***Lecture 1***

**INTRODUCTION TO THE COURSE OF THEORETICAL PHONETICS Plan**

1. Phonetics as a branch of linguistics.
2. The work of the organs of speech.
3. Methods of investigating the sound matter of the language.
4. The importance of phonetics as a theoretical discipline.
5. Phonetics and its connection with social sciences.
6. Theories of teaching pronunciation in current TEFL / TESOL practices.  **1. Phonetics as a Branch of Linguistics**  Phonetics is concerned with the human noises by which the thought is actualised or given audible shape: the nature of these noises, their combinations, and their functions in relation to the meaning. Phonetics is subdivided into practical and theoretical. **Practical** or **normative** phonetics studies the substance, the material form of phonetic phenomena in relation to meaning. **Theoretical** phonetics is mainly concerned with the functioning of phonetic units in the language. Theoretical phonetics regards phonetic phenomena syn- chronically without any special attention paid to the historical development of English.

Phonetics is itself divided into two major components: **segmental** phonetics, which is concerned with individual sounds (i.e. "segments" of speech) and **suprasegmental** pho- netics whose domain is the larger units of connected speech: syllables, words, phrases and texts. The way these elements of the phonetic structure of English function in the process of communication will be the main concern of this course. The description of the phonetic structure of English will be based on the so-called Received Pronunciation.

We all agree that we are to study the "norm" of English, as a whole, and the "norm" of English pronunciation in particular. There is no much agreement, however, as far as the term "norm" is concerned. This term is interpreted in different ways. Some scholars, for instance, associate "norm" with the so-called "neutral" style. According to this concep- tion stylistically marked parameters do not belong to the norm. More suitable, however, seems to be the conception put forward by Y. Screbnev, who looks upon the norm as a complex of all functional styles. We shall give priority to the second point of view as it is clearly not possible to look upon the pronunciation norm as something ideal which does not, in fact, exist in objective speech. We shall look upon the norm as a complex unity of phonetic styles realized in the process of communication in accordance with varying extralinguistic and social factors.

Phonetics is primarily concerned with **expression level.** However, phonetics is obliged to take the **content level** into consideration too, because at any stage of the anal- ysis, a considerable part of the phonetician's concern is with the effect which the expres- sion unit he is examining and its different characteristics have on meaning. Only mean- ingful sound sequences are regarded as speech, and the science of phonetics, in principle at least, is concerned only with such sounds produced by a human vocal apparatus as are, or may be, carriers of organized information of language. Consequently, phonetics is important in the study of language. An understanding of it is a prerequisite to any ad- equate understanding of the structure or working of language. No kind of linguistic study can be made without constant consideration of the material on the expression level.

Three traditional branches of the subject are generally recognized:

1. articulatory phonetics (артикуляторна фонетика) is the study of the way speech sounds are made ('articulated') by the vocal organs, i.e. it studies the way in which the air is set in motion, the movements of the speech organs and the coordination  of these movements in the production of single sounds and trains of sounds;
2. acoustic phonetics (акустична фонетика) studies the physical properties of speech  sound, as transmitted between the speaker’s mouth and the listener’s ear;
3. auditory phonetics (аудитивна фонетика) studies the perceptual response to speech sounds, as mediated by ear, auditory nerve and brain, i.e. its interests lie more in the sensation of hearing, which is brain activity, than in the psychological working of the ear or the nervous activity between the ear and the brain. The means by which we discriminate sounds – quality, sensations of pitch, loudness, length, are relevant here..

The fourth branch – **'functional phonetics'** (функціональна фонетика) – is con- cerned with the range and function of sounds in specific languages. It is typically referred to as **phonology.** What is the main distinction between phonetics and phonology?

**Phonetics** is the study of how speech sounds are made, transmitted, and received, i.e. phonetics is the study of all possible speech sounds. The human vocal apparatus can produce a wide range of sounds; but only a small number of them are used in a language to construct all of its words and utterances.

**Phonology** is the study of those **segmental** (speech sound types) and prosodic (intonation) features which have a differential value in the language. It studies the way in which speakers systematically use a selection of units – **phonemes** or **intonemes –** in order to express meaning. It investigates the phonetic phenomena from the point of view of their use.

Within phonology, two branches of study are usually recognized: SEGMENTAL and SUPRA-SEGMENTAL. **Segmental phonology** analyses speech into *discrete segments,* such as *phonemes;* **supra-segmental** or **non-segmental phonology** analyses those fea- tures which extend over more than one segment, such as intonation contours.

The primary aim of phonology is to discover the principles that govern the way that sounds are organized in languages, to determine which phonemes are used and how they pattern – the **phonological structure** of a language. The properties of differ- ent sound systems are then compared, and hypotheses developed about the rules un- derlying the use of sounds in particular groups of languages, and in all the languages *-phonological universals.*

**Phonology** also solves:

1. the problem of the identification of the phonemes of a language;
2. the problem of the identification of the phoneme in a particular word, utterance. It  establishes the system of phonemes and determines the frequency of occurrence in syllables, words, utterances. The distribution and grouping of phonemes and syllables in words are dealt with an area of phonology which is called **phonotactics.**People engaged in the study of phonetics are known as *phoneticians* (фонетисти). People engaged in the study of phonology are known as *phonologists* (фонологи). **Phonology** was originated in the 30s of the 20th century by a group of linguists be-longing to the Prague school of linguistics – Vilem Matesius, Nickolai Trubetskoy, Roman Jakobson. The theoretical background of phonology is the phoneme theory whose founda- tions were first laid down by I.O. Baudouin de Courtenay (1845-1929) in the last quarter of the 19th century (between the years of 1868-1881). The most important work in phonol- ogy is *THE GROUNDWORK OF PHONOLOGY* [1939] by Nickolai Trubetskoy. He claimed that phonology should be separated from phonetics as it studies the functional aspect of phonic components of language. Phonetics is a biological science which investigates the sound-production aspect. Contemporary phoneticians hold the view that form and func- tion cannot be separated and treat phonology as a linguistic branch of phonetics.

**2. The Work of the Organs of Speech**

In accordance with their linguistic function the organs of speech may be grouped as follows:

The respiratory or power mechanism furnishes the flow of air which is the first requisite for the production of speech sounds. This mechanism is formed by the lungs, the wind-pipe and the bronchi. The air-stream expelled from the lungs provides the most usual source of energy which is regulated by the power mechanism. Regulating the force of the air-wave the lungs produce variations in the intensity of speech sounds. Syllabic pulses and dynamic stress, both typical of English, are directly related to the behaviour of the muscles which activate this mechanism. From the lungs through the wind-pipe the air-stream passes to the upper stages of the vocal tract. First of all it passes to the **larynx** containing the **vocal cords.** The function of the vocal cords consists in their role as a **vibrator** set in motion by the air-stream sent by the lungs. At least two actions of the vocal cords as a vibrator should be mentioned.The opening between the vocal cords is known as the **glottis.** When the glottis is tightly closed and the air is sent up below it the so-called glottal stop is produced. It often occurs in English when it reinforces or even replaces [p], [t], or [k] or even when it precedes the energetic articulation of vowel sounds. The most important speech function of the vocal cords is their role in the production of **voice.** The effect of voice is achieved when the vocal cords are brought together and vibrate when subjected to the pressure of air passing from the lungs. This vibration is caused by compressed air forcing an opening of the glottis and the following reduced air-pressure permitting the vocal cords to come together again.

The height of the speaking voice depends on the frequency of the vibrations. The more frequently the vocal cords vibrate the higher the pitch is. The typical speaking voice of a woman is higher than that of a man because the vocal cords of a woman vibrate more frequently. We are able to vary the rate of the vibration thus producing modifications of the **pitch** component of intonation. More than that, we are able to modify the size of the puff of air which escapes at each vibration of the vocal cords, that is we can alter the **amplitude** of the vibration which causes changes of the **loudness** of the sound heard by the listener.

From the larynx the air-stream passes to **supraglottal cavities,** that is to the **pharynx,** the **mouth** and the **nasal** cavities. The shapes of these cavities modify the note produced in the larynx thus giving rise to particular speech sounds.

**3. Methods of Investigating the Sound Matter of the Language**

Let us consider the **methods** applied in investigating the sound matter of the language.

It is useful to distinguish between phonetic studies carried out without other in- struments of analysis than the human senses and such as are based upon the witness of registering or computing machines and technical analysing or synthesizing devices. The use of such a device as the tape-recorder does not of course imply in itself any instru- mental analysis of the speech recorded, but simply serves the purpose of facilitating the speech analysis and conserving a replica of the speech the informants use.

If controlled phonetic experiments employ the use of measuring devices and in- strumental techniques, this sub-field of phonetics is called **instrumental phonetics.** In- strumental methods deriving from physiology and physics were introduced into phonetics in the second half of the 19th century in order to supplement and indeed to rectify the impressions deriving from the human senses, especially the auditory impressions, since these are affected by the limitations of the perceptual mechanism, and in general are rather subjective.

The use of instruments is valuable in ascertaining the nature of the limitations and characteristics of the human sensory apparatus by providing finer and more detailed analysis against which sensory analysis can be assessed. In a general way, the introduc- tion of machines for measurements and for instrumental analysis into phonetics has resulted in their use for detailed study of many of the phenomena which are present in the sound wave or in the articulatory process at any given moment, and in the changes of these phenomena from moment to moment. This is strictly an instrumental method of study. This type of investigation together with sensory analysis is widely used in **experi- mental phonetics.**

The above mentioned instrumental techniques are used in experimental phonetics, but not all instrumental studies are experimental: when a theory or hypothesis is being tested under controlled conditions the research is experimental, but if one simply makes a collection of measurements using devices the research is instrumental.

**4. The Importance of Phonetics as a Theoretical Discipline**

In linguistics, function is usually understood to mean discriminatory function, that is, the role of the various elements of the language in the distinguishing of one sequence of sounds, such as a word or a sequence of words, from another of different meaning. Though we consider the discriminatory function to be the main linguistic function of any phonetic unit we cannot ignore the other function of phonetic units, that is, their role in the formation of syllables, words, phrases and even texts. This functional or social aspect of phonetic phenomena was first introduced in the works by I.A. Baudouin-de-Courtenay. Later on N.S. Trubetskoy declared phonology to be a linguistic science limiting articula- tory and acoustic phonetics to anatomy, physiology and acoustics only. This conception is shared by many foreign linguists who investigate the material form and the function of oral speech units separately. Ukrainian and Russian linguists proceed from the truly materialistic view that language being the man's medium of thought can exist only in the material form of speech sounds. That is why they consider phonology a branch of phonet- ics that investigates its most important social aspect.Apart from its key position in any kind of scientific analysis of language phonetics plays an important part in various applications of linguistics. A few may be mentioned here.Though language is the most important method we have of communicating, it is manifestly not the only, method. We can communicate by gestures, facial expressions, or touch, for instance, and these are not language. The study of the complex of various com- munication techniques is definitely relevant to teaching a foreign language.

Through study of the nature of language, especially of spoken language, valuable insights are gained into human psychology and into the functioning of man in society. That is why we dare say that phonetics has considerable **social value.**

As regards the learning of specific foreign languages, there has never been a time in the world when the ability of growing numbers of people to speak one another's language really well has been of such significance as now. Some training in linguistics and phonetics in general, and in the pronunciation of particular language is coming more and more to be considered equipment for a teacher of foreign languages in school or special faculties mak- ing him more efficient in his routine work on the spoken language, as well as in the variety of other things, such as coping with audio-visual aids like tape-recorders and language laboratories or in knowing what to do about any of his pupils who have defective speech.

A knowledge of the structure of sound systems, and of the articulatory and acoustic properties of the production of speech is indispensable in the teaching of foreign languag- es. The teacher has to know the starting point, which is the sound system of the pupil's mother tongue, as well as the aim of his teaching, which is a mastery of the pronunciation of the language to be learnt. He must be able to point out the differences between these two, and to arrange adequate training exercises. Ear training and articulatory training are both equally important in modern language teaching. The introduction of technical equipment — disks, tape-recorders, language laboratories, etc. — has brought about a revolution in the teaching of the pronunciation of foreign languages.

**5. Phonetics and its Connection with Social Sciences**

Our further point should be made in connection with the relationship between pho- netics and **social sciences.**

**Sociophonetics** studies the ways in which pronunciation interacts with society. It is the study of the way in which phonetic structures change in response to different social functions and the deviations of what these functions are. Society here is used in its broadest sense, to cover a spectrum of phenomena to do with nationality, more restricted regional and social groups, and the specific interactions of individuals within them. Here there are innumerable facts to be discovered, even about a language as well investigated as English, concerning, for instance, the nature, of the different kinds of English pro- nunciation we use in different situations – when we are talking to equals, superiors or subordinates; when we are "on the job", when we are old or young; male or female; when we are trying to persuade, inform, agree or disagree and so on. We may hope that very soon sociophonetics may supply elementary information about: "who can say, what, how, using what phonetic means, to whom, when, and why?" In teaching phonetics we would consider the study of sociolinguistics to be an essential part of the explanation in the functional area of phonetic units.

**Psycholinguistics** as a distinct area of interest developed in the early sixties, and in its early form covered the psychological implications of an extremely broad area, from acoustic phonetics to language pathology. Nowadays no one would want to deny the existence of strong mutual bonds of interest operating between linguistics, phonetics in our case and psychology. The acquisition of language by children, the extent to which language mediates or structures thinking; the extent to which lan- guage is influenced and itself influences such things as memory, attention, recall and constraints on perception; and the extent to which language has a certain role to play in the understanding of human development; the problems of speech production are broad illustrations of such bounds.

The field of phonetics is thus becoming wider and tending to extend over the limits originally set by its purely linguistic applications. On the other hand, the grow- ing interest in phonetics is doubtless partly due to increasing recognition of the central position of language in every line of social activity. It is important, however, that the pho- netician should remain a linguist and look upon his science as a study of the spoken form of language. It is its application to linguistic phenomena that makes phonetics a social science in the proper sense of the word, notwithstanding its increasing need of technical methods, and in spite of its practical applications.

**6. Theories of Teaching Pronunciation in Current TEFL / TESOL Practices**

**Pronunciation in the past** occupied a central position in theories of oral language proficiency. But it was largely identified with accurate pronunciation of isolated sounds or words. The most neglected aspect of the teaching of pronunciation was the relation- ship between phoneme articulation and other features of connected speech. Traditional classroom techniques included the use of a phonetic alphabet (transcription), transcrip- tion practice, recognition/discrimination tasks, focused production tasks, tongue twist- ers, games, and the like.

When **the Communicative Approach** to language teaching began to take over in the **mid- late - 1970s**, most of the above-mentioned techniques and materials for teaching pronunciation at the segmental level were rejected on the grounds as being incompatible with teaching language as communication. **Pronunciation has come to be regarded** as **of limited importance in a communicatively-oriented curriculum.** Most of the efforts were directed to teaching supra-segmental features of the language *-rhythm, stress* and *intonation,* because they have the greatest impact on the comprehensibility of the learner's English [Celce-Murcia et al 1996:10].

**Today** pronunciation instruction is moving away from the segmental/supra-seg- mental debate and toward a more balanced view [Morley 1994]. This view recognizes that both an inability to distinguish sounds that carry a high functional load, e.g. *list— least,* and an inability to distinguish supra-segmental features (such as intonation and stress differences) can have a negative impact on the oral communication - and the listening comprehension abilities - of normative speakers of English.

***Lecture 2***

**PROBLEMS OF PHONOSTYLISTICS Plan**

1. Phonetic peculiarities of style.
2. Style-forming and style-modifying factors.
3. Classifying phonetic styles.  **1. Phonetic Peculiarities of Style**  Pronunciation is by no means homogeneous. It varies under the influence of numer-

ous factors. These factors lie quite outside any possibility of signalling linguistic meaning so it is appropriate to refer to these factors as **extralinguistic**. Information about stylistic variations in learning, understanding and producing language is directly useful for the design, execution and evaluation of teaching phonetics. The branch of phonetics most usually applied for such information is **phonostylistics**.

Much of what people say depends directly or indirectly on the situation they are in. On the one hand, variations of language in different situations it is used in are various and numerous but, on the other hand, all these varieties have much in common as they are realizations of the same system. That means that there are regular patterns of varia- tion in language, or, in other words, language means which constitute any utterance are characterized by a certain pattern of selection and arrangement.

The principles of this selection and arrangement, the ways of combining the ele- ments form what is called the **style.** Style integrates language means constructing the utterance, and at the same time differentiates one utterance from another.

The branch of linguistics that is primarily concerned with the problems of func- tional styles is called **functional stylistics.** Stylistics is usually regarded as a specific division of linguistics, as a sister science, concerned not with the elements of the language as such but with their expressive potential. **A functional style** can be defined as a func- tional set of formal patterns into which language means are arranged in order to transmit information. A considerable number of attempts have been made in recent years to work out a classification of functional styles. But in spite of this fact, there is no universal clas- sification that is admitted by all analysts.

Language as a means of communication is known to have several functions. In the well-known conception suggested by academician V.V. Vinogradov, three functions are distinguished, that is the function of communication (colloquial style), the function of in- forming (business, official and scientific styles) and the emotive function (publicistic style and the belles-lettres style).

Certain nonlinguistic features can be correlated with variations in language use. The latter can be studied on three levels: phonetic, lexical and grammatical. The first level is the area of **phonostylistics.** Phonostylistics studies the way phonetic means are used in this or that particular situation which exercises the conditioning influence of a set of factors which are referred to as extralinguistic. The aim of phonostylistics is to analyse all possible kinds of spoken utterances with the main purpose of identifying the phonetic features, both segmental and suprasegmental, which are restricted to certain kinds of contexts, to explain why such features have been used and to classify them into categories based upon a view of their function.

**2. Style-Forming and Style-Modifying Factors**

Before describing phonetic style-forming factors it is obviously necessary to try to explain what is meant by **extralinguistic situation.** It can be defined by three compo- nents, that is **purpose, participants, setting.** These components distinguish situationas the context within which interaction (communication) occurs. Thus **a speech situation** can be defined by the cooccurrence of two or more interlocutors related to each other in a particular way, having a particular aim of communicating about a particular topic in a particular setting.

**Purpose** can be defined as the motor which sets the chassis of setting and partici- pants going, it is interlinked with the other two components in a very intricate way. The purpose directs the activities of the participants throughout a situation to complete a task. Such purposes can be viewed in terms of **general activity types** and in terms of the **activity type plus specific subject matter.**

There appear to be a considerable number of quite general types of activities, for ex- ample: working, teaching, learning, conducting a meeting, chatting, playing a game, etc. Such activity types are socially recognized as units of interaction that are identifiable.

It should be noted that activity type alone does not give an adequate account of the purpose in a situation. It only specifies the range of possible purposes that participants will orient toward in the activity but not which specific one will be involved. The notion of purpose requires the specification of contents at a more detailed level than that of activity type. This we shall call **"subject matter"** or **"topic".**

Another component of situation is **participants.** Speech varies with participants in numerous ways. It is a marker of various characteristics of the individual speakers as well as of relationships between participants. Characteristics of individuals may be divided into those which appear to characterize the individual as an individual and those which characterize the individual as a member of a significant social grouping. The taking on of roles and role relations is commonly confounded with settings and purposes. When Dr. Smith, for instance, talks like a doctor and not like a father or someone's friend it is likely to be when he is in a surgery or a hospital and is inquiring about the health of a patient or discussing new drugs with a colleague. Such confounding may well be more true of occupational roles than of non-occupational roles such as strangers or friends, adults or older and younger children, etc.

**3. Classifying Phonetic Styles**

Among the well-known classifications of phonetic styles we would like to mention the following two. One of them belongs to S.M. Gaiduchic. He distinguishes five pho- netic styles: solemn (урочистий), scientific business (науково-діловий), official business (офіційно-діловий), everyday (побутовий), and familiar (невимушений). As we may see the above-mentioned phonetic styles on the whole correlate with functional styles of the language. They are differentiated on the basis of spheres of discourse. The other way of classifying phonetic styles is suggested by J.A. Dubovsky who discriminates the fol- lowing five styles: informal ordinary, formal neutral, formal official, informal familiar, and declamatory. The division is based on different degrees of formality or rather familiarity between the speaker and the listener. Within each style subdivisions are observed.

M.A. Sokolova’s approach is slightly different. She distinguishes between segmental and suprasegmental level of analysis because some of them (the aim of the utterance, for example) result in variations of mainly suprasegmental level, while others (the formality of situation, for example) reveal segmental varieties.

It might be generally assumed that there are five intonational styles singled out mainly according to the purpose of communication and to which we could refer all the main varieties of the texts generated in everyday communication of a modern man. They are as follows:

1. Informational style. 2. Academic style (Scientific). 3. Publicistic style (Oratorical). 4. Declamatory style (Artistic). 5. Conversational style (Familiar).

But differentiation of intonation according to, the purpose of communication only is definitely not enough. As was mentioned above, there are other factors that affect intona- tion in various extralinguistic situations.

We could add that any style with very little exception is seldom realized in its pure form. Each generated text is likely to include phonetic characteristics of different styles. In such cases we talk about overlapping (fusion) of styles.

***Lecture 3***

**GENERAL CHARACTERISTICS OF SPEECH SOUNDS ENGLISH CONSONANTS**

**Plan**

1. Aspects of speech sounds.
2. General characteristics of phonemes.
3. Notation.
4. Main trends in phoneme theory.
5. Methods of phonological analysis.
6. The system of English phonemes. Consonants.
7. The general characteristics of consonants.
8. Modifications of consonants in connected speech.  **1. Aspects of Speech Sounds**  Speech sounds are 1) produced by man's organs of speech, 2) travel in sound

waves, and 3) are perceived by man's hearing mechanism as 4) sounds of language func- tioning as units capable of differentiating meanings of the words.

It follows that speech sounds differ from each other in their physical/acoustic prop- erties, in the way they are produced by the organs of speech and in their features which take part or do not take part in differentiating the meaning, i.e. it will be possible to dis- tinguish the following four aspects: **1) articulatory 2) acoustic 3) auditory 4) functional** (linguistic, social) of speech sounds.

Neither of them can be separated in the actual process of communication (in the flow of speech). Each of them can be singled out for linguistic analysis.

The **articulatory/sound production** aspect: from the articulatory point of view every speech sound is a complex of definite coordinated and differentiated movements and Positions of speech organs. The movements and positions necessary for the production of a speech sound constitute its **articulation.**

The **acoustic** aspect: every speech sound is a complex of acoustic effects and has its Physical properties - it is a physical phenomenon, a kind of moving matter and energy. The Physical (acous- tic) properties of speech sounds consist of: 1) *frequency,* 2) *spectrum,* 3) *intensity,* 4) *duration.*

The **auditory/sound-perception** aspect involves the mechanism of hearing. It is a kind of psychological mechanism which (i) reacts to the physical properties of speech sounds, (ii) selecting from a great amount of information only the one which is linguistically relevant

The **functional/linguistic/social** aspect is called so because of the role the sounds of language play in its functioning as medium of human communication.

**2. General Characteristics of Phonemes**

When we talk about the sounds of a language, the term "sound" can be interpreted in two rather different ways. A linguist uses two separate terms: **"phoneme"** is used to mean "sound" in its contrastive sense, e.g.: *tie* — *die, seat* — *seed* and **"allophone"** is used for sounds which are variants of a phoneme. They usually occur in different positions in the word (i.e. in different environments) and hence cannot contrast with each other, nor be used to make meaningful distinctions.

V.A.Vassilyev defined the phoneme like this:

The segmental phoneme is the smallest (i.e. further indivisible into smaller consec- utive segments) language unit (sound type) that exists in the speech of all the members of a given language community as such speech sounds which are capable of distinguishing one word of the same language or one grammatical form of a word from another gram- matical form of the same word" (Vassilyev 1970: 136).

The only drawback of this definition is that it is too long and complicated for practi- cal use. The concise form of it could be:

The phoneme is a minimal abstract linguistic unit realized in speech in the form of speech sounds opposable to other phonemes of the same language to distinguish the meaning of morphemes and words [Теоретическая фонетика 1996: 40].

**3. Notation**

The abstractional and material aspects of the phoneme have given rise to the ap- pearance of transcription. **Transcription** is a set of symbols representing speech sounds. The symbolization of sounds naturally differs according to whether the aim is to indicate the phoneme, i.e. a functional unit as a whole, or to reflect the modifications of its allo- phones as well.

The International Phonetic Association (IPA) has given accepted values to an inven- tory of symbols, mainly alphabetic but with additions. The first type of notation, the **broad** or **phonemic** transcription, provides special symbols for all the phonemes of a language. The second type, the **narrow** or **allophonic** transcription, suggests special symbols in- cluding some information about articulatory activity of particular allophonic features. The broad transcription is mainly used for practical expedience, the narrow type serves the purposes of research work. We shall discuss two kinds of broad transcription which are used for practical purposes in our country. The first type was introduced by D. Jones. He realized the difference in quality as well as in quantity between the vowel sounds in the words *sit* and *seat, pot* and *port, pull* and *pool,* the neutral vowel and the vowel in the word *earn.*

According to D. Jones' notation English vowels are denoted like this: [i] – [i:]*,* [e] – [æ], [٨] – [a:], [ɔ] – [ɔ:], [u] – [u:], [ə] – [з:]. This way of notation disguises the qualitative difference between the vowels [I] and [i:], [ɔ] and [ɔ:], [u] and [u:], [ə] and [з:] though nowa- days most phoneticians agree that vowel length is not a distinctive feature of the vowel, but is rather dependent upon the phonetic context, that is it is definitely redundant. For example, in such word pairs as *hit – heat, cock – cork, pull – pool* the opposed vowels are

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approximately of the same length, the only difference between them lies in their quality which is therefore relevant.

The other type of broad transcription, first used by V.A. Vassilyev, causes no pho- nological misunderstanding providing special symbols for all vowel phonemes: [i], [i:], [e], [æ], [a:], [٨], [ɒ], [ɔ:], [u], [u:], [ə], [з:].

The narrow or phonetic transcription incorporates as much more phonetic information as the phonetician desires, or as he can distinguish. It provides special symbols to denote not only the phoneme as a language unit but also its allophonic modifications. The symbol [h] for instance indicates aspirated articulation, cf. [kheit] – [skeit].

**4. Main Trends in Phoneme Theory**

Views of the phoneme seem to fall into four main classes. The **"mentalistic"** or **"psychological"** view regards the phoneme as an ideal "mental image" or a target at which the speaker aims. He deviates from this ideal sound partly because an identical repetition of a sound is next to impossible and partly because of the influence exerted by neighbouring sounds. According to this conception allophones of the phoneme are varying materializations of it. This view was originated by the founder of the phoneme theory, the Russian linguist I.A. Baudouin de Courtenay and something like it appears to have been adopted by E.D. Sapir, Alf. Sommerfelt , M. Tatham.

The so-called **"functional"** view regards the phoneme as the minimal sound unit by which meanings may be differentiated without much regard to actually pronounced speech sounds. Meaning differentiation is taken to be a defining characteristic of pho- nemes. Thus the absence of palatalization in [l] and palatalization of the dark [ł] in Eng- lish do not differentiate meanings, and therefore [l] and [ł] cannot be assigned to different phonemes but both form allophones of the phoneme [l]. This view is shared by many for- eign linguists: see in particular the works of N. Trubetskoy, L. Bloomfield, R. Jakobson, M. Halle.

The functional view of the phoneme gave rise to a branch of linguistics called **"phonology"** or **"phonemics"** which is concerned with relationships between contrast- ing sounds in a language. Its special interest lies in establishing the system of distinctive features of the language concerned. Phonetics is limited in this case with the precise de- scription of acoustic and physiological aspects of physical sounds without any concern to their linguistic function.

**5. Methods of Phonological Analysis**

The aim of the phonological analysis is, firstly, to determine which differences of sounds are phonemic (i.e. relevant for the differentiation of the phonemes) and which are non-phone- mic and, secondly, to find the inventory of the phonemes of this or that language.

A number of principles have been established for ascertaining the phonemic struc- ture of a language. For an unknown language the procedure of identifying the phonemes of a language as the smallest language units has several stages. The first step is to deter- mine the minimum recurrent segments (segmentation of speech continuum) and to record them graphically by means of allophonic transcription. To do this an analyst gathers a number of sound sequences with different meanings and compares them. For example, the comparison of [stik] and [stæk] reveals the segments (sounds) [i] and [æ]*,* comparison of [stik] and [spik] reveals the segments [st] and [sp] and the further comparison of these two with [tIk] and [taek], [sik] and [sæk] splits these segments into smaller segments [s], [t], [p]. If we try to divide them further there is no comparison that allows us to divide [s] or [t] or [p] into two, and we have therefore arrived at the minimal segments. From what we have shown it follows that it is possible to single out the minimal segments opposing them to one another in the same phonetic context or, in other words, in sequences which differ in one element only.

The next step in the procedure is the arranging of sounds into functionally simi- lar groups. We do not know yet what sounds are contrastive in this language and what sounds are merely allophones of one and the same phoneme. There are two most widely used methods of finding it out. They are the distributional method and the semantic method. **The distributional method** is mainly used by phoneticians of "structuralist" persuasions. These phoneticians consider it to group all the sounds pronounced by native speakers into phonemes according to the two laws of phonemic and allophonic distribu- tion. These laws were discovered long ago and are as follows.

1. Allophones of different phonemes occur in the same phonetic context. 2. Allophones of the same phoneme never occur in the same phonetic context.

The fact is that the sounds of a language combine according to a certain pattern characteristic of this language. Phonemic opposability depends on the way the phonemes are distributed in their occurrence. That means that in any language certain sounds do not occur in certain positions.

If more or less different sounds occur in the same phonetic context they should be allophones of different phonemes. In this case their distribution is **contrastive.**

If more or less similar speech sounds occur in different positions and never occur in the same phonetic context they are allophones of one and the same phoneme. In this case their distribution is **complementary.**

**6. The System of English Phonemes. Consonants**

If speech sounds are studied from the point of view of their production by man's organs of speech, it is the differences and similarities of their articulation that are in the focus of attention. A speech sound is produced as a result of definite coordinated move- ments and positions of speech organs, so the articulation of a sound consists of a set of articulatory features.

Grouping speech sounds according to their major articulatory features is called an

**articulatory classification.**

According to the specific character of the work of the speech organs, sounds in practically all the languages are subdivided into two major subtypes: **VOWELS (V)** and **CONSONANTS** (C).

There are **1) articulatory, 2) acoustic** and **3) functional** differences between V and C.

1. The most substantial **articulatory** difference between vowels and consonants is that in the articulation of V the air passes freely through the mouth cavity, while in making C an obstruction is formed in the mouth cavity and the airflow exhaled from the lungs meets a narrowing or a complete obstruction formed by the speech organs.
2. Consonants articulations are relatively easy to feel, and as a result are most conveniently described in terms of PLACE and MANNER of articulation.
3. Vowels have no place of obstruction, the whole of speech apparatus takes place in their formation, while the articulation of consonants can be localized, an obstruction or narrowing for each C is made in a definite place of the speech apparatus.
4. The **particular quality of Vs** depends on the volume and shape of the mouth resonator, as well as on the shape and the size of the resonator opening. The mouth resonator is changed by the movements of the tongue and the lips.
5. The **particular quality of Cs** depends on the kind of noise that results when the tongue or the lips obstruct the air passage. The kind of noise produced depends in its turn on the type of obstruction, on the shape and the type of the narrowing. The vocal cords also determine the quality of consonants.
6. From the **acoustic** point of view, vowels are called the sounds of voice, they have high acoustic energy, consonants are the sounds of noise which have low acoustic energy
7. **Functional** differences between Vs and Cs are defined by their role in syllable formation: Vs are syllable forming elements, Cs are units which function at the margins of syllables, either singly or in clusters. These differences make it logical to consider each class of sounds independently. As it follows from the above given considerations, the sounds of a language can be

classified in different ways. H. Giegerich [1992], M. Pennington [1996], use a set of **basic** binary (two-way) distinctions in terms of: **1) phonation; 2) oro-nasal process; 3) manner** **of articulation.**

**8. Modifications of Consonants in Connected Speech**

Language in everyday use is not conducted in terms of isolated, separate units; it is performed in **connected sequences** of larger units, in words, phrases and longer ut- terances.

Consonants are modified according to the **place of articulation**. Assimilation takes place when a sound changes its character in order to become more like a neighbouring sound. The characteristic which can vary in this way is nearly always the place of articula- tion, and the sounds concerned are commonly those which involve a complete closure at some point in the mouth that is plosives and nasals which may be illustrated as follows:

1. The dental [t], [d], followed by the interdental [θ], [ð] sounds (partial regressive assimilation when the influence goes backwards from a "latter" sound to an "earlier" one), e.g. *"eigth"*,*"at the", "breadth", "said that".*

2. The post-alveolar [t], [d] under the influence of the post-alveolar [r] (partial regressive assimilation), e.g. *"free", "true", "that right word", "dry", "dream", "the third room".*

3. The post-alveolar [s], [z] before [ʃ] (complete regressive assimilation), e.g. *horse-shoe* ['ho:ʃʃu:], *this shop* [ðIʃʃ’ʃɔp], *does she* [‘d٨ʃʃi:].

4. The affricative [t + j], [d + j] combinations (incomplete regressive assimilation), e.g. *graduate* ['græʤueit], *congratulate* [kən'græʧuleit], *did you* ['diʤu:], *could you* ['кuʤu:], *what do you say* ['wɔtƷu:'sei]. The **manner of articulation** is also changed as a result of assimilation, which

includes:

Loss of plosion. In the sequence of two plosive consonants the former loses its plosion: *glad to see you, great trouble,* and *old clock* (partial regressive assimilations).

Nasal plosion. In the sequence of a plosive followed by a nasal sonorant the manner of articulation of the plosive sound and the work of the soft palate are involved, which results in the nasal character of plosion release: *sudden, nor now, at night, let me see* (partial regressive assimilations).

Lateral plosion. In the sequence of a plosive followed by the lateral sonorant [l] the noise production of the plosive stop is changed into that of the lateral stop: *settle, table, at last* (partial regressive assimilations). It is obvious that in each of the occasions one characteristic feature of the phoneme is lost.  The **voicing value** of a consonant may also change through assimilation. This

type of assimilation affects the work of the vocal cords and the force of articulation. In particular voiced lenis sounds become voiceless fortis when followed by another voice- less sound, e.g.:

1. Fortis voiceless/lenis voiced type of assimilation is best manifested by the regres- sive assimilation in such words as *newspaper (news* [z] + *paper); goosebeny (goose [s] + berry).* In casual informal speech voicing assimilation is often met, e.g. have *to do it* ['hæf tə'du:], *five past two* ['faif past 'tu:]. The sounds which assimilate their voicing are usually, as the examples show, voiced lenis fricatives assimilated to the initial voiceless fortis conso- nant of the following word. Grammatical items, in particular, are most affected: [z] of *has, is, does* changes to [s], and [v] of *of, have* becomes [f], e.g.

*She's five. Of course. She has fine eyes. You've spoiled it. Does Pete like it?*

***Lecture 4***

**VOWELS AND THEIR MODIFICATIONS Plan**

1. General characteristics of vowels.
2. Modifications of vowels in connected speech.
3. Sound alternations.
4. Stylistic modifications of sounds.  **1. General Characteristics of Vowels**  The quality of a vowel is known to be determined by the size, volume, and shape of

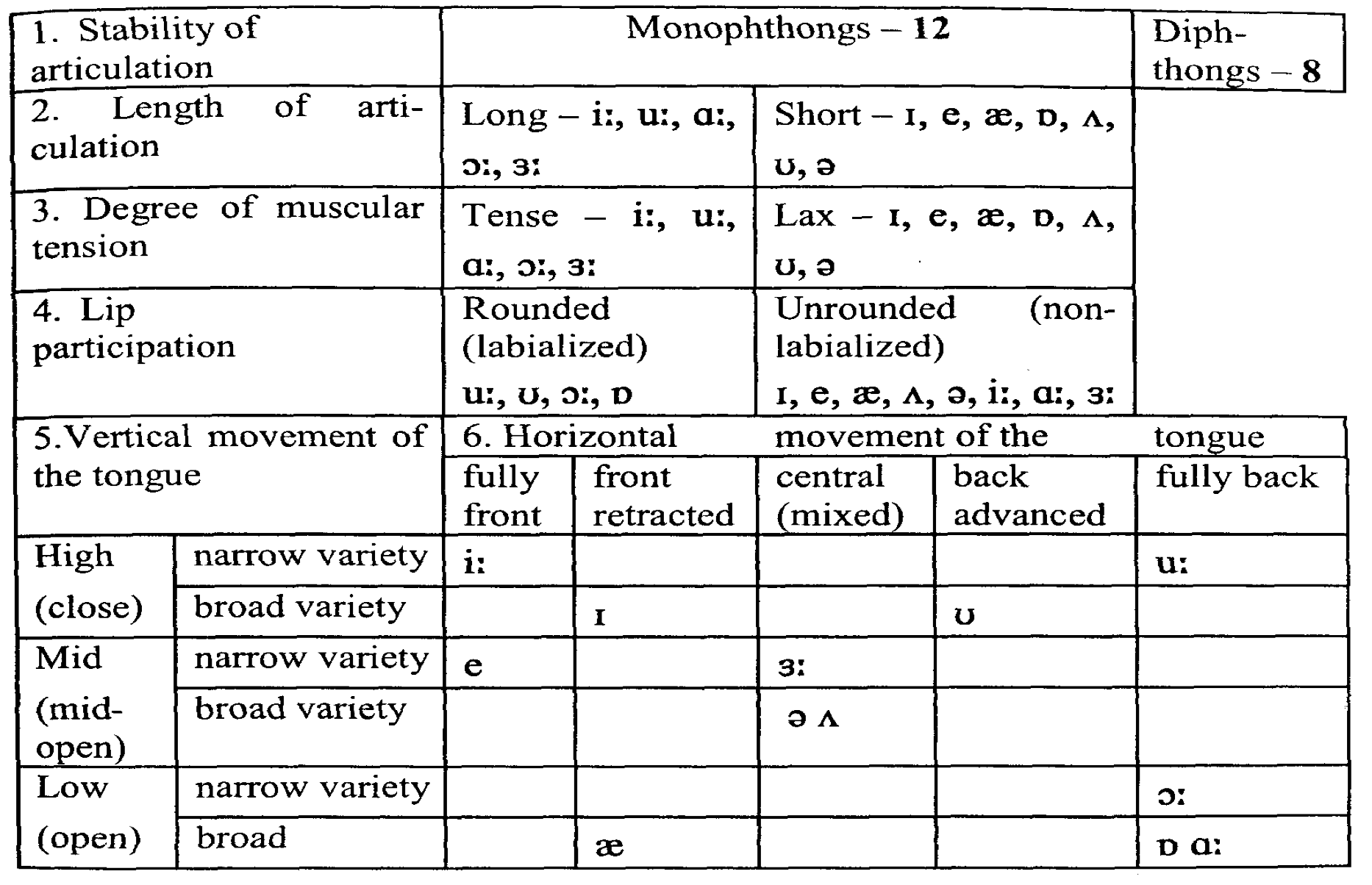
the mouth resonator, which are modified by the movement of active speech organs, that is the tongue and the lips. Besides, the particular quality of a vowel can depend on a lot of other articulatory characteristics, such as the relative stability of the tongue, the position of the lips, physical duration of the segment, the force of articulation, the degree of tense- ness of speech organs. So vowel quality could be thought of as a bundle of definite articu- latory characteristics which are sometimes intricately interconnected and interdependent. For example, the back position of the tongue causes the lip rounding, the front position of the tongue makes it rise higher in the mouth cavity, the lengthening of a vowel makes the organs of speech tenser at the moment of production and so on.

The analysis of the articulatory constituents of the quality of vowels allowed phone- ticians to suggest the criteria which are conceived to be of great importance in classifica- tory description. First to be concerned here are the following criteria termed:

1. stability of articulation; 2. tongue position; 3. lip position; 4. character of the vowel end; 5. length;

6. tenseness. Stability of articulation specifies the actual position of the articulating organ in the

process of the articulation of a vowel. There are two possible varieties: a) the tongue posi- tion is stable; b) it changes, that is the tongue moves from one position to another. In the first case the articulated vowel is relatively pure, in the second case a vowel consists of two clearly perceptible elements. There exists in addition a third variety, an intermediate case, when the change in the tongue position is fairly weak. So according to this principle the English vowels are subdivided into:

1. monophthongs, 2. diphthongs, 3. diphthongoids.
2. **2. Modifications of Vowels in Connected Speech**
3. The modifications of vowels in a speech chain are traced in the following directions: they are either quantitative or qualitative or both. These changes of vowels in a speech
4. 
5. continuum are determined by a number of factors such as the position of the vowel in the word, accentual structure, tempo of speech, rhythm, etc.
6. The decrease of the vowel quantity or in other words the shortening of the vowel length is known as a quantitative modification of vowels, which may be illus- trated as follows:
7. 1. The shortening of the vowel length occurs in unstressed positions, e.g. *black- board* [Ɔ:]*, sorrow* [зu] (reduction). In these cases reduction affects both the length of the unstressed vowels and their quality.
8. Form words often demonstrate quantitative reduction in unstressed positions, e.g. *Is* →*he or* ̖*she to blame?* – [hi:]
9. But: *At* →*last he has* ̖*come*. – [hi]
10. 2. The length of a vowel depends on its position in a word. It varies in different phonetic environments. English vowels are said to have positional length, e.g. *knee – need – neat* (accommodation). The vowel [i:] is the longest in the final position, it is obviously shorter before the lenis voiced consonant [d], and it is the shortest before the fortis voice- less consonant [t].

**3. Sound Alternations**

The sound variations in words, their derivatives and grammatical forms of words are known as **sound alternations.** It is perfectly obvious that sound alternations are caused by assimilation, accommodation and reduction in speech. Alternations of con- sonants are mainly due to contextual assimilations: the dark [ł] in *spell* alternates with the clear [l] in *spelling.* Vowel alternations are the result of the reduction in unstressed positions: *combine* ['kɒmbain] (n) – *combine* [kəm'bain] (v) where [ɒ] in the stressed syllable of the noun alternates with the neutral sound in the unstressed syllable of the verb. Some sound alternations are traced to the phonetic changes in earlier periods of the language development and are known as **historical.** The following list of examples presents the most common types of historical alternations.

**1. Vowel Alternations**

Distinction of irregular verbal forms: [i: – e – e]: mean – meant – meant

**4. Stylistic Modifications of Sounds**

Stylistic oppositions have long been observed in linguistic literature in the two mar- ginal types of pronunciation: formal and informal. **Formal speech** suggests dispassion- ate information on the part of the speaker. It is characterized by careful articulation and relatively slow speed. A.C. Gimson defines it as careful colloquial style [1981], G. Brown describes it as formal slow colloquial style of speech [1977]. V.A. Vassilyev labels it nor- mal-speed colloquial style of speech [1970]. Other researchers call it full style [Буланин 1970]. **Informal speech** implies everyday conversation. The following definitions are also used: rapid colloquial speech, conversational style.

Stylistic modifications of intonation do not coincide with those of sounds.

Now let us turn to different forms of communication. A monologue often presup- poses public speaking with a considerable distance of the addresser (the speaker) from the addressee (the listener) or a piece of calm narrative. Dialogues are more often private, personal and intimate. Monologuing is characterized by more phonetic precision. On the other hand speech may vary in numerous ways. The interaction of the extralinguistic fac- tors may arrange the opposite situation: the speaker's highly excited narration of some critical situation will become full of slurring while a dialogic discussion of problems be- tween colleagues will be phonetically most precise.

***Lecture 5***

**SYLLABIC AND ACCENTUAL S TRUCTURE OF ENGLISH WORDS Plan**

1. Syllabic structure of English words. 2. Accentual structure of English words.

**1. Syllabic Structure of English Words**

Speech is a continuum. However, it can be broken into minimal pronounceable units into which sounds show a tendency to cluster or group themselves. These smallest phonetic groups are generally given the name of **syllables.** The syllable is one or more speech sounds forming a single uninterrupted unit of utterance which may be a com- monly recognized subdivision of a word or the whole of a word [Wells 2000: 758]. Being the smallest pronounceable units, the syllables form language units of greater magnitude, that is morphemes, words and phrases. Each of these units is characterized by a certain syllabic structure. Consequently we might say that a meaningful language unit has two aspects: syllable formation and syllable division which form a dialectical unity.

The syllable is a fairly complicated phenomenon and like the phoneme it can be studied on four levels: acoustic, articulatory, auditory and functional, which means that the syllable can be approached from different points of view.

Talking about the analysis of articulatory or motor aspect of the syllable we could start with the so-called **expiratory,** or chest pulse or pressure theory (теорія видиху) which was experimentally based by R.H. Stetson [Stetson 1951]. This theory is based on the assumption that expiration in speech is a pulsating process and each syllable should correspond to a single expiration so that the number of the syllables in an utterance is determined by the number of expirations made in the production of the utterance. This theory was strongly criticized by linguists. G.P. Torsuev, for example, writes that in a phrase a number of words and consequently syllables can be pronounced with a single expiration [Торсуев 1960]. This fact makes the validity of the pulse theory doubtful.

**2. Accentual Structure of English Words**

The syllable or syllables which are uttered with more prominence than the other syllables of the word are said to be **stressed** or **accented**. **Word stress** can be defined as the singling out of one or more syllables in a word, which is accompanied by the change of the force of utterance, pitch of the voice, qualitative and quantitative characteristics of the sound which is usually a vowel [Леонтьева 1988: 179]. The correlation of varying prominences of syllables in a word is understood as the accentual structure of the word or its stress pattern.

According to the most salient feature the following types of word stress are distin- guished in different languages:

**1. dynamic or force stress** if special prominence in a stressed syllable(syllables)

achieved mainly through the intensity of articulation; **2. musical or tonic stress** if special prominence is achieved mainly through the range of pitch, or musical tone.

**3. quantitative stress** if special prominence is achieved through the changes in the quantity of the vowels, which are longer in the stressed syllables than in the unstressed ones. **4. qualitative stress** if special prominence is achieved through the changes in the quality of the vowel under stress [Леoнтьева l988: 180]. Vowel reduction is often used as manipulation of quality in unstressed syllables. According to A.C. Gimson, the effect of prominence is achieved by any or all of

four factors: force, tone, length and vowel colour [1970]. The dynamic stress implies greater force with which the syllable is pronounced. In other words in the articulation of the stressed syllable greater muscular energy is produced by the speaker. European languages such as English, German, French, Ukrainian are believed to possess pre- dominantly dynamic word stress. In Scandinavian languages the word stress is consid- ered to be both dynamic and musical. The musical (or tonic) word stress is observed in Chinese, Japanese, Vietnamese. It is effected by the variations of voice pitch in relation to neighbouring syllables.

Recent investigations of lexical stress in English show the **existence of a hier- archy of acoustic cues** to the stressed status of a syllable in English: the perceptually most influential cue is (higher) **pitch,** the second most important cue in the hierarchy is (longer) **duration,** the third is (greater) **intensity** and the last is segmental (sound) **quality** [Laver 1995: 513].

The English linguists (D. Crystal [1969], A.C. Gimson [1970]) agree that in English word stress or accent is a complex phenomenon, marked by the variations in **force, pitch, quantity** and **quality.** The dynamic and the tonic features of English word stress prevail over the others. It should be noted that when the tonic or musical component of word stress is involved it is the change of pitch level that is significant in making the syllable prominent, but not the type of tone direction.

***Lecture 6***

**GENERAL CHARACTER OF ENGLISH INTONATION Plan**

1. Structure and function of intonation. 2. Notation. 3. Rhythm.

**1. Structure and Function**

Intonation is a language universal. There are no languages which are spoken as a monotone, i.e. without any change of prosodic parameters, But intonation functions in various languages in a different way.

There is wide agreement among linguists that on perception level **prosody** is a complex, a whole, formed by significant variations of **pitch, loudness, tempo** and **rhythm** (i.e. the rate of speech and pausation) closely related. Some linguists regard speech timbre as a component of intonation. There is an agreement between pho- neticians that on perception level a complex unity formed by significant variations of 1) pitch, 2) loudness (force) and 3) tempo (i.e. the rate of speech and pausation) is called **intonation**. Thus, *prosody* and *intonation* relate to each other as a more general notion (prosody) and its part (intonation).

On the **acoustic** level pitch correlates with the fundamental frequency of the vibra- tion of the vocal cords; loudness correlates with the amplitude of vibrations; tempo is a correlate of time during which a speech unit lasts.

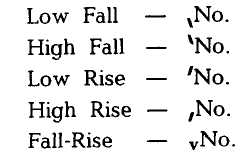
Each syllable of the speech chain has a special pitch colouring. Some of the syl- lables have significant moves of tone up and down. Each syllable bears a definite amount of loudness. Pitch movements are inseparably connected with loudness. Together with the tempo of speech they form an **intonation pattern** which is the basic unit of intonation.

An intonation pattern contains one nucleus and may contain other stressed or unstressed syllables normally preceding or following the nucleus. The boundaries of an intonation pattern may be marked by stops of phonation, that is temporal pauses.

Intonation patterns serve to actualize syntagms in oral speech. The syntagm is a group of words which is semantically and syntactically complete. In phonetics actualized syntagms are called **intonation groups.**

Not all stressed syllables are of equal importance. One of the syllables has the greater prominence than the others and forms the **nucleus (focal point, semantic cen- tre, focus, prominence)** of an intonation pattern. Formally the nucleus may be described as a strongly stressed syllable which is generally the last strongly accented syllable of an intonation pattern and which marks a significant change of pitch direction, that is where the pitch goes distinctly up or down. The nuclear tone is the most important part of the intonation pattern without which the latter cannot exist at all. On the other hand an intonation pattern may consist of one syllable which is its nucleus.

According to Roger Kingdon [1958] the most important nuclear tones in English are:



**Rise-Fall ––** ٨**No**

These tones are called KINETIC or MOVING (кінетичні тони) because the pitch the voice moves upwards or downwards, or first one and then the other, during the whole duration of the tone.

**2. Notation**

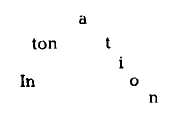
There are a variety of methods for recording intonation patterns in writing and we can look at the advantages and disadvantages of some of the commoner ones. The first three methods reflect variations in pitch only:

1. The method introduced by Ch. Fries [1965] involves drawing a line around the sentence to show relative pitch heights:

2. According to the second method the syllables are written at different heights across the page. The method is particularly favoured by D. Bolinger [1972], for example:

Bolinger' s book of reading has the cover title:

This method is quite inconvenient as its application wants a special model of print. 3. According to the third, "levels" method, a number of discrete levels of pitch are

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recognized, and the utterance is marked accordingly. This method was favoured by some American linguists such as K. Pike [1958] and others who recognized four levels of pitch, low, normal, high and extra-high, numbering them from 1-4.

**3. Rhythm**

We cannot fully describe English intonation without reference to speech rhythm. Prosodic components (pitch, loudness, tempo) and speech rhythm work, interdependent- ly. Rhythm seems to be a kind of framework of speech organization. Linguists sometimes consider rhythm as one of the components of intonation. D.Crystal, for instance, views rhythmicality as one of the constituents of prosodic systems [Crystal 1969].

Rhythm as a linguistic notion is realized in lexical, syntactical and prosodic means and mostly in their combinations. For instance, such figures of speech as sound or word repetition, syntactical parallelism, intensification and others are perceived as rhythmical on the lexical, syntactical and prosodic levels.

In speech, the type of rhythm depends on the language. Linguists divide languages into two groups: syllable-timed like French, Spanish and other Romance languages and stress-timed languages, such as Germanic languages English and German, as well as Ukrainian. In a syllable-timed language the speaker gives an approximately equal amount of time to each syllable, whether the syllable is stressed or unstressed and this produces the effect of even rather staccato rhythm.

In a stress-timed language, of which English is a good example, the rhythm is based on a larger unit than syllable. Though the amount of time given on each sylla- ble varies considerably, the total time of uttering each rhythmic unit is practically un- changed. The stressed syllables of a rhythmic unit form peaks of prominence. They tend to be pronounced at regular intervals no matter how many unstressed syllables are lo- cated between every two stressed ones. Thus the distribution of time within the rhythmic unit is unequal. The regularity is provided by the strong "beats".

Speech rhythm has the immediate influence on vowel reduction and elision. Form words such as prepositions, conjunctions as well as auxiliary and modal verbs, personal and possessive pronouns are usually unstressed and pronounced in their weak forms with reduced or even elided vowels to secure equal intervals between the stressed syl- lables, e.g..

The markedly regular stress-timed pulses of speech seem to create the strict, abrupt and spiky effect of English rhythm. The English language is an analytical one. This factor explains the presence of a considerable number of monosyllabic form words which are normally unstressed in a stretch of English speech. To bring the meaning of the utterance to the listener the stressed syllables of the notional words are given more prominence by the speaker and the unstressed monosyllabic form words are left very weak. It is often reflected in the spelling norm in the conversational style, e.g.

***Lecture 7***

**STYLE CHARACTERISTICS OF INTONATION Plan**

1. Informational style.
2. Informational dialogues.
3. Press reporting and broadcasting.
4. Academic style.
5. Publicistic style.
6. Declamatory style.
7. Conversational style.
8. Intonation and language teaching.  **1. Informational Style**  “An **intonational style** can be defined as a system of interrelated intonational

means which is used in a social sphere and serves a definite aim of communication" [Соколова и др.: 216].

The choice of an intonational style is determined primarily by the purpose of com- munication and then by a number of other extralinguistic and social factors. The following intonational styles are singled out:

1. Informational. 2. Academic (Scientific). 3. Publicistic (Oratorial). 4. Declamatory (Artistic). 5. Conversational (Familiar).

Intonational style markers are restricted to .certain kinds of situational contexts and above all to the speakers' aim in communication. Thus an intonational style is seen as some kind of additive by which a basic content of thought may be modified.

The purpose of communication determines the types of information conveyed in oral texts. They may be intellectual, attitudinal (emotional, modal) and volitional (desider- ative). Each of these types is realised by means of specific prosodic parameters.

These stylistically marked modifications of all the prosodic features represent the **invariants** of the style forming intonation patterns common to all the registers of the particular style.

The invariant of the intonation patterns circulating in certain fields of communica- tion at a given period of time may be treated as the norm or the ideal of speech behaviour for these particular spheres of communication.

Informational style is sometimes qualified as "formal", "neutral", since in an ideal setting, in its pure manifestation it is least of all influenced or correlated by extralinguistic factors. It is manifested in the written variety of an informational narrative read aloud. The majority of these texts are of a purely descriptive character and are simply called de- scriptive narratives. The written speech, the reading, should not be subjected to the con- textual variables and the commonest and "ideal" situation for this register is the reading of such texts in class. They may be labelled as **educational informational descriptive narratives.**

**2. Informational Dialogues**  Our next step in the analytic style description will be a dialogue.  The following factors seem to be basical for the description in the dialogue – mono-

logue dichotomy:

1. the subject matter of a talk, its randomness, 2. the inexplicitness of the speech, 3. the incompleteness of utterances,

1. the redundance of vocal expression. This gives us the reason to distinguish several types of dialogues:
2. specialized informative talks on serious and intellectual subject matters (such as educational, psychological, political, etc.).
3. discussions on serious and weighty problems,
4. debates,
5. everyday conversations, telephone talks among them.  There are certain things common to all dialogue talks as opposed to monologues. A

dialogue is a coordinated simultaneous speech act of two participants or rather a speaker and a listener. Thus the factuous contact is conveyed. It is essential that in any successful conversation "give-and-take" between the sender and receiver should be maintained.

***Lecture 8***

**TERRITORIAL VARIETIES OF ENGLISH PRONUNCIATON Plan**

1. Functional stylistics and dialectology.
2. Spread of English. English-based pronunciation standards of English.
3. American-based pronunciation standards of English.
4. Accents of English outside UK and USA.  **1. Functional Stylistics and Dialectology**  Dialectology is inseparably connected with sociolinguistics, the latter deals with

language variation caused by social difference and differing social needs; it studies the ways language interacts with social reality.

Every national variant of English falls into **territorial** and **regional varieties (dia- lects)** (територіальні або регіональні різновиди). A **dialect** (діалект) is a variant of the language that includes differences in grammar, vocabulary, and pronunciation. Thus a dialect includes an **accent** (вимовний тип/тип вимови), i.e. a way of pronouncing the language.

An **accent** is a unified entity of pronunciation patterns used for communicative interaction by the members of the same speech community. Speakers of the same accent typically:

1) share a relevant social or geographical attribute and

2) maintain a uniform set of *phonological* characteristics, despite a certain amount of limited *phonetic* and *lexical-incidental* variation between them [Parashchuk 2000].

Sociolinguistics is the branch of linguistics which studies different aspects of lan- guage – phonetics, lexics and grammar with reference to their social functions in the so- ciety. Thus sociolinguistics explains language phenomena in connection with factors out- side the language faculty itself in terms of large-scale social structure and in terms of how people use language to communicate with one another. Language is indissolubly linked with the society; in it we can see a faithful reflection of the society in which people live.

Such fields of science as linguistics, sociolinguistics, psycholinguistics are insepa- rably linked in the treatment of various language structures. For example, the subject matter of ethnolinguistics gradually merges into that of anthropological linguistics and that into sociological linguistics and that into stylistics, and the subject matter of social psychology.

Some scholars consider functional stylistics to be a branch of sociolinguistics since it studies the distinctive linguistic characteristics of smaller social groupings (such as those due to occupational class, age and sex differences) [Швейцер 1983; Macanalay 1977].

A language which is a mother tongue of several nations is called **a polyethnic language** or a **nationally heterogeneous language** (поліетнічна або національно негомогенна мова), e.g. English, German, Spanish, etc. In a polyethnic language there can exist a great variety in terms of **pronunciation.**

First of all, a polyethnic language can have **national variants/types of pronuncia- tion** (національні варіанти/типи вимови). English is the mother tongue of several na- tions, thus it has the following national variants of pronunciation: *British English, Ameri- can English, Australian English, New Zealand English.*

**2. Spread of English English-Based Pronunciation Standards of English**

It is common knowledge that between 375 million people now speak English as their first language / mother tongue. It is the national language of Great Britain, the USA, Australia, New Zealand and Canada (part of it).

English was originally spoken in England and south-eastern Scotland. Then it was introduced into the greater part of Scotland and southern Ireland. In the 17th and 18th centuries it was brought to North America (mainly from the West of England). Later in the 18th and 19th centuries English was exported to Australia, New Zealand and South Af- rica owing to the colonial expansion. A flow of emigrants who went to invade, explore and inhabit those lands came mostly from the south-eastern parts of England.

English became wide-spread in Wales at about the same time. Welsh English is very similar to southern English, although the influence of Welsh has played a role in its formation. Then in the 20th century American English began to spread in Canada, Latin America, on the Bermudas, and in other parts of the world. Thus nowadays two main types of English are spoken in the English-speaking world: English English and American English.

According to British dialectologists (P. Trudgill, J. Hannah, A. Hughes and oth- ers [Hughes, Trudgill 1980; Trudgill, Hannah 1982] the following variants of English are referred to the English-based group: English English, Welsh English, Australian Eng- lish, New Zealand English; to the American-based group: United States English, Ca- nadian English.

Scottish English and Irish English fall somewhere between the two being somewhat by themselves.