List of Phonetic Symbols

- *The need for phonetic symbols – lack of a one-to-one correspondence between letters of the alphabet and the sounds they represent in several languages, including English.*
- *The variety or dialect of English chosen for this study.*
- *The sounds of Educated Southern British English – consonants.*
- *The sounds of Educated Southern British English – vowels.*
- *The IPA chart and brief descriptions of the symbols included in the chart.*

(A) NEED FOR PHONETIC SYMBOLS

In this book we are going to deal with ***language.*** Most of the examples given to illustrate a point will be from English, some Indian languages and Arabic. When we refer to a particular ***SOUND*** of English, we shall use a ***PHONETIC SYMBOL*** from the ***INTERNATIONAL PHONETIC ALPHABET*** (or the ***ALPHABET OF THE INTERNATIONAL PHONETIC ASSOCIATION – IPA for short.***)

Before we list the various phonetic symbols, let us discuss ***why*** we should use phonetic symbols at all. Most languages have letters of the alphabet which literate users of the language have mastered. Why should we learn additional symbols? There ***is*** need for learning phonetic symbols and using them ***because in several languages there is no one-to-one correspondence between letters of the alphabet and the sounds they represent.*** Let us illustrate this from English. For example, let us take the first letter of the English alphabet, the letter < ***a*** > . In the words ***hat, hate, part, want*** and ***caught*** the letter < ***a*** > occurs. But in British English this letter is ***pronounced in FIVE different ways in these five words.*** The same sound (the sound that begins the English word ***shine***) occurs in the words

sheep, sugar, machine, pressure and ***nation***. In each of these words, the sound is ***spelt differently*** (with the letters < ***sh***, < ***s***>, < ***ch***>, < ***ss***> and < ***ti***> respectively). There are several other examples that one can cite, but these two examples prove that in English, by looking at a word in its ***spelling form***, we can't be sure about its ***pronunciation***. If we can write down words using an alphabet in which ***one symbol always represents the same sound***, it will be easy to ascertain the pronunciation of words. That is why we are introducing you to a set of new symbols and these are the symbols used by the ***International Phonetic Association (abbreviated to IPA)***. It is also referred to as the ***IPA alphabet.***

(B) THE VARIETY OF ENGLISH CHOSEN

In the following pages, the phonetic symbols used for the sounds of English have been listed. You are advised to go through them carefully and become familiar with them. There are different varieties of English like British English, American English, Australian English, etc. Even within British English, there are different varieties or ***dialects*** like London English (also called ***cockney*** (the kind of English Eliza Doolittle speaks in Bernard Shaw's famous play ***Pygmalion*** before she receives training in speech from Professor Higgins), Scottish English, etc. The pronunciation that has been chosen for description in this book is one of the varieties of ***British English***. This variety of English is often referred to as ***Received Pronunciation***, abbreviated to ***R.P.***

On the list that follows, all the individual consonant symbols have been given within square brackets – [ ], but in the word cited to illustrate the occurrence of the sound represented by each symbol, the phonetic symbols have been given ***within two slant lines*** like / / (e.g., ***beat*** = /bi:t/). The difference between writing a symbol within square brackets [ ] and slant lines / / will become clear when you learn ***PHONOLOGY***.

The Sounds of British English (R.P.) – Consonants

1. [p] as in the word	***spoon***	/spu:n/
2. [b] as in the word	***beat***	/bi:t/
3. [t] as in the word	***stem***	/stem/
4. [d] as in the word	***dean***	/di:n/
5. [k] as in the word	***school***	/sku:l/
6. [g] as in the word	***good***	/gud/

7. [tʃ] as in the word	*teach*	/ti:tʃ/
8. [dʒ] as in the word	*June*	/dʒu:n/
9. [m] as in the word	*mean*	/mi:n/
10. [n] as in the word	*neat*	/ni:t/
11. [ŋ] as in the word	*finger*	/'fɪŋgə/[1]
12. [f] as in the word	*feet*	/fi:t/
13. [v] as in the word	*vest*	/vest/
14. [θ] as in the word	*three*	/θri:/
15. [ð] as in the word	*these*	/ði:z/
16. [s] as in the word	*seat*	/si:t/
17. [z] as in the word	*zoo*	/zu:/
18. [ʃ] as in the word	*sheet*	/ʃi:t/
19. [ʒ] as in the word	*leisure*	/'leʒə/[1]
20. [h] as in the word	*heat*	/hi:t/
21. [l] as in the word	*leave*	/li:v/
22. [r] as in the word	*rest*	/rest/
23. [j] as in the word	*yes*	/jes/
24. [w] as in the word	*west*	/west/

The Sounds of British English (R.P.) – (Vowels)

1. /i:/ as in the word	*seat*	/si:t/
2. /ɪ/ as in the word	*sit*	/sɪt/
3. /e/ as in the word	*bed*	/bed/
4. /æ/ as in the word	*bad*	/bæd/
5. /ɑ:/ as in the word	*past*	/pɑ:st/
6. /ɒ/ as in the word	*lost*	/lɒst/
7. /ɔ:/ as in the word	*saw*	/sɔ:/
8. /u:/ as in the word	*two*	/tu:/
9. /ʊ/ as in the word	*put*	/put/

[1] The mark ' before a syllable indicates that the syllable that comes immediately after the mark is ***stressed*** or ***strong*** or ***accented***. You will learn more about the phenomenon of ***word-accent*** in a later Chapter.

10. /ʌ/ as in the word	*cut*	/kʌt/
11. /ɜ:/ as in the word	*girl*	/gɜ:l/
12. /ə/ as in the word	*father*	/'fɑ:ðə/ second syllable)
13. /eɪ/ as in the word	*late*	/leɪt/
14. /aɪ/ as in the word	*light*	/laɪt/
15. /ɔɪ/ as in the word	*boy*	/bɔɪ/
16. /au/ as in the word	*cow*	/kau/
17. /əu/ as in the word	*coat*	/kəut/
18. /ɪə/ as in the word	*hear*	/hɪə/
19. /uə/ as in the word	*tour*	/tuə/
20. /eə/ as in the word	*where*	/weə/

The forty-four symbols listed above are used to represent the sounds that occur in one variety of English. The International Phonetic Alphabet (often abbreviated to IPA) has symbols for all the sounds that are used in all the languages of the world. The IPA chart has been reproduced at the end of this book. Listed below are the phonetic symbols of the sounds you are likely to come across and use in your everyday life. Let us now describe each symbol, that is, give a descriptive label of the sound each symbol represents, with an illustrative example from English, an Indian language or Arabic. No illustrative example is given in the case of certain sounds that don't occur in English or the better-known Indian languages.

All the sounds that are described here are articulated with the air that goes out of our lungs. There are a few sounds which are articulated with the help of air other than the air we breathe out. These sounds don't occur in English or the major Indian languages (some of them do occur in Sindhi, a language used by people in India and Pakistan) and the symbols representing these sounds are not described below.

Consonant Sounds:

[p] Voiceless bilabial plosive as in the English word ***spin***, Hindi प, Tamil ப in the word பால் (= ***milk)***

[pʰ] Aspirated voiceless bilabial plosive as in English ***appear,*** Hindi फ

[b] Voiced bilabial plosive, as in English ***box***, Hindi ब, Tamil ப as in இன்பம் (= ***pleasure)***

[bɦ]	Breathy voiced bilabial plosive (traditionally called ***voiced aspirated bilabial plosive***, but it is more accurate to call it ***breathy voiced*** instead of ***voiced aspirated***). Hindi भ.
[t̪]	Voiceless denti-alveolar plosive, Hindi त, Tamil **த** as in **தாய்** (= ***mother***).
[t̪ʰ]	Aspirated voiceless denti-alveolar plosive, Hindi थ.
[d̪]	Voiced denti-alveolar plosive, Hindi द, Tamil **த** as in **கந்தல்** (= ***rags***).
[d̪ɦ]	Breathy voiced denti-alveolar plosive, Hindi ध.
[t]	Voiceless alveolar plosive, as in English ***stand***.
[tʰ]	Aspirated voiceless alveolar plosive, as in English ***contain***.
[d]	Voiced alveolar plosive, as in English ***do***.
[dɦ]	Breathy voiced alveolar plosive.
[c]	Voiceless palatal plosive, Hindi च.
[cʰ]	Aspirated voiceless palatal plosive, Hindi छ.
[ɟ]	Voiced palatal plosive, Hindi ज.
[ɟɦ]	Breathy voiced palatal plosive, Hindi झ .
[ʈ]	Voiceless retroflex plosive, Hindi ट, Tamil **ட** as in **பாட்டி** (= ***grandmother***).
[ʈʰ]	Aspirated voiceless retroflex plosive, Hindi ठ.
[ɖ]	Voiced retroflex plosive, Hindi ड. Tamil **ட** as in **நண்டு** (= ***crab***).
[ɖɦ]	Breathy voiced retroflex plosive, Hindi ढ.
[k]	Voiceless velar plosive, as in English ***skin***, Tamil **க** as in **கல்** (= ***stone***) Hindi क.
[kʰ]	Aspirated voiceless velar plosive, as in English ***culture***, Hindi ख.
[g]	Voiced velar plosive, as in English ***girl***, Hindi ग, Tamil **க** as in **தங்கம்** (= ***gold***).
[gɦ]	Breathy voiced velar plosive, Hindi घ.
[q]	Voiceless uvular plosive, Urdu/Arabic <ق>
[qʰ]	Aspirated voiceless uvular plosive.
[ɢ]	Voiced uvular plosive.
[ɢɦ]	Breathy voiced uvular plosive.
[ʔ]	Glottal plosive or glottal stop. (Arabic "***hamza***")
[tʃ]	Voiceless palato-alveolar affricate, as in English ***chin***.
[dʒ]	Voiced palato-alveolar affricate, as in English ***just***.
[m]	Voiced bilabial nasal, as in English ***moon***, Hindi म, Tamil **ம**.

[ɱ] Voiced labio-dental nasal as the < ***m*** > in the English word ***comfort.***

[n̪] Voiced dental/denti-alveolar nasal, Hindi न before त or द, Tamil ந before த as in **தந்தி** *(=* telegram*)*.

[n] Voiced alveolar nasal, as in English ***nice***. Tamil **ன** as in **மான்** (= ***deer***), Hindi न.

[ɲ] Voiced palatal nasal, Hindi ञ, Tamil **ஞ**.

[ɳ] Voiced retroflex nasal, Hindi ण Tamil **ண**.

[ŋ] Voiced velar nasal, as in English ***uncle,*** Hindi ङ, Tamil **ங**.

[ɴ] Voiced uvular nasal.

[ɸ] Voiceless bilabial fricative.

[β] Voiced bilabial fricative.

[f] Voiceless labio-dental fricative, as in English ***five.***

[v] Voiced labio-dental fricative, as in English ***van.***

[θ] Voiceless dental fricative, as in English ***thin.*** Arabic < ث >.

[ð] Voiced dental fricative, as in English ***then***, Arabic ذ.

[s] Voiceless alveolar fricative, as in English ***six,*** Hindi स, Tamil **ஸ**.

[z] Voiced alveolar fricative, as in English ***zoo***.

[ʃ] Voiceless palato-alveolar fricative, as in English ***ship***.

[ʒ] Voiced palato-alveolar fricative, as in English ***pleasure***.

[ʂ] Voiceless retroflex fricative, Hindi ष before ट, Tamil **ஷ**.

[ʐ] Voiced retroflex fricative.

[ɕ] Voiceless alveolo-palatal fricative.

[ʑ] Voiced alveolo-palatal fricative.

[ç] Voiceless palatal fricative.

[j] Voiced palatal fricative (the same symbol is used to represent the semi-vowel sound that begins the English word ***you***).

[x] Voiceless velar fricative.

[ɣ] Voiced velar fricative.

[χ] Voiceless uvular fricative, Urdu/ Arabic, < خ >.

[ʁ] Voiced uvular fricative, Urdu /Arabic < غ > .

[ħ] Voiceless pharyngeal fricative, Urdu/Arabic < ح > .

[ʕ] Voiced pharyngeal fricative.

[h] Voiceless glottal fricative, as in English ***hat,*** Hindi ह, Tamil **ஹ**.

[ɦ] Voiced glottal fricative, as the letter <h> in English ***behind, beehive***.

[ʋ] Voiced labio-dental approximant (**or** frictionless continuant), Hindi व, Tamil **வ**.

[ɹ] Voiced post-alveolar approximant (**or** frictionless continuant), the letter <r> in English ***read, road*** in R.P.

[ɻ] Voiced retroflex approximant (**or** frictionless continuant), Tamil **ழ**,

[j] Voiced palatal approximant (**or** semi-vowel), as in English ***you***, Hindi य, Tamil **ய**.

[w] Voiced labial-velar approximant (**or** semi-vowel), as in English ***west***.

Language, Linguistics and Communication

- *What is Linguistics?*
- *What is Language?*
- *Communication using language – the two mediums*
  - *(a) Spoken communication (aural medium)*
  - *(b) Written communication (visual medium)*
- *Communication without language*
  - *(a) facial expressions*
  - *(b) signals*
  - *(c) gestures*

In this introductory Chapter, we shall study some basic concepts. To begin with, we shall ask ourselves two questions and try to answer them. The two questions are:

(*a*) ***What is Linguistics?*** and

(*b*) ***What is Language?***

(A) WHAT IS LINGUISTICS?

The Advanced Learner's Dictionary defines Linguistics as a ***scientific study of language or of particular languages***. The *Collins Cobuild English Language Dictionary* defines Linguistics as ***the study of the way in which language works***. We can define linguistics as ***a systematic study of the way in which a language works***. Now what do we mean by saying ***the way in which a language works***? Let us look at a few facts about English. We add the letters ***-ed*** (or the letter ***-d***) to the infinitive form of a regular verb to make it into the past tense form. But the same two letters ***-ed*** are pronounced [t] in the word ***cooked*** and [d] in the word ***played.*** If we ask

ourselves the question, "***Why is the past- tense marker <-ed> pronounced differently in different words***?" we are asking ourselves a question about the ***linguistics*** of English.

Here is another example, this time from Hindi and English. In English, if someone points a dog and asks us the question, ***What's this ?*** our answer will be ***This is a dog (.)***. The same answer in Hindi, if literally (word for word) translated, will be ***This dog is (.)*** which is unacceptable in English. If we ask ourselves the question, ***why is the order in which we combine words to form sentences different in different languages?*** we are asking ourselves a question about ***linguistics***.

Now that we know that ***Linguistics*** deals with ***language***, it is time we ask ourselves the question, ***Well, what is Language***?

(B) WHAT IS LANGUAGE?

The *Advanced Learner's Dictionary* says that language is a ***system of sounds, words, patterns, etc., used by humans to communicate thoughts and feelings.*** The *Collins Cobuild English Language Dictionary* says that Language is a ***system of communication which consists of a set of sounds and written symbols which are used by the people of a particular country or region for talking or writing in……***

Language, then, is something that people use for communication. It is a tool of communication. There are a number of situations in our daily lives in which we communicate with each other. In these situations, we use ***LANGUAGE***. Let us look at a few examples:

(1) Mary is a student. She has breakfast everyday at 8.00 a.m. because her classes commence at 9.00 a.m. On Saturday 30 October, she has to be in the college at 8.00 a.m. because she has a test in psychology. So she has to eat her breakfast at 7.00 a.m. that day, instead of at her usual time of 8.00 a.m. She has to inform her mother on the 29th October that on the next day she wants breakfast an hour earlier than usual. Otherwise, her mother will not know anything about the test and so she will get breakfast ready at 8.00 a.m. as usual. Mary will have to ***COMMUNICATE*** with her mother and to do this, she will use ***LANGUAGE***. She will go to her mother on the 29th October and tell her, "Mother, can you please give me breakfast at 7.00 a.m. tomorrow? I've to go to the college an hour early tomorrow." Now what did Mary do? She used ***LANGUAGE*** in order to ***COMMUNICATE***

WITH HER MOTHER. Let us imagine that Mary and her mother ***use English to communicate with each other. Mary used sixty-six SPEECH SOUNDS*** to communicate with her mother.

(2) Hassan is a student studying English Literature. At the end of the first semester, the teacher wants to know if Hassan has learnt everything that has been taught to him. He gives the whole class a written examination. One of the questions in the question paper is ***"What is a sonnet?"*** Hassan writes down the following as answer to this question: ***A sonnet is a poem containing fourteen lines. In the fourteen lines, the poet develops a single idea***. Now what have the examiner and Hassan done? They have ***COMMUNICATED*** with each other ***using written symbols*** (or using ***the letters of the English alphabet***.). Once again, like Mary and her mother did in the earlier example, Hassan and his teacher used ***LANGUAGE*** to communicate with each other. Is there any difference between the way in which Mary communicated with her mother and Hassan and his teacher communicated with each other? Both these sets of people used ***language*** for communication. Both these sets of people used the ***SAME LANGUAGE (ENGLISH)*** for communication. What is the difference? Is there any difference at all? Yes, there ***is*** a difference. Mary used a few ***SOUNDS*** to communicate with her mother. The teacher and Hassan used a few ***WRITTEN SYMBOLS*** (or a few ***LETTERS OF THE ALPHABET***) to communicate with each other. Mary used ***SPOKEN LANGUAGE*** and Hassan and his teacher used ***WRITTEN LANGUAGE***. They used two different ***MEDIUMS OF COMMUNICATION***. Mary used the ***medium of speech*** (also called ***aural medium*** since people use their ears to understand such communication). Hassan and his teacher used the ***medium of writing*** (also called ***visual medium*** since people use their eyes to interpret such communication.).

Let us look at a few more examples of communication.

(3) Sheila is a young girl. Her parents want her to get married. They have found a young man called Thomas who lives in the same street as Sheila. Sheila's parents ask her one day if she is willing to marry the young man of their choice. Sheila looks at her parents, smiles and puts her head down. Her parents go ahead and arrange her marriage. How did Sheila's parents know that she was willing to marry Thomas? How did Sheila ***communicate*** with her parents? Did she communicate at all with her parents? Of course, she did. Her smile and her shyness (which she indicated by putting her head down) informed her parents

that she was willing to marry the man of their choice. So Sheila communicated with her parents her willingness to marry Thomas without speaking and without writing anything down.

(4) Mrs. Hegde has a daughter called Leela. Leela is eight years old, and she is naughty as most little children are. Last Sunday, her mother spent a lot of time, washing and ironing all her daughter's clothes. On Monday, Leela went to school at 8.00 a.m., dressed in very clean clothes. She returned home at 11.30 a.m., her frock covered with mud, her socks as black as coal. The mother looked at her and walked away, without saying a word to her. Leela told her, ***"I'm very sorry, mama, I've dirtied all my clothes. I promise I will be more careful tomorrow. Please mama, please don't be angry with me."*** How did Leela know that her mother was angry with her? How did Mrs. Hegde ***communicate*** the fact to Leela that she was angry with her? She did this by her silence and perhaps by ***an angry look*** on her face.

We have so far examined four examples of people communicating with each other. Let us look at them again briefly. (a) Mary communicated with her mother about her wanting breakfast an hour earlier than usual; (b) Hassan and his teacher communicated with each other about the sonnet; (c) Sheila communicated with her parents about her willingness to marry Thomas; (d) Mrs. Hegde communicated with Leela about her being angry with her for dirtying her clothes. Is there any difference between these four examples of communication? In other words, is there any difference between the way in which Mary, Hassan and his teacher used communication and the way in which Sheila and Mrs Hegde used communication? There certainly ***is*** a difference. What is the difference? Mary, Hassan and his teacher used ***LANGUAGE*** for communication. Mary used ***SPOKEN LANGUAGE***, while Hassan and his teacher used ***WRITTEN LANGUAGE*** for communication, but they ***DID*** use language. On the other hand, Sheila and Mrs. Hegde ***used NO LANGUAGE*** for communication. Sheila used her smile and Mrs. Hegde used her angry look. Examples (3) and (4) prove that communication ***CAN TAKE PLACE WITHOUT THE USE OF A LANGUAGE.***

Here are two more examples of human beings communicating with each other.

(5) Jamal is a sailor. He took his sailing boat one day and started sailing on the sea. A few hours later, he was in serious trouble because he found his boat sinking. Jamal could do nothing to save his boat. He jumped into the sea. Fortunately, he is a good swimmer and he started

Chapter 3

Components of Linguistics

- *Phonetics – Articulation, transmission and reception of speech sounds*
- *Phonology – How sounds function in a language*
- *Morphology – Word-systems—Words and their structure*
- *Syntax – Sentence-structure of languages*
- *Semantics – Meaning*

COMPONENTS OF LINGUISTICS

Linguistics, as we said in Chapter 2, is a systematic study of how a language operates. Let us now look at the various components of linguistics. Given below is a list of the several components of linguistics and the area of language each component deals with.

S.No.	*Component of Linguistics*	*Area of Language*
1.	Phonetics	Speech sounds
2.	Phonology	Sound system of languages
3.	Morphology	Word system of languages
4.	Syntax	Sentence-structure of languages
5.	Semantics	Meaning

We shall now look briefly at each of these components of linguistics. In later Chapters, we shall take up the component of ***PHONETICS*** for a detailed discussion.

1. PHONETICS

Phonetics is a component of linguistics that deals with ***SPEECH SOUNDS***. The English word ***spoon*** is made up of four speech sounds. These are [s],

[p], [u:] and [n]. The example given above is an interesting one because in this word there is no correspondence between the number of letters in the written form of the word and the number of sounds in its spoken form. The word ***spoon*** has five letters, but the two letters < ***oo*** > represent the ***SINGLE SOUND*** [u:] and so in the spoken form of this word there are only ***FOUR*** sounds as indicated in the transcription of the word. There are hundreds of words in English in which there is no correspondence between the letters of the alphabet in their written forms and the speech sounds in their spoken forms. We, therefore, shouldn't count the number of letters in the written form of a word and say there are so many sounds in that word. There are, of course, several words in English in which the number of sounds in their spoken form is the same as the number of letters in their written form. For example, the English word ***bat*** has three letters and it has the three sounds [b], [æ] and [t]. The English word ***skin*** has four letters and it has the four sounds [s], [k], [ɪ] and [n]. The point to remember is that in Phonetics we deal with ***SPEECH SOUNDS*** and we should make a clear distinction between ***LETTERS OF THE ALPHABET*** and ***SPEECH SOUNDS***. The English word ***father*** is made up of four sounds – [f], [ɑ:], [ð] and [ə] – if we don't pronounce the final letter < r > and it has five sounds – [f], [ɑ:], [ð], [ə] and [ɾ] – if we pronounce the letter < r > in it. Phonetics deals with

(a) the ***ARTICULATION*** or ***PRODUCTION*** of speech sounds;
(b) the way in which speech sounds are ***TRANSMITTED*** from the speaker to the hearer;
(c) the way in which the hearer ***RECEIVES*** the sounds; and
(d) the ***CLASSIFICATION*** of speech sounds into ***VOWELS*** and ***CONSONANTS.***

2. PHONOLOGY

Phonology is a component of linguistics which deals with the way in which sounds ***FUNCTION IN A LANGUAGE***. It deals with

(a) the ***SELECTION and ORGANISATION OF SOUNDS;***
(b) ***SOUND UNITS*** called ***PHONEMES***;

Let us look at each of these three points.

SELECTION of sounds: If we examine two languages carefully, we will find that some sounds that exist in one language ***DON'T*** exist in the other. For example, the sound that begins the English word ***father***

(the sound [f]) does not exist in several Indian languages. The sound represented by the letter < *s* > in the English word ***pleasure*** (the sound [ʒ]) doesn't exist in several Indian languages. Again, the sound that begins the English word ***village*** (the sound [v]) doesn't exist in many Indian languages. (The first sound in the name ***Vivekananda*** which occurs in several Indian languages is NOT the same as the first sound in the English word ***village***.) That means that the sounds [f], [ʒ] and [v] have not been ***SELECTED*** by several Indian languages.

ORGANISATION of sounds: The sounds selected by a language form the ***sound system*** of that language. Each language ***organises*** the sounds selected by it in different ways. For example, both English and Hindi have selected the sounds [s] and [k] (the sounds that begin the English words ***son*** and ***canteen*** respectively). English words can begin with these two sounds ***without a vowel between them*** as illustrated by the words ***skin, school, skill, scale, sky, skull,*** etc., but Hindi words ***DO NOT*** begin with these two sounds coming together. Again, English words can begin with ***three consonants without a vowel between them*** as proved by words like ***spring, screw, stupid, spleen,*** etc. On the other hand, many Indian languages (Hindi, Tamil, Telugu, Kannada, etc.) do not permit three consonants to occur together at the beginning of words. To give a third example, English and Hindi words can end with consonant sounds (as proved by the English words ***cup, tub, cut, bud, luck, beg,*** etc., and the Hindi words [namak] (= ***salt***), [ɑ:p] (= ***you – honorific***), etc., but words in Kannada (the language used by the people of the south Indian state of ***Karnataka***) ***never*** end in consonants. ***All Kannada words end in vowels***.

PHONEMES:

Take the English word ***scene*** [si:n]. It is made up of the three sounds [s], [i:], and [n]. Now look at the word ***soon***. This word also has three sounds – [s], [u:] and [n]. These two words are ***DIFFERENT FROM EACH OTHER IN JUST ONE SOUND***, the sound that occurs in the middle of these words. If we take the word ***scene*** [si:n] and replace the middle sound [i:] by the sound [u:], we get a new word. These two words prove that in English, the two sounds [i:] and [u:] ***belong to two DIFFERENT PHONEMES***. The two English words ***fan*** [fæn] and ***van*** [væn] prove that in English [f] and [v] belong to ***TWO DIFFERENT PHONEMES***.

3. MORPHOLOGY

Morphology deals with words and the way in which words can be divided into smaller units. Let us take the word ***love*** [lʌv]. This word cannot be divided into smaller units. Of course, we can split the word up into the three speech sounds [l], [ʌ] and [v]. But these three sounds, by themselves, are meaningless. But if we examine the word ***lovely*** [lʌvlɪ], we can divide it into two ***MEANINGFUL*** parts. The two parts are the word **love** and the bit **–ly**. ***Both these parts of this word have meaning***. ***Love*** is a word in English. It can be used as a noun and as a verb. The bit **–ly** is also meaningful. It is a suffix which makes the word ***love*** into an adjective. Each one of these ***MEANINGFUL*** parts of the word ***lovely*** is a ***MORPHEME***. Let us take one more example. Take the word ***girls.*** This word can be divided into two parts. The two parts are the word ***girl*** and the bit ***–s*** which makes the singular noun into plural. Both these parts are meaningful. The word ***girl*** is, of course, meaningful and the part ***–s*** is also meaningful. It means ***more than one***. So the word ***girls*** has two morphemes. Let us now take another example. Let us examine the English word ***re- examination***. This word is made up of the morphemes **re** (which means ***once again***) **examine** (which is a verb) and **–ation** which makes the verb ***examine*** into a noun. The way in which the words of a language are ***STRUCTURED*** is called the morphology of that language.

4. SYNTAX

Syntax is a component of linguistics that deals with the ***sentence-structure*** of languages. In other words, it deals with the way in which ***words are arranged to form sentences*** in languages. The way in which words are arranged to form sentences is ***NOT THE SAME*** in all languages. For example, in English, the adjective that qualifies a noun must be ***BEFORE*** the noun, as in

***The good boy*.....**

But in Arabic, adjectives are placed ***AFTER*** the noun.

To give another example, English does not permit a verb to begin a statement. The following sentence is unacceptable in English.

****Eats Ravi bread everyday.***

But Arabic permits a verb (or the subject of the sentence) to begin a statement.

5. SEMANTICS

So far, we have been looking at speech sounds, phonemes, morphemes, sentences, etc. More important than all these is ***MEANING***. We use a language for communication and our communication must be ***MEANINGFUL***. The component of linguistics that deals with meaning is called ***SEMANTICS***. The following is an acceptable sentence in English.

Mohammed drank a cup of tea.

Mohammed is the name of a boy or a man. This word is the subject of the sentence. The sentence is a statement and according to the rules of English syntax, a statement should begin with the subject. The subject is followed by the verb ***drank*** which is followed by the object (***a cup of tea***.). The sentence is thus grammatically acceptable. It is also meaningful. But the following sentence is unacceptable.

****Mohammed drank a camel.***

The sentence is acceptable grammatically, because in its construction, we have followed the rules of English syntax. But ***SEMANTICALLY*** it is an unacceptable sentence because it is not possible for any human being to drink a camel.

We have, in the preceding pages of this Chapter, given an elementary outline of the different components of linguistics. In the following Chapters, we shall take up ***phonetics*** for a detailed analysis.

The Pure Vowels and Diphthongs of English

- *The dialect of English chosen for description*
- *The twelve pure vowels and eight diphthongs of English belong to twenty different phonemes.*
- *Vowel-length in English*
- *The front vowels of English – articulatory descriptions*
- *The back vowels of English – articulatory descriptions*
- *The central vowels of English – articulatory descriptions*
- *The diphthongs of English – articulatory descriptions*
- *The triphthongs of English (diphthong + the central vowel /ə/)*

When one attempts a linguistic description of a language, particularly a phonetic and phonological description, one faces a problem. The problem is about the ***variety*** or ***dialect*** of the language they are going to describe. There are dialectal variations in any language, and English is no exception. For example, the English one hears in England is different from the English one hears in America or Australia. There are differences in spelling, vocabulary and pronunciation. Even within Britain, even though it is geographically quite small, there are differences between the English spoken in one region and another. For example, the English spoken in England is quite different from the English one hears in Scotland. Even within England, the English spoken by Londoners (this dialect is called ***Cockney*** and it is the dialect spoken by Eliza Doolittle in Bernard Shaw's famous play called ***Pygmalion***, before she was trained to speak differently by the phonetician, Professor Henry Higgins.) is quite different from the English spoken say, in Yorkshire. With many dialects of English, which one is a linguistic analyst going to examine and describe?

By a historical coincidence, we in India are used more to British English than to American, Canadian or Australian English. So our obvious choice

is one of the several varieties of British English. The English we are going to describe in this Chapter and the other Chapters in this book is a variety of ***British English*** called ***Received Pronunciation***, often abbreviated to ***R.P.*** in books on Linguistics and Phonetics. The word ***received*** means ***socially acceptable*** and this word indicates that this is more a social than a regional dialect. It is a variety of English spoken by educated people in southern England. Even in England, very few people speak this variety of English. The reason why we have chosen to describe this variety of English in a book meant for Indian students is that excellent work has been done on this dialect by leading British phoneticians. Also, very good recorded materials of this dialect are available commercially for a foreign learner to buy, listen to and practise.

We are ***not*** recommending this dialect of English to you. Most of the readers of this book are using, and going to use, English in India and it is certainly not necessary for any Indian to speak this variety of English in order to be intelligible to other speakers of English. The only thing that we are recommending is that you should be able to make all the phonological contrasts that are found in R.P.

In R.P. (or educated southern British English) there are twenty distinctive vowel sounds, made up of twelve ***pure vowels*** or ***simple vowels*** or ***monophthongs*** and eight ***diphthongs*** or ***complex vowels*** or ***vowel glides***. That these vowels belong to different phonemes can be illustrated with sets of words like the following. (The letter < r > is silent in R.P. in the asterisked words.)

i:	***heed***	***bead***	***bee***
ɪ	***hid***	***bid***	**....**
e	***head***	***bed***	**.....**
æ	***had***	***bad***	**.....**
ɑ:	***hard ****	***bard ****	***bar ****
ɒ	***hod***	***bod (informal English)***	**....**
ɔ:	***hoard ****	***board ****	***boar/bore ****
u:	***who'd***	***booed***	***boo***
ʊ	***hood***	**.....**	**.....**

ʌ	.....	*bud*	.....
ɜ:	*heard* *	*bird* *	.....
ə	.....	.....	.....
eɪ	.....	*bade*	*bay*
aɪ	*hide*	*bide*	*by / buy*
ɔɪ	.....	*buoyed*	*boy / buoy*
aʊ	.....	*bowed*	*bow (verb)*
əʊ	.....	*bode*	*bow (noun)*
ɪə	.....	*beard* *	*beer* *
ʊə	.....	.....	*boor* *
eə	.....	*bared**	*bare* *

Table 10.1
The Vowels of English

There are different phonemic interpretations of the vowels of English. Daniel Jones in his ***An Outline of English Phonetics*** has formulated a system in which he assigns the long and short vowels i: and ɪ, ɔ: and ɒ, u: and ʊ and ɜ: and ə to four different phonemes. In addition, he has set up a phoneme of length which he calls a ***chroneme***. Other phoneticians like A.C. Gimson, on the other hand, have treated the long and short vowels as belonging to different phonemes. This is because (as we shall soon see) in each set of long and short vowels (like i: and ɪ, u: and ʊ, etc.), there is a difference in the ***quality*** of the vowels, in addition to the difference in length. We are not discussing the advantages of one of these systems over the other. We, in this book, shall treat the long and short vowels as belonging to separate phonemes.

Vowel-length in English: As the phonetic symbols we have chosen to represent the vowels of English suggest, five of the pure vowels of English are long and the remaining seven are comparatively short. This means that the vowels transcribed with the length-mark will be longer than the ones transcribed without the length-mark ***in identical phonetic environments***. Apart from this, ***each vowel has different degrees of length, depending upon the phonetic environment in which it occurs***. In general, vowels are ***longer*** when they are ***word-final*** and when they are ***followed by***

voiced consonants and they are ***slightly shorter*** when they are ***followed by voiceless consonants.*** Thus, the vowel /i:/ will be slightly longer in the words ***bee*** (because the vowel occurs at the end of the word) and ***bead*** (because the vowel is followed by a voiced consonant) and it will be slightly shorter in the word ***beat***) because it is followed by a voiceless consonant. This is, in fact, true of ***all the vowels in English***, but the shortening of the vowels before voiceless consonants is more pronounced in the case of the long vowels than in the case of the short vowels.

Detailed descriptions of the vowels of English: Pure Vowels:

(A) FRONT vowels: Four of the twelve pure vowels of English are ***front vowels*** (they are articulated with the ***front of the tongue*** raised in the direction of the ***hard-palate*** to different heights.) Please see Fig. 7.14 for their tongue-positions in a vowel quadrilateral. Detailed articulatory descriptions of these vowels are given below:

During the articulation of all the twenty vowels of English, the soft-palate is in its raised position, touching the back wall of the pharynx and thereby closing the nasal passage of air. Also, the vocal cords vibrate during the articulation of all the twenty vowels of English, since all of them are voiced sounds. These two points are NOT included in every single vowel-description.

/i:/ as in the word ***seed***

During the articulation of this vowel, the ***front*** of the tongue is raised in the direction of the ***hard palate to a position almost near close***. The tongue is tense and the lips are spread. This vowel can therefore be described as a ***front close unrounded vowel*** . /i:/is slightly longer in the words ***see*** (word-final /i:/) and ***seed*** (/i:/ followed by a voiced consonant) and it is slightly shorter in the word ***seat*** (/i:/followed by a voiceless consonant).

This vowel can occur initially, medially and finally in words, as in ***ease, beast*** and ***key*** respectively.

/ɪ/ as in the word ***bid***

During the articulation of this vowel, the ***rear part of the front of the tongue*** (that is, a part of the tongue near the centre of the tongue) is raised in the direction of the ***hard palate to a distance between close and half-close, but nearer half-close than close***. The tongue is comparatively lax. The lips are loosely spread. This vowel can therefore be described as a ***centralised front unrounded vowel between close and half-close*** OR a ***centralised front unrounded vowel just above half-close.***

/ɪ/ is slightly longer in the words ***happy*** (word-final /ɪ/) and ***bid*** (/ɪ/ followed by a voiced consonant) than it is in the word ***bit*** (/ɪ/ followed by a voiceless consonant). However, this difference in length is not as clearly perceptible as it is in the case of long vowels.

This vowel can occur initially, medially and finally in words, as in ***if, bid*** and ***happy*** respectively.

/e/ as in the word ***bed***

During the articulation of this vowel, the ***front*** of the tongue is raised in the direction of the ***hard-palate, to a height between half-close and half-open***. The lips are loosely spread. The vowel can thus be ***described as a front unrounded vowel between half-close and half-open.***

This vowel occurs only initially and medially in words, as in ***egg*** and ***best.*** It does not end words in English.

/e/ is slightly longer in the word ***bed*** (being followed by a voiced consonant) than it is in the word ***bet*** (being followed by a voiceless consonant). As in the case of other short vowels, this difference in the length of /e/ is not very clearly perceptible.

/æ/ as in the word ***lad***

During the articulation of this vowel, the ***front of the tongue*** lies far away from the hard palate, very close to the ***open*** position. The lips are neutral (that is, neither spread as they are during the articulation of /i:/, nor rounded as they are during the articulation of /u:/ and /ʊ/). This vowel can thus be described as a ***front unrounded vowel just above the open position.*** (It can be described as a ***front open unrounded vowel***).

/æ/ occurs initially and medially in words, as in ***add*** (word-initial) and ***fat*** (word-medial). It does ***not*** occur at the end of English words.

/æ/is in fact a long vowel, though we don't use the length-mark /:/ when we transcribe it, because it has no shorter counterpart. It is considerably longer in words like ***ban*** and ***pad*** (being followed by voiced consonants) than it is in words like ***bat*** and ***pat*** (being followed by voiceless consonants).

That the four front vowels are in ***contrastive distribution with each other and therefore belong to four different phonemes*** is proved by the following sets of words. Any two words in each row constitute a ***minimal pair.***

Sl.No.	/i:/	/ɪ/	/e/	/æ/
1.	***bead*** /bi:d/	***bid*** /bɪd/	***bed*** /bed/	***bad*** /bæd/
2.	***beat*** /bi:t/	***bit*** /bɪt/	***bet*** /bet/	***bat*** /bæt/
3.	***peak*** /pi:k/	***pick*** /pɪk/	***peck*** /pek/	***pack*** /pæk/
4.	***seat*** /si:t/	***sit*** /sɪt/	***set*** /set/	***sat*** /sæt/
5.	***lead (vb.)*** /li:d	***lid*** /lɪd/	***led (OR) lead (n.)*** /led/	***lad*** /læd/
6.	***seed*** /si:d/	***Sid*** (Proper noun) /sɪd/	***said*** /sed/	***sad*** /sæd/

Table 10.2
The Front Vowels of English

(B) Back Vowels: Five of the twelve pure vowels of English (R.P.) are ***back vowels***. That is, during their articulation, the ***back of the tongue*** is raised in the direction of the ***soft-palate*** to different heights. Please see Fig. 7.5 for their tongue-positions in a vowel quadrilateral. Detailed articulatory descriptions of these back vowels are given below:

/ɑ:/ as in the word ***heart***

During the articulation of this vowel, the ***back of the tongue*** is in the ***fully open*** position. That is, it is far away from the soft-palate. The jaws are wide open. The lips are neutral. The vowel /ɑ:/ is thus a ***back open unrounded vowel***.

/ɑ:/ occurs initially, medially and finally in words, as in ***arm*** (initial), ***half*** (medial) and ***car*** (final). (In R.P., the letter < r > is silent when it ends words).

/ɑ:/ has different degrees of length, depending upon the environment in which it occurs. It is longer in the words ***car*** (word-final /ɑ:/) and ***card*** (followed by a voiced consonant) than it is in the word ***cart*** (followed by a voiceless consonant).

/ɒ/ as in the word ***odd***

During the articulation of this vowel, the ***back of the tongue*** is raised towards the ***soft-palate and it is just above the fully open position***. The jaws are wide open and the ***lips*** are ***slightly rounded***. This vowel can thus be described as a ***back rounded vowel just above open*** or as a ***back open rounded vowel***.

/ɒ/ occurs initially and medially in words, as in ***odd*** (word-initial) and ***pot*** (word-medial). It does ***not*** occur at the end of words.

As in the case of other vowels of English, /ɒ/ too has different degrees of length. It is slightly longer in words like ***pod*** (being followed by a voiced consonant) than in words like ***pot*** (being followed by a voiceless consonant) though this subtle difference in length is not often perceptible.

/ɔ:/ as in the word ***caught***

During the articulation of this vowel, the ***back*** of the tongue is raised in the direction of the ***soft-palate, to a height between half-close and half-open***. The lips are rounded (less than they are during the articulation of /ʊ/ and /u:/ and more than they are during the articulation of /ɒ/). This vowel can thus be described as a ***back rounded vowel between half-close and half-open***.

/ɔ:/ occurs word-initially, word-medially and word-finally, as in ***order*** (word-initial) ***taught*** (word-medial) and ***law*** (word-final).

/ɔ:/ is longer when it is word-final and when it occurs followed by a voiced consonant than it is when it is followed by a voiceless consonant. Thus, it is longer in ***caw*** (word-final) and ***cord*** (word-medial, followed by a voiced consonant) than it is in ***caught*** / ***court*** (word-medial, followed by a voiceless consonant).

/ʊ/ as in the word ***full***

During the articulation of this vowel, the ***front part of the back of the tongue (that is, a part nearer the centre of the tongue than the back of the tongue)*** is raised towards the ***soft-palate, to a height just above half-close***. The lips are rounded (more closely than during the articulation of /ɔ:/.) This vowel can thus be described as a ***back rounded vowel between close and half-close*** or ***a back rounded vowel just above half-close.***

/ʊ/ does ***not*** occur initially in English words. It occurs freely in the middle of words as in ***book, put,*** etc. In the word-final position, it occurs ***only in the weak-form of the word*** **to** (preposition or infinitive-marker) (***Weak Forms*** are discussed elaborately in the Chapter dealing with ***Sentence-stress and Rhythm***) as in

(a) I'm going to England. /aɪm gəʊɪŋ tʊ ɪŋgləɪnd/
(***to*** used as a preposition.)

(b) I'm trying to open this door. /aɪm traɪɪŋ tʊ əʊpən ðɪs dɔ:/
(***to*** used as an infinitive marker.)

/ʊ/ is slightly longer in words in which it is followed by a voic consonant (as in ***full***) and it is slightly shorter in words in which it followed by a voiceless consonant (as in ***foot***).

/u:/ as in the word ***cool***

During the articulation of this vowel, the ***back of the tongue*** is raised the direction of ***the soft-palate, to an almost close position***. The lips a ***closely rounded***. /u:/ can thus be described as a ***back*** close ***round vowel.***

/u:/ occurs initially, medially and finally in words, as in ***oo*** (word-initial), ***moon*** (word-medial) and ***blue*** (word-final).

/u:/ is slightly longer in words like ***boo*** (word-final /u:/) and ***boo*** (word-medial /u:/ followed by a voiced consonant) than it is in word like ***boot*** (word-medial /u:/ followed by a voiceless consonant).

That these five back vowels are in contrastive distribution with each othe can be established by the fact that there are sets of words like the following Any two words in the following list constitute a minimal pair.

hard	-	***hod***	-	***hoard***	-	***hood***	-	***who'd***
/hɑ:d/		/hɒd/		/hɔ:d/		/hʊd/		/hu:d/

(C) Central Vowels: Three of the twelve pure vowels of English are ***centra vowels,*** during the articulation of which ***the centre of the tongue, that is, part of the tongue between the front and the back,*** is raised towards ***that part of the roof of the mouth which lies between the hard-palate and the soft-palate*** to different heights. Please see Figure 7.9 in Chapter 7, in which the tongue-positions of the central vowels of English are marked in a conventional vowel quadrilateral.

/ʌ/ as in the word ***cut***

During the articulation of this vowel, the ***centre*** of the tongue is raised in the direction of ***that part of the roof of the mouth which lies between the hard-palate and the soft-palate*** to a height ***just above open***. The jaws are wide open and the lips are neutral. /ʌ/ can thus be described as a ***central unrounded vowel just above open***.

/ʌ/ occurs only word-initially and word-medially, as in ***utter*** (word-initial) and ***club*** (word-medial). It does ***not*** end English words.

/ʌ/is slightly longer when it occurs before voiced consonants as in ***cud*** than it is when it occurs before voiceless consonants as in ***cut***.

/ɜ:/ as in the word *bird*

During the articulation of this vowel, the ***centre of the tongue*** is raised in the direction of ***that part of the roof of the mouth between the hard-palate and the soft-palate*** to a height ***between half-close and half-open.*** The lips are spread. /ɜ:/ is thus a ***central unrounded vowel between half-close and half-open***.

/ɜ:/ occurs word-initially (as in ***earn***), word-medially (as in ***burn***) and word-finally (as in ***fur*** – remember that in this variety of English the letter <r> is silent when it is the last letter of a word).

/ɜ:/ is longer in ***cur*** (word-final) and ***curd*** (word-medial followed by a voiced consonant) than it is in ***curt*** (word-medial followed by a voiceless consonant).

/ə/ as in the first syllable of *about*

The vowel /ə/ is known as ***schwa*** (/ʃwɜ:ɑ:/) and it is the most frequently occurring vowel in English words. This vowel has two different tongue-heights, depending upon in what position it occurs in a word. During the articulation of ***non-final*** /ə/ (that is, when it occurs initially or medially in words) the ***centre of the tongue*** is raised in the direction of ***that part of the roof of the mouth which is between the hard-palate and the soft-palate*** to a height ***between half-close and half-open***. The lips are spread. Non-final /ə/ can thus be described as a ***central unrounded vowel between half-close and half-open. The only difference between*** /ɜ:/ and non-final /ə/ is one of length.

/ə/ as in the word *under*

During the articulation of this vowel (that is, /ə/ when it occurs finally in a word), the ***centre of the tongue is raised in the direction of that part of the roof of the mouth which is between the hard-palate and the soft-palate*** to a height ***just below half***-open. The lips are spread. Final /ə/ can thus be described as a ***central unrounded vowel just below half-open***.

/ə/ occurs initially, medially and finally in words, as in ***above*** /ə'bʌv/ (word-initial), ***forget*** /fə'get/ (word-medial) and ***farmer*** /'fɑ:mə/ (word-final).

/ə/ occurs in the ***weak forms*** of many words. (***Weak Forms*** are discussed in detail in a later Chapter).

Also, in R.P., /ə/ does not occur in accented syllables. (***Word-accent*** is discussed elaborately in a subsequent Chapter).

DETAILED DESCRIPTION OF THE VOWELS OF ENGLISH : DIPHTHONGS

There are, as has been pointed out earlier, eight ***complex vowels*** or ***vowel glides*** or ***diphthongs*** in English. Remember that diphthongs are speech sounds during the articulation of which the tongue starts in the position required for the articulation of a certain vowel and then quickly moves or glides in the direction of the position required for the articulation of another vowel. It should be borne in mind that such a glide, if it has to be termed a diphthong, ***must occur within a single syllable***. The vowel-glide that takes place when we articulate the word ***cow*** is a diphthong, whereas the glide that takes place when we articulate the word ***doing*** (the tongue ***does*** move from the /u:/ position to the /ɪ/ position) is ***not*** considered a diphthong since ***doing*** is a disyllabic word (= a word made up of two syllables), and /u:/ belongs to the first syllable and /ɪ/ belongs to the second syllable.

Three of these diphthongs glide in the direction of the vowel /ɪ/, two of them glide in the direction of /ʊ/ and the other three glide in the direction of /ə/.

Like the pure vowels, five of the diphthongs have different degrees of length, depending upon the environment in which they occur in words. These five diphthongs are /eɪ/, /aɪ/, /ɔɪ/, /aʊ/ and /əʊ/. These diphthongs have a slightly longer first element (that is, the first of the two vowels in each of these diphthongs is slightly longer) if they occur at the end of words and when they are followed by voiced consonants. They have slightly shorter first elements if they are followed by voiceless consonants.

Please see Figs. 7.18, 7.19 and 7.20 for the tongue-positions of the diphthongs of English. In these diagrams, the dot indicates the position of the tongue for the articulation of the first vowel and the arrow indicates the direction in which the tongue moves for the articulation of the second vowel.

/eɪ/ as in the word ***day***

During the articulation of this diphthong, the ***front of the tongue*** is first raised towards the ***hard-palate*** to a height ***between half-close and half-open***. It then quickly moves to a position ***between close and half-close***. That is, the front of the tongue first takes the position required for the articulation of /e/ and then it moves to the position required for the articulation of /ɪ/. The lips are spread throughout. The diphthong /eɪ/ is thus a ***glide from a front unrounded vowel between half-close and half-open, to a front unrounded vowel between close and half-close.***

/eɪ/ occurs word-initially (as in ***eight***), word-medially (as in ***paid***) and word-finally (as in ***play***).

The diphthong /eɪ/ has a slightly longer first element in words like ***play*** (word-final) and ***played*** (word-medial, followed by a voiced consonant) and it has a slightly shorter first elements in words like ***plate*** (word-medial, followed by a voiceless consonant).

/aɪ/ as in the word ***high***

During the articulation of this diphthong, the ***front of the tongue is first in the fully open position*** and then it moves towards a ***height between close and half-close***. The lips are neutral in the beginning and spread at the end. This diphthong can thus be described as ***a glide from a front open unrounded vowel to a front unrounded vowel between close and half-close***.

/aɪ/ can occur word-initially (as in ***ice***), word-medially (as in ***height***) and word-finally (as in ***high***).

The first element of the diphthong /aɪ/is slightly longer in the word ***buy*** (word-final /aɪ/) and in the word ***guide*** (word-medial /aɪ/ followed by a voiced consonant) than in the word ***slice*** (word-medial /aɪ/ followed by a voiceless consonant.)

/ɔɪ/ as in the word ***soil***

During the articulation of this diphthong, first the ***back of the tongue*** is raised ***in the direction of the soft-palate*** to a height ***between open and half-open***. Then the ***front of the tongue*** is raised in the direction of ***the hard-palate*** to a height ***between close and half-close***. The lips are slightly rounded in the beginning and spread at the end. This diphthong can thus be described as ***a glide from a back rounded vowel between open and half-open, to a front unrounded vowel between close and half-close***.

/ɔɪ/ occurs initially, medially and finally in words as in ***oil*** (word-initial), ***soil*** (word-medial) and ***boy*** (word-final).

The first element of this diphthong is longer when it is word-final (as in ***joy***) and when it is followed by a voiced consonant (as in ***toil***) than it is when it is followed by a voiceless consonant (as in ***voice***).

/aʊ/ as in the word ***cow***

During the articulation of this diphthong, first the ***back of the tongue is low in the mouth, in the fully open position.*** Then it quickly glides to a height between close and half-close. The lips are neutral in the beginning and rounded at the end. /aʊ/can thus be described as ***a glide from a back open unrounded vowel to a back rounded vowel between close and half-close***.

/aʊ/ occurs word-initially (as in ***out***), word-medially (as in ***crown***) and word-finally (as in ***cow***).

The first element of /aʊ/ is slightly longer when the diphthong is word-final and when it is followed by voiced consonant (as in ***cow*** and ***noun*** respectively) than it is when followed by a voiceless consonant (as in ***mouse***).

/əʊ/ as in the word ***boat***

During the articulation of this diphthong, first the ***centre of the tongue*** is raised in the direction of ***that part of the roof of the mouth which lies between the hard-palate and the soft-palate*** to a height ***between half-close and half-open*** and then the ***back of the tongue moves towards the soft-palate*** to a height ***just above half-close***. The lips are spread in the beginning and rounded during the articulation of the second element. /əʊ/ can thus be described as ***a glide from a central unrounded vowel between half-close and half-open to a back rounded vowel between close and half-close***.

/əʊ/ occurs initially, medially and finally in words, as in ***over*** (word-initial), ***home*** (word-medial) and ***toe*** (word-final).

/əʊ/ has a slightly longer first element in words like ***foe*** (word-final) and ***node*** (followed by a voiced consonant) and a slightly shorter first element in words like ***note*** and ***coat*** (followed by a voiceless consonant).

/ɪə/ as in the word ***fierce***

During the articulation of this diphthong, the ***front of the tongue*** is first raised in the direction of the ***hard-palate*** to a height ***between close and half-close*** and then the ***centre of the tongue*** quickly goes up towards ***that part of the roof of the mouth which is between the hard-palate and soft palate*** to a height ***between half-close and half-open***. The lips are spread throughout. If the diphthong occurs finally in a word, the second element is slightly more open. ***Non-final*** /ɪə/ can thus be described as a ***glide from a front unrounded vowel between close and half-close to a central unrounded vowel between half-close and half-open. Word-final*** /ɪə/ can be described as a ***glide from a front unrounded vowel between close and half-close to a central unrounded vowel just below half-open***.

/ɪə/ occurs initially, medially and finally in words, as in ***ear-ring*** (word-initial), ***fierce*** (word-medial) and ***deer*** (word-final).

It must be pointed out that when the diphthong /ɪə/ occurs in unaccented syllables (like in the second syllables of the words ***period*** /ˈpɪərɪəd/ and ***serious*** /ˈsɪərɪəs/, the first element /ɪ/ is the weaker of the two

elements and the second element /ə/ is the stronger one. Such diphthongs with a strong second element are termed ***rising diphthongs***. Diphthongs in which the first element is the stronger of the two elements forming the diphthong are called ***falling diphthongs***.

/ʊə/ as in the word ***tourist***

During the articulation of this diphthong, first the ***back of the tongue*** is raised in the direction of the ***soft-palate*** to a height ***between close and half-close.*** Then the ***centre of the tongue*** quickly moves ***towards that part of the roof of the mouth which is between the hard-palate and the soft-palate*** to a height ***between half-close and half-open***. If /ʊə/ is word-final, the centre of the tongue is taken to a position just below half-open. The lips are rounded during the articulation of the first element and spread during the articulation of the second element ***Non-final*** /ʊə/ is thus a ***glide from a back rounded vowel between close and half-close to a central unrounded vowel between half-close and half-open. Final*** /ʊə/ is a ***glide from a back rounded vowel between close and half-close to a central unrounded vowel just below half-open***.

/ʊə/ occurs medially and finally in words, as in ***tourist*** (word-medial) and ***moor*** (word-final). It does ***not begin*** English words.

/eə/ as in the word ***fairly***

During the articulation of this diphthong, first the ***front of the tongue*** is raised towards the ***hard-palate*** to a ***half-open*** position. Then the ***centre of the tongue*** quickly moves towards ***that part of the roof of the mouth which is between the hard-palate and the soft-palate*** to a height ***between half-close and half-open***. If the diphthong is ***word-final***, during the articulation of the second element, the centre of the tongue is raised to a position ***just below half-open. Non-final*** /eə/ can thus be described as a ***glide from a front half-open unrounded vowel to a central unrounded vowel between half-close and half-open. Final*** /eə/ is a ***glide from a front half-open unrounded vowel to a central unrounded vowel just above half-open***.

/eə/ occurs initially, medially and finally in words, as in ***aeroplane*** (word-initial), ***careful*** (word-medial) and ***fair*** (word-final).

That these eight diphthongs are in contrastive distribution with each other and therefore belong to eight different phonemes is established by the presence of sets of words like the following. In the following list of words, any two constitute a minimal pair.

bay	*buy*	*boy*	*bow (verb)*	*bow (noun)*	*beer*	*boor*	*bare/bear*
/beɪ/	/baɪ/	/bɔɪ/	/baʊ/	/bəʊ/	/bɪə/	/bʊə/	/beə/

Diphthongs + /ə/

Five of the eight diphthongs that occur in English (those whose second element is /ɪ/ or /ʊ/) can be followed by the vowel /ə/ within a word. Some examples are given below:

1. /eɪ/ + /ə/	*player*	/pleɪə/
2. /aɪ/ + /ə/	*tire/tyre*	/taɪə/
3. /ɔɪ/ + /ə/	*employer*	/ɪm'plɔɪə/
4. /aʊ/ + /ə/	*tower*	/taʊə/
5. /əʊ/ + /ə/	*slower*	/sləʊə/

It must be pointed out here that all the three elements are heard only in slow, careful speech. In ordinary speech, however, the second element is often omitted, but the first element is lengthened slightly.

The Vowels of English – Summary Chart

[***Note:*** *In R.P. the letter < r > is silent in the asterisked words*]

Sl. No.	*Vowel*	*Three-term description*	*Occurrence in words*		
			Initial	*Medial*	*Final*
1.	/iː/	front close unrounded vowel	*ease*	*beast*	*tea*
2.	/ɪ/	front unrounded vowel just above half-close *OR* front unrounded vowel between close and half-close	*if*	*fist*	*carry*
3.	/e/	front unrounded vowel between half-close and half-open	*egg*	*many*	*does NOT occur*
4.	/æ/	front unrounded vowel just above open *OR* front unrounded vowel between open and half-open	*act*	*happy*	*does NOT occur*
and a	/ɑː/	back open unrounded vowel	*arm**	*farmer**	*far**

Sl. No.	Vowel	Three-term description	Occurrence in words		
			Initial	Medial	Final
6.	/ɒ/	back rounded vowel just above open *OR* back open rounded vowel	***opt***	***cot***	***does NOT occur***
7.	/ɔ:/	back rounded vowel between half-close and half-open	***order****	***caught***	***law***
8.	/u/	back rounded vowel just above half-close *OR* back rounded vowel between close and half-close	***does NOT occur***	***shook***	***ONLY in the weak form of "to"***
9.	/u:/	back close rounded vowel	***ooze***	***boost***	***blue***
10.	/ʌ/	central unrounded vowel just above open	***under****	***just***	***does NOT occur***
11.	/ɜ:/	central unrounded vowel between half-close and half-open	***earn****	***burst****	***fur****
12.	/ə/	central unrounded vowel between half-close and half-open (***short***) (***Non-final***) ***OR*** Central unrounded vowel just above half-open (Final)	***above (first syllable)***	***forget**** ***(first syllable)***	***driver**** ***(second syllable)***
13.	/eɪ/	glide from a front unrounded vowel between half-close and half-open to a front unrounded vowel between close and half-close	***aid***	***maid***	***ray***
14.	/aɪ/	glide from a front open unrounded vowel to a front unrounded vowel between close and half-close	***ice***	***aside***	***fry***
15.	/ɔɪ/	glide from a back rounded vowel between open and half-open to a front unrounded vowel between close and half-close	***oyster****	***boil***	***toy***

Sl. No.	Vowel	Three-term description	Occurrence in words		
			Initial	Medial	Final
16.	/aʊ/	glide from a back open unrounded vowel to a back rounded vowel between close and half-close	*owl*	*loud*	*how*
17.	/əʊ/	glide from a central unrounded vowel between half-close sand half-open to a back rounded vowel between close and half-close	*open*	*note*	*slow*
18.	/ɪə/	glide from a front unrounded vowel between close and half-close to a central unrounded vowel between half-close and half-open (***Non-Final***) glide from a front unrounded vowel between close and half-close to a central unrounded vowel just above half-open (***Final***)	*ear**	*fierce**	*fear**
19.	/ʊə/	glide from a back rounded vowel between close and half-close to a central unrounded vowel between half-close and half-open (***Non-Final***) glide from a back rounded vowel between close and half-close to a central unrounded vowel just below half-open (***Final***)	*does NOT occur*	*tourist*	*tour**
20.	/eə/	glide from a front half-open unrounded vowel to a central unrounded vowel between half-close and half-open (***Non-Final***) glide from a front half-open unrounded vowel to a central unrounded vowel just below half-open (***Final***)	*aerial*	*careful**	*fair**

Table 10.2
The Vowels of English – Summary Chart

Intonation

- *What is intonation?*
- *The marks we use to indicate different tones*
- *Division of long utterances into smaller groups*
- *The choice of a syllable on which a pitch-movement will be made by the speaker. The choice of an appropriate tone*
- *The falling, rising and falling-rising tones*
- *Grammatical and attitudinal functions of intonation*

In an earlier Chapter we discussed the vibration of the vocal cords. We saw that when the vocal cords are kept loosely together they vibrate and that the vibration of the vocal cords produces a musical quality to what we say and that this musical quality is referred to as ***voice***. During normal speech, in the case of an adult male the vocal cords vibrate between 80 and 120 times a second and between 150 and 220 times a second in the case of an adult female. The rate at which the vocal cords vibrate when we speak or sing is called ***the frequency of vibration of the vocal cords*** and the frequency of vibration determines the ***PITCH*** of our voice. ***The more rapidly the vocal cords vibrate, the higher will be the pitch.***

When we hear someone speak, we realize that they don't always speak on the same pitch. We hear constant variations in the levels at which the speaker's voice is pitched. Sometimes the pitch rises, sometimes it falls and there are times at which the pitch remains level, high or low. The patterns of variation of the pitch of our voice when we speak (or sing) constitute the ***INTONATION*** of a language.

A syllable on which a pitch change takes place is usually marked with one of the following signs, depending upon the type of pitch-change.

[`] the pitch falls from very high to very low. The tone is called a ***high fall***;

[ˎ] the pitch falls from mid to very low. The tone is called a ***low fall***;

[´] the pitch rises from very low to very high. The tone is called a ***high rise***;

[ˏ] the pitch rises from low to mid. The tone is called a ***low rise***;

[ˇ] the pitch falls from about mid to low and then rises again to mid. The tone is called a ***fall-rise***;

[ˆ] the pitch rises from low to about mid and then falls again to low. The tone is called a ***rise-fall***.

An accented syllable can be said with a changing pitch . If it is, it is marked with one of the six marks listed above. The exact mark used depends upon the type of change the speaker makes in the pitch of their voice. A syllable can also be said on a ***level pitch, that is, without the pitch rising from low to mid or high, or falling from high to mid, or from high to low, or from mid to low. The level pitch may be high or low.*** If it said on a high level pitch, it is marked ['], that is, with a vertical bar ***above*** and ***before*** the syllable in question. If it is said on a low level pitch it is marked [ˌ], that is, with a vertical bar ***before*** and ***below*** the syllable in question. Let us look a few sentences in which these marks are used. ***The syllables that are left unmarked are weak or unstressed syllables***. Also remember that these examples are included here to make you familiar with these various marks The possible contexts in which particular tones can be used are discussed a little later in this Chapter.

1. I've ' just ' bought a ` car . (The syllables ***just*** and ***bought*** are said on a ***high level*** pitch and the syllable ***car*** is said on a ***high falling*** tone.)
2. I ' want you to ` do it. (The syllable ***want*** is said on a ***high level*** pitch and the syllable ***do*** is said on a ***high falling*** tone.)
3. ' John and ' George are ˎ friends. (***John*** and ***George*** are said on a ***high level*** pitch and ***friends*** is said on a ***low falling*** tone.
4. ' George is a ` tall ˌ boy. (***George*** is said on a ***high level*** pitch, ***tall*** on a ***high falling tone*** and ***boy*** is said on a ***low level*** pitch.)
5. I ' trust you ' found him ˏ well. (***Trust*** and ***found*** are said on a ***high level pitch*** and ***well*** is said on a ***low rising*** tone.)
6. ' Can you come? (***can*** is said on a ***high level*** pitch and ***come*** on a ***low rising tone***.)
7. ' Did you ' say ` snake? (***Did*** and ***say*** said on a ***high level*** pitch and ***snake*** is said on a ***high rising tone***.)

8. Is the ˈdoor ˊshut ? (***Door*** said on a ***high level*** pitch and ***shut*** on a ***high rising tone***.)
9. The ˇdoor is ˌshut. (***Door*** is said on a ***falling-rising tone*** and ***shut*** on a ***high level*** pitch.)
10. The ˈgirl is ˇnice. (***Girl*** is said on a ***high level*** pitch and ***nice*** on a ***falling-rising tone***.)
11. ˋShe can ˏcome. (***She*** is said on a ***high falling tone*** and ***come*** on a ***low rising tone***.)
12. ˋShut that ˏdoor. (***Shut*** is said on a ***high falling tone*** and ***door*** on a ***low rising tone***.)
13. I ˈmet him ˈlast ˆnight. (***Met*** and ***last*** said on a high level pitch and ***night*** on a ***rising-falling tone***.)
14. I ˈsaw it ˌten ˏtimes. (***Saw*** said on a ***high level*** pitch, ***ten*** on a ***low level pitch*** and ***times*** on a ***low falling tone***.)

In the fourteen examples given above, the syllables marked with the sign [ˈ] or [ˌ] are said on ***level tones, high and low respectively***, and the syllables marked with the sign [ˋ], [ˎ], [ˊ], [ˏ], [ˇ] or [ˆ] are those during the pronunciation of which some sort of pitch movement takes place. A syllable which is said on a ***level tone, high or low***, is said to have a ***static tone*** and one on which ***there is a pitch movement*** is said to have a ***kinetic tone***.

Before one can go any further into the study of intonation, one has to consider four important factors. They are:

(a) the division of an utterance, if necessary, into smaller bits;
(b) the choice of syllables to be stressed while saying it;
(c) the choice of a syllable in each group on which to effect a pitch-change; and
(d) the choice of an appropriate tone.

(a) The division of an utterance, if necessary, into smaller bits: We divide long stretches of utterances into smaller bits while speaking. In other words, we pause here and there in the middle of utterances. The stretch of speech between any two pauses in a long utterance constitutes a group. Sentences like the following will be said in one single group, ***without a pause anywhere in the middle***.

1. I'm going.
2. I'm going to buy a car.
3. Mary's sister is teaching English.
4. I wish I were the President of India.

5. Can we go there?
6. What a fine piece of cloth!
7. Where do you think you're going?
8. All of us make mistakes.
9. Pass the salt, please.
10. We had a wonderful time.

Sentences like the following, on the other hand, (sentences 11 to 20) will normally be said in two groups. In other words, the speaker will ***pause once*** in the middle of each of these. The pause in the middle of a sentence (or, the end of each group of words we divide longer utterances into) is normally indicated by a slash.

11. When you go out / shut the door.
12. The secretary said / "Let me thank all of you."
13. If it rains/stay back in the office.
14. In case you go to Bombay, / please meet my aunt.
15. Prices are coming down / in spite of the recent floods.
16. When the cat is away, / the mice play.
17. All those who have gone before you/ have submitted to death.
18. If I had studied carefully / I would not have failed.
19. With the money I've got / I can't even buy a sandwich.
20. Because of the Director's illness / we had to postpone the meeting.

Sentences 1 to 10 listed above have one group each, while sentences 11 to 20 have two groups each. Each such group is called a ***breath group***, indicating that the primary object in breaking up an utterance into smaller bits is ***physiological*** – we pause in the middle of a long utterance in order to take more air into the lungs. (Remember we use the ***pulmonic egressive air*** or ***the air we breathe out*** for articulating all the speech sounds of English. We spend the air in our lungs while speaking; so we have to pause periodically in order to replenish the air breathed out.) These groups are also referred to as ***sense groups***, indicating that pauses cannot be made arbitrarily anywhere in the middle of an utterance. Pauses have to made in such a way that the sense of the total utterance is not lost. These groups are also called ***tone groups*** because each group of words forms a compact unit and must be said with a particular intonation.

Very often, punctuation gives us a clue to the division of an utterance into tone groups, but it must be said at the same time that punctuation is not always a sure guide. A full-stop, semi-colon, colon, a mark of exclamation

and a question mark always indicate the end of a sentence and therefore a sure pause. A comma, on the other hand, at times indicates a pause. Look at the following sentences.

21. If you go there, / you may get into trouble. (a comma signaling the end of a tone group.)
22. Oh, there you are, Kamlesh; / at last. (two commas neither of which indicates a pause.)

(b) Choice of syllables to be stressed: Having divided a long utterance into smaller tone groups, the speaker will have to choose the syllables to be stressed in each group. We said in the previous Chapter that in connected speech, normally, content words are stressed and grammatical or structural words are not stressed. We also pointed out that ***if a content word has more than one syllable, we stress only one syllable in it – the same syllable that receives stress when it is said in isolation.***

(c) Choice of a syllable on which to effect a pitch movement: After dividing an utterance in to smaller tone groups and choosing the syllables to be stressed, we have to choose one of the stressed syllables on which to initiate a pitch movement during speech. This syllable is called the ***nucleus*** or the ***tonic syllable***. Usually, the choice of the nucleus will depend upon the meaning the speaker wants to convey to the listeners. The speaker will effect a pitch-change on that syllable which they consider the most important according to the meaning they want to convey. If the speaker doesn't consider any of the words in the utterance as particularly important, then the ***last stressed syllable in the tone group will be the nucleus***. Let us look at the following example.

23. John and George are friends.

In this sentence, in normal, unemphatic speech, the syllables ***John, George*** and ***friends*** will receive stress because they are ***content words*** and the syllables ***and*** and ***are*** will be left unstressed since these are ***grammatical words*** (***and*** is a conjunction and ***are*** is an auxiliary verb.) Remember that since this is a short utterance, the whole utterance can be said in one breath. That is, the utterance need not be divided into smaller groups for physiological convenience. Since none of the three content words is particularly important, the speaker will choose the last stressed syllable ***friends*** as the nucleus. The sentence will be said thus:

24. ˈJohn and ˈGeorge areˋ friends.

(d) The choice of a tone: Having divided an utterance (where necessary) into tone-groups and having chosen the nucleus (or the tonic syllable), a speaker has to choose one of the various ***tones*** we discussed earlier on in this Chapter. All the tones we have listed in this Chapter are used by native speakers of English with great subtlety and ease (exactly like you, the Indian reader of this book, use different tones when you communicate in your mother tongue. The tone patterns used by you in your language may be more subtle and therefore more complicated than the ones that a native speaker of English uses when they communicate in English.) It is impossible to point out particular contexts and suggest that one of the tones listed earlier on in this Chapter ought to be used in those contexts. What we ***can*** do in a book of this sort is to list a few contexts and indicate that in these contexts a particular tone may be used.

Before going into such details (listing contexts and suggesting certain that may be used in those contexts) one has to mention that intonation in English (as is the case with several languages used the world over for communication) has (a) ***a grammatical function*** and (b) ***an attitudinal function***. By ***grammatical function*** we mean that with the help of intonation (the ***tone*** used by the speaker) the hearer can make out whether a certain utterance is a ***statement, a question, a command*** or ***a request***. Here are a few examples:

45. `Looking for ˌsomething. (Falling tone – ***statement.***)
46. ˏLooking for ˌsomething? (Rising tone – ***question***).
47. ˈGoing to Bom`bay. (Falling tone – ***statement***).
48. ˈGoing to Bom ˏbay? (Rising tone – ***question***)
49. ˈShut the `door. (Falling tone – ***command***)
50. ˈShut the ˏdoor. (Rising tone –***request***)

Secondly, with the help of intonation (the tone used by the speaker) we can have some idea of the ***attitude*** or ***mood*** of the speaker—whether he is ***bored, annoyed, interested in the subject of the conversation, sarcastic,*** etc. We shall discuss some of the attitudes that can be expressed by different tones with respect to various sentence-types. ***Some of the examples given below are sentences in isolation. It should be remembered that the attitude conveyed by the speaker by using a particular tone will have to be interpreted within a given context.***

THE FALLING TONE – LOW FALL

1. **Statements**

Context	Response
Take a piece of cake.	ˎThanks. (disinterested.)
Can I come with you?	ˎYes (disinterested).
Who did this?	ˎJohn. (disinterested).
Any news?	The ˎpostman was ˌlooking for you (matter of fact)

2. **Wh-questions**

Context	Response
I want to go now.	ˎWhy? (very curt)
Mum's gone out	ˎWhen will she ˌcome ˌback? (weak, uninterested insistence on when)
Hullo, James.	ˈWhat can I ˎdo for you ? (blunt, unemotional)
Sarah's out.	ˈWhen do you think she'll ˎcome? (bored, uninterested)

3. **Yes/No questions**

Context	Response
I think it'll rain tonight	ˎDo you ˌthink so? (curt, showing impatience)
She's going to London.	ˎIs she ˌreally? (uninterested, showing no involvement)
The President was at the meeting.	ˎCould you ˌmeet him? (uninterested, showing no involvement)

4. **Tag questions**

It's a ˈlovely ` day, ˎ isn't it ? (expecting agreement.)
I'm ˈhard ` up. ˌAren't we ˎall ? (expecting agreement.)

5. **Commands/Requests**

Context	Response
She ˈwants to ˈsee my ˈnew ` watch, ˌdaddy.	ˎShow her. (calm, uninterested)
I ˈlove ` lollipops.	ˎBuy ˌone. (calm, uninterested)

ˈWhere's the pharmacy?	ˈGo ˈstraight and ˈturn to the ˏleft. (neutral)
I'd ˈlike an apˋpointment.	ˈCome and ˈsee me at ˏten. (expecting to be obeyed.)

6. Exclamations, greetings.

I ˈfailed the ˈtest aˋgain.	ˏPity. (unmoved)
ˋMorning,,	ˏMorning. (matter-of-fact)
We ˈwon theˋmatch.	ˈHow surˏprising! (mild)
ˈLiz was inˈvolved in an ˋaccident.	ˈHow very ˏtragic! (bored, mildly sarcastic)

THE FALLING TONE – HIGH FALL

1. Statements

Context	Response
Did you ˈcome to ˈclass yesterday?	ˋYes. I ˋdid. (strong agreement)
ˈWant to ˈjoin the army ?	ˈCertainly ˋ not. (strong disagreement)

2. Wh-questions

There's ˈgoing to be a ˈpartyˋsoon.	ˋWhen ? (expressing surprise, anger, disbelief)
There was ˈyet another ˈtrainˋaccident.	ˋWhere? (expressing surprise, disbelief)
I ˈcan't ˈdo this ˋsum.	ˋWhy ˏ can't you? (expressing anger, surprise)

3. Yes/No questions

I'd ˈvery much ˈlike to ˋcome.	But ˈcan you come? (demanding a reply.)
I ˈwent to the ˈDean's ˋoffice.	ˈDid ˈyou ˋmeet him ? (demanding a reply.)

4. Tag Questions

Can I ˈmeet you on Sunday?	We ˈdon't ˈwork on ˋ Sundays. ˋDo we? (demanding agreement.)

5. **Commands**
'Shut that `door. (an angry command)
'Go à way! (an angry command)

6. **Exclamations, greeting**
'What a 'pleasant sur`prise! (strong surprise)
'Good `morning! (a hearty greetintg)

THE RISING TONE – LOW RISE

1. **Statements**
I'm 'terribly de`pressed.
The 'interview is going to be un`pleasant.
As 'soon as you 'reach ˏhome....
How do you 'like my ˏtie ?
'Cheer ˏup. (encouraging)
It 'won't 'last ˏlong. (reassuring)
First of two or more clauses in a complex sentence.
It's 'not very ˏgood. (bored)

2. **Wh-Questions**
'When can you ˏcome ? (polite enquiry)\
ˏWhy did you ˌdo it ? (Strong insistence on the word why.)
'Why 'cant you ˏdo it? (threatening)

3. **YES/NO questions:**
ˏCan you ? (doubtful)
ˏIs he ˌworking? (insistence on the word Is)
Is 'father at ˏhome? (polite, interested)
Can you 'meet me at ˏten then ? (uninterested, bored)

4. **Tag Questions:**
(He 'didn't do it), ˏdid he ? (asking for information)
(These are nice), ˏaren't they ? (asking for information)

5. **Commands/Requests**
'Sit ˏhere. (gentle command, pleasant invitation, encouraging invitation)
'Shut the ˏdoor. (polite request)

6. **Exclamations, Greetings, etc.**
ˏYes? (uninterested question)
'Good ˏevening. (cheerful greeting)
'Best of ˏluck. (cheerful good wishes)

THE RISING TONE - HIGH RISE

This tone is usually associated with questions. Look at the following examples.

´Toast ? (Did you say "toast"? or Do you want some toast?) (expressing eagerness and enthusiasm.)

´Snake? (I just can't believe you. Did you really say "snake"?)

´Where? (I am surprised to hear what you said. Did you really mean Delhi?)

ˈJohn´ would? (expressing disbelief, expressing total surprise)

Is he ´here? (expressing eagerness)

THE FALLING-RISING TONE

This tone normally indicates that something is implied – something not expressed in the utterance, though this tone can express other attitudes as well. The fall and the rise may occur on the same syllable, or on two different syllables. Consider the following examples:

(A) The fall and the rise occurring on the same syllable.

Do you play tennis? ˇ Sometimes. (Not always, surely.)

When can we start? ˇ Now. (doubtful).

I ˈsaw you at the ˇ cinema. (You said you had to prepare for a test, didn't you?)

I'd preˈfer ˇ Sunday. (though I said 'Saturday" to please you.)

She's ˇ beautiful. (but not very clever.)

The ˇ coffee was ˌgood. (though the cup was filthy and the service awful.)

In the following examples, the fall and the rise occur on different syllables.

`I ˏcan. (I'm almost certain you can't.)

You did `quite ˏwell. (encouraging, sympathetic.)

`That's the ˏspirit. (encouraging.)

`Mind that ˏstep. (strong but sympathetic warning.)

THE RISING-FALLING TONE

This tone is a combination of a rise and a fall. The rise reinforces the meaning conveyed by the following fall. In addition, the initial rise may indicate warmth, anger or sarcasm. Look at the following examples.

Do you agree?	ˆYes. (enthusiastic agreement.)
`Yes. It was ˆfrightful.	(enthusiastic agreement.)
'Are you ˆsure it'll ,go?	(suspicious, mocking.)
'How ˆinteresting.	(sarcastic.)

A brief summary of what we have discussed in this Chapter so far.

1. We should divide long utterances into manageable groups. These groups are called ***breath groups*** or ***sense groups*** or ***tone groups.***
2. We should then choose the words (or syllables in the case of words made up of more than one syllable each) that have to be said with prominence. This, of course, will depend upon the context. Without any contextual clue, it will be safe to say ***lexical words (nouns, main verbs, adjectives, adverbs, interrogative words and demonstrative pronouns)with prominence and grammatical or structural words (articles, helping verbs, personal pronouns, possessive pronouns, possessive adjectives, prepositions, conjunctions) without prominence.***
3. If a word that has to be said with prominence is made up of more than one syllable, only one of its syllables will be said with prominence and it will be the same syllable which receives prominence when the word is said in isolation.
4. The next choice is that of a nucleus. The nucleus is a word (if it is monosyllabic) or a syllable (that is, one of the syllables of a polysyllabic word)on which a pitch-movement will be initiated. This again, will depend upon the context. The speaker will choose as the nucleus of a tone-group that syllable which, according to the meaning he wants to convey to his listener, is the most important. If no word is particularly important in a tone-group, the ***last prominent syllable in a tone group will be the nucleus.***
5. If the most important word in a tone group has more than one syllable, the pitch-movement will be initiated on that syllable of that word which receives the accent when the word is said in isolation. In other words, only that syllable of a polysyllabic word which receives the accent when the word is said in isolation has then potentiality of receiving tonic accent in connected speech.
6. The next choice is that OF A TONE. This, as we have mentioned earlier in this Chapter, will depend upon what the speaker wants to convey – what emotional attitude has to be conveyed – to the listener. It also depends upon whether the speaker wants to interpret a group of words as a statement or a question, a command or a request. In

other words, intonation has a grammatical function to play. There are no hard and fast rules regarding the choice of a particular tone for a particular type of utterance. The following may be used as a general guideline.

(a) The ***falling tone*** may be used in
  (i) ordinary statements made with no implications;
  (ii) wh-questions asked neutrally;
  (iii) commands;
  (iv) Exclamations.

(b) The ***rising tone*** may be used in
  (i) incomplete utterances, often the first of the two clauses in a complex sentence;
  (ii) yes/no questions;
  (iii) wh-questions asked in a warm, friendly way;
  (iv) polite requests and encouraging invitations;

(c) The ***falling-rising tone*** may be used in
  (i) special implications not verbally expressed.

The intonation of a language is a very complex matter and so the intonation of a foreign language is a very difficult aspect of the language to master. From the numerous examples given in this chapter you may get a theoretical knowledge of English intonation. It is perhaps necessary to listen to a native speaker of English (or anyone who has had exposure to native varieties of English) for a considerable length of time to gain mastery over this extremely complex aspect of spoken English.