

Ш. В. Мараш-Оглы

**ОСНОВНЫЕ
ФОНЕТИЧЕСКИЕ ПРОЦЕССЫ
В АНГЛИЙСКОЙ РЕЧИ**

Учебное пособие для студентов вузов



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В настоящем учебном пособии дано систематизированное лингвистическое описание фонетических речевых процессов английского языка. Пособие имеет практически-прикладную направленность.

Цель пособия – ознакомить студентов с основными особенностями живой английской речи, подвести их к пониманию на слух и декодированию разговорной речи носителя языка.

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ПРЕДИСЛОВИЕ

FOREWORD

Предлагаемое пособие посвящено одной из актуальных вопросов изучения и преподавания современного английского языка – пониманию литературно-разговорной речи, а также улучшению навыков чтения и произношения.

Пособие имеет практически-прикладную направленность.

Практически-прикладной аспект пособия имеет целью более прочное усвоение фонетических характеристик английского языка, закрепление теоретических знаний материала и становление первичных навыков работы с оригинальными материалами - текстами, репрезентирующими современную живую английскую речь. Этому призвана способствовать система практических заданий, состоящая из анализа языкового материала (оригинальных текстов), выявления в них фонетических

процессов и выполнения тренировочных упражнений.

В пособии раскрывается одно из основных понятий английской фонетики – фонетические, иначе речевые процессы, такие как *ассимиляция* и *адаптация*, *редукция* и *элизия*, *палатализация* и *аспирация*, *позия* и *оглушение звонких звуков*, *позиционная долгота звуков*, *связующее 'r'* и пр.

Усвоение материала пособия способствует очевидному улучшению навыков чтения оригинального текста вслух и постановки произношения.

Пособие рассчитано на студентов 2-4 курсов институтов и факультетов иностранных языков, аспирантов и преподавателей, специалистов в области английского языка. Оно соответствует требованиям программы обучения в специальном вузе и может читаться в качестве отдельного спецкурса или же использоваться в курсах практической и теоретической фонетики.

ACKNOWLEDGEMENTS

I have enjoyed exploring this particular aspect of phonology and it is a pleasure to acknowledge the contribution of colleagues and students over the years to my own understanding of linguistics, phonetics in particular, and the support I have received from many teachers of English in writing this teaching and learning aid.

I want to encourage all of you reading this material to seriously consider comprehending present-day language issues and practical use of language.

INTRODUCTION

This normative brief course in English phonetics is meant chiefly for students of the English language departments of teachers training faculties. It is not a complete research piece; rather it is a practice-oriented aid.

The theoretical and practical subject-matter of the course is the phonetic processes that appear in rapid and 'careless' speech and that are required to be known while learning the English language. These processes determine a proper pronunciation of target language if a student wants to master a precise and careful pronunciation and be able to understand native speakers. Phonetic processes view many features that are characteristic immediately the English language.

Sounds in actual speech, as is known, are seldom pronounced by themselves. They are usually pronounced together with other sounds within single

words and at the junction of words in phrases and utterances causing certain influence on each other.

Most phonetic processes reviewed in this manual are similar to those in other languages, but still are peculiar for a target language. Students, while mastering the English language should pay much attention to have knowledge of these processes, as phonetics is the essential aspect of any language and, being skilful in this field, a person can master the habits of precise and careful speech.

The course is divided into two parts: Part I – Speech processes, Part II – Phonetic Reader and Exercises. It also has a supplementary reader – true to life original dialogues, and a transcribed¹ vocabulary of phonetic terms together with their Russian equivalents.

¹ In order to avoid variant reading (*разночтение*) and be able to use the accepted standard system of transcription in English that includes certain latest developments *Phonetic System of English Sounds* is suggested for you (see below p. 9).

The table of English vowels and consonants given below will help you to transcribe words correctly and develop proper pronunciation.

Phonetic System of English Sounds

(In Accordance with the Numbers Accepted by IPA - International Phonetic Association)

Vowels ¹	1	2	3	4	5	6	7	
	i:	ɪ	e	æ	a:	ɒ	ɔ:	
	8	9	10	11	12	13		
	ʊ	ʊ:	ʌ	ɜ:	ə	eɪ		
	14	15	16	17	18	19	20	
	əʊ	aɪ	aʊ	ɔɪ	ɪə	eə	ʊə	
Consonants	p	b	t	d	tʃ	dʒ	k	g
	f	v	θ	ð	s	z	ʃ	ʒ
	m	n	l	ŋ	h	r	w	j

¹ The following changes in pronunciation symbols have been introduced into the system of English vowels since 1980s:

[ɔ] > [ɒ] - *pot*

[u] > [ʊ] - *put*; respectively [uə] > [ʊə] - *doer*; [aʊ] > [aɪ] - *town*.

[εə] > [eə] - *care*

Dot-dash system and tonetic stress marks

The pitch and sentence stress components of intonation are represented graphically on the staves – two horizontal (parallel) lines (≡) that represent the approximate upper and lower limits of the pitch range of the voice in speech.

The *dot-dash system* (according to L. Armstrong and I. Ward)¹ and the *tonetic² stress-marks* (according to R. Kingdon)³ used in this manual to indicate intonation patterns within sentences are as follows:

- A downward arrow (∨) represents first stressed (high-level) syllable that is louder, longer and more distinct
- A stressed syllable is indicated by (')

¹ Armstrong L., Ward I. *A Handbook of English Intonation*. Cambridge, 1926.

² In the *New Webster's Dictionary of the English Language* (1988, p. 1620) the term *tonetic* is defined as *pertaining to or having a relationship with meanings of intonations in speech, esp. to the pauses and pitch changes ...*

³ Kingdon R. *The Ground Work of English Intonation*. London, 1959.

- ▷ The rising tone – *Low-Rise* is marked by the symbol (ˊ)
- ▷ The falling tone – *Low-Fall* is indicated by (ˋ)
- ▷ The falling tone – *High-Fall* is indicated by (ˋ̂)
- ▷ The rising tone – *High-Rise* is indicated by (ˊ̂)
- ▷ The falling-rising tone – *Fall-Rise* is indicated by the symbol (ˋ̂̂)
- ▷ Half-stressed syllable is marked by (ˌ)
- ▷ The level (even) tone is indicated by (ˉ)
- ▷ An upright-pointing arrow (↑) represents *Upbroken Descending Scale (Special Rise)* that is used mainly to give a slight effect of prominence to the word on which the pitch is moved up.
- ▷ A dash (—) on the staves represents a stressed syllable pronounced with level pitch
- ▷ A downward curve (∖) represents a stressed syllable pronounced with a *low fall* in pitch within that syllable

- An upward curve (\smile) represents a stressed syllable pronounced with a *low rise* in pitch within that syllable
- A downward curve (\frown) from the upper limit of the pitch range to the lowest limit represents a stressed syllable pronounced with a *high fall* in pitch within that syllable
- An upward curve (\prime) starting at midlevel and rising to the upper limit of the pitch range represents a stressed syllable pronounced with a *high rise* in pitch within that syllable
- A dot (\cdot) on the staves represents an unstressed syllable
- A vertical line (|) indicates a short pause
- Two vertical lines (||) indicate a long pause between sense-groups
- A very short (optional) pause is indicated by (!)

In the transcription of certain words the following signs are used to indicate:

- full-length of preceding vowel - (:), e. g. [fi:d]
- half-length of preceding vowel - (·), e. g. [hi·]

Part I

Speech Processes

I. ASSIMILATION

Assimilation is a phonetic process when adjacent sounds within a word or at word boundaries often influence each other so that they become more alike, or assimilate.

Types of assimilation can be distinguished according to:

- 1) direction
- 2) degree of completeness
- 3) degree of stability

Direction of assimilation. The influence of the neighbouring sounds in English can act in a *progressive*, *regressive* or *reciprocal (double)* direction:

Progressive assimilation: **A** ⇒ **B**.

In this assimilation a sound is influenced by the sound that precedes it:

➤ [s] → [z] - after voiced consonants:

pen-s; call-s, dog-s, bird-s

➤ [s] → [s] - after voiceless consonants: *desk-s;*

mat-s, tap-s, luff-s

➤ within the words: *sandwich* ['sænwɪdʒ];

grandmother ['græn,mʌðə]; *kindness*

['kaɪnɪs]

Reciprocal or double assimilation: A ⇔ B.

Here coalescence of sounds takes place where two sounds fuse into a single new segment. In *won't she*, the final [t] and initial [ʃ] mutually assimilate to produce [tʃ], resulting in the fused unit [ˌwəʊntʃi:].

When [t], [d] and [z] are immediately followed by [j] in cross situations as in *don't you, how's your father* and *did you*, they are usually replaced by [tʃ], [zʃ], [dʃ] under the influence of [j]:

['dəʊnt jʊ·] > ['dəʊntʃʊ]

[ˌhaʊ ɪz jɔ· `fa:ðə] > [ˌhaʊz jə `fa:ðə]

['dɪd jʊ·] > ['dɪdʒʊ]

Anticipatory (or regressive) assimilation: A ← B.

In this assimilation the following consonant influences the preceding one. The word *newspaper* is a perfect example of this type of assimilation: *news* ['nju:z] + *paper* ['peɪpə] = *newspaper* ['nju:s,peɪpə]. In this word the voiced [z] becomes [s] under the influence of voiceless [p].

The phonemes [t, d, n, l, s, z] are replaced by the dental variants when immediately followed by the interdental [θ] or [ð] of the same or the following word: *tenth*, *width*, *put the pen on the table*; *read the article*; *good thing*; *all the rest*; *pass the salt*; *please think*; *his thoughts*.

Degree of completeness. According to its degree, assimilation can be *complete*, *partial* and *intermediate*¹.

¹ According to its degree David Crystal recognises two main types of assimilation - *partial* and *total*. He writes, that 'in the phrase *ten bikes*, for example, the normal form in colloquial speech would be [tem baɪks], not [ten baɪks], which would sound somewhat 'careful'. In this case, the assimilation has been partial: the [n] has fallen under the influence of the following [b], and has adopted its *bilabiality*, becoming [m]. It has not,

Assimilation is called complete in case when the two adjoining sounds become alike or merge into one. We find cases of complete assimilation within words *cupboard* ['kʌpbəd] > 'kʌbəd], *horseshoe* ['hɔ:ʃu:] which is a compound of the words *horse* [hɔ:s] and *shoe* [ʃu:]. [s] in the word *horse* was changed to [ʃ] in the word *shoe*. In rapid speech *does she* is pronounced ['dʌʃi]. Here [z] in *does* is completely assimilated to [ʃ] in the word *she*. In most cases of the type a word comes to have a pronunciation different from that which it has when said by itself. And this type of complete assimilation is called *contextual*.

Complete assimilation is also found in Russian, e.g. *отдать, сжать, без сил, брат друга*.

however, adopted its *plosiveness*. The assimilation is total in *ten mice* [tem maɪs], where the [n] is now identical with the [m] which influenced it'. (David Crystal. *A Dictionary of Linguistics and Phonetics*. Fourth Edition. Blackwell Publishers, 1997, pp. 30-31).

Assimilation is called *partial* when the assimilated consonant retains its main phonetic features and becomes only partly similar in some features of its articulation to the assimilating sound. Alveolar variants of the consonants [t], [d], [n], [l], [s], [z] are replaced by the dental variants of the same phonemes under the influence of the following [θ] or [ð]. The main phonemic features of the former are retained, but their point of articulation is changed.

In *twice* [twɑɪs], *please* [pli:z], *try* [traɪ] the principal (*fully voiced*) variants of the phonemes [w], [l], [r] are replaced by their *partly devoiced* variants, while their main phonemic features are retained.

Assimilation is called *intermediate* when a completely and partially assimilated consonant changes into a different sound, but does not coincide with the assimilating consonant. The examples of intermediate assimilation are *gooseberry* ['gʊzb(ə)rɪ], where [s] in *goose* is replaced by [z] under the influence of [b] in *berry*;

congress ['kɒŋɡres], where [n] is replaced by [ŋ] under the influence of [g].

Degree of stability. Many assimilatory phenomena of older stages in the development of the language have become *obligatory* in Modern English; they may, or may not be reflected in spelling. Such changes which have taken place over a period of time within words are called *historical*, e.g. *orchard* < (ort+yard) = ['ɔ:tjəd > 'ɔ:t[ə]d]. In other words 'if the present-day pronunciation of a word is the result of an assimilation which took place at an earlier stage in the history of the language we have the so-called *historical* assimilation'¹. For example, reciprocal assimilation that took place in the combinations [sj], [zj], [tj] changed them into [ʃ], [ʒ], [tʃ] respectively, e.g. *occasion* [ə'keɪʒən] from [o'kæzjən], *session* ['seʃən] from ['sesjən], *question* ['kwɛstʃən] from ['kwɛstjən]. While the combinations

¹ Vassilyev V. A. et. al. *English Phonetics*. Moscow, 1980, p. 73.

of the sounds [tɪ], [tʃ] have changed, as a result of assimilation, into [tʃ] in unstressed syllable of the words *nature* ['neɪtʃə], *culture* ['kʌltʃə], no assimilation has taken place in *mature* [mə'tʃʊə] or *premature* [ˌpremə'tʃʊə] because - *ture* is stressed.

The existence of two pronunciations of the word *issue* - ['ɪʃʊ:] and ['ɪʃjʊ:], shows that assimilations of this type are still going on in the English language.

In modern language obligatory assimilations are special allophonic variants characteristic of the natives' speech. The use of the wrong allophone, though a non-phonemic mistake, amounts to mispronunciation and may be one of the causes of a foreign accent making understanding difficult. For example, a dental allophone of the alveolar [t] should be used when it is followed by (inter) dental [θ] or [ð] as in *eighth* [eɪtθ].

Besides there are a lot of widely spread but *non-obligatory* cases of assimilation which can be traced

mainly at word boundaries, e.g. *ten minutes* ['ten 'mɪnɪts > 'tem 'mɪnɪts].

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

II. ACCOMMODATION/ADAPTATION

Linguistically accommodation is adjustments that people make unconsciously to their speech, influenced by the speech of those they are talking to. In other words, speech patterns of people with different regional (or social) backgrounds become more alike, or converge.

Accommodation can be observed in all aspects of language structure, but it is especially noticeable in phonetics. In adaptation the accommodated sound does not change its main phonemic features and is pronounced as a variant of the same phoneme slightly modified under the influence of a

neighbouring sound. In other words, it is a modification in the articulation of a *consonant* under the influence of an adjacent *vowel*.

In modern English three main types of accommodation are distinguished¹.

(1) An *unrounded* variant of a consonant phoneme is replaced by its *rounded* variant under the influence of a following rounded vowel phoneme, as at the beginning of the following words:

Unrounded variants of
consonant phonemes

[ti:] *tea*

[les] *less*

[sʌn] *sun*

Rounded variants of
consonant phonemes

[tu:] *too*

[lu:s] *loose*

[su:n] *soon*

(2) A *fully* back variant of a back vowel phoneme is replaced by its slightly advanced

¹ Vassilyev V. A. et. al. *English Phonetics*. Moscow, 1980, pp. 74-75.

(fronted) variant under the influence of the preceding mediolingual phoneme [j]. Cf.

Fully back variant of [u:] Fronted variant of [u:]

['bu:tɪ] *booty* ['bjʊ:tɪ] *beauty*

[mʊ:n] *moon* ['mjʊ:zɪk] *music*

(3) A vowel phoneme is represented by its *slightly more open* variant before the dark [ɤ] under the influence of its back secondary focus. Thus the vowel sound in *bell, tell* is slightly more open than the vowel in *bed, ten* (cf. [bɛɤ] - [bed], [tɛɤ] - [ten]).

III. ELISION

In rapid colloquial speech certain notional words may lose some of their sounds (vowels and consonants). This phenomenon is called *elision*. Elision occurs both within words and at word boundaries. Most frequently elided consonants are [t], [d], [v], [ð], [l], [r], [n], [k].

Principal variant

Elided variant

[t]

<i>mostly</i>	['məʊstlɪ]	>	['məʊslɪ]
<i>next day</i>	['nekst'deɪ]	>	['neks 'deɪ]
<i>lastly</i>	['la:stlɪ]	>	['la:sɪ]

[d]

<i>wild life</i>	['waɪld 'laɪf]	>	['waɪl 'laɪf]
<i>rapidly</i>	['ræpɪdlɪ]	>	['ræpɪlɪ]

[l]

<i>already</i>	[ɔ:l'redɪ]	>	[ɔ:'redɪ]
<i>all right</i>	['ɔ:l 'raɪt]	>	['ɔ:raɪt]
<i>also</i>	['ɔ:lsəʊ]	>	['ɔ:səʊ]
<i>certainly</i>	['sɜ:tənli]	>	['sɜ:tənɪ]

[v]

<i>five p. m. news</i>	[ˌfaɪv 'pi: 'em ,njʊ:z]	>	[ˌfaɪ 'pi: 'em ,njʊ:z]
<i>of course</i>	[əv 'kɔ:s]	>	[ə'kɔ:s]

[ð]

Northern Ireland ['nɔ:ðən 'aɪələnd] > ['nɔ:n 'a:lənd]¹

¹ In this example we also observe elision of the [ə]-phoneme, as well as the reduction of the triphthong [aɪə] to [a:].

[r]

for instance [fər 'ɪnstəns] > [fə'ɪnstəns] or
['ɪnstəns]

terrorist ['terərɪst] > ['terɪst]

[n]

constantly ['kɒnstəntlɪ] > ['kɒstəntlɪ]

[k]

extraordinary [ɪks'trɔːdnəri] > [ɪs'trɔːdnəri]

Vowels are also elided, that occurs in most cases with the phonemes [ə], [ɪ] and [ʊ], e. g.

different ['dɪfərənt] > ['dɪfrənt]

similar ['sɪmɪlə] > ['sɪmlə]

factory ['fæktəri] > ['fæktɪ]

phonetics [fəʊ'netɪks] > [f(ə)'netɪks]¹

extraordinary [ɪks'trɔːdnəri] > [ɪs'trɔːdnəri]

David Crystal points out that vowels in weak syllables are often elided in informal speech. It is

¹ The vowel [ə] tends to be completely elided causing the word to be pronounced as [f'netɪks].

unusual to hear the first vowel in such words as *police*, *tomato*, and *correct*, which routinely appear as *p'lice*, etc. Consonants in clusters are commonly simplified. We are unlikely to hear all three consonants articulated at the end of the first word in *Acts of Parliament*: [æks] is normal. Similarly, we will find *government* ['gʌvəmənt] and *mashed potatoes* ['mæʃ pə'teɪtəʊz]¹.

In the course of language evolution certain cases of elision in English have become obligatory, that is, elided forms have turned into standard usage. E.g. *grandmother* ['grænməðə], *sandwich* ['sænwɪdʒ], *handsome* ['hænsəm].

IV. DEVOICING/UNVOICING

Progressive voicing or devoicing is common in English. It is the act of stopping the vibration of

¹ David Crystal. *The Cambridge Encyclopedia of the English Language*. CUP, 1995, p. 247.

vocal cords in pronouncing a normally voiced sound under the influence of a neighbouring unvoiced sound, i. e. pronouncing without voice. The [z] - sound at the end of 'news' is often unvoiced in the compound 'newspaper' under the influence of the following voiceless sound [p].

(a) The sonorants [m, n, l, w, r, j] are partially devoiced when preceded by voiceless consonants [s, p, t, k, f, θ, ʃ], e.g.

[m] - *small, smart, smock*

[n] - *sneer, snack, snail*

[l] - *slow, place, climb, fly*

[w] - *sweep, square, twilight*

[r] - *spread, try, prey, throw, cream*

[j] - *stupid, tune, pure, few*

(b) Contracted forms of the verbs "is" and "has" may retain voice or be devoiced depending on the preceding consonants, e.g.

That's right [ˌðæt̥s ˌraɪt]

Jack's done it [ˌdʒæks ˌdʌn ɪt]

Bob's gone out [ˌbɒbz 'gɒn ,aʊt]

(c) The assimilative voicing or devoicing of the possessive suffix *-s* or *-s'*, the plural suffix *-(e)s* of nouns and of the third person singular present indefinite of verbs depends on the quality of the preceding consonant. These suffixes are pronounced as:

[z] after all voiced consonants except [z] and [ʒ] and after all vowel sounds, e.g. *girls* [gɜ:lz], *rooms* [ru:mz], *laws* [lɔ:z], *reads* [ri:dz];

[s] after all voiceless consonants except [s] and [ʃ], e.g. *Jack's* [dʒæks], *books* [bʊks], *writes* [raɪts];

(d) The assimilative voicing or devoicing of the suffix *-ed* of regular verbs also depends on the quality of the preceding consonant. The ending *-ed* is pronounced as [d] after all voiced consonants except [d] and after all vowel sounds, e.g. *lived* [lɪvd], *played* [pleɪd]; [t] after

all voiceless consonants except [t], e.g. *worked* [wɜ:kɪt], *passed* [pa:st].

V. LINKING AND INTRUSIVE 'r' - LIAISON.

A sound may be introduced between words or syllables to help them run together more smoothly. The pronunciation of word-final [r] is the chief example of this. This is usually called *linking r*. Linking *r* is pronounced in such words as *dear* and *near* (with final 'r') or *theatre* and *before* (with final 're') only when there is a following vowel:

dear ◡ *Ann*; *near* ◡ *Asia*; *before* ◡ *afternoon*.

The [r] is also pronounced to link adjacent vowels when there is no *r* in the spelling, as in *law(r) ◡ and order*, *India(r) ◡ and Pakistan*, *media(r) ◡ interest* or *saw(r) ◡ an apple*. This *intrusive*, 'unnecessary' [r] is mostly noticed after the vowels [a:], [ɔ:], and in rare cases after a *schwa* vowel [ə]: *America(r) ◡ is big*.

David Crystal¹ claims that *intrusive r* can attract ferocious criticism from conservative RP² speakers, when they notice it, on the grounds that there is nothing in the spelling to justify its use. He brings forward the following clear recommendation about *r* liaison given in Robert Burchfield's *The Spoken Word: A BBC Guide* (1981):

“In the formal presentation of the news or of other scripted speech avoid the intrusive *r*”.

VI. GLOTTAL STOP

Glottal stop is a stop articulated by checking the breath stream in the glottis, often heard in English before an initial stressed vowel, or as a variant of the *t*-sound in ‘*bottle*’. In forming a glottal stop, the vocal cords are brought together and closed, so that no air seeps through them. In certain cases when

¹ David Crystal. *The Cambridge Encyclopedia of the English Language*. CUP, 1995. P. 247.

² RP – Received Pronunciation

there is no pause between the words in the utterance and the following word begins with a vowel there is no glottal stop and that is known as the speech process of '**No glottal stop**'.

VII. NASAL PLOSION¹

When a plosive is followed by the syllabic [n] or [m] it has no release of its own, the so-called *nasal plosion* is produced. In such sequences the closure for the plosive is made normally, but the release is produced not by a removal of the oral closure, which is retained, but by the lowering of the soft palate, which allows to compressed air to escape through the nasal cavity to form the nasal consonant.

Nasally exploded variants of the English stop consonant phonemes [d], [t], [p], [b], [k], [g], [ð] are used before the nasal sonorants [m] and [n], e.g.

[ʃɪpmɛɪt]

shipmate

¹ *Plosion* is a sudden release of air in the pronunciation of a stop consonant.

[bʌtn]	<i>button</i>
[ga:dn]	<i>garden</i>
['help mi]	<i>Help me.</i>
[kɪtn]	<i>kitten</i>
['dəʊnt 'nəʊ]	<i>don't know</i>
[dɪ'pa:tmənt]	<i>department</i>
['da:knɪs]	<i>darkness</i>
['a:sk mi]	<i>ask me</i>
['dɒg 'ma:stə]	<i>dog master</i>
[rɪðm]	<i>rhythm</i>

VIII. LATERAL PLOSION

In the sequences of a plosive immediately followed by [l] the closure produced for the plosive is not released till after [l]. Before [l] the release is made by a sudden lowering of the sides of the tongue, and the air escapes along the sides of the tongue with *lateral plosion*. Laterally

exploded variants of the English [t] - and [d] - phonemes are used before the [l] - phoneme, e.g.

['lɪtl]	<i>little</i>
[ˌgʊd , lʌk]	<i>good luck</i>
['mɪdl]	<i>middle</i>
[ˌðæt , lesn]	<i>that lesson</i>

IX. LOSS OF PLOSION (PLOSIONLESS)

The plosion is lost when a stop consonant phoneme is used before another stop or an affricate, both within the same word and at the junction of words, e.g.

[æpt]	<i>apt</i>
[ækt]	<i>act</i>
[begd]	<i>begged</i>
[ˌstep , daʊn]	<i>Step down</i>
[ˌsɪt , daʊn]	<i>Sit down</i>
[ˌdəʊnt , dʒəʊk]	<i>Don't joke</i>
[ˌblæk , kæt]	<i>black cat</i>
[ˌwaɪt , kəʊt]	<i>white coat</i>

[ˌbɪg ˌtaʊn]

big town

So in the pronunciation of the cluster of two stops there is only one plosion, that of the following stop, because the sounds are joined together by interpenetration of stages; the end of the first sound penetrates not only into the beginning but also into the middle part of the second sound.

X. REDUCTION

Reduction is a certain weakening of a vowel or a substitution of a sound that requires less muscular effort to articulate.

Weak form is one of two possible pronunciations for a word, in the context of connected speech, the other being strong. The weak form is that which is the result of a word being unstressed, as in the normal pronunciation of *of* in *cup of tea* ['kʌp ə(v) ˌti:], and in most other grammatical – functional, words.

Several words in English have more than one weak form, e.g. *and* [ænd] can be [ənd], [ən], [n], etc.

V. A. Vassilyev et. al.¹ distinguish three degrees of the reduction of strong forms.

1. The reduction of the length of a vowel without changing its quality (the so-called *quantitative reduction*). Cf.

Strong forms	Weak forms with quantitative reduction
you [jʊ:]	[jʊ·], [jʊ]
he [hi:]	[hi·], [hi]
she [ʃi:]	[ʃi·], [ʃi]
her [hɜ:]	[hɜ·], [hɜ]
your [jɔ:]	[jɔ·], [jɔ]

These words have strong, or full, forms when they are logically stressed and a special emphasis is placed on a particular word for a definite emotional effect. In the following sentence we can compare the length of the vowel [ɔ:] in the pronoun *your*.

I found your book in the greenhouse.

[aɪ \faund 'jɔ: ,buk ɪn ðə ˌgri:nhaʊs]

[aɪ \faund jɔ· 'buk ɪn ðə ˌgri:nhaʊs]

¹ Vassilyev V. A. et. al. *English Phonetics*. Moscow, 1980, pp. 95-96.

2. The second degree of reduction consists in changing the quality of a vowel (the so-called *qualitative reduction*). Cf.

Strong forms	Weak forms with qualitative reduction
for [fɔ:]	[fə]
of [ɒv]	[əv]
her [hɜ:]	[hə]
at [æt]	[ət]
was [wɒz]	[wəz]
but [bʌt]	[bət]
can [kæn]	[kən]
must [mʌst]	[məst]

Compare the quality of the vowels in the modal verb *must* also in the following two sentences:

You must tell me.

[ju· \mʌst ,tel mi·]

[ju· məst `tel mi·]

Being unstressed most of the functional words undergo *qualitative reduction* and are reduced to the neutral vowel [ə], although the long vowels [i:] and

[ʊ:] are usually reduced to [ɪ] and [ʊ] respectively.
Cf.

he [hi:]	[hɪ]
do [dʊ:]	[dʊ]

3. The omission of a vowel or consonant sound
(the so-called *zero reduction*). Cf.

Strong forms	Weak forms with zero reduction (the vowels are omitted)
am [æm]	[m]
of [ɒv]	[v]
can [kæn]	[kn], [kŋ] before [k] and [g]
is [ɪz]	[s], [z]
shall [ʃæl]	[ʃl]
	(the consonants are omitted)
and [ænd]	[ən], [n]
has [hæz]	[əz], [z], [s]
him [hɪm]	[ɪm]
his [hɪz]	[ɪz]
must [mʌst]	[məs]
had [hæd]	[əd]

have [hæv] [əv]

*(both the vowels and the
consonants are omitted)*

have [hæv] [v]

had [hæd] [d]

will [wɪl] [l]

shall [ʃæl] [l]

would [wʊd] [d]

must [mʌst] [ms]

E.g. *I must go there.*

[aɪ \ mʌst ˌ gəʊ ðeə]

[aɪ ms ˌ gəʊ ðeə]

XI. ASPIRATION

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 the English [p], [t], [k] in a stressed syllable, when followed by a vowel and not preceded by [s], are pronounced with aspiration, e.g.

Aspirated		Non-aspirated	
<i>port</i>	['pɔ:t]	<i>sport</i>	['spɔ:t]
<i>park</i>	['pa:k]	<i>spark</i>	['spa:k]
<i>team</i>	['ti:m]	<i>steam</i>	['sti:m]
<i>talk</i>	['tɔ:k]	<i>stalk</i>	['stɔ:k]
<i>cool</i>	['ku:l]	<i>school</i>	['sku:l]

XII. PALATALIZATION

The introduction of a “y” sound before a vowel is called palatalisation, because in pronouncing “y” the tongue is humped up toward the palate.

In case of [l] there is a slightly palatalised allophone (‘clear’ [l]) which is pronounced with the front secondary focus (the front part of the tongue is raised to the hard palate): *leap* [li:p], *less* [les].

XIII. POSITIONAL LENGTH OF VOWELS

The English vowels, both long and short, usually vary noticeably in length depending upon their situational position in which vowels occur in actual speech. And the process of occurring allophonic variants - long and short degrees of vowels - due to

the position in the word is known as **positional length of vowels**.

For example, the length of the English vowel [i:], as pronounced in the words [fi:] *fee*, [fi:l] *feel*, [fi:t] *feet*, is different. The vowel [i:] is longest when it is in word-final position (before a pause); it becomes a little shorter if it is followed by a final voiced consonant and it is shortest when followed by a final voiceless consonant.

V. A. Vassilyev et. al. observe that it should be borne in mind that the correct vowel duration is of great practical importance to the rhythmical structure of sentence-groups in speech, because vowel duration is influenced by the rate of utterance; the higher the rate the shorter the vowels. That is why it is possible to speak only of *relative vowel duration*. The relative allophonic duration of English vowels should always be observed, irrespective of the rate of utterance. The wrong allophonic vowel duration may lead to a

misunderstanding. For example, in the sentence [hi·wəz `hɜ:t] *He was hurt* the listener expects to hear a voiceless sound at the end of the word [hɜ:t], because the speaker has pronounced a shortened variant of the [ɜ:]-phoneme which is used before a voiceless consonant under stress in a monosyllabic word. The wrong longer variant of the phoneme [ɜ:] makes the listener expect a voiced sound at the end and consequently the meaning of the sentence may be misunderstood: [hi·wəz `hɜ:d] *He was heard*, specially if the final consonant is not pronounced distinctly enough¹.

There are the following cases of occurring long or short degrees of vowels.

With long vowels:

1. Long degree of long vowels [i:], [a:], [ɔ:], [ɜ:] and [ʊ:] occurs:

¹ Vassilyev V. A. et. al. *English Phonetics*. Moscow, 1980, p. 83-84.

a) In the final open syllable position: *sea* [si:], *far* [fa:], *door* [dɔ:], *who* [hʊ:], *fur* [fɜ:].

b) Before voiced consonants: *seed* [si:d], *hard* [ha:d], *cord* [kɔ:d], *food* [fʊ:d], *furs* [fɜ:z];

c) Before nasal consonants [m] and [n]: *seem* [si:m], *harm* [ha:m], *horn* [hɔ:n], *moon* [mʊ:n], *firm* [fɜ:m];

2. Short degree of long vowels occurs:

a) Before voiceless consonants: *peace* [pi·s], *heart* [ha·t], *caught* [kɔ·t], *hurt* [hɜ·t], *boot* [bʊ·t];

With short vowels:

1. Long degree of short vowels [i], [e], [æ], [ʊ], [ʌ] and [ʌ] occurs:

a) Before voiced consonants: *bid* [bɪd], *red* [red], *mad* [mæd], *cod* [kɔd], *would* [wʊd], *flood* [flʌd];

b) Before sonorants [l], [m] and [n]: *bill* [bɪl], *hen* [hen], *fan* [fæn], *doll* [dɒl], *bull* [bʊl], *sun* [sʌn].

3. Short degree of short vowels occurs:

Before voiceless consonants: *bit* [bɪt], *less* [les], *cot* [kɒt], *soot* [sʊt], *cut* [kʌt].

Characterising the English vowels from the point of view of their length V. A. Vassilyev et. al.¹ ascertain that duration of monophthongs and diphthongs depends upon the following factors:

(1) *Their position in words.* – One and the same vowel sound is longer in word-final position than when followed by a consonant:

[si:] *sea* - [si:z] *seas*

[fa:] *far* - [fa:m] *farm*

(2) *Presence/absence of voice in the succeeding consonant.* – Vowels are longer before voiced consonants than before voiceless ones:

[bɪd] *bid* - [bɪt] *bit*

[li:v] *leave* - [li:f] *leaf*

¹ Vassilyev V. A. et. al. *English Phonetics*. Moscow, 1980, pp. 84-85.

(3) *Number of syllables in the word.* – One and the same vowel is longer in monosyllabic words than in polysyllabic ones:

[li:d] *lead* - ['li:də] *leader*

[a:sk] *ask* - ['a:skɪŋ] *asking*

(4) *Stress.* – One and the same vowel is longer in stressed than in unstressed syllables:

['pa:t] *part* - [pa:'tɪʃn] *partition*

['vɜ:b] *verb* - ['ædvɜ:b] *adverb*

Exceptions to this are [ə] and [ɪ].

A *lengthened* variant of the English neutral vowel phoneme [ə] represented in spelling by a vowel letter+the letter *r* is used in post-stressed syllables before the morphemes [-z] and [-d]. This lengthened variant retains the quality of the principal one. Cf.

Short variant

Lengthened variant

['a:nsə]

['a:nsə-z]

['a:nsə-d]

answer

answers

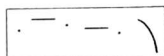
answered

(5) *Degree of stress and influence of different tones.* – One and the same English vowel is longer in an emphatically stressed syllable pronounced with emphatic intonation than in a syllable bearing unemphatic stress.

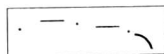
(The pitch range of an emphatically stressed syllable is widened). Cf.

The room is very large.

(a) [ðə \rʊ:m ɪz 'veri `la:dʒ]



(b) [ðə \rʊ:m ɪz 'veri `la:dʒ]



Here, in the case of (a) the vowel [a:] is longer than in (b) as the word *large* is emphatically stressed, rather it is the emphatic intonation – High-Fall that causes the process of lengthening.

Thus, the use of different tones influences the length of vowels in actual speech. The more emphatic is the speech the more allophonic variants occur in vowel duration.

To conclude the above said the following should be pointed out: vowel length depends on its position in the word: the longest in the word-final position, shorter before a sonant, still shorter before a voiced consonant and the shortest before a voiceless consonant. Cf.

be - been - beed - beat

dee - dean - deed - deep

may - main - maid - mate

tie - time - tied - tight

A. Vassilyev et. al.¹ also observe different length of certain consonants in English. Thus, *long* or *half-long* variants of the [m]-, [n]-, and [l]- phonemes are used at the end of an isolated word or at the end of a sense-group when they occur after a short vowel. They are also long when followed by a voiced consonant. A colon (:) placed after the consonant represents its *lengthened variant*. Cf.

¹ Vassilyev V. A. et. al. *English Phonetics*. Moscow, 1980, p. 82.

Shorter variants

Long variants

[di:m]	<i>deem</i>	[dɪm:]	<i>dim</i>
['dɪmɪŋ]	<i>dimming</i>	[dɪm:d]	<i>dimmed</i>
[ˌtɒm 'ɪznt , hɪə]	<i>Tom isn't here.</i>	[ˌweəz , tɒm:]	<i>Where's Tom?</i>
[fi:l]	<i>feel</i>	[fɪl:]	<i>fill</i>
[dremt]	<i>dreamt</i>	[stem:d]	<i>stemmed</i>
[sent]	<i>sent</i>	[sen:d]	<i>send</i>
[bɪlt]	<i>built</i>	[bɪl:d]	<i>build</i>

CONCLUSION

As H. G. Widdowson¹ makes an important point and believes that “linguistics, like language itself, is dynamic and therefore subject to change”, phonetics, like any other component, is also liable to ongoing evolution. Thus, all phonetic processes that exist in the English language or occur in actual speech are very much characterised with flexibility and versatility. Hence, on the basis of analysis of some up-to-date material the author dares to offer his understanding and systematised summary of the selected subject matter.

The author is entirely aware of the futility to cover the whole subject as regards such a complex phenomenon as speech processes in English.

Therefore the given brief course may only serve as an attempt in the right direction, at best. The author would be very much indebted to any critical remark facilitating further studies of phonetic processes.

¹ H. G. Widdowson. *Linguistics*. OUP, 1996, p. 69.

Part II

Phonetic Reader and Exercises

1. Read the following sentences observing the **assimilation** of the consonants [d], [t], [n], [z] to [ð] and [θ].

And then he said: "Perhaps you are right"

Why did you do such a stupid thing?

You have lost the key of your house, haven't you?

It depends on the type of college.

He has the rights and duties to stand upon.

I can't think what to say.

Sit down there and I'll bring your coffee over.

Aren't these apples sour!¹

2. Read the following story observing the **assimilation** of the consonants [t], [n], [z] to [ð].

WHEN IN ROME, DO AS THE ROMANS DO

By Alan Wakeman

¹ Какие кислые яблоки!

The English never talk in trains. I like this because it means I can read a book or a newspaper. On the continent, everybody wants to tell you his life story.

Some years ago I travelled by train from London to Paris. There was an Englishman in the compartment with me and, in a typically English way, he did not speak a word during our journey through the English countryside or on the boat crossing the channel. But the minute we were in France he said:

"Ah, now we are in France we can talk!"

And for the rest of the journey to France he told me his life story.

3. Read the following story observing the **assimilation** of the consonants [d] and [t] to [ð].

SERVICE WITH A SMILE

By Alan Wakeman

A businessman's secretary was cleaning out her boss's desk for the first time in many years. In the drawers she found a whisky bottle, three sandwiches, some old newspapers, a few library books, a jar of marmalade, a lot of unanswered letters, a little salt in a paper bag and a very old shoe repair ticket with the name of a shop that was still round the corner from the office where she worked. The date on the ticket was for ten years before.

More or less as a joke¹ the secretary took the ticket back to the shop and said to the old man behind the counter: «I know it's ten years since my boss left these with you, but perhaps you can find them». The old man took the ticket without a word and went into the back of the shop. A few minutes later he came back and, putting the ticket on the

¹ толи в шутку, то ли всерьез

counter, said with a smile: «They will be ready next Tuesday».

4. Read the following sentences and the story observing the cases of **linking and intrusive 'r'**.

His mother eats apples every day.

Do you remember our walk in Epping Forest?

Here is the pen you lost.

- I haven't seen you for ages.

- And imagine us meeting here of all places!

THINGS ARE NOT ALWAYS WHAT THEY SEEM

By Alan Wakeman

It was eleven o'clock on the blackest night of the year and a young man was standing at the top of the hill by the side of a lonely country road trying to hitch a lift into the nearest town. For an hour he waited but no cars came by. At last the young man saw a car coming very slowly up the hill.

"That is the oldest and dirtiest car I've ever seen," he thought, "but if it stops it will be the best car in the world."

The old car did stop and the young man got in gratefully.

Just then the clock of a nearby church struck midnight and the young man noticed that there was no driver in the car. Horrified, he jumped out of the car and ran. At a safe distance, he looked back and saw another man getting into the car.

"Don't get in!", he shouted. "There's something wrong with the car..."

"You're telling me!" shouted the other man. "I've just pushed it uphill for half a mile!"

5. Read the following story observing the cases of **loss of plosion (plosionless)**.

You ought to apologise.

What do you, people, think of it?

That's the second time he's failed.

This is the most common way of asking general questions.

THE SAME WHITE COAT

By Alan Wakeman

During my years as a medical student I was very poor and so every year I used to spend my summer holidays doing part-time jobs. The first year I was a bus conductor and the third year I was a caretaker in a big building. But the fourth year no one seemed to want me - when you only want a job for a few months, cannot pick and choose and in the end I was obliged to do two boring jobs at once. In the evening I worked as an assistant in a hospital and in the day I worked in a butcher's shop. This did at least mean I could wear the same white coat all day.

One evening I was wheeling a fat old lady into the operating theatre on a stretcher when she looked up at me with horrified recognition.

"My God!" she screamed, "it's my BUTCHER!"

6. Read the following sentences and the story observing the cases of **nasal** and **lateral plosions**.

Tell me the time, please.

I'd like to introduce my Italian friend, Carlo.

Pass me the paper.

I've managed it at last.

Has Michael arrived yet?

Can you tell me the exact title of this book?

Would he lend me his car for a day or two?

Did you enjoy the play last night?

What do you want me to do?

A DAY ON THE RIVER

By Alan Wakeman

On July 4th 1862 Charles Dodgson wrote in his diary:

"I went up the river to Godstow with the three Liddells; we had tea on the bank there and did not reach Christ Church until half past eight."

The "three Liddells" were the children of his friend Dean Liddell and Christ Church was the

Oxford College where Charles Dodgson taught mathematics. During the afternoon he invented a story for the three children about one of them, a little girl named Alice. All the children enjoyed the story and Charles Dodgson decided to write it down. In 1865 it was published as *Alice's Adventures in Wonderland* and its author, who is better known to the world as Lewis Carroll, became famous. This charming children's story, which was the most successful book he ever wrote, pleased Queen Victoria so much that she wrote to Dodgson to say he could dedicate his next book to her. But she was very surprised when she received it for it was a book on mathematics!

7. Read the following text observing **nasal plosion** and **lateral plosion**.

HOW TO BE A HYPOCRITE?!

By George Mikes

If you want to be really and truly British you must become a hypocrite. Now, how to be a hypocrite? As some people say that an example explains things better than the best theory. Let me try this way. I had a drink with an English friend of mine in a pub. We were sitting on the high chairs in front of the counter, when a flying bomb exploded about a hundred yards away. I was truly and honestly frightened and when a few seconds later I looked around I could not see my friend anywhere. At last I noticed that he was lying on the floor as that as a pancake. When he realized that nothing particular had happened in the pub he got up a little embarrassed, flicked the dust off his suit and turned to me with a superior, and sarcastic smile. "Good heavens! Were you so frightened that you couldn't move?!"

8. Read the following story paying special attention to the cases of **sound elision** and **unvoicing**.

THE WRONG TRAIN

By Alan Wakeman

A man on a train had a large basket with him, which he kept carefully on his knees. When the ticket collector came to the compartment, he looked at the basket suspiciously.

"What have you got in there?" he asked.

"Pigeons", said the man.

"I thought so," said the ticket collector. "Well, you can't have them in here. It's against the rules. You must either get off the train or let them go."

The man argued that they were not just ordinary pigeons, but specially trained performing birds.

"I don't care," said the ticket collector. "Either get off the train or let them go."

"All right," said the man and he opened the basket and let the birds fly out of the compartment window. "But you're going to hear something about this when we get to Manchester, I can tell you!"

"This train is not going to Manchester," said the ticket collector. "It's going to Cambridge..."

The man looked horrified and, putting his head out of the window, he shouted at the top of his voice: "Cambridge! Fellows! CAMBRIDGE!"

9. Read the following sentences and identify the cases of '**no glottal stop**' marking them with $_$.

The first example has been done for you.

Practice 1

- a) The $_$ awful $_$ aunty $_$ is here $_$ in $_$ a new $_$ outfit
- b) The doctor advised me to eat only apples
- c) The author is an ugly individual who earns a lot
- d) A new Austin is too expensive for us to afford
- e) I've got three oranges for you and me
- f) He and Hugh Appleby are thirty-eight years old

Practice 2

Quite honestly, I don't know how you've put up with it for all these years. Personally, I would have left

after a few weeks. After all, it's not as though it was your fault. I mean to say he was the one that was keen on it in the first place. Actually, he had to work really hard to persuade you, if I remember rightly. Frankly, I think you should remind him of that a bit more often. You are still speaking to each other, presumably? I wouldn't blame you if you weren't! Seriously though, enough is enough! Admittedly, he wasn't to know, but he should have made it his job to find out! After all, he has always prided himself on his thoroughness!

(John and Liz Soars. *Headway Advanced*.

Workbook. OUP, 1993. p. 93.)

10. *Transcribe and pronounce the following pairs of words. Define the cases of **positional length** of the vowels and explain how these variants differ from the principal ones.*

seat – seed meat – mean lark - large

loose - lose half – halve perk – pirn

sort – sword	nurse – nerd	sooth - soothe
dip – dib	set – head	pot – pod
cook – could	luck – lug	lass – lad

11. Read the following words paying special attention to the correct **positional length** of the vowels in them.

tea-teach-team	far-farm-fast	four-fork-ford
loo-lose-loot	cur-curd-curse	sir-serge-search
nor- nod-not	pour-pawl-port	par-palm-part
per-pearl-purse	coo-cool-coop	knee-need-niece
me-mean-meet	too-tool-tooth	hi-mine-might
say-main-make	bow-bound-about	bow-bone-boat

12. Read the following text and mark different phonetic phenomena using the following symbols:

- a) \smile - to show the linking of two vowels or a consonant and a following vowel including *linking/intrusive 'r'*
- b) \curvearrowright - to show the progressive assimilation

- c) ↷ - to show the regressive assimilation
- d) ↔ - to show the reciprocal (double) assimilation
- e) ~ - to show lateral plosion and nasal plosion

THE KEYS TO A CIVIL SOCIETY¹

By Damon Anderson

According to several dictionaries, *respect* is the willingness to show consideration, appreciation, or worth to someone, someplace, some action, or something, or it is the act of refraining from or not interfering with someone, some action, or something.

"Respect is earned, not given"

(Old saying)

¹ The text is reproduced in its original American English spelling.

But what is the essence of respect? *The Men's Health Life Improvement Guide* (1998) suggests that respect may comprise 11 pillars:

Self-respect This is the cornerstone on which all other attributes are built: honesty, confidence, integrity, and the rest.... You can work on it at any age in your life, and as you build on it, the other materials of respect will fall into place.

Altruism The Golden Rule is still the order of the day: Do unto others as you would have them do unto you.... The good you do for others does you good, too.... There are many things you can do on a small scale to bring altruism into your life.

Cool, Calm, and Collected [People] who are patient and have a relaxed attitude tend to live longer... The key to remaining cool under pressure lies in preparation, both mental and physical.

Confidence To feel confident enough to succeed, you often need a taste of success. Here are two quick tips. Concentrate on your achievement, not

your failures. And set reachable goals. Achieve them, then move on to some more challenging ones.

Daring (Some people) avoid risk like the plague. If you are naturally the daring type, you can still tackle dangerous assignments by crushing cynicism before it takes over your way of thinking. Look for inspiration in what you read, what you watch TV or in films, and from the people you hang out with.

Honesty Here is how critical it is to the House of Respect: Lying can negate all of a [person's] good qualities. We still live by the code that a [person] is as good as his [or her] word.

Humility This trait is possessed by the “regular [person]” who doesn't have to pretend, posture, or put on airs. It starts with self-respect.

Humor A good sense of humor is the fourth most admired trait of the well-respected [person], according to a survey of *Men's Health* readers. Keeping a light attitude about life is good for your health. In addition, it's a great stress-reliever.

Integrity Perhaps the most difficult to define but the easiest to recognize. It comes down to ideals: a [person] living by a moral or ethical code he or she will not compromise for anything. One expert breaks it down to three ingredients: deciding the right thing to do, acting on it, and then letting others know why you did it.

Trust Make a promise. Live up to it. Make a friend. Keep the friend. Make a commitment. Keep it. Make a deal. Honor it. Create expectations. Realize them. These are the pieces that slowly build a bridge from trust to loyalty....

Wisdom There are smart guys, intelligent guys, wise guys-and then there are people of wisdom who combine common sense and [education].

*(English Teaching Forum, Volume 37,
No 4, Oct-Dec.1999, pp. 36-37.)*

13. Read the following poem observing possible cases of phonetic processes. To practise its correct

emotional reading the stresses and intonation have been marked for you. For the symbols see above pp.10-12.

\NO ,ENEMIES

By Mackay

You \have ,no ,enemies, you say? ||
A'las! my ,friend, | the 'boast is ,poor; ||
\He who has ↑mingled in the ¯fray
Of ,duty, | that the 'brave en,dure, |
'Must have 'made ,foes! \If you have ,none, |
'Small is the 'work that you have ,done.||
You've \hit ↑no `traitor on the `hip, |
You've \dashed ↑no `cup from 'perjured ,lip, |
You've \never 'turned the ↑wrong to `right, |
You've \been a ,coward in the ,fight.||

(Source: Vassilyev V. A. et. al. *English Phonetics*. Moscow, 1980, p. 246.)

Supplementary Material

Read the following true to life dialogues¹ in pairs.
Observe all possible phonetic phenomena.

I. «\On a ,bus»

1.

- ▷ Does \this ,bus 'go to the ,station?²
- ▷ \No, \ you'll \have to ,get 'off at the ,bank, \ and \take a 'one ,nine ,two.
- ▷ \Can you 'tell me which 'stop to ,get ,off at?
- ▷ It's the ,next stop \ but ,one.

2.

- ▷ \Am I o'kay for St. 'Mary's ,Church?
- ▷ \No, \ we only \go as far as the ,park, | but you can ,walk from ,there.

¹ Source: Gimson A. C. *A Practical Course of English Pronunciation*. London, 1975.

² General questions, as is known, are mostly asked with Low-Rise; any other tone should be used only in special circumstances; general questions put for discussion and not demanding "Yes" or "No" are pronounced with Low-Fall as in this utterance.

- ▷ \How much , further is it?
- ▷ It's \quite a , way , yet | but I'll \tell you in , good , time.

3.

- ▷ \Do we 'go to the sea , front?
- ▷ `No, | you are \going the 'wrong `way, | you \want a 'one , four 'three from the `Church.
- ▷ \Have we 'got much ` further to go?
- ▷ It's the \next , stop.

4.

- ▷ \Is \this the 'right 'bus for the 'Town , Hall?
- ▷ , No, | you should \have 'caught a 'one , two. | \Jump 'out at the \bridge | and \get 'one , there.
- ▷ \Could you 'tell me 'when we `get there?
- ▷ It's ` three , stops | after , this , one.

II. «\At a , lunch»

1.

- ▷ You \must 'have some more , chicken?

- ▶ No, ,thanks, | I'm su\pposed to ,be
`slimming.
- ▶ \Can't I ,tempt you?
- ▶ ^Well, \ ,may ,be, \ I could \manage a ↑very
,small ,piece.

2.

- ▶ \Would you 'like to 'finish ,up the ,omelette?
- ▶ ,No, \ ,really, \ ,thank you.|| I just \couldn't
`eat any more.
- ▶ Come ,on ,now, | `surely, you can ,manage it.
- ▶ `No, \ `thank you, \ `really.|| I \must've 'put
on 'pounds¹ as it `is.

3.

- ▶ A\nother 'piece of 'meat ,pie?
- ▶ `No, \ `thanks ,really. | I'm on a `diet.
- ▶ \Please ,do, |you've\nhardly ,eaten ,anything.
- ▶ It's de ,licious, | but I \don't 'think I `ought
to.

¹ to put on pounds - to gain weight

4.

- ▷ \Do have the 'rest of 'mashed po, tato.
- ▷ ,No, \, thank you, | I've had ↑too \much al, ready.
- ▷ Just \take it to , please me.
- ▷ `O, kay, \ but ,only a ↑small ,piece | or I \shan't 'have any 'room for ,pudding.

III. «\At a 'railway , station»

1.

- ▷ \When does the `London train ,leave, please?
- ▷ \Nine ,twenty- ,five, \ platform , three.
- ▷ \What \time does it 'reach , London?
- ▷ You \should ,be 'there at eleven ,thirty- ,one, | but you \may ,be a 'bit ,late.
- ▷ \Do I 'have to ,change?
- ▷ ,Yes, \ you \change at ,Lewis | and \East ,Croydon.

2.

- ▷ \Which \train do I 'take for Vic, toria, ,please?

- ▶ \Nine ,twenty- ,eight, | \this 'end of 'platform ,two.
- ▶ \When does it 'get ,in?
- ▶ It \gets ,there } at \eleven ,thirty- ,four.
- ▶ \Must I ,change?
- ▶ ,No, } it's a \through ,train.

IV. «With a \friend in a ,coffee ,bar»

1.

- ▶ \What do 'like to ,drink?
- ▶ A \black `coffee for me, ,please.
- ▶ \How about 'something to ,eat?
- ▶ ,Yes, } I'd \love a 'portion of ,that 'strawberry ,tart.
- ▶ ,Right. | I'll \see if I 'catch the 'waitress' ,eye.

2.

- ▶ \What can I 'get you to ,drink?
- ▶ An \iced `coke would ,go down ,well¹.

¹ An iced coke would go down well – Я бы с удовольствием выпил холодную колу.

² sponge = sponge-cake ['spʌndʒ 'keɪk] бисквит

- ▷ \Wouldn't you 'like some 'cake , too?
- ▷ `Yes, \ I \ think I'll've a 'slice of that 'chocolate , sponge².
- ▷ , Right. | \ Sit down , there and I'll 'bring it , over.

3.

- ▷ \What are you 'going to 'have to , drink?
- ▷ I'd \like 'something , cool.
- ▷ \Would you 'care for some , cake?
- ▷ `Yes, \ I'll \ try a 'piece of `cheese , cake.
- ▷ It \certainly 'looks `tempting. I \ wouldn't 'mind some my `self.

4.

- ▷ \What do you 'want to , drink?
- ▷ I \feel ,like a 'cup of `tea.
- ▷ \Do you 'fancy something to `eat?
- ▷ `Yes, \ I'd \rather 'like some of that `fruit , cake.
- ▷ `That's a good ,idea. | I \ think I'll `join you.

V. «\Finding a , room»

1.

- ▶ I be\lieve you 'take in 'foreign , students.
- ▶ 'Yes, } if you \don't 'mind 'sharing.
- ▶ 'How ,much `is it?
- ▶ \Nine 'pounds a , week } in\cluding , heating.
- ▶ \Do you 'think I could 'have a `look at it, , please?
- ▶ We're \having it , decorated at the , moment. | Will \Friday `do?

2.

- ▶ I've been \told you 'might have a 'vacant `room.
- ▶ 'Yes, } I've \got a 'spare , single.
- ▶ \What are your , terms?
- ▶ \Three ,pounds , fifty } for 'bed and , breakfast.
- ▶ \Could I 'have a 'look at the , room, } , please, } \do you 'think?
- ▶ It's a \bit `awkward just , now. | \Could you 'come back to , morrow?

3.

- ▶ A `friend , told me | I \might 'find some a,ccommo`dation ,here.
- ▶ `Yes, \ I'll have a `room ,free \ after the `week-,end.
- ▶ \What's the `price?
- ▶ \Six ,twenty-'five a , week, | but I \can't 'do `lunches.
- ▶ \Do you 'mind if I , come in?
- ▶ \Come in by all `means, | but it's in a \terrible `mess, \ I'm a ,fraid.

4.

- ▶ I \wonder if you 'could ,help me, | I'm \looking for a , room.
- ▶ I \have got a `vacancy, \ ,yes.
- ▶ \What 'sort of `price are you ,asking?
- ▶ \Eight ,pounds 'fifty a , week, | ex\cluding , laundry.
- ▶ \Would it be con'venient to `see the ,room?
- ▶ \Can you 'call 'back ,later? | We're \right in the 'middle of , lunch.

Phonetic Vocabulary

accent ['æksənt] ударение; акцент

actual speech ['æktʃʊəl 'spi:tʃ] естественная речь,
реальная \ подлинная речь

adaptation [ˌædæp'teɪʃn] приспособление,
адаптация

adjacent [ə'dʒeɪs(ə)nt] примыкающий, смежный,
соседний

adjoining [ə'dʒɔɪnɪŋ] соседний, примыкающий,
сопредельный

allophone ['æləfəʊn] аллофон (речевой
вариант \ оттенок фонемы)

allophonic [ˌælə'fɒnɪk] аллофонный
(аллофонический)

alveolar ['ælvɪələ] альвеолярный

anticipatory [æn'tɪsɪpeɪtəri] предшествующий

accommodation [əˌkɒmə'deɪʃ(ə)n] аккомодация,
адаптация

anticipatory assimilation регрессивная
ассимиляция

articulate [a:'tɪkjʊleɪt] артикулировать (о звуках речи)

articulation [a:,tɪkjʊ'leɪʃ(ə)n] артикуляция, образование звуков

aspect ['æspekt] аспект, сторона

aspiration [,æsprə'reɪʃ(ə)n] аспирация, придыхание

assimilate [ə'sɪmɪleɪt] ассимилировать, уподоблять

assimilation [ə,sɪmɪ'leɪʃn] ассимиляция, уподобление

cavity ['kævɪtɪ] полость

mouth cavity ['maʊθ 'kævɪtɪ] ротовая полость

nasal cavity ['neɪz(ə)l 'kævɪtɪ] носовая полость

characteristic feature [ˌkærɪktə'rɪstɪk 'fi:tʃə] характерное свойство

closure ['kləʊzə] смыкание

coalescence [ˌkəʊə'lesns] связывание, соединение, сращение, сцепление

coincide (with) [ˌkəʊɪn'saɪd] совпадать с чем-л.;
подходить, соответствовать

complete [kəm'pli:t] полный

completeness [kəm'pli:tɪs] полнота;
завершенность, законченность

compressed [[kəm'prest] сжатый
compressed air - сжатый воздух

consonant [ˈkɒnsənənt] согласный звук

dental consonant зубной согласный

final consonant конечный согласный

to articulate consonant произносить
согласный звук

unvoiced consonant глухой согласный voiced
consonant звонкий согласный

stop consonant взрывной согласный

contracted [kən'træktɪd] сокращенный

converge [kən'vɜ:dʒ] сходиться, сближаться;
конвергировать

degree [dɪ'ɡri:] степень; уровень

dental ['dentl] 1) дентальный, зубной 2) (сущ.)
зубной или дентальный согласный

devoice [dɪ'vɔɪs] оглушать (звук)

devoiced [dɪ'vɔɪst] оглушенный

devoicing [dɪ'vɔɪsɪŋ] оглушение

diphthong ['dɪfθɒŋ] дифтонг

direction [daɪ'rekʃ(ə)n/dɪ'rekʃ(ə)n] направление

elide [ɪ'lɑɪd] выпускать при произношении (слог
или гласный)

elision [ɪ'lɪz(ə)n] выпадение (звука)

emphatic [ɪm'fætɪk] выразительный;
эмфатический

escape [ɪs'keɪp] ускользать; вырываться;
уходить

explode [ɪks'pləʊd] взрывать(ся)

fuse (into) [fjuːz] объединяться, сливаться,
смешиваться, соединяться

glottal ['glɒtl] гортанный

glottis ['glɒtɪs] голосовая щель

hard palate ['hɑːd 'pæɪlt] твердое нёбо

influence (on, upon, over) ['ɪnfluəns] влияние,
действие, воздействие (на)

under the influence of smth. под влиянием
чего-л.

interdental [ˌɪntə'dentl] межзубный

intermediate [ˌɪntə'mi:djət] промежуточный

intermediate assimilation промежуточная
ассимиляция

interpenetration [ˌɪntəˌpenɪ'treɪʃn]

взаимопроникновение; взаимное
проникновение

intrusive [ɪn'tru:sɪv] проникающий; навязчивый

junction ['dʒʌŋkʃ(ə)n] стык (о словах);
соединение (о звуках речи)

liaison [li(:)'eɪzən] связывание конечного
согласного с начальным гласным следующего
слова

lateral ['lætərəl] боковой, латериальный

lateral plosion боковой взрыв

linking ['lɪŋkɪŋ] связывание; связующее

merge [mɜ:dʒ] сливать(ся), соединять(ся)
(into/with)

mispronunciation ['mɪsprə,nlɪnsɪ'eɪf(ə)n]

неправильное произношение

monophthong ['mɒnəfθɒŋ] монофтонг, простой
гласный

monosyllabic ['mɒnəsɪ'læbɪk] односложный

muscular effort ['mʌskjʊlə 'efət] мускульное,
мышечное усилие \ напряжение

nasal ['neɪz(ə)] 1) носовой 2) (сущ.) носовой
звук

non-aspirated ['nɒn'æspɪreɪtɪd] произносимый
без придыхания

non-obligatory ['nɒnə'blɪgət(ə)rɪ]

необязательный

normative ['nɔ:mətɪv] нормативный

normative course нормативный курс

obligatory [ɒ'blɪgət(ə)rɪ] неременный,
обязательный

palatalisation ['pælətəlaɪ'zeɪʃ(ə)n] смягчение,

палатализация

palatalise ['pælətəlaɪz] палатализовать, смягчать

palatalised ['pælətəlaɪzd] палатализованный,
смягченный (о согласном звуке)

partial ['pa:ʃəl] частичный, неполный

peculiar (to) [pɪ'kju:ljə] принадлежащий
/свойственный исключительно (кому-л., чему-л.)

phenomenon [fɪ'nɒmɪnən] феномен, явление

phoneme ['fəʊni:m] фонема

phonemic [fəʊ'ni:mɪk] фонематический; Syn:

phonetic

phonetic feature [fəʊ'netɪk 'fi:tʃə] фонетическое
свойство (звука)

phonetics [fəʊ'netɪks] фонетика

pitch [pɪtʃ] высота (голосового) тона

pitch level ['pɪtʃ 'levl] высотный уровень (уровень
высоты тона)

pitch range ['pɪtʃ 'reɪndʒ] диапазон высоты тона
голоса

plosion ['pləʊzŋ] взрыв, плозия

plosionless ['pləʊz(ə)nɪs] безвзрывный

(о варианте фонемы)

plosive ['pləʊsɪv] взрывной (напр., согласные [p], [k])

polysyllabic ['pɒlɪsɪ'læbɪk] многосложный

positional length [pə'zɪʃənl 'lengθ] позиционная долгота (звуков)

precise [prɪ'saɪz] 1) аккуратный; 2) точный; 3) правильный

process ['prəʊses] процесс

progressive [prə'gresɪv] assimilation
прогрессивная ассимиляция

pronounce [prə'naʊns] произносить

pronunciation [prəˌnʌnsɪ'eɪʃn] произношение

puff [pʌf] (of air, breath) короткий, быстрый
выдох

reciprocal [rɪ'sɪprəkl] assimilation взаимная
ассимиляция

reduced [rɪ'dʒuːst] редуцированный

reduction [rɪ'dʌkʃn] реду́кция, сокращение
regressive [rɪg'resɪv] assimilation регрессивная
ассимиляция
release [rɪ'li:s] размы́кать, устрани́ть
преграду (*при образовании звука*)
rhythm ['rɪðm] ритм
schwa [ʃwa:] (vowel ə) нейтральный гласный
segment ['segmənt] отрезок, часть, сегмент
(*речи*)
sequence ['si:kwəns] последовательность; ряд;
порядок (*следования*)
similar ['sɪmɪlə] подобный (to); похожий,
сходный
soft palate ['sɒft 'pæɪlɪt] мягкое нёбо
sonant ['səʊnənt] звонкий; звонкий
согласный
sonorant [sə'nɔ:rənt] сонант
sound [saʊnd] звук; звуковой
spelling ['spelɪŋ] произнесение слова по буквам;
орфография, правописание

syllabic [sɪ'læbɪk] слоговой, слогообразующий

syllable ['sɪləbl] слог

tonetic [təʊ'netɪk] stress-marks тонетические
знаки ударения (*знаки ударения, одновременно
обозначающие и мелодику*)

unstressed ['ʌn'strest] безударный (*звук, слог*);
неударный

unvoiced ['ʌn'vɔɪst] глухой (*о звуке*)

unvoicing ['ʌn'vɔɪsɪŋ] оглушение (*о звуке*)

utterance ['ʌtərəns] высказывание; выражение в
словах, произнесение

variant ['veəriənt] вариант, оттенок

variation [,veəri'eɪʃ(ə)n] разновидность; вариант

vocal cords ['vəʊk(ə)l 'kɔ:dz] голосовые связки

voice [vɔɪs] голос

voiced [vɔɪst] звонкий, произносимый с голосом
(*о звуке речи; о таких согласных как [b], [d] и т.
п.*)

voiceless ['vɔɪslɪs] глухой ((*о звуке речи; о таких
согласных как [p], [t] и т. п.*)

vowel ['vaʊəl] гласный

word boundary ['wɜ:d 'baʊndəri] граница слова,
словораздел

word-final position ['wɜ:d 'faɪnəl pə'zɪʃn]
конечное положение в слове

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