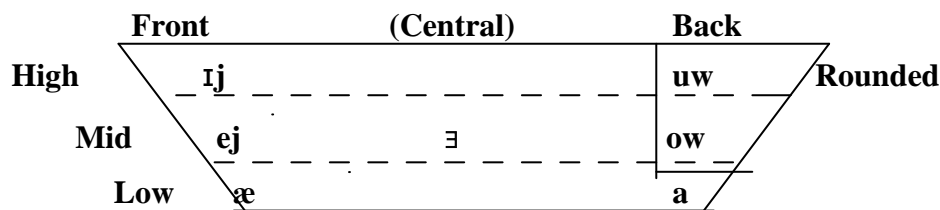
According to the degree of strained quality vowels are partitioned into tense and lax.

All the English long vowels are tense [i:], [ɑ:], [ɔ:], [u:], [ə:]

All the English brief vowels are remiss [ɪ], [e], [æ], [ɔ], [ʊ], [ɒ], [ə]

As the American and British vowel systems are not identical, two separate tables are provided to illustrate the difference.

Basic Tongue Position for English Vowels.



**American English Vowels
(tense vowels are underlined)**

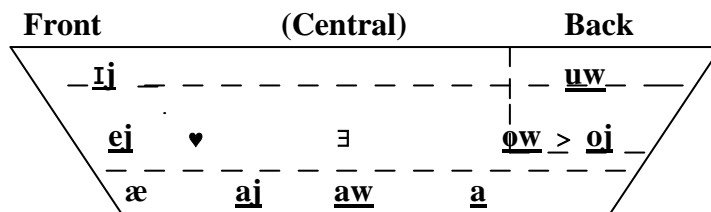
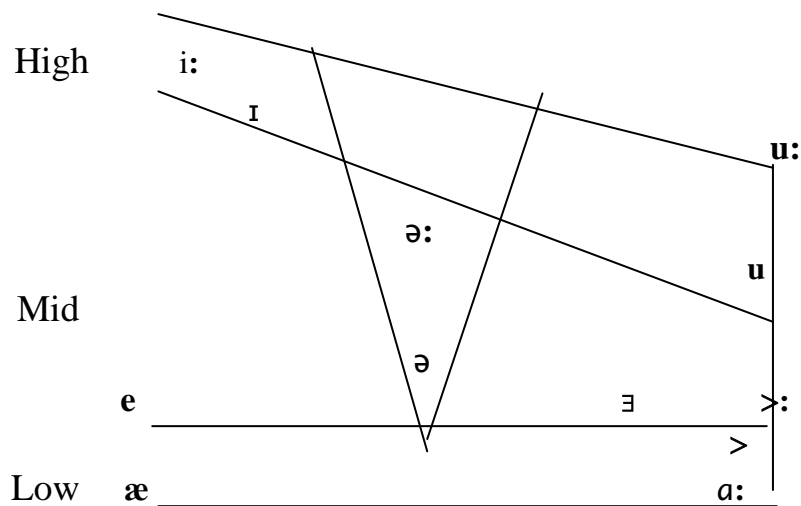


Table of English Vowels.

Front Central Back



Sounds and their numbers

1. [ɪ:] A friend in need is a friend indeed
2. [ɪ] As fit as a fidle
3. [e] All is well, that ends well
4. [æ] One man is no man
5. [a:] He laughs best who laughs last
6. [>] Honesty is the best policy
7. [>:] New lords – new laws
8. [u] By hook or by crook
9. [u:] Soon learnt, soon forgotten
10. [ɜ] Every coutry has its customs
11. [ə:] It's an early bird that catches the worm
12. [ə] As like as two peas
13. [eɪ] No pains no gains
14. [əu] There's no place like home
15. [aɪ] Out of sight out of mind
16. [au] From mouth to mouth
17. [>ɪ] The voice of one man is the voice of no one
18. [ɪə] Near and dear
19. [eə] Neither here not there
20. [uə] What can't be cured must be endured

Phonological examinations of English vowels. The phonetic model utilized in recognizing the vowel phonemes isn't sufficient hypothetically, because it cannot clarify the connection between the phonemes within the whole framework and characters of existing phonological restrictions, their quality and amount. The unstressed vocalism is more.

The unstressed vocalism is more rich than the focused vocalism, in which the vowel and unstressed don't take portion. English incorporates a complex framework of vowel phonemes among which we recognize ten brief and long monophthongs, two diphthongoids and nine diphthongs.

All these vowel phonemes may be set up utilizing the commutation test. In any case, to begin with we ought to talk about the phonemic status of the diphthongs and the vowel and the phonetic highlights long - brief, tense - remiss, checked - free, which are closely associated with each other.

Unstressed vowels of English. The phonetic approach. As expressed over the unstressed vocalism of English incorporates all vowel phonemes and the impartial phoneme, which shows up as a result of debilitating of the vowels within the unstressed position. The vowel enunciated by frail articulatory impact, has an inconclusive alter and changes its quality beneath the impact of neighboring sounds depending on its positions and in certain positions perhaps omitted.

Therefore, it may have different variations distinct from each other, especially, by the height of the tongue and duration.

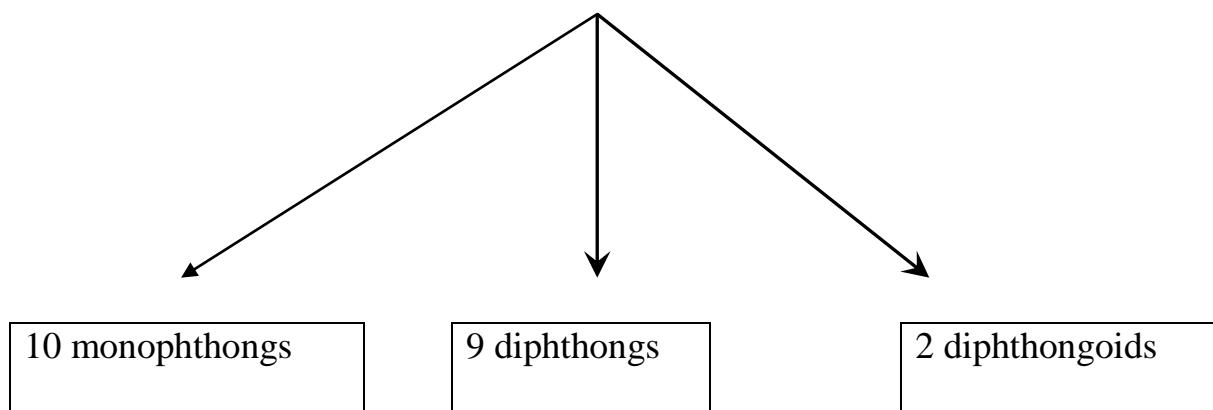
The vowels of constantly full formation have a relatively stable quality and may preserve their less clear tamper in an unstressed position: apple - tree, architect, objective, artistic, programmer, English, idea etc.

The prosodic framework of the English dialect. Common Comments. The structure of the fragments longer than segmental phonemes requires satisfactory standards of phonetic and phonological examinations, such longer fragments constitute the syllabic structure, the accentual structure of words and sound structure. They are considered by the division of phonetics or phonology named prosody /or suprasegmental phonetics or phonology/. The phonetic structure of a word comprises four sorts of structure forbid of each other:

1. The phonemic structure;
2. The structure of the combination of phonemes;
3. The syllabic structure;
4. The accentual - musical structure.

Interior the phonological word the signaling of syllable boundaries is choice all as the syllable boundary does not continuously coincide with the "important sections". In this way, the syllable gets to be exceptionally critical was it capacities as a "bridge" between phonemes and prosodies.

Agreeing to the soundness of their verbalization English vowels may be isolated into three bunches:



Tests for practice

1. What is the bulk of the English words are ?

A) A German origin B) a Latin origin C) a Romanic origin D) a, c

2. Find front, unrounded, short vowels in the following words

- A) Follow, cut, form, park
- B) News, girl, boy, dear
- C) Water, wine, oil, butter
- D) Difficult, fellow, apple, apricot

3. In what words can we pronounce mixed, central, mid-open, unrounded vowels?

- A) Mother, father, girl, early
- B) Nephew, niece, aunt, uncle
- C) River, lake, sea, ocean

4. What phonemes does the stressed vowel letter refer to in the word FIRM?

- A) [i] B) [ə:]
- C) [aiə] D) [a]

5. Try to find diphthongs in the following words

- A) field, tool, forest, car
- B) told, town, boy, find, fine, here
- C) kitten, dog, bird, sheep, goat
- D) body, court, hockey, April

6. In what words are there long monophthongs?

- A) Cinema, theatre, museum
- B) Father, mother, sister, brother
- C) Feel, arm, tall, bird
- D) Film, picture, scene

7. English monophthongs are classified according to the ... principles.

- A) 6 principles
- B) 7 principles
- C) 5 principles
- D) 4 principles

8. According to position of the bulk of the tongue vowels are divided into..... groups.

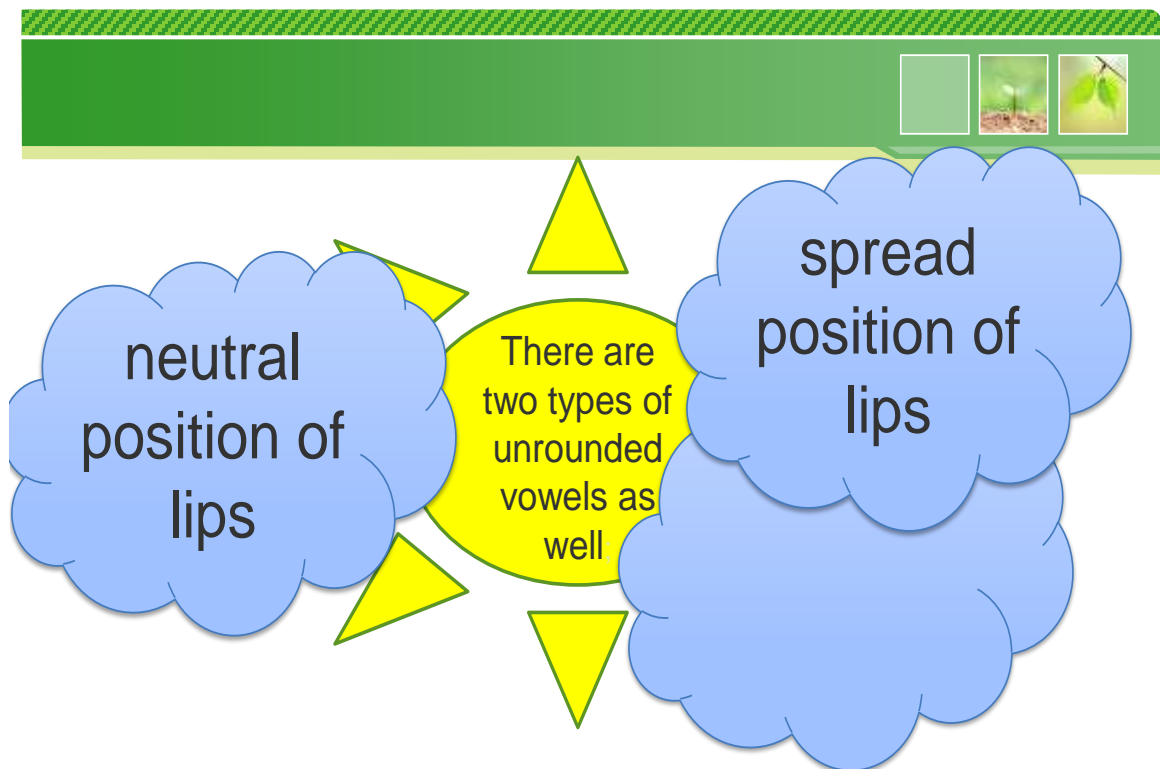
- A) 3
- B) 6
- C) 5
- D) 2

9. According to the height of the raised part of the tongue vowels are divided into groups:

- A) 3
- B) 5
- C) 7
- D) 4

10. Number of English vowel phonemes:

- A) 6
- B) 12
- C) 24
- D) 20



The prosodic system of the English language. General Remarks. The structure of the segments longer than segmental phonemes requires adequate principles of phonetic and phonological analyses, such longer segments constitute the syllabic structure, the accentual structure of words and intonation structure. They are studied by the division of phonetics or phonology named prosody /or suprasegmental phonetics or phonology/. The phonetic structure of a word comprises four types of structure interdependent of each other:

1. The phonemic structure;
2. The structure of the combination of phonemes;
3. The syllabic structure;
4. The accentual - rhythmic structure.

Theme 7. The Articulatory Processes

Plan

1. Assimilation
2. Aspiration
3. Accommodation.
4. Elision.
5. Palatalization.
6. Flapping.
7. Deletion. Dissimilation.
8. Reduction

Assimilation.

Two adjoining consonants inside a word or at word boundaries regularly impact each other in such a way that the verbalization of one sound gets to be comparative to or indeed indistinguishable with the enunciation of the other one. This wonder is called **assimilation**.

In digestion the _____ consonant _____ whose verbalization is adjusted beneath the impact of a neighboring consonant is called **the absorbed sound**; the consonant which impacts the enunciation of a neighboring consonant is called the **acclimatizing sound**.

While by digestion we cruel a alteration within the verbalization of a consonant beneath the impact of a neighbouring consonant, the adjustment within the enunciation of a vowel beneath the impact of an adjacent consonant, or, bad habit versa, the alteration within the verbalization of a consonant beneath the impact of an adjoining vowel is called **adjustment, or accommodation**.

Absorption may be of three degrees: **total, halfway and intermediate**. Assimilation is said to be total when the verbalization of the absorbed consonant completely coincides with that of the acclimatizing one.

For case, within the word horse–shoe [h>:σσu:] which may be a compound of the words horse [h>:s] and [σu:], [s] within the word [h>:s] was changed to [σ] beneath the impact of [σ] within the word [σu:]. In fast discourse does she is articulated [ˈdʌσsi]. Here [z] in does [dʌz] is totally absorbed to [σ] within the word she [si:]

Assimilation is said to be halfway when the acclimatized consonant holds its primary phonemic highlights and gets to be as it were incompletely comparable in a few include of its enunciation to the absorbing sound.

In twice [twɑɪs], if it's not too much trouble [plɪ:z], attempt [traɪ], the foremost variations of the phonemes [w], [l], [r] are supplanted by their mostly devoiced variations, whereas their primary phonemic highlights are retained. The degree of digestion is said to be halfway between total and halfway when the acclimatized consonant changes into a distinctive sound, but does not coincide with the acclimatizing consonant. Cases of middle absorption are: gooseberry ['guzbəri], where [s] in goose [gu:s] is supplanted by [z] beneath the impact of [b] in berry, congress ['kɒŋɡres], where [n] is supplanted by [ŋ] beneath the impact of [g].

In That's all right ['ðætɪz 'ɔ:l raɪt] [s] has supplanted [z] beneath the impact of going before [t]. In cloth ['hæŋkəʊfɪf] there are two assimilations: total and middle. The alter of [d] into [n] is an occasion of total absorption, the consequent alter of [n] into [ŋ] beneath the impact of [k] is an occasion of middle of the road absorption.

Assimilation may be of three sorts as distant as its course is concerned: **dynamic, backward** and **double**.

In **dynamic digestion** the absorbed consonant is affected by the going before consonant. This could be spoken to by the equation $A \rightarrow B$, where A is the acclimatizing consonant, and B the acclimatized consonant. For illustration, within the word “place” the completely voiced variation of the consonant phoneme [l] is absorbed to [p] and is supplanted by a incompletely devoiced variation of the same phoneme. In “What's this?” [wɒts 'ðɪs] [z] is supplanted by [s] beneath the impact of [t].

In **backward digestion** the going before consonant is impacted by the one taking after it $A \leftarrow B$.

For case, the voiced consonant [z] in “news” [nju:z] is supplanted by the voiceless consonant [s] within the compound “newspaper” ['nju:spetɪpə] beneath the impact of the voiceless sound [p]. In horse–shoe ['hɔ:ʃu:], [s] in horse [hɔ:s] was supplanted by [ʃ] and in this way gotten to be completely absorbed to [ʃ] in shoe [ʃu:].

In **corresponding, or twofold digestion** two adjoining consonants impact each other $A \vee B$ For illustration, in “twenty” ['twenti], speedy [kwɪk] the sonorant [w] is absorbed to the voiceless plosive consonants [t] and [k] separately by getting to be incompletely devoiced. In their turn, [t] and [k] are absorbed to [w] and are spoken to by their labialized variations.

Aspiration.

The English voiceless plosive consonants [p], [t], [k] are pronounced with aspiration before a stressed vowel.

Aspiration is a slight puff of breath that is heard after the plosion of a voiceless plosive consonant before the beginning of the vowel immediately following.

When a voiceless plosive aspirated consonant is pronounced before a stressed vowel in English, the pressure of the air against the obstruction is rather strong as the glottis is open.

Within the elocution of the English consonants [p], [t], [k] there can be recognized 3 degrees of yearning.

a) it is strongest when [p], [t], [k] are followed either by a long vowel or by a diphthong.

<i>pass</i> [pa:s]	<i>tall</i> [t>:l]	<i>cause</i> [k>:z]
<i>pair</i> [peə]	<i>tear</i> [teə]	<i>care</i> [keə]

b) aspiration becomes weaker when [p], [t], [k] are followed by short vowels

<i>pull</i> [pul]	<i>took</i> [tuk]	<i>cut</i> [kɜt]
<i>pot</i> [p>t]	<i>top</i> [t>p]	<i>cot</i> [k>t]

c) when [p], [t], [k] are preceded by the consonant [s] they are pronounced with no aspiration.

<i>park</i> [pa:k]	<i>spark</i> [spa:k]
<i>tie</i> [taɪ]	<i>sty</i> [staɪ]
<i>cool</i> [ku:l]	<i>school</i> [sku:l]

Accommodation

In settlement the obliged sound does not alter its fundamental phonemic highlights and is articulated as a variation of the same phoneme marginally adjusted beneath the impact of a neighboring sound.

In cutting edge English there are three fundamental sorts of accommodation.

(1) An **unrounded** variation of a consonant phoneme is supplanted by its **adjusted** variation beneath the impact of a taking after adjusted vowel phoneme, as at the starting of the taking after words:

Unrounded variants of consonant phonemes

[tɪ:] *tea*
[les] *less*
[nʌn] *none*

Rounded variants of consonant phonemes

[tu:] *too*
[lu:s] *loose*
[nu:n] *noon*

(1) A completely back variation of a back vowel phoneme is supplanted by its gently progressed (fronted) variation beneath the impact of the going before mediolingual phoneme [j]

Fully back variant of [u:]

['bu:tɪ] *booty*

[mu:n] *moon*

Fronted variant of [u:]

['bju:tɪ] *beauty*

['mju:zɪk] *music*

(3) A vowel phoneme is spoken to by its marginally more open variation some time recently the dull [ɪ] beneath the impact of the latter's back auxiliary center. Hence the vowel sound in chime, tell is marginally more open than the vowel in bed, ten ([beɪ] – [bed], [teɪ] – [ten]).

Elision

In quick colloquial discourse certain notional words may lose a few of their sounds (vowels and consonants). This wonder is called elision. Elision happens both inside words and at word boundaries.

phonetics [fəu'netɪks] [f'netɪks]

mostly ['məustli] ['məusli]

all right ['>:l 'raɪt] ['>:raɪt]

next day ['nekst 'deɪ] ['neks 'deɪ]

Some effects of [d] and [t] elision.

1. You hear the final [d] or [t] in the root of some words, but not when a suffix is added. For example:

Without elision

It was perfect

That's exact

She's full of tact

What does she want?

One pound of butter

With elision

It was perfec(t)ly marvelous

That's exac(t)ly right

She's very tac(t)ful

She wan(t)s some butter

Ten poun(d)s of butter

2. Elision can also affect the <ed> for simple past and past participle. This means that, at speed, there may be no difference between present and past simple.

Slow version

I watch television every day.

I watched television last night.

Fast version

I watch television every day.

I watch(ed) television last night.

<i>They crash the car regularly.</i>	<i>They crash the car regularly.</i>
<i>They crashed the car yesterday.</i>	<i>They crash(ed) the car</i>
<i>yesterday.</i>	
<i>I wash my hands before I have lunch.</i>	<i>I wash my hands before I have</i>
<i>lunch.</i>	<i>lunch.</i>
<i>I washed my hands before I had lunch.</i>	<i>I wash(ed) my hands before I</i>
<i>had lunch.</i>	<i>had lunch.</i>
<i>They usually finish their work at six.</i>	<i>They usually finish their work</i>
<i>at six.</i>	<i>at six.</i>
<i>They finished work early yesterday.</i>	<i>They finish(ed) work early</i>
<i>yesterday.</i>	<i>yesterday.</i>

Elision giving rise to assimilation

In sequences such as *ten boys* and *ten girls* assimilation takes place because the sounds involved are already next to each other.

By contrast in others such as *the second boy* and *the second girl* assimilation only takes place because the intervening sound – the [d] in this case – has been elided.

There are hundreds of set expressions involving this combination of [d] or [t]

Palatalization

Palatalization may be a auxiliary enunciation in which the front of the tongue is raised toward the difficult sense of taste. Palatalization of consonant isn't a phonemic highlight in English in spite of the fact that the consonants [ʃ], [ʒ], [tʃ], [dʒ] are marginally palatalized

Flapping

Fluttering may be a handle in which a dental or alveolar halt verbalization changes to a fold (r) verbalization. In English this handle applies to both [t] and [d] and happens between vowels, the primary of which is for the most part pushed. Folds are listened within the casual discourse elocution of words such as butter, author, fatter, wader and server, and indeed in expressions such as I bought it [aɪb'>ɹɪt]. The alveolar fold is continuously voiced. Fluttering is considered a type of digestion since it changes a non-continuant fragment (a halt) to a continuant section within the environment of other continuants (vowels).

Dissimilation

Dissimilation, the inverse of absorption, comes about in two sounds getting to be less alike in articulatory or acoustic terms. The coming about grouping of sounds is less demanding to express and recognize. It may be a much rarer prepare than dissimilation. One commonly listened case of absorption in English happens

in words finishing with three continuous fricatives, such as “fifth”. Numerous speakers dissimilate the ultimate [fθs] grouping to [fts], clearly to break up the grouping of three fricatives with a halt.

Deletion

Cancellation could be a prepare that expels a fragment from certain phonetic settings. Cancellation happens in ordinary fast discourse in numerous dialects. In English, a schwa [ə] is often erased when the following vowel within the word is pushed.

Deletion of [ə] in English.

Slow speech	Rapid speech
[pə'reɪd]	[preɪd] parade
[kə'rəʊd]	
[sə'pəʊz]	[krəʊd] corrode
	[spəʊz] suppose

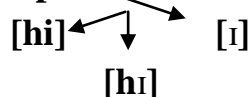
Comparative Study

Compare the cautious discourse and quick discourse elocution of the taking after English words and expressions. At that point title the method or forms that make the quick discourse elocution diverse from the cautious discourse.

	Careful Speech	Rapid Speech
a) <i>in my room</i>	[ɪn maɪ 'rum]	[ɪmmaɪ rum]
b) <i>I see them</i>	[aɪ 'si: ðəm]	[aɪ'si:əm]
c) <i>within</i>	[wɪð 'ɪn]	[wɒm]
d) <i>balloons</i>	[bə'lu:nz]	[blu:nz]
e) <i>sit down</i>	['sɪt 'daʊn]	[sɪ 'daʊn]
f) <i>Pam will miss you</i>	['pæm wɪl 'mɪs ju:]	['pæml'mɪsju]

Solid and Frail Shapes. Reduction In English there are certain words, which have two shapes of pronunciation: (1) Strong or full form (2) Weak or decreased form These words incorporate form-words and the taking after pronouns: individual, possessive, reflexive and the inconclusive pronoun “some” indicating inconclusive quantity. These words have solid or full shapes when they are stressed. He will do it. (and no one else) [`hi: l ,du: ɪt] Each of these words as a rule has more than one decreased frame utilized in unstressed positions.

E.g. reduced forms of the pronoun *he*



as in the following sentences

He will do it.

[hi l `du: it] or [hɪ l `du: it]

1. There are three degrees of full shapes of reduction. 1. The diminishment of the length of a vowel without changing its quality (the so-called quantitative decrease)

Full forms

you [ju:]

he [hi:]

your [j>:]

Reduced forms with quantitative reduction

[ju`], [ju]

[hɪ`], [hɪ]

[j>`], [j>]

Compare the length of the vowel [i:] within the pronoun *she* within the taking after two sentences

She looked for it.

[`ɔi: ,lukt f>:r it]

She looked for her.

[`ɔi`lukt f> hə]

2. The moment degree of lessening comprises in changing the quality of a vowel (the so-called **subjective decrease**)

Strong forms

for [f>:]

her [hə:]

he [hi:]

at [æt]

can [kæn]

was [w>z]

but [bɛt]

Weak forms with qualitative reduction

[fə]

[hə]

[hɪ]

[ət]

[kən]

[wəz]

[bət]

Compare the quality of the vowels within the preposition *for* moreover within the taking after two sentence.

I'll do it for him

[aɪ l `du: it f>:r ɪm]

I'll do it for Ann.

[aɪ l `du: it fər `æn]

Most vowels in weak forms are reduced to the neutral vowel [ə], although the long vowels [i:] and [u:] are usually reduced to [ɪ] and [ʊ] respectively.

Full forms	Reduced forms with qualitative reduction
<i>he</i> [hi:]	[hɪ]
<i>do</i> [du:]	[dʊ]

Compare also the following sentences.

He will go there.

[ˈhi:l ,gəʊ ðeə] [hɪl ˈgəʊ ðeə]

3. The exclusion of a vowel or consonant sound (the so-called zero lessening)

Strong forms	Weak forms with zero reduction (the vowels are omitted)
<i>am</i> [æm]	[m]
<i>of</i> [>v]	[v]
<i>can</i> [kæn]	[kn], [kŋ] before [k], [g]
<i>do</i> [du:]	[d]
<i>is</i> [ɪz]	[s], [z]
<i>us</i> [ɜs]	[s]
<i>shall</i> [ʃæl]	[ʃl]

(the consonants are omitted)

<i>he</i> [hi:]	[i:], [ɪ]
<i>him</i> [hɪm]	[ɪm]
<i>his</i> [hɪz]	[ɪz]
<i>must</i> [mʌst]	[məs]
<i>had</i> [hæd]	[əd]
<i>have</i> [hæv]	[əv]
<i>and</i> [ænd]	[ən], [n]
<i>has</i> [hæz]	[əz], [z], [s]

(both the vowels and the consonants are omitted)

<i>have</i> [hæv]	[v]
<i>ha</i> [hæd]	[d]
<i>wil</i> [wɪl]	[l]
<i>shall</i> [ʃæl]	[l]
<i>would</i> [wʊd]	[d]

The taking after shape – words in certain positions are utilized in their solid shapes, indeed when they are unstressed.

1. Prepositions have their solid forms:

(a) When they are last, e.g.

Do you know where I come from?

[dju 'nəu weər ,aɪ kɜm ɪ frəm]

(b) When they are taken after by an unstressed individual pronoun at the conclusion of a sense-group or a sentence. In any case in this position the powerless shape may moreover be utilized, e.g. *She was not tuning in to them.*

[ʃi wəz 'nɔt 'lɪsnɪŋ ɪ tu: (tə) ðəm]

2. Auxiliary and modular verbs, as well as the connect – verb to be, have their solid shapes at the conclusion of a sense – bunch or a sentence, e.g.

Who is on obligation nowadays? I am.

['hu: ɪz `dju:tɪ fə dei | `aɪ æm]

Who is absent today? Ann is.

['hu: ɪz `æbsənt ɪ tə dei | `æn ɪz]

What is hanging on the divider? Pictures are.

[wɔt ɪz 'hæŋɪŋ >n ðə `w>l | `pɪktʃəz ɑ:]

I don't know where Tom was.

[aɪ 'dəunt 'nəu weə `t>m w>z]

There are a few shape – words which are never diminished. They are: *which, what, where, on, in, with, at that point, when, how, a few* within the meaning of “certain”.

Well, at that point go and do as you're told.

[,wel | ðen 'gəu ənd 'du: əz juə `təuld]

I stand on my right here.

[aɪ 'stænd >n maɪ `raɪt hɪə]

For a few reason he hasn't come to the party.

[fə sɛm ,rɪ:zn ɪ hɪ 'hæznt 'kɜm tə ðə ,pa:tɪ]

Reduction

In English, vowels in unstressed syllables are ordinarily reduced. Decrease may be a chronicled prepare of debilitating, shortening or vanishing of vowel sounds in unstressed positions. This phonetic wonder, as well as digestion, is closely associated with the common development of the dialect framework. Decrease reflects the method of lexical and linguistic changes.

Reduction may be of the following types:

1) **qualitative**, which is divided into reduction Type A and Type B.

Type A (when the vowels *i*, *e*, *y* are in an unstressed position). Subjecting to this type of reduction these vowels are pronounced [ɪ]

'busy [ˈbɪzɪ] *de'cay* [dɪˈkeɪ] *di'vide* [dɪˈvaɪd]

Type B (when the vowels *a*, *o*, *u* are in an unstressed position). Subjecting to this type of reduction these vowels are pronounced [ə]

po'lite [pəˈlaɪt] *'lyrical* [ˈlɪrɪkəl]

2) **quantitative**. It is shortening of the length of a long vowel sound.

me [miː] *he* [hiː]

3) **complete**. It is the disappearance of a vowel sound. It occurs when an unstressed vowel occupies the position after the stressed one and it is between a noiseless sound and a sonorant one.

'cotton [ˈkɒtən] *'lesson* [ˈlesn]

In this case the sonorant forms a syllable.

Besides the mentioned above types of reduction, there are special cases of reduction which include all the vowels. They are:

1) the vowel *a* if it precedes the combinations “-ate”, “-ade” is subjected to the reduction Type A in adjectives and nouns and is not reduced in verbs.

'regulate [ˈregjuleɪt] *'climate* [ˈklaɪmɪt]

2) the vowel *e* is subjected to the reduction Type B before “-nt”, “-nce”, “-n”, “-m”.

'silence [ˈsaɪləns] *'student* [ˈstjuːdənt] *'solemn* [ˈsɒləm] *'sullen* [ˈsʌlən]

3) the vowel *o* within the first type of syllable isn't diminished at the conclusion of the word.

po'tato [pəˈteɪtəʊ] *'photo* [ˈfəʊtəʊ]

- 4) the vowel *i* when preceding the combination “-ble” is subjected to the reduction
 , *inac'cessible* [, mæk'səsəbl], but *'possible* ['p>sɪbl]
- 5) the vowel *u* within the to begin with sort of syllable at the starting and at the end of the word isn't decreased and within the center of the word is subjected to the quantitative lessening.

'institute ['ɪnstɪtju:t] *u'nite* [ju:'naɪt]
,edu'cation [, edju:'keɪʃn] **Note:** [, edju'keɪʃn]

- 6) the vowels are subjected only to the reduction Type B in the third and fourth types of syllables or are not reduced at all.

'summer ['sʌmə] *fore'see* [f>:'si:] *'writer* ['raɪtə]

- 7) the digraphs *ei, ey, ai, ay, ee, ea* are subjected to the reduction Type A.

'mountain ['maʊntɪn] *'always* ['>:lwɪz]
'forehead [f>:'rɪd], **but** *'vengeance* ['vɛndʒəns]

- 8) the digraph *ou* is subjected to the reduction Type B

er' roneous [ɪ 'rəʊniəs] *'various* ['vɛəriəs]

- 9) the digraph *ow* is not reduced and is pronounced [əʊ] in an unstressed position.

'window ['wɪndəʊ]

- 10) the digraph *oa* is not reduced either.

'cocoa ['kəʊkəʊ]

Questions for Discussion

1. What is assimilation?
2. What are assimilated and assimilating sounds?
3. How many degrees of assimilation are there in English?
4. What is a complete assimilation?
5. Give the definition of partial, intermediate and complete assimilation.

6. How many types of assimilation do you know? Explain each type of assimilation and give your own examples.
7. What is aspiration? Give your own example.
8. What is accommodation?
9. How many types of accommodation do you know? Give your own example.
10. What phenomenon is called “Elision”? Give an example of it.
11. What is deletion?
12. What phenomenon is called dissimilation?
13. Which process is called flapping?
14. What phenomenon is called “reduction”?
15. Name the sounds which are commonly found in the unstressed syllables.
16. How many types of reduction do you know?
17. What degrees of the reduction do you know? Give an example.
18. Read the following sentence: ‘I can read it alone’. What type of reduction is observed in the word *can*?
19. Are the personal and possessive pronouns generally stressed in connected speech?
20. Are the auxiliary and modal verbs generally stressed in connected speech?
21. In what positions are prepositions generally stressed in a sentence?
22. Which form-words have no weak forms?

THEME 8: THE STRUCTURE OF THE ENGLISH SYLLABLE

Plan

1. The structure of the syllable.
2. Hypotheses of syllable arrangement and syllable division.
3. Phonetic and phonological definitions of the syllable.

Key Words

Syllable - the natural segmentation of speech continuum, complex and complicated unit of utterance.

Discourse may be a continuum. In any case, it can be broken into negligible pronounceable units into which sounds appear a inclination to cluster or bunch themselves. These littlest phonetic bunches are by and large given the name of syllables. The syllable could be an exceptionally vital unit. Most individuals appear to accept that, indeed on the off chance that they cannot characterize what a syllable is, they can tally how numerous syllables there are in a given word or sentence. In the event that they are inquired to do this they regularly tap their finger as they check, which outlines the syllable's significance within the beat of discourse. As a matter of reality, if one tries the try of inquiring English speakers to tally the syllables in, say, a recorded sentence, there's regularly a impressive sum of contradiction.

The syllable is one or more discourse sounds shaping a single continuous unit of expression which may be a commonly recognized subdivision of a word or the total of a word. Being the littlest pronounceable units, the syllables form dialect units of more noteworthy greatness than morphemes, words and expressions. Each of these units is characterized by a certain syllabic structure.

Phonetically, (i. e. in connection to the way we create them and the way they sound), syllables are more often than not depicted as comprising of a middle which has small or no obstacle to wind current and which sounds comparatively boisterous; some time recently and after this middle (i.e. at the starting and conclusion of the syllable), there will be more noteworthy hindrance to wind current and/or less uproarious sound.

Articulatorily, the syllable is the negligible articulatory unit of the utterance. **Auditorily**, the syllable is the littlest unit of recognition: the audience distinguishes the full of the syllable and after that the sounds which it contains.

Phonologically it could be an auxiliary unit which comprises of an arrangement of one or a few phonemes of a dialect in numbers and courses of action allowed by the given dialect. Looking at syllables from the phonological point of view is very distinctive. What this includes is looking at the conceivable combinations of English phonemes; the ponder of the conceivable phoneme combinations of a dialect is called **phonotactics**. It is least complex to begin by looking at what can happen in starting position - in other words, what can happen at the starting of the primary word when we start to talk after a stop. We discover that the word can start with a vowel, or with one, two or three consonants. No word starts with more than three consonants. Within the same way, we are able to see at how a word closes when

it is the final word talked some time recently a delay; it can conclusion with a vowel, or with one, two, three or (in a little number of cases) four consonants. No current word closes with more than four consonants.

A important dialect unit has two viewpoints: syllable arrangement and syllable division which shape a persuasive unity.

Syllable arrangement in English is based on the phonological restriction vowel – consonant.

In English the syllable is formed:

1) by any vowel alone or in combination with one or more consonants – not more than 3 going before and not more than 4 taking after it, e.g. are [a:], we [wi:], it [it], sixths [siksθs];

2) by a word last sonorants [n], [l], [m] quickly gone before by a consonant: e. g. cadence ['rɪðəm], cultivate ['gɑ:dən].

The English sonorants [w], [j] are never syllabic as they are continuously syllable-initial.

Thus vowels and sonorants are syllable-forming components and each word, state or sentence has as numerous syllables because it has syllabic elements.

Each English syllable features a center or **peak** – a vowel or a sonorant. What we'll call a **least syllable** could be a single vowel in segregation (e.g. the words 'are' [ɑ:], 'or' [ɔ:], 'err' [ɜ:]). These are gone before and taken after by quiet. Separated sounds such as [m], which we in some cases deliver to demonstrate assention, or [ʃ], to inquire for quiet, must too be regarded as syllables.

The crest may be gone before by one or more non-syllabic components which constitute the **onset** of the syllable, that's , rather than quiet, they have one or more consonants preceding the middle of the syllable: 'bar' [bɑ:] 'key' [ki:] 'more' [mɔ:]. The crest may be taken after by one or more non-syllabic components which constitute the **coda** – that's , they conclusion with one or more consonants: 'am' [æm], 'ought' [ɔ:t], 'ease' [i:z]. A few syllables have both **onset** and coda: 'ran' [ræn], 'sat' [sæt], 'fill' [fil].

Let us presently see in more detail at syllable onsets. In the event that the primary syllable of the word in address starts with a vowel (any vowel may happen, in spite of the fact that [ʊ] is uncommon) we say that this introductory syllable contains a **zero onset**. On the off chance that the syllable starts with one consonant, that starting consonant may be any consonant phoneme but [ŋ]; [ʒ] is rare.

We presently see at syllables starting with two consonants. When we have two or more consonants together we call them a **consonant cluster**. Introductory

two-consonant clusters are of two sorts in English. One sort is composed of [s] taken after by one of a little set of consonants; illustrations of such clusters are found in words such as 'sting' [stiŋ], 'sway' [swei], 'smoke' [sməʊk]. The [s] in these clusters is called the **pre-initial** consonant and the other consonant ([t], [w], [m] within the over cases) – the **starting** consonant.

The other sort starts with one of a set of almost fifteen consonants, taken after by one of the set [l], [r], [w], [j] as in, for case, 'play' [plei], 'try' [traɪ], 'quick' [kwɪk], 'few' [fju:]. We call the primary consonant of these clusters the **beginning consonant** and the moment – the **post-initial**. When we see at three-consonant clusters we will perceive a clear relationship between them and the two sorts of two-consonant cluster portrayed over; illustrations of three-consonant introductory clusters are: 'split' [spɪt], 'stream' [stri:m], 'square' [skweə]. The [s] is the pre-initial consonant, the [p], [t], [k] that take after [s] within the three case words are the starting consonant, and the [l], [r], [w] are post-initial.

We presently have a comparative errand to do in considering last consonant clusters. Here we discover the plausibility of up to four consonants at the conclusion of a word. On the off chance that there's no last consonant we say that there's a **zero coda**. When there's one consonant as it were, usually called the **ultimate** consonant. Any consonant may be a last consonant but [h], [w], [j]. The consonant [r] may be an extraordinary case: it doesn't happen as a last consonant in BBC elocution, but there are numerous rhotic complements of English in which syllables may conclude with this consonant.

There are two sorts of two-consonant last cluster, one being a last consonant gone before by a **pre-final** consonant and the other – a last consonant taken after by a **post-final** consonant. The pre-final consonants shape a little set: [m], [n], [ŋ], [l], [s]. Able to see these in 'bump' [bʌmp], 'bent' [bɒnd], 'bank' [bæŋk], 'belt' [belt], 'ask' [ɑ:sk]. The post-final consonants moreover shape a little set: [s], [z], [t], [d], [θ]; case words are: 'bets' [bets],

'beds' [bedz], 'backed' [bækt], 'bagged' [bægd], 'eighth' [eitθ]. These post-final consonants can frequently be recognized as partitioned morphemes (although not continuously – 'axe' [æks], for case, could be a single morpheme and its last [s] has no isolated meaning). A point of articulation can be pointed out here: the discharge of the primary plosive of a plosive-plus-plosive cluster such as the [g]

(of [gd]) in [bægd] or the [k] (of [kt]) in [bækt] is as a rule without plosion and is hence for all intents and purposes unintelligible.

There are two sorts of last three-consonant cluster: the first is pre-final plus final plus post final:

		Pre-final	Final	Post-final
'helped'	he	l	p	t
'banks'	bæ	ŋ	k	s
'bonds'	bɒ	n	d	z
'twelfth'	twe	l	f	θ

The moment sort appears how more than one post-final consonant can happen in a last cluster: last additionally post-final 1 additionally post-final 2. Post-final 2 is once more one of [s], [z], [t], [d], [θ].

		Pre-final	Final	Post-final 1	Post-final 2
'fifths'	fɪ	–	f	θ	s
'next'	ne	–	k	s	t
'lapsed'	læ	–	p	s	t

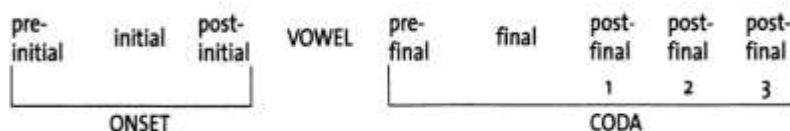
Most four-consonant clusters can be examined as comprising of a last consonant gone before by a pre-final and taken after by post-final 1 and post-final 2, as appeared underneath:

		Pre-final	Final	Post-final 1	Post-final 2
'twelfths'	twe	l	f	θ	s
'prompts'	prɒ	m	p	t	s

A little number of cases appear to require a distinctive investigation, as comprising of a last consonant with no pre-final but three post-final consonants:

		Pre-final	Final	Post-final 1	Post-final 2	Post-final 3
'sixths'	sɪ	–	k	s	θ	s
'texts'	te	–	k	s	t	s

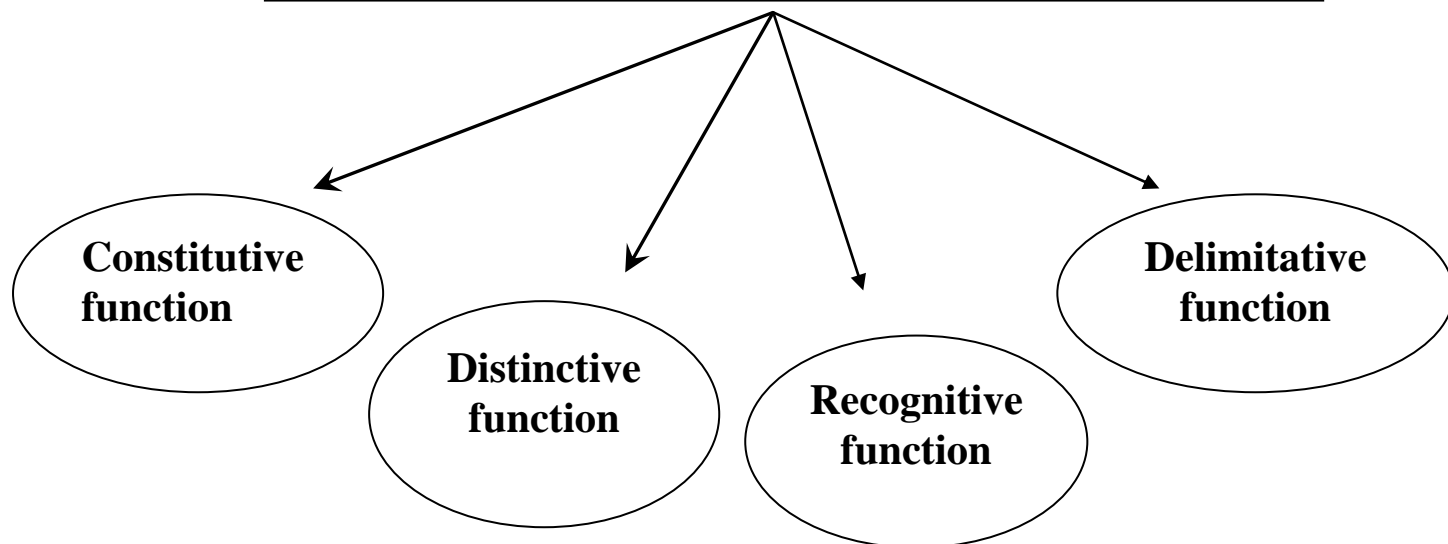
To whole up, we may depict the English syllable as having the taking after most extreme phonological structure:



Within the over structure there must be a vowel within the middle of the syllable. There's , be that as it may, a extraordinary case, that of **syllabic consonants**; we don't , for case, dissect the word 'students' [stju:dnts] as comprising of one syllable with the three-consonant cluster [stj] for its onset and a four-consonant last cluster [dnts]. To fit in with what English speakers feel, we say that the word contains two syllables, with the moment syllable finishing with the

cluster [nts]; in other words, we treat the word as in spite of the fact that there was a vowel between d and n, in spite of the fact that a vowel as it were happens here in exceptionally moderate, cautious elocution

SYLLABLE HAS 4 FUNCTIONS



1. What origins words consist of two syllables ?

A) Latin origin B) Roman origin C) German origin D) English origin

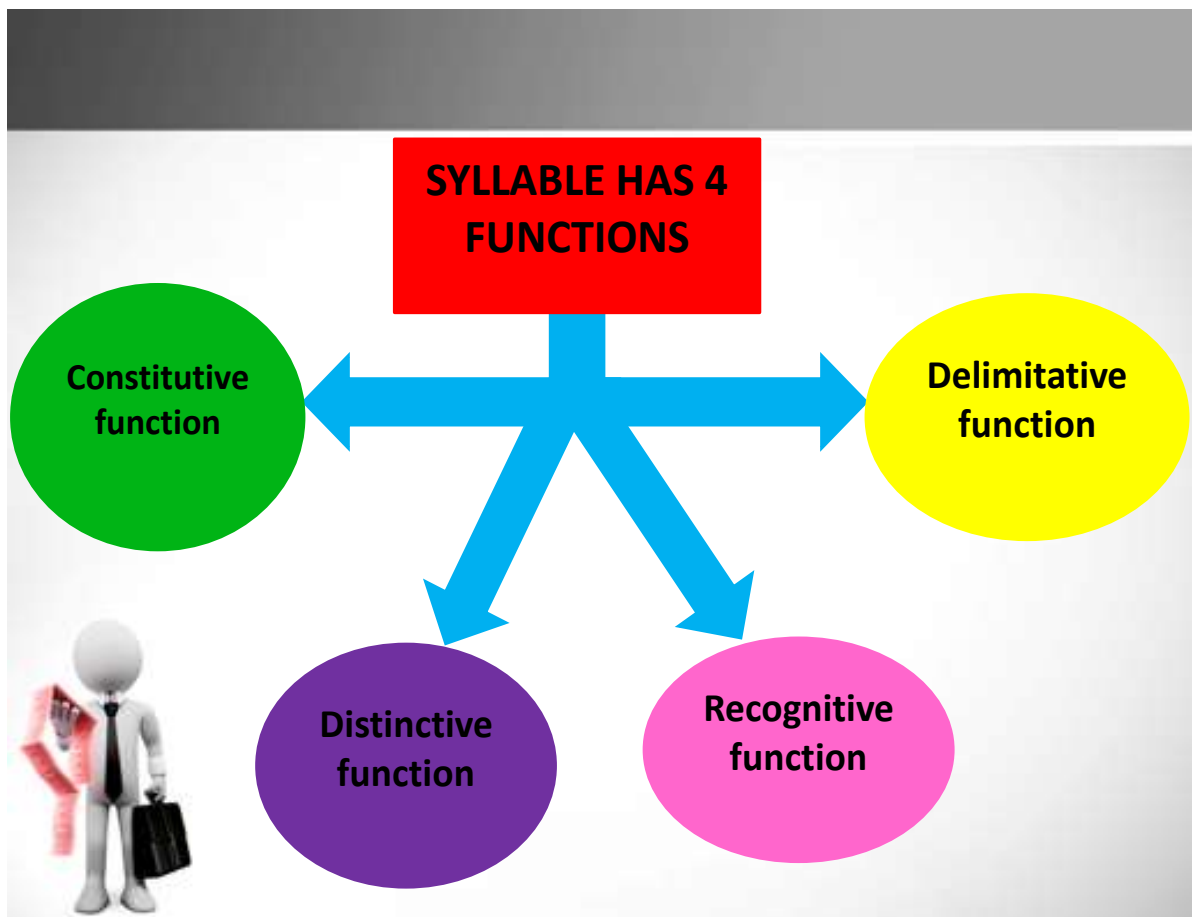
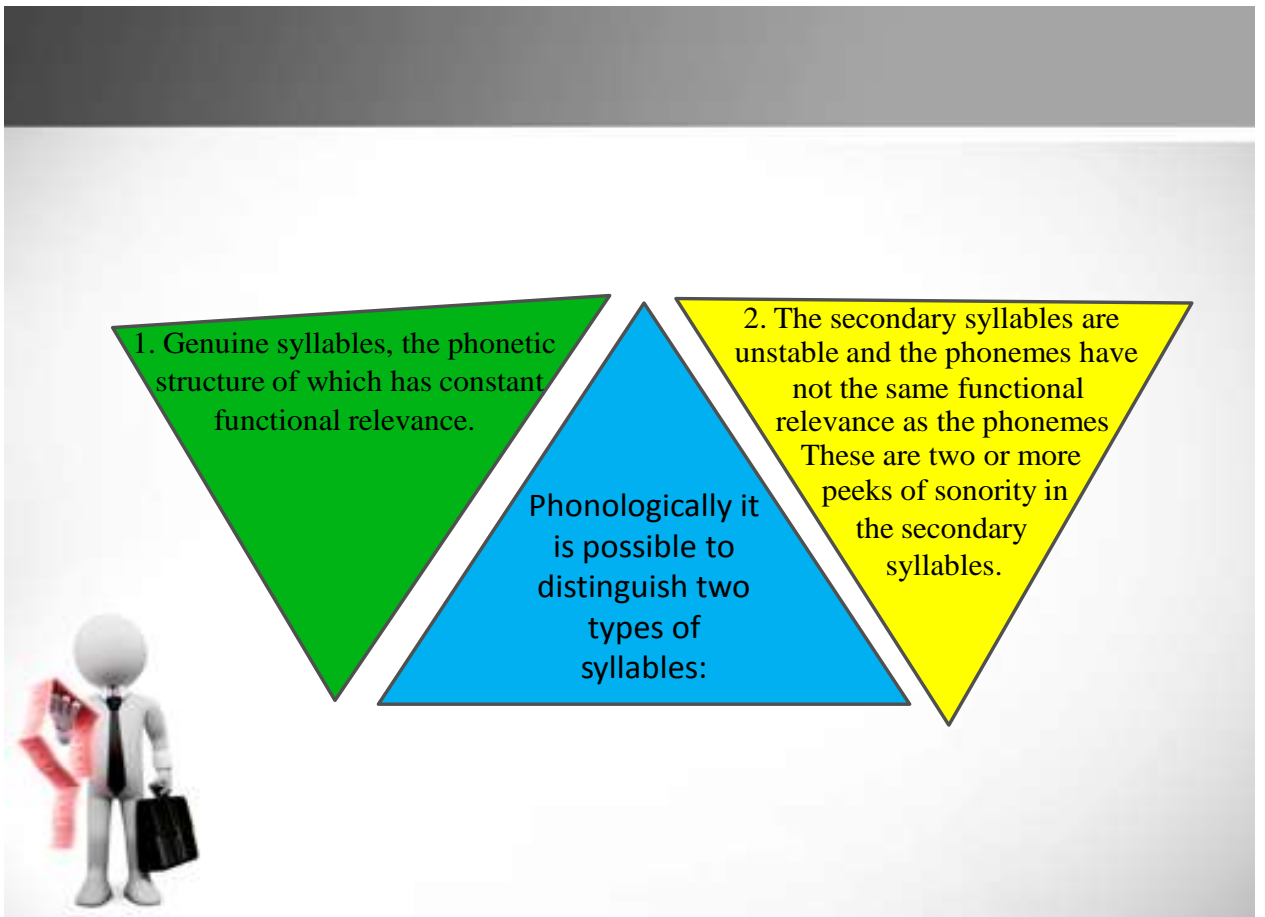
2. Try to find words pronouncing according to the II type of syllable

A) such, fat, not, big, man

B) pale, gun, can, must my

C) pencil, full, but, care, sun

D) put, note, name, my, ice



THEME 9: TYPES OF SYLLABLE

Plan

1. The definition of the syllable. The capacities of the syllable.
2. Hypotheses of syllable arrangement and syllable division.
3. Phonetic and phonological definitions of the syllable.

Key Words

Syllable - the natural segmentation of speech continuum, complex and complicated unit of utterance.

There are the different for the most part acknowledged classifications of syllables. (1) Concurring to the syllable division whether a syllable starts and closes with a vowel or a consonant sound, syllables are classified into open, closed, secured, revealed.

V. A. Vasilyev recognized the taking after sorts of syllables:

V — revealed, open;

VC — closed, revealed;

CVC — closed, secured;

CV — secured, open

1. G. P. Torsuyev gives the taking after sorts of syllables:

V — completely open;

CVC — completely closed;

CV — at first secured;

VC — at last covered.

Other than he recognizes the sub-types of syllables. A completely open syllable comprises of a vowel or a diphthong and therefore it has no other sub-types.

A completely closed (CVC) syllable may be of the taking after twelve sub-types depending on the number of consonants:

- 1) CVC — fat,
- 2) CVCC — reality,
- 3) CVCCC — realities,
- 4) CCVC — put,
- 5) CCCVC — road,
- 6) CCVCC — talks,
- 7) CCVCX — spinx,
- 8) CCCVCC — boulevards,
- 9) CCCVCCC — (con) — structures ,
- 10) CVCCCC — sixths,
- 11) CCVCCCC — twelfth,

12) CVCCCC — six th s /siksG/ (with discretionary til).

The introductory secured syllable has three sub- sorts;

1) CV — ocean,

2) CCV — play,

3) CCCV — straw .

The at long last secured syllable moreover has three sub-types:

1) VC — at,

2) VCC — well-suited,

3) VCCC — a c ts .

Hence, there are nineteen basic sub-types of syllables in present day English and their crest is shaped by a vowel or sonorant when it takes after or goes before constrictiv e consonants. For illustration, CS (S — demonstrates a sonorant); /(ri) — tn / composed; CSC /('lai — sns/ permit; CCSC: /('saerj) — kjnz/ sanctions; CCCC:/('skee) — fldz/ platforms; CCCC: /('en) — trnts/ participants.

The over given classification speaks to the phonemic, to be more strict, the allophonic structure of syllables. An English syllable is the least unit of the phonetic structure of a monosyllabic word (e. g. /ai/, I, /it/ it, /buk/ book etc). All things considered it can too clarify the allophonic structure of polysyllabic English words, i. e. words with two or more syllables. The English word may contain from one to eight syllables. There are more than eight syllables in U zbek word as agglu- tination inclination is solid (it is conceivable to include a n um ber of additions) in it. Typologically the taking after sorts of syllables exist in English, Russian and Uzbek (counting borrowings): The all inclusive sort of syllable for English is CVC — closed and co- vered, which is the foremost habitually utilized in it.

1. G. P. Torsuyev gave the measurement information of sound combinations utilized in beginning, m edial and last positions of words and syllables. All the consonants but /r/ may be utilized within the beginning positions of syllables going before vowels. The same may be watched in Uzbek in which the consonant It}/ cannot happen in starting syllables of words, whereas in R us- sian all 36 consonant phonemes m ay show up within the starting syllables which go before vowels. More than 50 combinations of two consonants may happen in th e beginning syllables of words in which affricates and two s i miliar consonants (geminate) cannot take portion. There are 230 combinations of two consonants occurring within the beginning syllables of a Russian word 1. Their n um ber is exceptionally little in Uzbek as there are no combina- tions of consonants utilized within the in itia l position of the words of turkic root. In m odern Uzbek as the result of phonetic contacts a few combi- countries of consonants began to be utilized within the introductory syllables of words (e. g. стакан , стадион,

бригада, шнур, старт, прораб, слесарь, трактор etc.). Numerous words of this sort have been borrowed from Russian and other dialects through Russian into Uzbek. There are moreover an incredible number of combinations of three and four consonants within the medial and last positions of the Russian and English words which don't exist in Uzbek at all or in a really little number utilized as it were in borrowings. Concurring to the number of phonemes constituting syllables they may be classified into simple and complex. (2) As we have expressed over a syllable may be a helpful unit of prosodies, i. e. it can be characterized by a certain degree of stretch, i. e. by the constrain of articulation, pitch and term. On the premise of these properties syllables may be classified into: a) pushed and unstressed; b) brief and long; c) tall, mid, low etc. tones in tone dialects such as Chinese, Thai, Japanese etc. in which the alter of pitch may be a unmistakable prosodic feature. English, Russian and Uzbek are dialects with energetic push, i. e. the changes within the drive (acoustically escalated) of articulation is the primary property in them. But term and pitch are auxiliary properties of the English, Russian and Uzbek complement. The pushed syllables of an English word may be articulated by tall tone and gotten to be longer, whereas unstressed syllables are shorter and have a low tone of voice. Other than completely open syllable is longer than a closed syllable, e. g. bee /bi:/ — longer, globe /'bɪd/ — long, beat /bi:t/ — shorter. English, Russian and Uzbek are respected as dialects of syllable-counting. In Latin, Greek and Czech duration is respected as a demerary property and the syllable length could be a distinctive prosodic include which is ordinarily known as the mora. Such dialects are called mora — checking languages as opposite to the syllable — tallying dialects. 2. In tone dialects (moreover called dialects of melodic push) different levels of pitch (tone of voice) may serve to recognize the implications of words, while the constrain of utterance and length isn't exceptionally important. For example: In Thai *maa* with tall tone implies «horse», with a mid tone — «come», with a rising tone — «dog».

The term «syllabeme» is utilized to demonstrate the phonological work of syllables in mora-counting languages, whereas the term «toneme» characterizes the phonological function of tones. V. A. Vassilyev recognizes «word-accenteme», «phrase accenteme» and «syntagm-accenteme» utilized to depict the particular work of stretch at distinctive levels. He moreover employments the term «syllabeme» to demonstrate the phonological unit which has the same as it were unmistakable feature based on syllabicity. E. g. helping /'laɪtəm rɪ/ — lightning /'laɪtnɪŋ/, finely /'faɪnli/ — blade partner /'fɑːm əli/ etc. The over given syllables are called phonetic syllables which are utilized in expressions. There are orthographic «syllables» utilized in composing and printing for the

reason of application of perusing rules. They are moreover named syllabographs. For case, m a k -in g , chang-ing, ta l-k in g etc.

Arrangement of VOWELS	Situation of CONSONANTS
open: the V is at the conclusion, such a S is enunciated with the opening of the mouth by the conclusion: e. g. they, wri-ter	secured at the starting: the C is at the starting of the syllable: e. g. tie
closed: which conclusion in C, at the conclusion of such a S the mouth is closed: e. g. hun- dred, hat	secured at the conclusion: the C is at the conclusion of a S: e. g. on

1. Fully open	<i>V are, or</i>
2. Fully closed (V between C)	CVC ' <i>fat</i> ' CCVC ' <i>place</i> ' CVCC ' <i>fact</i> ' CCCVC ' <i>street</i> ' CVCCC ' <i>facts</i> ' CVCCCC ' <i>sixths</i> ' [siksθs]
3. Covered at the beginning (one C or a sequence of C precede a vowel)	CV ' <i>too</i> ' CCV ' <i>spy</i> ' CCCV ' <i>straw</i> '
4. Covered at the end (one C or more complete the syllable)	VC ' <i>on</i> ' VCC ' <i>act</i> ' VCCC ' <i>acts</i> '

Test for practice

1. Try to find words pronouncing according to the III type of syllable

- A) coal, told, mine
- B) fare, chair, fire, girl
- C) good, got, give, garden
- D) care, more, fire, here

2. Try to find words pronouncing according to the I type of syllable

- A) bit, bite, cut, net
- B) full, but, care, sun
- C) gun, can, must my
- D) note, name, my, ice

3. Try to find words pronouncing according to the IV type of syllable

- A) more, like, have, top
- B) such, fat, not, big, man
- C) car, form, turn, first
- D) fare, chair, fire, girl

4. How many affricates are there in English?

- A) 3
- B) 5
- C) 2
- D) 4

5. What phoneme does the stressed vowel letter refer to in the word SPEECH?

- A) [i]
- B) [i:]
- C) [ə:]
- D) [ai]

6. Try to find qualitative reduction in the following words

- A) cotton, garden, suddenly
- B) can, have, beautiful
- C) he, she, we
- D) fast, letter, paper

THEME 10: WORD STRESS IN ENGLISH. DEFINITION OF WORD STRESS. IT'S TYPES AND COMPONENTS

1. Word stress.
2. The accentual structure of words.
3. Arrangement and degrees of word stress.
4. The capacities of word stress.

Key Words

Stretch - degree of constrain or conspicuousness with which a sound or syllable is articulated. Phonological stretch - degrees of emphasize can recognize words and their linguistic shapes. Democratic stretch - common for the Moment syllable from the conclusion to be pushed.

The nature of push is straightforward sufficient: essentially everybody would concur that the primary syllable of words like 'father', 'open', 'camera' is focused, that the center syllable is pushed in 'potato', 'apartment', 'relation', which the ultimate syllable is focused in 'about', 'receive', 'perhaps'. Too, most individuals feel they have a few sort of thought of what the distinction is between pushed and unstressed syllables, in spite of the fact that they might clarify it in numerous ways. We will stamp a focused syllable in translation by putting a little vertical line (ˈ) tall up, fair some time recently the syllable it relates to; the words cited over will hence be translated as follows:

[ˈfɑːðə] [pəˈteɪtəʊ] [əˈbaʊt]
[ˈəʊpən] [əˈpɑːtmənt] [rɪˈsiːv]
[ˈkæmrə] [rɪˈleɪʃn] [pəˈhæps]

What are the characteristics of focused syllables that empower us to recognize them? It is imperative to get it that there are two distinctive ways of drawing closer this address. One is to consider what the speaker does in creating pushed syllables and the other is to consider what characteristics of sound make a syllable appear to a audience to be focused. In other words, we are able think about push from the focuses of see of generation and of discernment; the two are clearly closely related, but are not indistinguishable. The generation of push is by and large accepted to depend on the speaker utilizing more solid vitality than is utilized for unstressed syllables. Measuring solid exertion is troublesome, but it appears conceivable, agreeing to test thinks about, that when we deliver focused syllables, the muscles that we utilize to remove discuss from the lungs are regularly more dynamic, creating

higher subglottal weight. It appears plausible that comparable things happen with muscles in other parts of our vocal device.

Numerous tests have been carried out on the discernment of push, and it is obvious that numerous distinctive sound characteristics are imperative in making a syllable recognizably pushed. From the perceptual point of view, all pushed syllables have one characteristic in common, which is unmistakable quality. Focused syllables are perceived as focused since they are more noticeable than unstressed syllables. What makes a syllable noticeable? At slightest four distinctive components are critical:

1) most individuals appear to feel that pushed syllables are louder than unstressed syllables; in other words, uproar may be a component of unmistakable quality. In an arrangement of indistinguishable syllables, in the event that one syllable is made louder than the others, it'll be listened as focused. Be that as it may, it is critical to realise that it is exceptionally troublesome for a speaker to create a syllable louder without changing other characteristics of the syllable such as those clarified underneath (2-4); on the off chance that one truly changes as it were the din, the perceptual impact isn't exceptionally solid;

2) the **length** of syllables has an vital portion to play in unmistakable quality. In case one of the syllables is made longer than the others, there's very a solid propensity for that syllable to be listened as pushed;

3) each voiced syllable is said on a few pitch; pitch in discourse is closely related to the recurrence of vibration of the vocal folds and to the melodic idea of moo- and high-pitched notes. It is basically a perceptual characteristic of discourse. In the event that one syllable is said with a pitch that's discernibly distinctive from that of the others, this will have a solid inclination to create the impact of unmistakable quality. For illustration, in the event that all syllables are said with moo pitch but for one said with tall pitch, at that point the high-pitched syllable will be listened as pushed and the others as unstressed. To put a few development of pitch (e. g. rising or falling) on a syllable is indeed more compelling in making it sound conspicuous;

4) a syllable will tend to be conspicuous in case it contains a vowel that's diverse in quality from neighboring vowels. This impact isn't exceptionally capable, but there's one specific way in which it is relevant in English: the past unit clarified that the foremost habitually experienced vowels in frail syllables are [ə], [ɪ], [u] (syllabic consonants are moreover common). We will see on pushed syllables as happening against a "foundation" of these powerless syllables, so that their conspicuousness is expanded by differentiate with these foundation qualities.

Noticeable quality, at that point, is created by four fundamental variables: **(1) uproar, (2) length, (3) pitch and (4) quality**. By and large, these four components

work together in combination, in spite of the fact that syllables may now and then be made noticeable by implies of as it were one or two of them. Test work has appeared that these components are not similarly imperative; the most grounded impact is delivered by pitch, and length is additionally a capable calculate. Uproar and quality have much less impact.

Up to this point we have talked approximately push as in spite of the fact that there were a straightforward refinement between "pushed" and "unstressed" syllables with no middle levels; such a treatment would be a **two-level** investigation of push. More often than not, be that as it may, we got to perceive one or more middle of the road levels. It ought to be recollected that in this unit we are managing as it were with stretch inside the word. This implies that we are looking at words as they are said in isolation, which may be a or maybe fake circumstance: we don't regularly say words in segregation, but for some such as 'yes', 'no', 'possibly', 'please' and interrogative words such as 'what', 'who', etc. Be that as it may, looking at words in separation does offer assistance us to see stretch situation and push levels more clearly than examining them within the setting of persistent discourse.

Let us start by looking at the word 'around' [ə'raʊnd], where the stretch continuously falls clearly on the final syllable and the primary syllable is frail. From the point of view of stretch, the foremost vital truth almost the way we articulate this word is that on the moment syllable the pitch of the voice does not stay level, but as a rule falls from the next to a lower pitch. We will chart the pitch development as appeared underneath, where the two parallel lines speak to the speaker's highest and least pitch level. The noticeable quality that comes about from this pitch development, or tone, gives the most grounded sort of push; typically called **essential push**.

In a few words, ready to watch a sort of push that's weaker than essential push but stronger than that of the primary syllable of 'around'; for case, consider the primary syllables of the words 'photographic' [fəʊtəgræfɪk], 'anthropology' [ænθrəpɒlədʒi]. The push in these words is called auxiliary stretch. It is ordinarily spoken to in translation with a moo

mark () so that the examples could be transcribed as
[fəʊtə'græfɪk], [ænθrə'pɒlədʒi].

We have presently recognized two levels of push: essential and auxiliary; this moreover infers a third level which can be called unstressed and is respected as being the nonappearance of any conspicuous sum of unmistakable quality. These are the three levels that we'll utilize in portraying English push. Be that as it may, it is worth noticing that unstressed syllables containing [o], [i], [u], or a syllabic consonant, will sound less noticeable than an unstressed syllable containing some

other vowel. For case, the primary syllable of 'poetic' [pəʊ 'etik] is more prominent than the primary syllable of 'pathetic' [pə 'θetik]. This may be utilized as a premise for a encourage division of push levels, giving us a third ("tertiary") level. It is additionally conceivable to recommend a tertiary level of push in a few polysyllabic words. To require an illustration, it has been recommended that the word 'indivisibility' appears four diverse levels: the syllable [bil] is the most grounded (carrying essential stretch), the starting syllable [in] has auxiliary push, whereas the third syllable [viz] features a level of push which is weaker than those two but more grounded than the moment, fourth, 6th and seventh syllable (which are all unstressed).

Word push or emphasize is ordinarily characterized as the degree of drive or articulate with, which a sound or syllable is articulated. Unexpectedly, the syllabic structure of a word is closely associated with its accentual structure as in disyllabic (a word comprising of two syllables) and polysyllabic (a word comprising of more than three syllables) words, there may be distinctive degrees of articulate in syllables of starting, average or last positions.

The classification of words according to the place and degree of stress is known as the accentual structure (type, pattern) of words. Traditionally word accent has the following phonetic components

- a. In articulatory aspect stress is realized by the great force of resryngeal activity, duration of articulation (a stressed syllable may be long and tense) high frequency of the vibration of vocal chords.
- b. Acoustically, a stressed syllable has greater intensity, duration and pitch or tone of voice than an unstressed syllable.
- c. Perceptually, a focused syllable is characterized by more din, term and tall tone of a sound in comparison with an unstressed syllable. It ought to be emphasized that word stretch and sentence stretch are diverse, as the terms demonstrate, word stretch shapes a word and singles out one or more of its syllables.

Sentence stretch bargains with the arrangement of a sentence or state and singles out one or more words within the structure of a phrase.

In this way, sentence stretch is respected as one of the components of sound. These two sorts of stretch, which are utilized totally different levels of examination, are now and then blended, in spite of the fact that they differ with their components and degrees conjointly with their variables and capacities. For ex, the word can frequently unstressed, but it may get push in such a sentence as, presently you'll see it. Can you see it? I can.

3. Situations and degrees of word stretch in the event that we take a partitioned word, it is discernible that stretch substitution in it is settled and cannot be moved

to any other syllable of a monosyllabic, disyllabic and polysyllabic word. E. g. almost, a'bility, up - to - date, uni - versal, con - tain etc.

Word - push in Russian is both free and moving because it falls on any syllable of words and word shapes and may move from one syllable to another in numerous linguistic shapes of words. E. g. голова, голову, письмо, письма, высокий, высок, выше, ноги. In Uzbek word push is free because it may drop on any syllable. Word stress in Uzbek has become free as a result of dialect contacts, which is watched within the cited cases. Within the Turkish dialects are respected as agglutinative, i.e. word shapes may take from one to six postfixes. For illustration, the word бола "a child" may have four additions as бола-лар-и-миз-га "for our children", within the shape иш-ки-боз-ли-ги-миз-дан "as we like" there are six distinctive additions. In these cases word push tends to be at the conclusion of the word - frame and exceptionally regularly the final syllable get stress.

4. The functions of word stress

We have emphasized that stretch is one of the constitutive highlights of a word. As it were, word, no matter whether it is monosyllabic, disyllabic or polysyllabic, has its claim stress.

The constitutive work of word push shapes the word phonetically, connect the sound arrangements by articulatory implies, combines its focused and unstressed syllables with the assistance of escalated (uproar), pitch, amount and quality. Word push as a prosodic or suprasegmental unit contains a phonological or particular work, which implies that the push arrangement and degrees of acknowledge, can recognize words and their syntactic shapes. The particular capacities of word highlight are closely associated with lexical and morphological aspects.

5. There are two sorts of syntactic stress:

1. Morphological.
2. Democrative.

The morphological stretch exists in English, Russian and Uzbek dialects in which the morphological categories (morphemes and parts of discourse) may be recognized by the position of complement. E. g. 'present (a verb) - show (a noun). The democrative push serves as a boundary or a flag, for the illustration, in Clean it is common for the moment syllable from the conclusion of is pushed. In this way, the unmistakable work of word highlight performs both lexical and linguistic capacities simultaneously.

The are 2 types of grammatical stress



**Morphological
stress**

**Democrative
stress**

Tests for practice

1. Flow many stress are in English?

A) primary B) Secondary C) Unstressed #D) A, B & C

2. Who did distinguish two sub types of recessive stress in words with prefix which have lost their referential meaning unrestricted and restricted .

A) V.A.Vassilyev B) Otto Jespersen C) D. Jones D) G .P.Torsuyev

3.What phoneme does the stressed vowel letter refer to in the word behind?

A) [i] B) [ə:]
C) [aiə] D) [ai]

4.Define the type of stressed syllable in the following word: FACIAL

A) I B) II
C) III D) IV

5.What phoneme does the stressed vowel letter refer to in the ICE?

A) [i] B) [ə:]
C) [aiə] D) [ai]

6. Define the type of stressed syllable in the following word: KETCHUP

A) I B) II
C) III D) IV

7. Define the type of stressed syllable in the following word: KIDDY

A)I B) II
C)III D) IV

8. Choose the line of words in which all stressed vowels are pronounced like [ʌ]

A) Must, does, won,
B) Oven, what, come
C) Funny, upon, soda
D) Monday, alike, suppose

THEME 11: SENTENCE STRESS

Plan

1. The definition of Sentence-stress.
2. The main principles of Sentence-stress.
3. The function of Sentence-stress.
4. Sentence-stress in English and Uzbek.

In a sentence or an pitch gather a few words are of more noteworthy significance than the others. Words which give most of the data are called **content/notional words**, and those words which don't carry so much data are called **function/structure/form words**. Substance words are brought out in discourse by implies of **sentence-stress (or utterance-level stress)**.

Sentence stress/utterance-level stress may be a extraordinary noticeable quality given to one or more words concurring to their relative significance in a sentence/utterance. The common run the show in all dialects is that the foremost vital data in a state or longer expression will be highlighted, that's will get noticeable quality through a few kind of emphasis of a specific word or a gather of words.

Beneath ordinary, or unmarked, conditions, it is the substance words (things, verbs, descriptive words, intensifiers) that are complemented by pitch, length, din or a combination of the prosodic highlights. Work words (relational words, articles, pronouns) and joins (additions and prefixes) are deemphasized or backgrounded informationally by destressing them. When any word getting push has more than one syllable, it is as it were the word's most unequivocally focused syllable that carries the sentence push.

Work words more often than not have solid shapes when they are:

- a) at the conclusion of the sentence, e. g. What are you looking at? Where are you from?
- b) used for accentuation, e. g. Do you need this one? No. Well, which one do you need? That one.
- c) used for differentiate, He is working so difficult. She is but not he. In

standard, fast discourse such words can happen much more as often as possible in their powerless frame than in their solid form.

The most work of sentence push is to single out **the focus/the communicative middle** of the sentence which presents modern information.

Sentence Center. Inside a sentence/an pitch unit, there may be a few words accepting sentence stretch but as it were one fundamental thought or conspicuous component. Speakers select what data they need to highlight in an utterance/sentence. The focused word in a given sentence which the speaker wishes to highlight gets noticeable quality and is alluded to as the (data) focus/the semantic center.

When a discussion starts, **the focus/the semantic center** is ordinarily **on the final substance** word, e. g. Donate me a Offer assistance. What's the MATTER? What are you DOING?

Words in a sentence can express unused data (i. e. something specified for the primary time (rheme)) or ancient data (i. e. something specified or alluded to some time recently (subject)). Inside an pitch unit, words communicating ancient or given data (i. e. semantically unsurprising data) are unstressed and are talked with lower pitch, while words communicating modern data are talked with solid push and higher pitch. Here is an illustration of how noticeable quality marks unused versus ancient data. Capital letters flag modern data (solid push and tall pitch):

A. I've misplaced my HAT.

B. What KIND of hat?

A. It was a SUN hat.

B. What COLOR sun hat?

A. It was YELLOW. Yellow with STRIPES.

B. There was a yellow cap with stripes within the CAR.

A. WHICH car?

In whole, sentence push stretch helps the speaker emphasize the foremost noteworthy data in his or her message.

Prof. D. Jones writes: "The relative stress of the words in a sentence depends on their relative impotence"¹. Rojer Kingdom gives the following definition: "Sentences stress is a relative degree of force given to the various words in a sentence". G.P. Torseeuw makes an attempt to draw a demarcation between word-stress and sentence stress. He stases that sentence stress are based on the following four principles: musical, dynamic, quantitative and qualitative.

K.P.Quintovt considers sentence- stress as one of the most important factors of intonation in languages. She analyses sentence stress into three main functional types:

1. Syntactic (or sentence-stress)

2. Logical stress
3. Emphatic stress.

I. Syntactic stress is more important functional type. Its function is to organize the sentence phonetically, to render the meaning clear, to make speech articulate. Syntactic stress emphasizes all the notional elements of speech, because they are more important semantically.

II. Logical stress brings into prominence the most important element in a syntagm.

III. Emphatic stress makes the meaning of the whole sentence more prominent; to arouse the listener's interest.

In comparing word-stress with sentence stress we see that their function is different. The function of word-stress is to mould the word by indicating the strongest syllable in a word.

The function of sentence stress is different and more complicated.

- Sentence stress indicates the end of the syntagm by means of strengthening the last stress, by a definite pitch-pattern and frequently also by a pause
- Sentence-stress is used to indicate the important words in a syntagm (from the point of view of grammar, meaning or the speaker's attitude)
- In accordance with these functions of sentence-stress, we may distinguish three types of it:

1. Syntagm stress (unemphatic or normal sentence-stress)
2. Logical sentence stress
3. Emphatic sentence stress

- The lengthening of vowels in Russian is used for the purpose of creating emphasis.

Какой большой [како:й бал'шой]

Да ну! Не может быть [да ну: не может быт]

- Russians are apt to introduce this method of creating emphasis into their English speech, as for example:
- *How big he is*
- *How late you are*

This produces the effect of a strong Russian accent, and should be avoided. In English the number of form words and other auxiliary elements is greater, they group themselves as proclitics and around the stressed notional words in syntagm. Thus in English syntagm, stress mostly marks group of words and less frequently-words. These groups have been aptly termed by linguist's "stress-groups". They give to an English syntagm, and consequently, to English speech in general, a peculiar rhythmical pattern.

Following examples are of typical English stress-groups: It was the most extraordinary looking little gentleman he had ever seen in his life.

Thus an English syntagm consists of a number of "stress-group" a stress group in its turn, consists of a number stressed one It was the most extraordinary looking Little gentleman he had ever seen in his life. An English are stressed:

- a) The nouns
- b) Adjectives
- c) Notional verbs
- d) Adverbs
- e) Numerals
- f) Pronouns : demonstrative, indefinite, negative, reciprocal, interrogative and emphasizing

1. Auxiliary and modal verbs are stressed in the following cases: I, When introducing a question

Can you lend me this book?

II. When preceding a negative form word especially in the contracted form / *can I do it tomorrow*

III. When used to substitute a notional verb. *Shall I tell her? No, you need not*

IV. In emphatic constructions: *Do sit down*

2. Prepositions and conjunction are stressed in initial position:

I. *If he comes tell him to do it*

II. *On the table there were no letters*

3. Absolute forms of possessive pronouns are stressed

These books are mine.

Tests for practice

1. Who did make attempt to draw and sentence-stress and said that the sentence-stress was based on 4 principles?

- A) LA. Badouin de Courtenay B) L.V. Shcherba
C) L.R. Zinder D) G.P. Torsuyev

2. In what principles sentence-stress based on?

- A) Descriptive, general, phonological, syntactic
B) General, descriptive, historical or diachronically, comparative
C) Musical, dynamic, quantities, qualitative
D) Dynamic, quantities, Descriptive, general

3. What kind of stress is it?

“Brings into prominence the most important element in a syntagma?”

- A) Syntactic stress B) Logical stress C) Emphatic stress D) Word stress

THEME 12: INTONATION STRUCTURE OF ENGLISH. THE SPECIFYING OF INTONATION. IT'S COMPONENTS AND FUNCTION

Plan

1. Intonation.
2. Intonation and its components and functions.
3. Methods of indicating and describing Intonation.
4. The Linguistic functions of Intonation components.
5. The functions of sentence - stress.
6. The functions of other Intonation Components.
7. Emphatic Intonation.

Key Words

Intonation - an essential prosodic element of human speech. Sentence - stress - the second primary components of Intonation. Timbre determines the quality of voice. Cadence - the standard variation of focused and unstressed syllables in a sentence or a word.

Intonation may be characterized as such a solidarity of discourse tune, sentence–stress (highlight), voice quality (timbre) and discourse rhythm which empowers the speaker to satisfactorily communicate in discourse his contemplations, will, feelings and state of mind towards reality and the substance of the utterance.

Speech song, or the pitch component of sound, is the variety within the pitch of the voice which takes put when voiced sounds, particularly vowels and sonorants, are articulated in associated discourse. The pitch of discourse sounds is created by the vibrations of the vocal cords.

Push in discourse is the more noteworthy noticeable quality which is given to one or more words in a sentence as compared with the other words of the same sentence.

The voice quality (timbre) may be a extraordinary colouring of the voice in articulating sentences which is superimposed on discourse tune and appears the speaker's feelings such as bliss, pity, incongruity, outrage, anger, etc.

The beat of discourse is the speed with which sentences or their parts are articulated. Closely associated with the rhythm of discourse is its beat: the repeat

of focused syllables at more or less rise to interims of time. Intonation serves to make sentences and sound bunches, to define their communicative sort, to specific the speaker's contemplations, to communicate the attitudinal meaning. One and the same syntactic structure and lexical composition of the sentence may express diverse meaning when articulated with distinctive intonation.

→ *Isn't it ridiculous?* (general question)

→ *Isn't it ridiculous!* (exclamation)

The sentence is the essential unit of dialect. It may either be a single intonational unit or comprise of two or more intonational units. This intonational unit is called the sound gather. In case considered not as it were from the simply intonational point of see, but too from the semantic and syntactic focuses of see this unit is known as the sense-group.

An pitch bunch may comprise of a entire sentence or a portion of it. In either case it may comprise of a single word or a number of words.

An sound gather has the taking after characteristics:

a) It has at slightest one highlighted word carrying a stamped alter in pitch (a rise, a drop, etc)

b) It is articulated at a certain rate and without any stop inside it.

c) It has a few kind of voice quality.

The number of pitch bunches within the same sentence may be different.

In ,June | Ju ly | and ,August | our 'children 'don't 'go to , school.

In 'June, 'July and ,August | our 'children 'don't 'go to , school.

The conclusion of each sentence is characterized by moderately long stop. The stops between sound bunches are shorter. They change in length. There may be no stops between sound bunches at all. Each pitch gather is characterized by a certain pitch design, i.e. each syllable of an sound gather includes a certain pitch and bears a bigger or littler degree of prominence.

Sound designs containing a number of syllables comprise of the taking after parts: **the pre-head, the head, the core and the tail.**

The pre-head incorporates unstressed and half-stressed syllables going before the primary pushed syllable.

The head incorporates the pushed and unstressed syllables starting with the primary focused syllable up to the final pushed syllable.

The final pushed syllable is called the nucleus.

The unstressed and half-stressed syllables that take after the core are called the tail.

It was an awfully sunny day yesterday.

It was a – the pre-head

... 'very 'sunny – the head

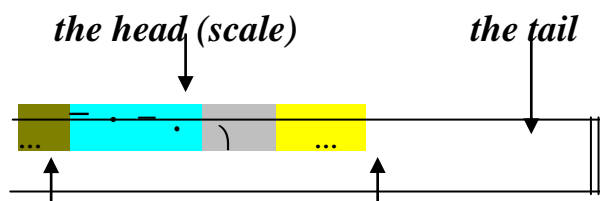
... ,day ... – the nucleus

...yesterday – the tail

The primary pushed syllable up to the final focused syllable is called either the head or a **scale**.

As for the final focused syllable it may either be called **the core** or a **tone**. Graphically these sound parts can be appeared as following:

It was a 'very 'sunny ,day yesterday.



the pre-head

the nucleus (tone)

The rises and falls that take put within the core or begin with it are called **nuclear tones**.

The core is the foremost critical portion of the pitch design because it characterizes the communicative sort of the sentence, decides the semantic esteem of the intonation group, shows the communicative center of the intonation group or of the entire sentence.

The communicative center is associated with the foremost critical word or words of the pitch gather or of the sentence.

The atomic tone of the ultimate sound bunch is decided by the communicative sort of the full sentence.

The communicative sorts of sentences are separated in discourse agreeing to the point of the expression from the point of see of communication, i.e. in arrange to appear on the off chance that the sentence communicates a explanation of reality, a address, a command or an exclamation.

1. Intonation is an essential prosodic element of human speech. It shapes human speech phonetically and helps to express grammatical, semantic and emotional meanings of phrases or sentences. Intonation is a very complicated phenomenon and three - force its definition varies widely among linguists. The following definitions of intonation have been given by British linguists: "Pitch perhaps characterized as the varieties which take put within the pitch of the melodic note delivered by the vibration of the vocal strings". (D. Jones).

"By Pitch we cruel the rise and drop of the pitch of the voice when we talk (L. Armstrong and I. Ward).

The American linguists D. L. Bollinger defines intonation as "... the melodic line of speech, the rising and following of the "fundamental" or singing pitch of the voice..." P. Ladefoged defines intonation as "the pattern of pitch changes". P. Lieberman regards intonation as "... the entire ensemble of pitch contours, pitch levels and stress levels, that occurs when a sentence is spoken".

From given definitions we can notice that intonation is regarded as pitch changes or speech melody and also stress levels, which accompany an utterance. Speech melody perceived as pitch changes is one of the main components of intonation, but it is not equal to intonation may be studied in four aspects:

1. Articulatory (physiologically).
2. Acoustic (physically).
3. Perceptually (auditorially).
4. Functionally (linguistically).

Intonation and its components perform four functions like other phonological units.

1. A constitutive function of intonation is expressed by its existence in an utterance through which intonation shapes a sentence phonetically. For example, Come! As a word and sense group has its own grammatical form and intonation. The phrases Come here! Or He will come tomorrow-constitutive different grammatical (syntactic) structures and intonation.

2. A delimitative work of sound is exceptionally closely associated with its constitutive work. By sense bunch we mean a word or a bunch of words shaping the most brief conceivable unit in a sentence from the point of view of meaning, linguistic structure and pitch.

3. A distinctive (phonological) function of intonation serves to distinguish the communicative types of sentences e.g. he is a student, may be pronounced by four different pitch contrasts.

4. A recognitive function (identificatory) of intonation may be proved by the fact that every language or dialect has a characteristic pattern of intonation which is manifested in all utterance of speakers, though there may be some individual prosodic features in their pronunciation.

Intonation, its components and junctions exist not only in oral speech. But in the written form of a language as well. In a written text the punctuation marks make the meaning of sentences clear to the reader.

Methods of indicating and describing intonation. There are different methods of indicating intonation which depend on theoretical and practical approaches of linguists. Generally, there are three principles of describing intonation.

1. The narrow phonetic description of intonation, which belongs to British phoneticians: /D. Jones, H. E. Palmer, L. E. Armstrong and I. C. Ward, A. C. Gimson/.

2. The phonological description used by American linguists of both the descriptive and tagmemic schools: (K. L. Pike, H. A. Gleason, R. Nash and etc).
3. The broad phonetic and phonological description of English intonation is given by the soviet phoneticians of English G. P. Torsuyev, V. A. Vassilyev, O. I. Dickushine, M. A. Antipova, by their followers.

The linguistic functions of intonation components. Speech melody or pitch level is regarded one of the primary or main components of intonation. Its chief function is to distinguish communicative types of sentence and to divide a sentence into sense group or intonation groups.

R. Nash distinguishes the following five basic functions of speech melody:

1. The identify function, i.e. the ability of listeners to recognize a language without understanding what he said and to pronounce utterances with a foreign accent;
2. The presentation function, i.e. in every language any utterance is pronounced with some degree of pitch inflection;
3. The structural function, i.e. the speech melody is used to signal structure boundaries and relationship across boundaries;
4. The deictic function, i.e. a certain degree of speech melody; intentionally altered by the speaker is used to emphasize a particular lexical item of an utterance;
5. The expressive function of speech melody signal the presence of a speaker's emotion. If the emotion is strong, other prosodic elements such as tempo, loudness and voice quality are added. This shows a close relationship of all prosodic elements and intonation.

The capacities of sentence - push. Sentence - stretch is the moment essential components of pitch: its fundamental capacities are to single out words in a sentence concurring to their relative semantic significance, and to supply an satisfactory rhythmical structure of a sentence, e.g. I go home.

The given sentence is shaped by one sense bunch and one sentence - stress which work at the side discourse song deciding the degree of position of push in a sentence.

Phonologically, phrase - accenteme performs word - distinctive, syntactic - distinctive, (it is called «syntagmo - accenteme» and emotional distinctive functions in a sentence e.g.).

Is there any Miss Take here? (word distinctive function).

Is there any Miss Take here? This is my brother John (oppositio).

This is my father, John (direct address). What's that? (different emotional meanings). What's that?

The capacities of other pitch components. The other components of sound are cadence, delay, timbre of voice and beat of discourse which have their particular functions.

Timbre decides the quality of voice: it may be passionate and ordinary and makes a difference to shape the meaning of a sentence. The sentence I saw my companion recently. May be articulated completely different timbre of voice to precise diverse meanings.

Rhythm does not exist autonomously, but is associated with all other components of pitch. Beat is characterized as the normal variation of focused and unstressed syllables in a sentence or a word.

Rhythm (or rate) of discourse which may be ordinary, moderate and speedy capacities beside beat and other components of intonation. Rhythm and cadence are indistinguishable and work together to precise a speaker's feelings, and underline the semantic significance of diverse parts of a sentence and sense groups.

Sometimes the meaning of a sentence may guard on diverse pausation, e.g. You know it all right. You know it all right.

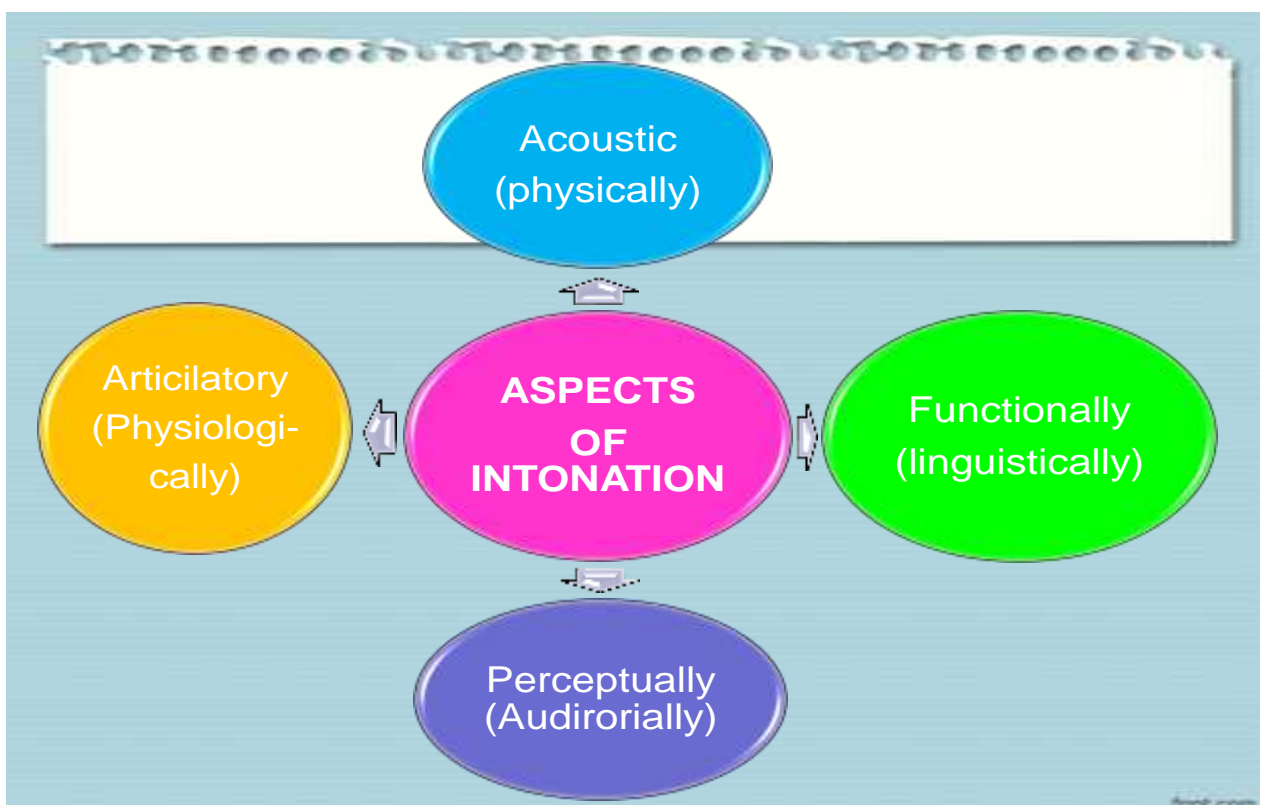
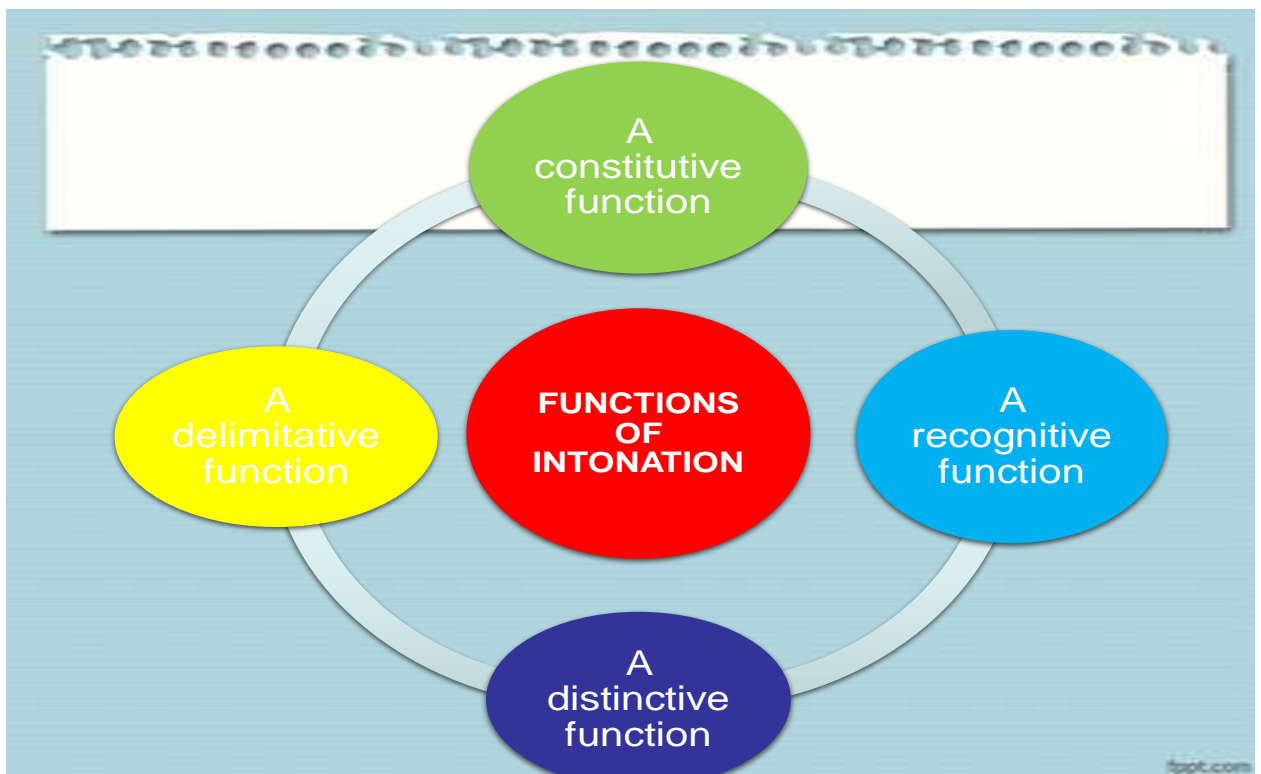
Emphatic pitch. Enthusiastic implies of sound express a speaker's state of mind towards the truths in address his sentiments, feelings and dispositions. Sentence articulated with decided pitch other than the common meaning, have an suggestion. The passionate meaning is super - forced on the common meaning of the sentence, through intonation.

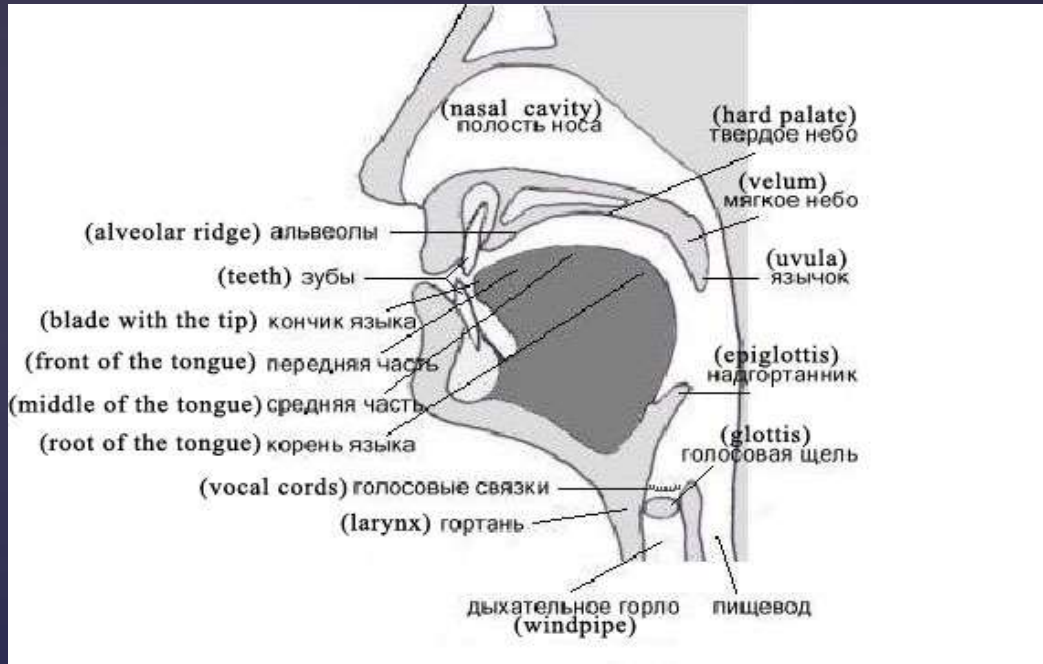
Emotional means of intonation are variable. They include different variations of melody, sentence stress, tempo, especially timbre.

In emotional coloring of a phrase some of these components of intonation become phonologically relevant and others - non - relevant. Thus, the distinctive function of intonation contributes to its phono stylistic function.

The tones utilized in unequivocal discourse are: decided falling tone, drop rise, rise - drop, rise - drop - rise. Their utilization depends on the communicative sorts of sentence in which they happen. The rising and scendent scales are too utilized in decided pitch. Higher or lower pitch levels of sense bunches and more extensive or smaller pitch ranges are regularly utilized in unequivocal pitch, i.e. What a brilliant day! Emphatic sound may be utilized when uncommon and common questions are rehashed. The unstressed syllables begin rising promptly after the drop When does she live? Lowering the pitch - level frequently serves to specific misery, disillusionment, pity, abhorrence etc., but it may express deference as well It solidified and froze.

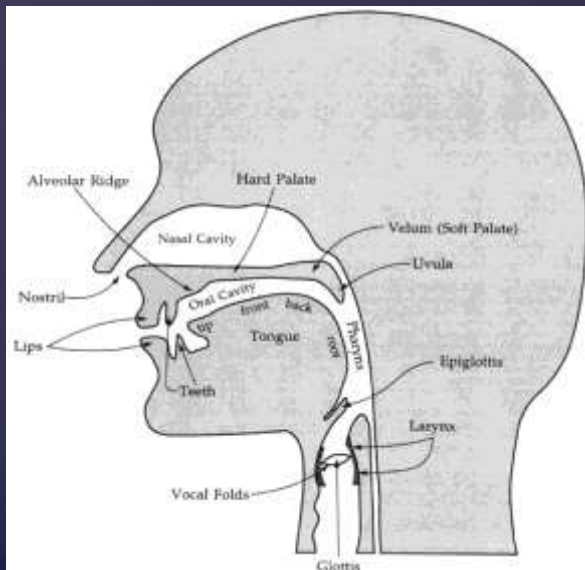
There may be some other extra linguistic factors relevant in emotional speech. Thus, emphatic intonation is regarded one of the features existing in emotional speech.





Some extra help =)

Articulatory Apparatus



Active Organs of Speech
(movable articulators)

Passive Organs of Speech
(fixed articulators)

Cavities (= Spaces)

- Nasal
- Oral (mouth)
- Pharynx
- larynx

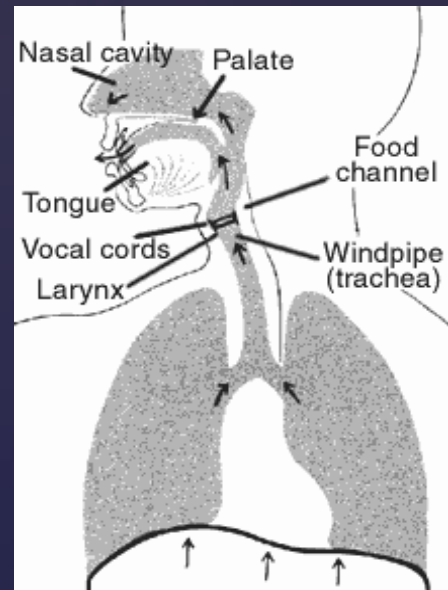
How Speech Sounds are Made

Air comes up from **the lungs**...

... goes through **oral** and/or **nasal cavity**...

... **vocal cords** either vibrate or do not vibrate as air comes out

...as air goes out, various **articulators** assume different positions to make different vowel and consonant sounds



Questions for Discussion

1. Intonation.
2. What is speech melody?
3. What is stress in speech?
4. What is timbre?
5. What is called the tempo of speech?
6. The primary work of pitch.
7. What are the pre-head, head, nucleus and tail? Illustrate with your own example.
8. How many degrees of sentence-stress do you know?
9. What is rhythm?
10. Rhythmic group. Give an example.

TESTS

1. In any language people ... using their organs of speech.
 - A. speak
 - B. breathe
 - C. smile
 - D. walk

2. The palate has
 - A. 1 part
 - B. 2 parts
 - C. 3 parts
 - D. 4 parts

3. Find the line with bilabial consonants
 - A. [t, d]
 - B. [p, b]
 - C. [q, s]
 - D. [a, b]

4. The most important organ of speech is
 - A. The soft palate
 - B. The nasal cavity
 - C. The hard palate
 - D. The tongue

5. What phoneme does the stressed vowel letter refer to in the word behind?
 - A. [i]
 - B. [ə:]
 - C. [aiə]
 - D. [ai]

6. The movable speech organs are called
 - A. Passive organs of speech
 - B. Active organs of speech
 - C. Fixed organs of speech
 - D. a,c

7. Active organs of speech
 - A. Take an active part in the articulation of speech-sounds
 - B. Are movable
 - C. Serve as points
 - D. a, b

8. Find the wrong answer. Passive organs of speech are
 - A. The teeth, the teeth ridge
 - B. The hard palate, the walls of the resonators
 - C. The teeth, the lips
 - D. The hard palate, the teeth ridge

9. Find the word with French origin
- A. Champagne B. Hair
C. House D. b, c
10. What phoneme does the stressed vowel letter refer to in the word speech?
- A. [i] B. [ə:]
C. [i:] D. [ai]
11. How many consonant phonemes are there in English?
- A. 20 B. 24
C. 21 D. a, b
12. Choose the right spelling to the given transcription (pay attention to the consonant phoneme) [kof]
- A. Couf B. Cough
C. Café D. a, b
13. Define the type of stressed syllable in the following word: FACIAL
- A. I B. II
C. III D. IV
14. What is the phoneme?
- A. A unit of a language
B. The biggest unit of a language
C. The smallest undivided unit of a language
D. b, c
15. How many types of articulatory obstruction are there in English?
- A. 3 B. 2
C. 4 D. 5
16. Find the word with Greek origin
- A. Scholastic
B. Shore
C. Story
D. a, b
17. How many vowel phonemes are there in English?
- A. 24 B. 30
C. 20 D. 22
18. Bilabial consonants are articulated by
- A. The two lips
B. The blade of the tongue
C. The lower lip and upper teeth

D. a, b

19. Consonants may be voiced and voiceless according to

- A. The place of articulation
- B. The work of vocal cords
- C. The degree of force of articulation
- D. b, c

20. English voiceless consonants are

- A. Lenis
- B. fortis
- C. Labial
- D. a, b

21. How many plosive consonants are there in English?

- A. 7
- B. 8
- C. 6
- D. 9

22. How many affricates are there in English?

- A. 3
- B. 2
- C. 5
- D. 4

23. Choose the line in which letter “g” is pronounced like [dʒ]

- A. Longing, giraffe
- B. Dialogue, badge
- C. Liege, encourage
- D. Singer, bridge

24. Find the line with nasal sonorants

- A. [ʃ, f]
- B. [m, n]
- C. [g, k]
- D. b, c

25. The parts of the palate are called

- A. The front palate and the back palate
- B. The front palate and the central palate
- C. The hard palate and the soft palate with the uvula
- D. The soft palate and the central palate

26. Find the line with plosive consonants

- A. [p, b]
- B. [tʃ, dʒ]
- C. [m, n]
- D. a, b

27. Choose the line in which letter combination “n+consonant” is pronounced like [ŋk]

- A. Ink, uncle
- B. Thank, lodgings
- C. Tank, younger

D. Blink, livings

28. What phoneme does the stressed vowel letter refer to in the ice?

- A. [i] B. [ə:]
C. [aiə] D. [ai]

29. Define the type of stressed syllable in the following word: COPIOUS

- A. I B. II
C. III D. IV

30. Choose the word in which consonant “c” is pronounced [k]

- A. Scent
B. Science
C. Scene
D. Scat

31. Choose the word that doesn't have 2 variants of pronunciation

- A. Neither
B. Schedule
C. Either
D. Scheme

32. Which ending is appropriate for the following verb cooked

- A. [t] B. [d]
C. [id] D. a, b

33. Choose the right spelling to the given transcription (pay attention to the consonant phoneme) [fəʊn]

- A. phone B. fone
C. found D. fauna

34. How many vowel letters are there in the English alphabet?

- A. 20 B. 6
C. 15 D. 22

35. According to the character of their end vowels may be

- A. short and long
B. checked and unchecked
C. tense and lax
D. short and lax

36. Choose the right spelling to the given transcription (pay attention to the consonant phoneme) [hu:m]

- A. Home B. Whom
C. Who D. b, c

- A. Fat B. Phat
C. Fate D. a, b

20. According to the degree of noise English consonants are divided into

- A. Noise consonants and sonorants
B. Voiced and voiceless
C. Occlusive and constrictive
D. a, b

21. Define the type of stressed syllable in the following word: KIDDY

- A. I B. II
C. III D. IV

22. What teeth are not very important for making speech sounds?

- A. The lower teeth
B. The upper teeth
C. Both the lower and upper teeth
D. The tongue and upper teeth

23. Find the sentence where the preposition is stressed

- A. What are you thinking of?
B. He is waiting for you.
C. He is standing on his head.
D. b, c

24. Choose the line of words in which all stressed vowels are pronounced like [ʌ]

- A. Must, does, won,
B. Oven, what, come
C. Funny, upon, soda
D. Monday, alike, suppose

25. What phoneme does the stressed vowel letter refer to in the word wife?

- A. [i] B. [ə:]
C. [aiə] D. [ai]

26. Choose the right spelling to the given transcription (pay attention to the consonant phoneme) [wain]

- A. Wine B. Vine
C. Vein D. a, b

27. What is a diphthong?

- A. A complex sound consisting of two vowel elements
B. A complex sound consisting of two consonant elements
C. A complex sound consisting of one vowel element and one consonant element
D. A complex sound consisting of three vowel elements

28. Choose the line in which the letter combination “th” is pronounced like [ð]
- A. Mother, bath, father
 - B. These, that, mother
 - C. Thick, thin, with
 - D. Truth, depth, death
29. Find the word with French origin
- A. Buffer
 - B. Manhood
 - C. Phone
 - D. a, b
30. What phoneme does the stressed vowel letter refer to in the word pilot?
- A. [i]
 - B. [ai]
 - C. [ə:]
 - D. [i:]
31. Choose the line in which letter “o” is pronounced like [əu]
- A. Board, could
 - B. Won, color
 - C. Both don't
 - D. Roar, won't
32. Most of the palate is
- A. Hard
 - B. Soft
 - C. Fixed
 - D. a, c
33. Which ending is appropriate for the following verb stayed
- A. [id]
 - B. [t]
 - C. [d]
 - D. no right answer
34. Vowels may be rounded and unrounded according to
- A. The lip position
 - B. The degree of tenseness
 - C. Their length
 - D. no right answer
35. Assimilation may be
- A. Of five degrees
 - B. Of four degrees
 - C. Of three degrees
 - D. Of two degrees
36. Progressive, regressive and double are
- A. Types of accommodation
 - B. Degrees of assimilation
 - C. Types of assimilation
 - D. a, b

ADABIYOTLAR RO`YXATI

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