BASICS OF ENGLISH PHONETICS

(course of lectures)

Contents

Lecture I. PHONETICS AS A SCIENCE

1. Objects of Phonetics.
2. Branches of Phonetics.
3. Connection of Phonetics with other branches of Linguistics.
4. Theoretical and practical importance of Phonetics.

Nowadays Phonetics is defined as an independent branch of Linguistics which studies the sound matter of the language, its semantic functions and the lines of its development. Phonetics began to be developed as a science in the 19th century. The factors that stimulated its development were as follows:

- a more thorough acquaintance with the functioning of the human speaking apparatus;
- investigations of many linguists who studied languages that had not alphabets;
- compiling alphabets for such languages.

The objects, aims and value of Phonetics are defined on the basis of scientific conception of language based on the thesis that being the most important medium of human intercourse, language is at the same time directly and inseparably connected with thought. This connection manifests itself not only in the generally recognized fact that thoughts can be expressed in actual speech only by means of words organized into sentences pronounced with the proper intonation but also in the less obvious fact that thoughts can originate and be formulated in the human mind also only on the basis of words and sentences. It is clear that language can only exist in the material form of speech sound, though the sounds of speech do not constitute a separate independent element of language.

Speech sounds *are vibrating particles of air or sound waves or still in other words – a variety of matter moving in space and time.* Speech sounds are produced by human organs of speech. Every speech sound is a complex of definite finely coordinated and differentiated movements and positions of various speech organs.

They can be considered from the physiological phenomenon having its articulating and auditory aspects. Accordingly to it **Phonetics is subdivided into three principal parts**: the branch of Phonetics concerned with the study, description and classification of speech sounds as regards their reduction by the human speaking apparatus is called **Articulatory Phonetics.** Its oldest and simplest method of investigation is the method of direct observation (visual and auditory). This method is subjective. The objective methods require the use of various apparatus and devices such as the artificial palate, photography, X-ray photography, X-ray cinematography, laryngoscopy etc. The branch of Phonetics which is concerned with the study of the acoustic aspect is called **Acoustic Phonetics**. It uses kymograph (records, qualitative variations of sounds), a spectrograph (shows frequencies of a given sound and its amplitudes), auscilograph (records sound vibrations) and intonograph (investigates the fundamental frequency of speech as the component of intonation). The branch of Phonetics which studies the units serving people for communicative purposes is called **Phonology**. Besides we have Special Phonetics or Descriptive Phonetics, General Phonetics, Historical Phonetics, Comparative Phonetics. **All the branches of Phonetics are closely connected with each other as well as with some other branches of Linguistics such as Lexicology, Grammar, and Stylistics.** The connection of Phonetics with Lexicology lies in the fact that distinction of words is realized by the variety of their appearances. The phonetic course of a given language determines the sound composition of words. For example Turkish languages do not admit two or more consonants at the beginning of words while in some Slavonic languages such a phenomenon is widely spread (вкрасти, спритний). Sound interchange is a very vivid manifestation of a close connection of Phonetics with Morphology. It can be observed in 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). Phonetics is closely connected with Syntax. Any partition of a sentence is realized with the help of pauses, sentence stresses, melody. Changes in pausation can alter

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 nuclear tone determines the communicative type of the sentence: *You know him – statement / You know him – general question.*

Phonetics is also connected with Stylistics through repetition of sounds, words and phrases. Repetition of this kind creates the basis of rhythm, rhyme and alliteration (repetition of sounds). Rhythm may be used as a special device not only in poetry but in prose as well:

Round about the cauldron go
In the poison'd entrails throw
Double, double toil and trouble
Fire burn, and cauldron bubble

Investigations in historical aspects of languages and the field of dialectology would be impossible without an understanding of phonetics. The practical aspect of Phonetics is no less important. Teaching of reading and writing is possible only when one clearly understands the difference between the sounds and written forms of the language and the connection between them. Phonetics is also widely used in teaching correct pronunciation and allocution of actors, singers, TV announcers on the basis of established orthoepical norms. *Orthoepy is the correct pronunciation 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 study 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.

LECTURE II. THE CLASSIFICATION OF ENGLISH CONSONANT PHONEMES

(as Compared with Russian Consonant Phonemes)

1.1. The particular quality of a consonant depends on the work of the vocal cords, the position of the soft palate and the kind of noise that results when the tongue or the lips obstruct the air-passage.

There are two types of articulatory obstruction: complete and incomplete.

A *complete* obstruction is formed when two organs of speech come in contact with each other and the air-passage through the mouth is blocked.

An *incomplete* obstruction *is* formed when an articulating organ (articulator) is held so close to a point of articulation as to narrow, or constrict, the air-passage without blocking it.

1.2. Consonants are usually classified according to the following principles:

⇒ According to the type of obstruction and the manner of the production of noise.

⇒ According to the active speech organ and the place of obstruction.

⇒ According to the work of the vocal cords and the force of articulation.

⇒ According to the position of the soft palate.

1.3. According to the type of obstruction English consonants are divided into *occlusive* and *constrictive.*

Occlusive consonants are produced with a complete obstruction formed by the articulating organs, the air-passage in the mouth cavity is blocked.

Occlusive consonants may be: (A) noise consonants and (B) sonorants.

According to the manner of the production of noise occlusive noise consonants are divided into *plosive consonants* (or *stops)* and *affricates.* In the production of plosive consonants the speech organs form a complete obstruction which is then quickly released with plosion, viz.* the English [p], [b], [t], [d], [k], [g]

and the Russian

……

……

……

……

In the production of affricates the speech organs form a complete obstruction which is then released so slowly that considerable friction occurs at the point of articulation, viz. the English […], [d…],and the Russian

……..

In the production of occlusive sonorants the speech organs form a complete obstruction in the mouth cavity which is not released, the soft palate is lowered and the air escapes through the nasal cavity, viz. the English [m], [n], […] and the Russian [м], [м'], [н], [н'].

Constrictive consonants are produced with an incomplete obstruction that is by a narrowing of the air-passage.

Constrictive consonants may be: (A) *noise consonants* (or *fricatives)* and (B) *sonorants.*

In the production of noise constrictives the speech organs form an incomplete obstruction, viz. the English [f], [v], [0], […], [s], [z], […], […], [h] and the Russian

……

……

……

In the production of constrictive sonorants the air-passage is fairly wide so that the air passing through the mouth does not produce audible friction and tone prevails over noise.

Constrictive sonorants may be *median* and *lateral.*

In the production of median sonorants the air escapes without audible friction over the central part of the tongue, the sides of the tongue being raised, viz. the English [w], [r],** [j].

In the production of lateral sonorants the tongue is pressed against the alveolar ridge or the teeth, and the sides of the tongue are lowered, leaving, the air-passage open along them, viz. the English [l], and the Russian

……

……

1.4. According to the active organ of speech English consonants are divided into *labial, lingual* and *glottal.*

1. *LABIAL* consonants may be (A) bilabial and (B) labio-dental.

*videlicet *(Lot.)* — namely

** The Russian [p], [p'] are rolled, i.e. they are produced by the tongue tip tapping two or three times against the alveolar ridge.

(A) *Bilabial* consonants are articulated by the two lips, viz. the English [p], [b], [m], [w] and the Russian [п], [п^{1}], [б], [б'], [м], [м'].

(B) *Labio-dental consonants* are articulated with the lower lip against the upper teeth. The English labio-dental consonants are [f], [v], the Russian labio-dental consonants are [ф], [ф'], [в], [в'].

2. *LINGUAL* consonants may be (A) *forelingual,* (B) *mediolingual,*and (C) *backlingual.*

(A) *Forelingual consonants* are articulated by the blade of the tongue, the blade with the tip or by the tip against the upper teeth or the alveolar ridge. According to the position of the tip English forelingual consonants may be (a) *apical,* and (b) *cacuminal.*

(a) *Apical consonants* are articulated by the tip of the tongue against either the upper teeth or the alveolar ridge, viz. the English […], […], [t], [d], [l], [n], [s], [z] and the Russian [л], [л'], [ш], [ш':], [ж], [ж':], [ч'].

Note. The Russian [т], [т'], [д], [д'], [н], [н'], [с], [с'] [з], [з'] are dorsal, i. e. they are articulated by the blade of the tongue against either the upper teeth or the alveolar ridge, the tip being passive and lowered.

(b) *Cacuminal* consonants are articulated by the tongue tip raised against the back part of the alveolar ridge. The front of the tongue is lowered forming a spoon-shaped depression, viz. the English [r] and the Russian [p], [p'].

(B) *Mediolingual* consonants are articulated with the front of the tongue against the hard palate, viz. the English [j] and the Russian [й].

(C) *Backlingual* consonants are articulated by the back of the tongue against the soft palate, viz. the English [k], [g], […] and the Russian [к], [к'], [г], [г'], [х], [$х^{1}$].

3. *GLOTTAL* consonants are produced in the glottis, viz. the English [h], […] (the glottal stop).

According to the point of articulation forelingual consonants are divided into (1) *dental (interdental* or *post-dental),* (2) *alveolar,* (3) *palato-alveolar,* and (4) *post-alveolar.*

(1) *Dental* consonants are articulated against the upper teeth either with the tip, viz. the English […], […], the Russian [л], [л'], or with the blade of the tongue, viz. the Russian [т], [т'].

(2) *Alveolar* consonants are articulated by the tip of the tongue against the alveolar ridge: the English [t], [d], [n], [1], [s], [z] and the Russian [p], [p'].

(3) *Palato-alveolar* consonants are articulated by the tip and blade of the tongue against the alveolar ridge or the back part of the alveolar ridge, while the front of the tongue is raised in the direction of the hard palate: the English […], […], […], […] and the Russian [ш], [ш':], [ж], [ж':].

(4) *Post-alveolar* consonants are articulated by the tip of the tongue against the back part of the alveolar ridge: the English [r].

According to the point of articulation mediolingual and backlingual consonants are called *palatal* and *velar,* respectively.

1.5. Most consonants are pronounced with a single obstruction. But some consonants are pronounced with two obstructions, the second obstruction being called coarticulation. Coarticulation may be *front* (with the front of the tongue raised) or *back* (with the back of the tongue raised). The tongue front coarticulation gives the sound a *clear* ("soft") colouring, viz. [l], […], […], […], [d_3], and all the Russian palatalized consonants. The tongue back coarticulation gives the sound a *dark* ("hard") colouring, viz. the English dark [l], [w], the Russian [ш], [ж], [л].

1.6. According to the work of the vocal cords consonants are divided into *voiced* and *voiceless.* According to the force of articulation consonants are divided into *relatively strong,* or *fortis* and *relatively weak,* or *lenis.*

English voiced consonants are lenis. English voiceless consonants are fortis. They are pronounced with greater muscular tension and a stronger breath force.

The following English consonants are voiceless and fortis: [p], [t], [k], […], [f], […], [s], […], [h].

The following English consonants are voiced and lenis: [b], [d], [g], […], [v], […], [z], […], [m], [n], […], [w], [l], [r], [j].

The Russian voiceless consonants are weaker than their English counterparts; the Russian voiced consonants are stronger.

1.7. According to the position of the soft palate consonants are divided into *oral* and *nasal.*

Nasal consonants are produced with the soft palate lowered while the air-passage through the mouth is blocked. As a result, the air escapes through the nasal cavity.

The English nasal consonants are [m], [n], […], the Russian — [м], [м'], [н], [н'].

Oral consonants are produced when the soft palate is raised and the air escapes through the mouth.

The following English consonants are oral [p], [b], [t], [d], [k], [g], [f], [v], […], […], [s], [z], […], […], [h], […], [d_3], [w], [1], [r], [j] and the Russian [п], [п^1], [б], [б'], [т], [т'], [д], [д'], [к], [к'], [ф], [ф'], [в], [в'], [с], [с'], [з], [з'], [ш], [ш':], [ж], [ж':], [ч'], [ц], [л], ……

LECTURE III. THE ENGLISH VOWEL SYSTEM

1. General principles of vowel formation.
2. Classification of vowel phonemes.
3. English vowels as units of phonological system.

The distinction between vowels and consonants is based upon their articulatory and acoustic characteristics. Unlike consonants vowels are produced with no obstruction to the stream of the air and on the perception level their integral characteristics is a musical sound or tone formed by means of periodic vibrations of the vocal cords in the larynx. The resulting sound waves are transmitted to the supra-laryngeal cavities (the pharynx and the mouth cavity) where vowels receive their characteristic timbre. It is known from acoustics that the quality of the sound depends mainly on the shape and size of the resonance chamber. In the case of vowels the resonance chamber is always the same but the shape and size of it can vary. It depends on the different positions of a tongue in the mouth cavity, slight changes in the position of the pharynx, the position of the soft palate and the lips. In producing vowels the muscular tension is equally spread over all speech organs. Yet the tension may be stronger or weaker, hence the distinct or indistinct quality of vowels. As vowels have no special place of articulation because the whole speech apparatus takes part in their production, their classification and articulation description are based on the work of all organs of speech. English vowel phonemes are mutually dependent and form a system which is determined by phonetic and phonologic causes. Each vowel phoneme possesses some specific features which distinguish it from any other vowel phoneme. The system of vowel phonemes has become stabilized in accordance with the linguistic roles of the phonemes and questions such as:

a) the role of vowel phonemes in syllable formation;
b) the phoneme distribution in words;
c) the role of vowel phonemes in phoneme alternations.

Our native phoneticians suggest the classification of English vowels according to the following principles:

- **the stability of articulation.** English vowels are subdivided into monophthongs, diphthongs and diphthongoids (……..). The problem of the phonemic status of English diphthongs is debatable. The question is whether they are mono- or biphonemic units. Russian and Ukrainian scholars grant them the monophonemic status because of their articulatory morphological and syllabic indivisibility. The monophonemic character of English diphthongs is proved by the fact that neither a morpheme nor a syllabic boundary can pass between the nucleus and the glide. E.g. clear(ing) [……]. The experimental study of the duration of diphthongs proved that it is the same as that of monophthongs. Any diphthong can be commuted for any vowel. E.g. …….....
- **the position of a tongue.** According to the horizontal position of a tongue, Russian and Ukrainian phoneticians distinguish five classes of English vowels:

    I. front
    II. front-retracted
    III. mixed or central
    IV. back
    V. back-advanced

British phoneticians do not distinguish II and V.

The oppositions based upon the horizontal movements of a tongue include:

1) front versus back. E.g.
2) front versus mixed. E.g.
3) front versus back advanced. E.g.
4) front retracted versus back advanced. E.g.
5) back versus back advanced. E.g.

According to the vertical movements of a tongue the British phoneticians distinguish three classes:

1) high or close [……]
2) mid or half-open [……]
3) low or open […….]

Russian and Ukrainian phoneticians give more detailed classification distinguishing in each group two subclasses: broad and narrow variations of the three vertical positions of a tongue. The basic oppositions based upon the vertical movements of a tongue are:

1) high (close) versus mid. E.g.
2) low (open) versus mid. E.g.
3) low (open) versus close. E.g.

- **the position of the lips.** According to it we distinguish rounded or labialized and unrounded or non-labialized vowels. (The lips' position of English vowels is phonologically irrelevant (unimportant).
- **length or quantity or duration.** It is clearly expressed in the monophthongs.

  E.g……

  …….(The length of vowels is not a phonologically relevant feature.)
- **tenseness.** Experimental analysis has shown that long vowels are tense, short vowels are lax. But this quality is purely articulatory and not phonologically relevant.

CONCLUSION: the vocalic system of English vowels is characterized by certain specific phonologically relevant articulatory features.

Lecture IV. SYLLABLE FORMATION AND SYLLABLE DIVISION IN ENGLISH

The syllable may be defined as one or more speech-sounds forming a single uninterrupted unit of utterance which may be a whole word, e.g. [……] *man,* [ai] *I* or part of it, e.g. [……] *morning.*

In English a syllable is formed (1) by any vowel (monophthong or diphthong) alone or in combination with one or more consonants and (2) by a word-final sonorant (lateral or nasal) immediately preceded by a consonant, e. g.

(1) […] *are,* [hi:] *he,* [it] *it,* [m…n] *man.*

(2) ['teibl] *table,* ['r…….] *rhythm,* ['g...dn] *garden*

Learners of English should remember that sonorants in word-final position are not syllabic when they are preceded by a vowel sound. Cf.

Syllabic sonorants	Non-syllabic sonorants
[s…dn] *sadden*	[s…nd] *sand*
['d..znt] *doesn't*	[do..nt] *don't*
['r…….] *Russian*	['r…….] *Russian*

The English sonorants [w] and [j] are never syllabic since they are always syllable initial. The syllabic consonants that commonly occur in English words are the sonorants [n] and [1].

There are few words in English with the syllabic [m], while the syllabic […] only occurs as a result of progressive assimilation of the forelingual consonant [n] to the preceding backlingual consonant [k] or [g], which takes place in a few English words, e. g. [……] —> [……..] *bacon,* [ai k..n go..] — [ai …….] / *can go.*

In the Russian language the sonorants [l], [m], [n] at the end of a word after a consonant may be both syllabic and non-syllabic.

The Russian learners of English are apt to make the English sonorants in this position non-syllabic. To avoid this mistake the learner must make an additional articulatory effort while pronouncing the English syllabic sonorant and lengthen it slightly. Cf.

Many English words may be pronounced with a neutral vowel before the final sonorant, in which case the latter becomes non-syllabic. Cf. [……..] and [……] *arrival,* ['spe..l] and [spe…l] *special,*['r……n] and [……n] *Russian,* [di'vi..n] and [di'vi…n] *division,* ['…….] and ['o……] *open,* ['b…….n] and ['b……..] *bottom.*

These are only words which are spelt with a vowel letter before the final sonorant. Compare *radical* which may be pronounced ['r……..] or ['r…….], with *miracle* which has only one pronunciation, namely [……..kl].

However, there are many words in English which are spelt with a vowel letter before the final sonorant and yet have only one pronunciation — that with a syllabic final sonorant, e. g. *capital* [….pitl], *garden* [……dn], *'pardon* [……dn], *eaten* ['i:tn], *button* ['b...tn], *lesson* ['lesn], *season* ['si:zn].

Since no rules can be formulated as to which words spelt with a vowel letter before the final sonorant may be pronounced with a neutral vowel sound in the last syllable, the learner of English is recommended to make the final sonorant always syllabic in such words.

He must also be careful to make the sonorant [n] always syllabic in the contracted negative forms of auxiliary and modal verbs, e.g. ['iznt] *isn't,* [….nt] *wasn't,* ['h…vnt] *haven't,* […znt] *hasn't,* [d..znt] *doesn't,* [didnt] *didn't,* [w..dnt] *wouldn't,* [….dnt] *shouldn't,* [kudnt] *couldn't,* ['m…….] *mightn't,* ['n…dnt] *needn't,* ['…….] *mustn't,* ['……] *oughtn't.*

The sonorants may often lose their syllabic character when they occur in the middle of a word before a vowel belonging to a suffix. Cf.

Every syllable has a definite structure, or form, depending on the kind of speech-sound it ends in. There are two types of syllables distinguished from this point of view.

(1) A syllable which ends in a vowel sound is called an open syllable, e.g. [ai] /, [hi:] he, [..ei] they, ['r……] writer.

(2) A syllable which ends in a consonant sound is called a closed syllable, e.g. [it] *it,* ['……..] *hundred,* [m…n] *man.*

The open and closed syllables referred to here are *phonetic* syllables, i.e. syllables consisting of actually pronounced *speech-sounds.* These phonetic syllables should not be confused with the open and closed syllables sometimes referred to in the so-called reading rules.

Inseparably connected with syllable formation is the second aspect of the syllabic structure of words, namely syllable division, or syllable separation, i.e. the division of words into syllables.

Syllable division is effected by an all-round increase in the force of utterance, including an increase in muscular tension and in the force of exhalation, or the on-set of a fresh breath-pulse, at the beginning of a syllable. This can be illustrated by pronouncing the preposition *without* in two different, but equally correct ways, as far as syllable division is concerned, namely [wi'…….] and [wi……].

In the first case ([wi'……]) an increase in the force of utterance, including the on-set of a fresh breath-pulse, takes place at the beginning of the

consonant […], and the point of syllable division is, therefore, between the vowel [i] and the consonant […]: [wi'……..].

In the second case ([wi……..]) an increase in the force of utterance with the on-set of a fresh breath-pulse takes place at the beginning of the diphthong [a..], and the point of syllable division is, therefore, between the consonant […] and the diphthong [a..] (care should be taken not to pronounce the initial vowel of the syllable with a glottal stop: [wi..'a..t] and not [wi…aut]).

Most English form words, however, have only one pronunciation as far as syllable division is concerned. Thus, in the pronoun *another,* which, like the preposition *without,* consists of two morphemes, the first two syllables are always divided by the syllable boundary between the neutral vowel and the consonant [n], namely [……..]. The pronunciation of this word with the point of syllable division between the consonant [n] and the vowel […] ([…….]) would be wrong, although it would not be a phonological mistake.

Correct syllable division at the junction of words, however, may be of phonological importance in English, as wrong syllable division in this case may lead to the confusion of one word with another, or to a phonological mistake. For example, the sequence of the English speech-sounds [..], [n], [ei], [m] pronounced with the point of syllable division between the neutral vowel [..] and the consonant [n] means *a name* [..'neim], while the same sequence of sounds pronounced with the point of syllable division between the consonant [n] and the diphthong [ei] means *an aim* [..n 'eim]. Compare also: [.. 'nais 'ha..s] *a nice house* — [..n 'ais 'ha..s] *an ice house,* [……] *she saw the meat* — [……] *she saw them eat.*

It is clear from these examples that correct syllable division is just as important as correct articulation of speech-sounds. Even when there is no danger of confusing words because of wrong syllable division at the junction of words, the learner of English should take care not to pronounce

the final consonant of a word in such a way as if it were the first sound of the following stressed word. Cf.

Correct syllable divisionIncorrect syllable division

[……] [……]

The lesson is over.

[……] [……]

The students stand up.

The division of English words into syllables is governed by the following principal rules.

Because of their weak off-glide the English long monophthongs, diphthongs and the unstressed short vowels [i], [..], [..] always occur in a phonetically open syllable (that is to say, the point of syllable division is immediately after them) when they are separated from a following syllabic sound by only one consonant, e.g. ['m…….] *meeting,* ['a…….] *army,* ['o……] *ordinarily,* [……] *voices,* ['hau…….] *housing,* [pi:…..] *people,* [……..] *garden,* [……..] *fallen,* [……] *to eat.*

A short stressed vowel in the same position, i.e. when separated from a following syllabic sound by only *one* consonant, always occurs in a closed syllable, the syllable boundary being within the consonant, e.g. […….] *city,* ['…….] many, ['sp……] *Spanish,* ['b……] *body,* ['st..di] *study,* [……..] *little,* ['medl] *meddle.*

It is in such words that the checked character of the English short stressed vowels is especially manifest.

In Russian words with only one consonant between two vowels the first syllable is always open, e.g. *cu-Jia, eo-du, 9-mu, ny-Jix, 6u-/iu.*

The free character of the Russian vowels makes the Russian learner of English apt to forget that the English stressed short vowels can only occur in a closed syllable. As a result of this he tends to make the first syllable open in all English words with only one consonant sound between a vowel and a following syllabic sound. Cf.

LECTURE V. ACCENTUAL STRUCTURE OF ENGLISH

1. Factors of accent.
2. Kinds of accent.
3. Degrees of word accent.
4. Accentual tendencies in English.
5. Accent in simple, derivative and compound words.
6. Functions of word accent.

While pronouncing words, we can distinguish syllables which are articulated with different degrees of prominence. Syllables given a special degree of prominence may occur at the beginning, in the middle or at the end of words. **A greater degree of prominence given to one or more syllables in a word which singles it out through changes in the pitch and intensity of the voice and results in qualitative and quantitative modifications of sounds in the accented syllable is known as word accent.**

Languages differ from each other in the principal means by which the special prominence of speech sounds is achieved and word accent thus effected. One of such means is the pronunciation of a syllable in a word with greater force of utterance as compared with that of the other syllables of the same word. Word accent effected by these means is called **dynamic or force stress.** A syllable can be made especially prominent by uttering each on a different pitch level than the other syllable or syllables of the same word. Word accent effected by these means is called **musical or tonic accent**. A syllable becomes more prominent when its vowel is pronounced longer than another vowel or other vowels of the same timbre. Word accent effected by these means is called **quantitative accent**. In most languages stressed syllables are made prominent by the combination of several all the above mentioned means. Scandinavian languages make use of both dynamic stress and tonic accent in a more or less equal degree. Word accent in English, German, French, Russian, and Ukrainian is traditionally considered to be

predominantly dynamic. Some oriental languages such as Japanese, Chinese, Vietnamese as well as some African languages are regarded as having exclusively or predominantly tonic word accent. In Japanese the sound sequence [hana] when said with even tone, means “nose”, when higher tone on the first syllable – “beginning”, when higher tone on the last syllable – “flower”.

Recent investigations of the acoustic nature of word accent in English and Russian have shown that word stress in these languages is effected rather by creating a definite pattern of relationships among all the syllables of every disyllabic or polysyllabic word. *From a purely phonetic point of view a polysyllabic word has as many degrees of stress as there are syllables in it.* For example, Daniel Jones suggested the following distributions of stress in the word “opportunity” […….....]. Figure 1 denotes the strongest degree of stress. The majority of British phoneticians distinguish three degrees of stress in English. They call the strongest stress **primary**, the second strongest stress – **secondary**, while all the other degrees of stress are called **weak**. The American descriptivists (e.g. B. Block, J. Trager) denote a greater number of degrees of word stress numbering them from 1 – loudest to 4 – weakest or calling them by descriptive names such as **loud, reduced-loud, medial, weak.** They group the first three together as strong. Some other American descriptivists (H.A. Gleason) distinguish the following degrees of word stress: **primary stress, secondary stress, tertiary stress and four-weak stress.** The distinction between secondary and tertiary stresses is very subtle. The result is that the discrimination of these two degrees of stress syllables in particular words is a subjective matter and even phonetically trained linguists sometimes differ from each other in this respect.

Different **types of word accent** are distinguished **according to its position**. From this point of view we can speak about **fixed** (ліс – лісу) **and free** (рука – руку) **word accent**. Fixed word accent is characterized by the fixed position of stress (French, Italian, Polish, Latin). Free word accent is characterized by the fact that in different words of the language different syllables are stressed. **Free word accent has two sub-types: constant** which always remains on the same

morpheme in different grammar forms of a word or in different derivatives from the same root (wonder, wonderful, wonderfully); **shifting** accent is one which falls on different morphemes in different grammatical forms of a word or in derivatives from one and the same root (history – historical; active – activity; вовк – вовки).

Accent performs three basic functions:

1) **constitutive**, because it organizes a word as a complicated sound unit;
2) **recognitive**, as it helps to recognize words;
3) **distinctive** for it helps to distinguish words and their grammar forms (import – import; produce – produce; perfect – perfect). It also helps to distinguish compound words from word-combinations. *According to V.A. Vasiliev this distinctive function makes word accent a separate phonological unit performing a sense-differentiating function*. *He calls it* **accenteme**. Thus there are word- and form-distinctive accentemes in English, Russian and Ukrainian (мука – мука (w-d a.); руки – рука (f-d a.).

In spite of the fact that word accent in English is free, the freedom of its incidence is restricted by certain factors that determine the place and different degrees of word accent. V.A. Vasiliev describes them as follows:

1) **recessive tendency** (tending to move away) – results in placing the word accent on the initial syllable under the influence of the Germanic tendency to stress the first syllable. Many English words are of the Germanic origin (Anglo-Saxon and Scandinavian). E.g. father, mother, brother. Under the influence of this tendency words of the Romanic origin (French) illustrate this tendency as well;
2) **rhythmical tendency** has caused the appearance in borrowed words of many syllables of a secondary stress separated from the word final principal stress by one unstressed syllable. E.g. the word “radical” was borrowed from French. Later the word received the recessive stress. Gradually the stress on the last syllable began to weaken because it was contrary to the strong English tendency to

place the word accent on the fist syllable. This is an example of a historical or diachronical rhythmical tendency. Nowadays there is a genuine rhythmical stress in word of four or more syllables (e.g. in the word “celebration”);

3) **retentive tendency** consists in the retention of the primary accent in word derivations. E.g. norm – normal; person – personal;

4) **the semantic factor** plays an important role in the accentuation of certain categories of words. For example in prefixed words in which the prefix lost its meaning (become, before, behind, forever) the stress falls on the root of the word, but there are words with prefixes which have their own meaning. In such words the semantic factor cancels the rhythmical tendency. The same is true with compound words in which both elements are considered to be of equal semantic importance. **The classes of double-stressed English words are:**

   a) words with the so called strong or separable prefixes: mis-pronunciation, anti-revolutionary, non-party and some others: disrespectful, unknown, to overwork, to underpay, to rewrite;
   b) compound adjectives: dark-green, hardworking, blue-eyed;
   c) phrasal verbs: come in, put off, bring up;
   d) any numerals from 13 to 19 and compound numerals (23);
   e) a small number of compound nouns consisting of two elements of which the second element according to D. Jones is felt to be of special importance: gas-stove, absent-mindedness, eye-witness. In addition to double-stressed compound nouns English has a greater number of compound nouns with a single stress or so called unity stress: blacksmith, greenhouse. It should be born in mind that when words with double stress occur in actual speech the rhythmical tendency becomes operative and one of the

stresses is inevitably lost. E.g. The girl is good-looking (if adjective is used in final position, the first stress is lost). Cf. She is a good-looking girl.

LECTURE VI. THE NATURE OF INTONATION.

1. Definition of intonation.
2. Contribution of foreign and native linguists to the problem of intonation.
3. Components of intonation.
4. Functions of intonation.

The alternation of words and their grammar forms is to be used in sentences. Besides the syntactic factor the main factor that turns a word or a group of words into a sentence is **intonation**. It is present in every sentence because words in the sentence conditions are pronounced with certain tone, timbre, voice, loudness and duration. These features are called supra-segmental or prosodic characteristics of speech. *The term "prosody" embraces such notions as pitch, loudness, tempo and substitutes the term "intonation".*

The basic prosodic features of the sentence are: speech melody, sentence accent, tempo, voice, timbre, rhythm, pausation. Intonation together with the proper choice of grammar structure is the main constituent feature of the sentence. So **the major function of intonation is therefore sentence constitutive. Simultaneously it performs the sentence distinctive function.** It can be proved by the following personal observations: a) intonation gives the final expression to the sentence; b) changes in the components of intonation alter the communicative type of the sentence. E.g. "You have a personal objection to her" (falling tone – statement; rising – general question). "Remove the luggage" (falling tone – order; rising – polite request). It is seen from these examples that intonation alongside with a sentence constitutive function performs the sentence distinctive function simultaneously. It also has the **recognitive function.** Intonation can give the sentence emotional colouring expressing joy, sorrow, anger, doubt. So it has a clearly felt attitudinal function.

M.V. Lomonosov was the first to raise intonation problems and to solve them to a certain extend in his "Russian Grammar". In the 18th and at the beginning

of the 19th century the problems of intonation were worked out by the Russian scientists Sokolov and Vostokov. At the end of the 19th and the beginning of the 20th century intonation began to be studied on the experimentally. V.O. Bohorodytskyi who studied intonation by experimental method laid stress on the imporatance of the semantic function of intonation. A valuable contribution to a comparative study of intonation in Russian and French was made by Shcherba, who also pointed out the semantico-syntactical function of intonation. Russian and Ukrainian phoneticians such as Vasiliev, torsuev, Antipova, Brovchenko and others treat intonation as a unity of several components. They state that on the perceptual level intonation is a complex unity of voice pitch or speech melody, the prominence of words or their accent, the tempo, rhythm and pausation of the utterance, voice timbre serving to express adequately on the basis of the proper grammatical structure and lexical composition of the sentence the speaker's thoughts, volition, emotions, feelings and attitudes towards reality and the contents of the sentence.

This definition of intonation differs radically from the point of view expressed by the overwhelming majority of foreign linguists who mostly reduce intonation to only one its component namely variations in voice pitch (intonation = speech melody). Lilies Armstrong and Ida Ward in the work "The Handbook of English Intonation" defined intonation as follows, "By intonation we mean the rise and fall of the pitch of the voice when we speak". D. Jones in his work "An Outline of English Phonetics" writes, "Intonation may be defined as the variations which take place in the pitch of the voice in connected speech". A.C. Glimson in his "Introduction to the Pronunciation in English" also interprets intonation as rises and falls in pitch level. It is quite evident that the above mentioned definitions view intonation in the narrow meaning and do not embrace the whole phenomenon of intonation. It should be pointed out that the above mentioned linguists recognize the inseparable connection between what they call "intonation" and "stress". The same point of view is shared by American descriptivists who also speak of stress

and intonation as closely connected with each other but also do not consider stress as a component of intonation.

Most books on Phonetics by foreign linguists point out the importance of some other factors such as rhythm, pausation which they don't consider absolutely necessary for semantic purposes and thus do not include them in the notion of intonation. In spite of the above mentioned shortcomings some books on English intonation find a wide practical application. To them above all belong Harold Palmer's "English intonation" and "A New Classification of English Tones" which give a detailed description of the variety of tones used in English and state their semantic functions. The books are supplied with numerous exercises. R. Kingdon worked out the system of tonetic stress-marks.

……

LECTURE VII. SPEECH MELODY

1. Speech melody as the main component of intonation and its functions.
2. Basic nuclear tones in English.
3. Kinetic and static tones.
4. Types of different sections of the intonation group.

One of the most important components of intonation is speech melody which is characterized by changes in the voice pitch. Speech melody performs the above mentioned speech functions of intonation due to the fact that each syllable in a sentence has a certain pitch and cannot exist without it. Simultaneously speech melody together with pausation performs the delimitative function which consists in delimiting portions of a sentence variously known as sense-groups, intonation groups or breath-groups. The term "breath-group" was suggested by D. Jones. It is not quite precise because one breath effort can be spread over two or more sense-groups. Leontieva suggests that for the teaching purposes it is convenient to view such groups as intonation groups on the auditory and acoustic level and as sense-groups on the semantic level. A change of the pitch within the last stressed word of an intonation group is called a nuclear tone. In English there are 6 basic tones. In the case f these tones their delimitative function is determined by the change of pitch direction. These tones are called kinetic by R. Kingdon. There is also an even or level tone which called static. It is neutral (when the pitch of the tone remains on the same level) in its communicative function and is used mainly in poetry ……

Nuclear tones express different attitudes of the speaker towards he says.

E.g. the low-falling tone (…) expresses definiteness, finality. It is matter-of-fact, calm and unemotional: *I hear you've passed the exam.*

The high falling tone expresses interest, personal concern, warmth: *I hear you've passed your exam.*

The rising falling tone implies that the speaker is greatly impressed: *Splendid.*

The low-rising tone expresses lack of interest: *Mr. Jones? – Yes.*

The high-rising tone expresses active searching for information. It is essentially an interrogative tone: *You like it?*

The falling-rising tone creates the impression of implication as if "the speaker expects the listener to imagine the extra-meaning." The implication is deduced from the concrete situation: *The shop is closed.*

Besides it is important to stress that different communicative types of sentences are distinguished by intonation. E.g. categoric statements, orders and commands, exclamations and special questions require the use of the falling tone.

The rising tone is used with statements containing an implication, request and general questions.

The main six tones form significative oppositions in accordance with:

a) the direction of the pitch movement: *the falling tone versus the rising tone.* The falling tone creates the impression of finality, completeness, definiteness, resoluteness. That's why declarative sentences are pronounced with the falling tone. The rising tone expresses non-finality and incompleteness. *General questions are pronounced with rising tone*;

b) the range of the pitch movement: low fall/high fall; low rise/high rise. Low fall creates the impression of calmness and indifference and high fall expresses personal concern, warmth and interest;

c) the simplicity – complexity of the voice pitch movement: falling tone/fall-rise; rising tone/rise-fall.

E.g. *I have nothing against it* (l.f.) – definiteness, categorical

I have nothing against it (f.r.) – implication

The main tones together with other elements of intonation such as the prehead, head and tail form differentiate intonation contours. The shape of the contour depends on the type of the element of intonation.

According to L. Armstrong and Ida Ward in English unemphatic speech the following types of the prehead may be distinguished:

1. gradually rising

2. on the mid level

3. on the low level

R. Kingdon considers the last type to be the commonest and it is called by him the *normal prehead.* The latter marks the comparative unimportance of the initial unstressed syllable.

In emphatic speech a high prehead is used before a rise. It gives a bright lively encouraging character to the utterance.

E.g. So long.

According to Russian and Ukrainian phoneticians the following main types in the scale are typical for the RP:

1. **The stepping head** which is characteristic of the unemphatic speech and is widely used in combination with any of the six main nuclear tones creates the impression of the normal, balanced mood of the speaker.

   E.g. I think you ought to apologize.

2. **The low head** is typical of English emphatic speech. The impression created by this head ranges from indifference to hostility.

   E.g. I think you ought to apologize.

The low head is usually combined with low fall, low rise and high fall.

3. **The sliding head** creates the impression of the excitement or a highly emotional attitude to the situation. It is typical for emphatic speech and is mostly used with the fall rise as a nuclear.

   E.g. I think you ought to apologize.

LECTURE VIII. BASIC REGIONAL VARIANTS OF ENGLISH

1. Northern English pronunciation.
2. Scottish English pronunciation.
3. Southern English pronunciation (RP).

It is common knowledge that any national language has two material forms: written and spoken. The written form of a national language is usually a generally accepted standard and is uniform throughout the country. Spoken language on the contrary is not so uniform because it varies from locality to locality. Such distinct spoken forms of a language are called local dialects. Dialects may be defined as language varieties that are spoken by a socially limited number of people. In the course of time the pronunciation of the dialects can become generally accepted or standard. So we may say that the two polar varieties of the national language in its spoken form are the standard literary pronunciation and dialects.

Standard pronunciation may be defined as the elaborated variety of the national language which obeys definite norms, recognized as standard and acceptable in all kinds and types of oral communication. Standard pronunciation in other words is governed by the orthoepical norms (Greek *orthos – straight, correct*; epic –> *epos – speech*). So the standard pronunciation includes the pronunciation norms which reflect the main tendencies in the pronunciation which exist in the language. It is the pronunciation used by educated people typified by radio and TV announcers and recorded in pronunciation dictionaries as the proper and correct pronunciation. The factual material testifies to the fact that each national language may fall into several regional standards in terms of pronunciation. These regional standards are considered equally correct and acceptable and they can be described as varieties of national standard pronunciation. Each regional standard of pronunciation is characterized by features that are common to all the dialects used in that region.

CONCLUSION: national language is defined as a unified complex of regional and dialectal varieties from the point of view of its pronunciation.

At present there may be distinguished three large regional types of cultivated English in GB: Northern English pronunciation; Southern EP which is variously known as the Standard EP, RP or public school pronunciation; Scottish EP.

Northern English is the speech of those living in the region between Birmingham and the border of Scotland. This type of pronunciation is very close to the Southern English type. The most marked distinctive features in the distribution of vowels are as follows:

[…]	is used for	[…]	
[…]	is used for	[…]	
[…]	is used for	[…]	
[…], […]	is used for	[…]	
[…]	is used for	[…]	
[…]	is used for	[…]	

As for consonants the differences are less vivid and distinctions are quite few: 1. Dark [l] is used in all cases; 2. The forelingual alveolar [n] is used for […].

The Northern dialects are spoken in Cumberland, Yorkshire, Lancashire and Westmoreland. The peculiarities of the Yorkshire dialect are represented in “Wuthering Heights” by E. Bronte. One can find Lancashire passages in “Mary Barton” by Elizabeth Gaskel.

The standard Scottish differs from RP in the following features:

1. [a] is used for […];
2. […] is used for [a:];
3. there is no [ou]: note [n…t];
4. monophthongs are pronounced instead of diphthongs before [r]: beer [bir], here [hir];

As for consonants:

1. [n] is used for […];
2. dark [l] is used in all positions;
3. caught [k..:t] is pronounced as [k..:ht];
4. rolled [p] is used instead of the constrictive cacuminal [r] in all positions: more [m..:r], born [b..:rn].

NOTE: The number of dialects in GB is very great. It is possible to classify them into three main classes while each class includes several groups: dialects of Scotland (9), of Ireland (3), of England and Wales (30).

LECTURE IX. RECEIVED PRONUNCIATION OF ENGLISH (RP) AND GENERAL AMERICAN PRONUNCIATION (GA)

1. The notion of the national varieties of a language.
2. Variations within RP.
3. Principal differences between GA and RP.

The manner of the pronunciation of one and the same person appears to be different in different circumstances. For example, when delivering a speech, a lecture, speaking over TV, talking to officials or chattering with friends and relatives. These different ways of pronunciation are called **pronunciation styles.** D. Jones distinguished the following pronunciation styles:

1) the rapid familiar style (Сан Саныч);
2) the slower colloquial style;
3) the natural style;
4) the formal style;
5) the acquired style – style of singing and recitation.

L.V. Shcherba while classifying pronunciation styles used the so-called distinctive principle, i.e. the degree of carefulness with which words are pronounced. Accordingly he suggested two types of pronunciation styles:

1) the full style, characterized by a moderately slow tempo and careful pronunciation of words. Words retain their full forms, vowels and consonants are not reduced and non-obligatory assimilation is avoided. This style in its purest form is observed in singing and recitation;
2) the colloquial style differs from the full style in its tempo and clearness. It is characterized by the use of weak forms, reduction and assimilation of vowels and consonants.

As a result of its colonial expansion of Great Britain English has spread from the British Isles to all the continents of the globe. As the colonies gained their independence and nationhood, English remained the national language of several countries: the USA, Australia, New Zealand, the greater part of Canada, the

Republic of South Africa. There are several national varieties or variants of English. Accordingly all English speaking nations have their own variants of pronunciation. Still all the national types of pronunciation have many features in common, because they have the common origin. At the time they have varying number of differences due to the new conditions of their development after the separation from Great Britain. Following Marckwardt we shall use the terms Br.E., Am.E., Austr.E. etc. to denote the national varieties of English pronunciation. *In the USA there are three regional types of the American English: the Eastern, the Western, the Southern.*

Eastern American English (EA) is spoken along the Eastern coast of New England and largely in New York City. It bears a close resemblance to the Southern English type because the early settlers were the people mostly from the Southern and Eastern Great Britain. One of the features of the EA is the traditional use of [a:] in the words "*ask*", "*answer*", though the tendency to use […] is growing. [a:] is also used for […] in such words: *learn*, *certainly*; [e] –> […]: *just*, *such*; [i] –> [e]: *yes*, *get*, *several*. EA speakers use […] in such words: *dog*, *crop*, *hot*.

Southern American English (SA) is spoken in Southern American states of Virginia, Northern and Southern Carolina, Tennessee, Florida, Georgia, Alabama, Mississippi, Arkansas, Texas, Maryland. Generally speaking SA has some specific differences in the manner of articulation as they lengthen vowels. It is called the southern drawl. As a rule vowels are prolonged, monophthongs are turned into diphthongs and even threephthongs: […] – > […….]: *that* […….]. As far as diphthongs are concerned some of them are turned into long monophthongs by prolonging the nucleus and dropping the glide: *fine* [fa:n], *oil* […:l]. The final and preconsonantal [r] is usually omitted: *far* [fa:], *farm* [fa:m]. Intervocalic [r] is also not pronounced: *vary* [v……i]. The retention of [j] in such words as *due*, *tune*, *new* is characteristic in the South. The pronunciation of some words is peculiar: *with* [wi…], *without* [wi…aut]; in the words *world*, *fast*, *kind* the final -d, -t are not pronounced.

General American (GA) is the form of speech used by the radio, the cinema and TV. It is mostly used in scientific and business intercourse. The proof of this is the fact that in two important business centers (New York City and St. Louis) GA is the prevailing form of speech and pronunciation. *GA differs from RP in:* articulation basis, pronunciation of a number of words, some features of word stress, some features of intonation. On the whole the Am. articulation basis is the same as in Br.E. but it has a number of specific features:

a) vowels are not differentiated by their length and are pronounced long;

b) nasalization of vowels is a characteristic feature of Am.speech and is popularly called the *nasal twang*;

c) only the hard variety of -l is used.

The effect of an "Am.accent" is to a very great extent due to the retroflex [r] which occurs in every position before and after a vowel, before a consonant and in the final position.

The pronunciation of a great number of words is different:

a) many words that have the vowel [a] are pronounced with […];

b) in all words that have […] in Br.E. […] is pronounced;

c) in words containing [ju] GA has [u];

d) Am.monophthongs replace Br.diphthongs which gives a peculiar effect in the pronunciation: lay [le], gave [gev], low [l…], clearing [kliri…];

e) in unstressed positions […] replaces […u] and [i]: tomorrow [tum…r…], pocket [p…k…t].

American English	**British English**

In a number of words the position of stress is different from that in RP. In two-syllabled words it is on the second syllable in GA and in RP it is on the first syllable. E.g. *bourgeois, garage, tribune*. In words ending in –ate the stress is on the first syllable in GA and on the second syllable in RP: GA – *dictate, locate, vibrate*. In three-syllabled words in GA the primary stress falls on the second syllable, while in RP it is on the first: *composite, confiscate*. In some words in GA the primary stress is on the third syllable: *caviar, diagnose.* In four-syllable words the primary stress falls on the second syllable in GA, on the first – in RP: aristocrat, primarily. In words containing the suffix -*ative*, Br.E. pronounce it […tiv], GA – [eitiv] using tertiary stress: *administrative.*

In the opinion of many American linguists the most important difference between British and American English involves intonation rather than pronunciation. Proper British intonation is characterized as having wide melodic curves and more rapid changes than American English.

LECTURE X. CONVERSATIONAL STYLE

It is the most commonly used type of intonational style and consequently a variety, which will be more familiar to the vast majority of English-speaking people than any other. That is why it is called familiar. This kind of English is also a means for everyday communication, heard in natural conversational interaction between speakers. So phonetic stylists call it conversational. Some scholars also call it informal, because this style occurs mainly in informal external and internal relationships in the speech of relatives, friends, well-acquainted people and so on.

In informal situations,'where speakers are more relaxed, less attention is given by them to the effect they produce on the listeners, because in formal situations they monitor their linguistic behaviour, perhaps sometimes unconsciously. But ineveryday life a more natural and spontaneous style will be used.

We would also point out here that in conversational style the emotional reaction to the stimulating speech signals is very important so the attitudinal function of intonation here comes to the fore. Therefore one is liable to find here a wider range of contrasts at any level than could be expected elsewhere.

Clearly, a conversation consists of more than verbal language. Communication, to be effective, relies on other features than language and a great deal on that is not said. A measure of common understanding has to exist between speakers. Where this common understanding is lacking, failures in communication are apt to occur.

In a conversation we do not just listen to words, we derive the meaning consciously or unconsciously from a number of other communicative systems and it could be that a lift of an eyebrow, a twitch at the side of the mouth, or a silence tell us more than a dozen sentences.

But undoubtedly the verbal part of the communication plays a very important role and has its own systems too a very important role and has its own systems. The full effect is achieved and meanings are exchanged even with strangers and about unfamiliar topics.

Spontaneous, colloquial, informal conversations display certain common linguistic characteristics.

1. Firstly, talks of this kind are characterized by the inexplicitness of the language as the speakers rely very much upon the extralinguistic factors — context, kinetics, etc. This manifests itself in "incompleteness" of many utterances as the context makes it clear what was meant by the speaker.

Sometimes the speakers even abrupt the speech suddenly and tail off into silence but the listeners understand them, catch the meaning, because the participants have a common personal background and the explicitness is tolerated or even taken for granted and is diagnostic of conversation.

2. Secondly, conversations are characterized by the lack of planning and the randomness of subject matter. They are very often unpredictable.

3. The third general feature of the conversational style talks is "non-fluency". Informal spontaneous conversation is characterized by a high proportion of "errors" involving hesitation phenomena, slips of the tongue and all sorts of overlapping and simultaneous speech.

In every society there are specific rules governing the conduct of conversation. Some of these tactics are verbal, others non-verbal, most are culturally determined, some make individual use of cultural habits and expectations. Together with the “silent language” (posture, gesture, facial expression and manners) the space between the speakers also plays an important part in communication. It is a measure of how intimate or otherwise the speakers feel, how formal or informal their relationship is.

A “nose-to-nose” distance of 1,5-2 meters is considered to be most comfortable for talks and anything nearer than this may be unwelcome if the other is not regarded as an intimate. There are more message systems but they are not fully investigated yet.

On the grammatical level informal conversation provides delimitation of utterances and sentences. The length of utterances is much more variable here than in any other variety of English.

Telephone conversations. This sphere of communication is limited in certain important respects by the special situation, which imposes a number of restrictions.

The conversationalists who can see each other are able to place a great amount of reliance on the facilities offered by such things as gesture and the presence of a common extralinguistic context.

Telephone conversations lack these facilities to a large extent and so have a tendency to become more explicit than ordinary conversations with a different use of "indicator" words such as pronouns which may be vague in their reference if it cannot be seen who or what is referred to.

The telephone situation is quite unique being the only frequently occurring case of a conversation in which the participants are not visible to each other, so there is some uncertainty in keeping up the give-and-take between the participants.

The "talkers" avoid long utterances without introducing pauses. Pauses cannot be long, because anything approaching a silence may be interpreted by the listener either as a breakdown of communication or as an opportunity for interruption which may not have been desired.

Vocabulary is characterized by the use of colloquialisms, idioms and vocalization. The opening and closing of a telephone conversation are marked by the use of the same formulas, the linguistic devices carrying out these operations are not numerous and always predicted.

"Language" and "People" are both familiar terms and represent familiar things. But the "and" between them represents an enormously complex relationship. This relationship involves cultures and civilizations, individual human beings, their interaction and their forms of organization, it involves values.

Topics for Reports

1 Regional and dialectal varieties of British English
2 Regional and dialectal varieties of American English
3 Accentual Nature of Germanic Languages
4 British English Intonation VS American English Intonation
5 American English Intonation
6 The problem of intonation in the studies of native and foreign scholars
7 Recent investigations in the field of Phonetics
8 English as a National Language
9 Pronunciation styles in English: the colloquial VS the formal
10 Descriptive Phonetics
11 Comparative Phonetics
12 Acoustic Phonetics
13 Ukrainian and English: Comparative Analysis of Word Accent
14 Ukrainian and English: Comparative Analysis of Phonetics
15 Style of English radio and TV broadcasting
16 Formal and Informal English. Basic Features
17 Informal English. Basic Features
18 American pronunciation
19 Spanish Language and Accent
20 Phonetics as a science. Historical Aspect
21 Branches of Phonetics
22 Theoretic and practical aspect of Phonetics

23 Connection of Phonetics with other branches of Linguistics
24 Syllable division in English: different views on the problem
25 A comparative analysis of the accentual nature in Germanic and Roman Languages
26 Kinds of accent
27 Functions of word accent
28 Comparative Analysis of Br E and Am E intonation
29 American Accent
30 Historical aspect of AmE
31 Received Pronunciation or Southern English Pronunciation
32 Development of English from ancient times up to the present