CHAPTER-10

THE WORD AND CONNECTED SPEECH

10.1 ACCENT

In spoken English, if a word has more than one syllable, all the syllables are not equally prominent. One of them stands out from the rest. It is more prominent than the others and is said to have the accent. Sometimes more than one syllable is accented. Examples: 'tcacher, be'come, edu'cation, articu'lation etc.

10.2 PROMINENCE

The greater prominence of a syllable may be due to stress or greater breath force, but often the length of the vowel in a syllable, stress and pitch change work together to render a syllable more prominent than its neighbouring syllables.

In several English words consisting of several syllables each, more than one syllable may be prominent. For example, in the word /nəʊ-ti-fi-kei-ʃn/ which has five syllables, the syllable that has the maximum prominence is the fourth syllable /kei/, the syllable that has the next degree of prominence is the second syllable /ti/; the other syllables /nəʊ/, /fi/ and /ʃn/ will be pronounced with less prominence. The syllable on which there is a pitch change is said to have the primary or tonic accent. The other accented syllables have the secondary accent.
10.3 WORD ACCENTUAL PATTERNS

All good dictionaries indicate the accentual patterns of words, though in different ways. The usual practice in pronouncing dictionaries that use a phonetic transcription is to indicate word accent by a vertical bar placed just before the accented syllable. For the primary accent, the bar is placed on the top of the line, and for the secondary accent, it is placed at the bottom.

Given below are a few examples:

(a) Words of two syllables

(i) Accent on the first syllable:

'absent (adj)     'village
'instant         'sacred
'language        'parent
'welcome         'eastern
'harvest         'female

(ii) Accent on the second syllable

'a'prt           ho'tel
'be'come         o'becy
'con'trol        per'form
'de'cay          to'day
'ex'change       un'less
(b) **Words of three syllables**

(i) Primary accent on the **first** syllable:

'adver,tise  'uni,verse
'calcu,late  'sacri,fice
'deli,cate  'imi,tate
'hesi,tate  'civi,lize
'orga,nize  'edu,cate

(ii) Primary accent on the **second** syllable:

ad'mission  de'liver
col'lection  pe'culiar
de'cision  po'sition
ho'rizon  me'chanic
so'lution  oc'casion

(iii) Primary accent on the **third** syllable:

,over'look ,after'noon
,engi'neer ,recom'mend
,interr'rupt

**10.3.1 Accent in Compound Words:**

When two or more words are combined to form a compound, the primary accent is generally, though not always, on the first element.

**Examples:**

'air-plane
'walking-stick
'thanks-giving
'race-course
'packing-case

In some compounds, both elements are accented, the tonic accent being on the second element.

**Examples:**

',far-'reaching
',good-'bye
',mass- 'meeting
',old-'fashioned
',sea-'coast

When these compounds are used in connected speech, one of the two accents is dropped to suit the rhythm of the sentence.

**10.3.2 Change of Accent According to Grammatical Function:**

In some words of two syllables, the accentual pattern depends on whether the word functions as a verb or a non-verb. The accent falls on the second syllable when the word is a verb (v.) and on the first syllable when it is a noun (n.) or an adjective (adj.).

**Examples:**

'absent (adj. or n.)       ab'sent (v.)
'concert (adj. or n.)      con'cert (v.)
'desert (adj. or n.)  de'sert (v.)
'present (adj. or n.)  pre'sent (v.)
'digest (adj. or n.)  di'gest (v.)

10.3.3 Rules for Word Accent:

A few rules for accentual patterns in English words are given below:

(1) In polysyllabic words, when the primary accent is on the third or a later syllable, there is also a secondary accent on the first or the second syllable.

Examples:  ,imagi'nation
           ,educ'a'tion
           ,qualifi'cation
           ,ceri'monial
           ,uni'versity

(2) Words with weak prefixes have the accent on the root and not on the prefix.

Examples:  ac'count    in'clude
           be'nearth    o'mit
           com'plete    pre'pare
           des'cribe    re'fuse
           en'courage    re'view
(3) The following inflectional suffixes do not affect the accent:

**Examples:**

<table>
<thead>
<tr>
<th>Suffix</th>
<th>'Word</th>
<th>'Word</th>
</tr>
</thead>
<tbody>
<tr>
<td>-es</td>
<td>'damage</td>
<td>'damages</td>
</tr>
<tr>
<td>-ed</td>
<td>'hesitate</td>
<td>'hesitated</td>
</tr>
<tr>
<td>-ing</td>
<td>'civilize</td>
<td>'civilizing</td>
</tr>
<tr>
<td>-er</td>
<td>'early</td>
<td>'earlier</td>
</tr>
<tr>
<td>-est</td>
<td>'gentle</td>
<td>'gentlest</td>
</tr>
</tbody>
</table>

(4) The following derivational suffixes do not affect the accent:

**Examples:**

<table>
<thead>
<tr>
<th>Suffix</th>
<th>'Word</th>
<th>'Word</th>
</tr>
</thead>
<tbody>
<tr>
<td>-age</td>
<td>'break</td>
<td>'breakage</td>
</tr>
<tr>
<td>-dom</td>
<td>'free</td>
<td>'freedom</td>
</tr>
<tr>
<td>-ern</td>
<td>'west</td>
<td>'western</td>
</tr>
<tr>
<td>-ess</td>
<td>'actor</td>
<td>'actresses</td>
</tr>
<tr>
<td>-ful</td>
<td>'harm</td>
<td>'harmful</td>
</tr>
<tr>
<td>-hood</td>
<td>'brother</td>
<td>'brotherhood</td>
</tr>
<tr>
<td>-ish</td>
<td>'child</td>
<td>'childish</td>
</tr>
<tr>
<td>-ed</td>
<td>'bless</td>
<td>'blessed</td>
</tr>
<tr>
<td>-less</td>
<td>'care</td>
<td>'careless</td>
</tr>
<tr>
<td>-ship</td>
<td>'friend</td>
<td>'friendship</td>
</tr>
<tr>
<td>-ways</td>
<td>'all</td>
<td>'always</td>
</tr>
<tr>
<td>-y</td>
<td>'blood</td>
<td>'bloody</td>
</tr>
<tr>
<td>-y</td>
<td>'difficult</td>
<td>'difficulty</td>
</tr>
</tbody>
</table>
(5) Words ending in -ion take the primary stress on the penultimate syllable.

Examples:

,admi’ration     'station
,appli’cation     'nation

(6) Words ending in -ic, -ical, ically, ious, ial, ially take the primary stress on the syllable preceding the suffix.

Examples:

pa'thetic         'optical
eco'nomically     no'torious
com'mercial       super'ficially

(7) Words ending in -ity receive the primary stress on the antepenultimate syllable or the third syllable from the end.

Examples:

a'ibility         fu'tility
ca'pacity         natio'nality

(8) Words of more than two syllables ending in -ate receive the primary stress on the third syllable from the end.

Examples:

'cul'ti,vate       'edu,cate
'compli,cate       'fortun'ate
(9) Words ending in -ian are stressed on the syllable preceding the suffix.

Examples:

mu'sician, poli'tician
li'brarian, elec'trician

(10) The suffixes -al, -ally affect the stress pattern.

Examples:

,acci'dental, acci'dentally
o'riginal

(11) The following suffixes receive the primary stress on their first syllable:

Examples:

- aire, milio'naire
- eer, ca'reer
- ental, funda'mental
- ential, exis'tential
- esce, acqui'esce
- ence, acquies'cence
- esque, gro'tesque
- ique, phy'sique
- itis, neu'ritis
- escence, effer'vescence
10.4 ELISION

Elision is defined as the disappearance of a sound, e.g. get another /'getn/ nʌðə/, not alone /'nɒtl ˈlʌʊn/, next day /'neks ˈdeɪ/, must n't lose /'mʌsn ˈluːz/, etc. There are historical elisions, where a sound which existed in an earlier form of a word was omitted in a later form. An example of historical elision is the loss of all /r/- sounds finally and before consonants in Southern English. It cannot be doubted that upto the 15th century the /r's/- of such words as arm, horse, church, other were always sounded. The following are a few instances of historical elisions of other sounds, the  p  of cupboard now /'kʌbəd/ was pronounced in early English. Historical elisions of unstressed vowels, especially ə and ɪ, are common in English. Examples are seen in the words history, university, which are now generally pronounced /ˈhɪstrɪ/, /juːˈnɪvəs飨ɪ/, formerly, no doubt, the pronunciation was /ˈhɪstrɪ/, /juːˈnɪvəsɪ/. These forms may still be heard in precise speech, though they are not common.

Contextual elisions of many kinds are frequent in English, especially in rapid speech. The following are examples of contextual elisions commonly made in ordinary (not rapid) speech:

- **blind man** /ˈblain ˈmæn/ (elision of d)
- **stray magazine** /ˈstræn mægəˈziːn/ (elision of d)
- **a good deal** /ə ˈgudiːl/ (elision of d)
- **take care** /ˈteɪ ˈkeə/ (elision of k)
last tour /ˈlaːs ˈtoʊ/ (elision of t)

Sit down is pronounced by some people st'daun with elision of t.

10.5 Stress and Rhythm

English has a stress-timed rhythm. The stressed syllables in English occur at regular intervals of time, irrespective of the number of unstressed syllables coming between them. This is the basis of the stress-timed rhythm of English. All the words are not given equal prominence. Only those words, that are important for meaning, are stressed. These are generally lexical or content words e.g. nouns, interrogative and demonstrative pronouns, adjectives, principal verbs and adverbs, rather than grammatical or structural words e.g. articles, personal and relative pronouns, auxiliary verbs, prepositions and conjunctions. Hence all content words are stressed and grammatical words are left unstressed in a normal English utterance. If the word to be stressed has more than one syllable, the stress will fall on the syllable or syllables that are normally stressed when the word is spoken in isolation.

Primary or tonic stress is marked by an oblique bar (') on the top of the line and secondary stress at the bottom (,) before the stressed syllables.

Examples:

1. 'Switch off the 'light
2. 'That 'd be a 'waste of 'money
3. I'm af'raid I'm 'very 'late.
4. The 'snow was 'falling 'thick and 'fast.
5. An 'apple a 'day keeps the doctor a'way.

10.6 QUANTITY AND QUALITY

(i) Accented Words:

Vowels and continuant consonants in accented syllables which form the hub of a rhythmic group are shortened according to the number of unaccented syllables in group. Thus the /aɪ/ in /taɪd/ (tide) shows progressive shortening in such rhythmic groups as tidy, tidily, she tidied it, etc., the /ʌ/ and /m/ of /kʌm/ (come) are similarly shortened in comfort, comfortable, come for me, circumference. Or again, a comparable phonemic sequence will have slight variations of sound length according to the division into rhythmic groups:

aboard a liner  /ə bɔːd ə laiməd/

a border liner  /ə bɔːdə laiməd ə/  /ɔː/

being slightly shorter in the second case. Such variation of rhythmic grouping, involving changes of quantity, constitutes a reality for the speaker, but it is doubtful whether slight modifications of this kind are markedly significant to a listener, since the choice of meaning for such similar phoneme sequences is normally determined by the context, such cues as are provided by rhythmic variation of quantity being redundant.
(ii) **Unaccented Words:**

A more marked effect is that which characterizes the quantity and quality of unaccented words. Content words generally have in connected speech the qualitative pattern of their isolate form and therefore retain some of qualitative prominence even when no pitch prominence is associated with them and when they are relatively unstressed. But many form words have two or more qualitative and quantitative patterns according to whether they are unaccented or accented. As compared with the accented realizations of these words (the ‘strong’ forms), the unaccented (‘weak’ forms) varieties of these words show reductions of the length of sounds, obscuration of vowels towards /a, ɪ, u/, and the elision of vowels and consonants. The following list of examples presents the most common of these words, first in their unaccented weak forms and secondly in their less usual accented strong form:

<table>
<thead>
<tr>
<th></th>
<th>Unaccented</th>
<th>Accented</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>/ə/</td>
<td>/ɛt/</td>
</tr>
<tr>
<td>am</td>
<td>/m/, /əm/</td>
<td>/æm/</td>
</tr>
<tr>
<td>an</td>
<td>/n/, /ən/</td>
<td>/æn/</td>
</tr>
<tr>
<td>and</td>
<td>/ənd/, /nd/</td>
<td>/ænd/</td>
</tr>
<tr>
<td>are</td>
<td>/ər, r/vowel</td>
<td>/ə: /</td>
</tr>
<tr>
<td>as</td>
<td>/əz/</td>
<td>/æz/</td>
</tr>
</tbody>
</table>
at /ət/  
been /biːn/  
from /frəm/  
had /hæd/, /d/, /d/  
him /hɪm/  
she /ʃiː/  
to /tuː/+vowel  
us /ʌs/, /s/  

It should be noted that prepositions, e.g. to, from, at, for, apart from having a strong form when receiving a primary accent, also have a qualitative prominence when final and unaccented, e.g. Where have they gone to? (/tuː/, also /tuː/, but not /tɔ/); Where's he came from? (/frəm/rather than /frəm/); when a preposition occurs before an unaccented pronoun, either the strong or the weak form may be used for the preposition.

It may be said that the more rapid the delivery, the greater the tendency to reduction and obscuration of unaccented words. Even monosyllabic content words may be reduced in rapid speech, if they occur in a relatively unaccented situation adjacent to a primary accent, and especially if they contain a short vowel, e.g.,

/1/ You sit over here  
/juː/ s(ə)t, uvə 'hlə/;
/u/ He put it there  
/hɪː/ p(ə)t it ələ/;
^/ He will come back

/'hiːl/ k(ə)rm ,bæk/;

less frequently with the more prominent short vowels /æ,ə/, e.g.,

/æ/ They all sat down on the floor

/ðel ˈɔːl sæt ˈdaun ən ənə fɔː/;

and finally, the diphthong /əu/, with its dominant central /ə/ element, is readily reducible to /ə/ under weak accent, e.g.,

You can’t go with him

/juːˈkaːnt ɡə wələ im/;

He is going to do it

/ˈhiːz ɡəndə ,djuː ɪt/

10.7 INTONATION

Intonation is the term used for the melody of speech, variations of pitch of the voice. Each language has its own characteristic intonation patterns. Patterns of intonation, have two main functions:

(i) Accentual Function
(ii) Attitudinal Function

(i) Accentual Function:

Intonation changes are the most efficient means of rendering prominent for a listener those parts of an utterance on which the speaker wishes to concentrate attention; pitch change is especially
significant as a cue for signalling the word or words carrying primary accent.

(A) The Accentual Function of Intonation

The various degrees of accentuation in an utterance may be signalled by means of intonation in the following way-

(a) **Primary (nuclear) accent**- by means of a change of pitch direction initiated by the syllable receiving the accent (marked \_/\_/\_/\_/\_)

(b) **Secondary (pitch prominent) accent**- by means of a change of pitch level (higher or lower) on the accented syllable (marked').

(c) **Secondary accent without pitch prominence**- Secondary accent on some words may be manifested by qualitative, quantitative or rhythmic prominence, without pitch prominence (marked,).

(d) **Unaccented syllables**- do not normally have pitch or other prominence and are unmarked.

(a) **Realization of Primary Accent:**

The primary accent in a sentence is shown by initiating a change of pitch direction, with the nucleus on the appropriate syllable of the word (or words) on which attention is particularly to be concentrated. The situation of the nucleus or nuclei is, therefore, of prime importance in conveying meaning, e.g.
(a) 'Jack, likes, fish (i.e. not George, but Jack)

(b) 'Jack 'likes, fish (i.e. there is no question of his hating fish).

(c) 'Jack, likes, fish (i.e. not meat or poultry, etc.)

In the sense that the nuclear syllable stands out from amongst its neighbours, the nucleus and its situation may be said to have to special contrastive function.

(B) Types of Nucleus:

(a) The falling nucleus (.,')

The falling glide may start from the highest pitch of the speaking voice and fall to the lowest pitch, or from a mid pitch to the lowest pitch, or with variations of starting point according to the intonation context. The falling glide is most perceptible when it takes place on a syllable containing a long vowel or diphthong or a voiced continuant (m, n, ɲ, l, z). When a fall occurs on a syllable containing a short vowel with its limits formed by fortis, voiceless consonants, the glide, particularly of a low-fall, is so rapid that is not easily perceptible, or may be realized merely as a low level pitch in relation to a preceding higher pitch, e.g.,

'What have you 'got? or

'What have you ,got?
Again, when syllable follows the nucleus - the tail - the fall may be realized as the juxtaposition of relatively high pitch on the nuclear syllable and low pitches on the syllables of the tail, e.g.,

- It'll `rain in a ,minute
- It was ,yesterday

(b) The rising nucleus (,.')

In the same way, a rising glide which may extend from low to mid, or from mid to high, or with other variations of starting and end points between low and high, is more easily perceptible when it occurs on a syllable containing a long vowel or diphthong or a voiced continuant consonants, e.g.,

,No. 'Can you ,see?

He's ,not ,ill.

When a low-rising glide occurs on a short syllable, it must necessarily be accomplished much more rapidly, or may merely consist of a relatively high level pitch in relation to a preceding low pitch, or even of a slightly lowered level pitch in relation to a preceding mid or high pitch, e.g.,

,'Can she ,cook ?

'Can she ,cook ?
(iii) The falling-rising Nucleus (\(\checkmark\))

The fall and rise may be confined within one syllable, the glide beginning at about mid level and ending at the same level; in the case of a short syllable the dip in pitch is made extremely rapidly may be realized as an instant of ‘creaky’ voice or even a cessation of voice, e.g.,

\(- \checkmark\) No. It's \(\checkmark\) true. It's \(\checkmark\) shut

When an unaccented tail follows the nuclear syllable, the fall occurs on the nuclear syllable and the rise is spread over the tail, e.g.,

It's \(\checkmark\) raining. It's quite \(\checkmark\) comfortable.

When a secondary accent follows the primary (nuclear) accent, the fall takes place on the nuclear syllable and the rise is initiated on the syllable carrying the secondary accent, e.g.,

He didn't \(\checkmark\) telephone.

He's \(\checkmark\) educated.

(d) Rising Reinforcement of a Fall (\(\wedge\))

A fall may be reinforced by an introductory rise, especially on a long syllable containing voiced consonants, e.g.,
It was ^raining.

He, wasn't ^alone.

A reinforced short syllable followed by a tail may be realized as a low accented nuclear syllable followed by a fall on the tail, e.g.,

- How ^wonderful.

- It was ^yesterday.

(iv) Realization of Secondary Accent

(a) Pre-nuclear- Syllables preceding the nucleus may have pitch prominence through being given a high level pitch when initial or a high level pitch in relation to preceding syllable. The first pre-nucleus syllable is known as the head, any syllables occurring between the head and the nucleus constitute the body.

Pre-nuclear syllables may also be accented without pitch prominence, i.e. they are accented only for reasons of rhythmical stress, quality, or quantity, or because the content nature of the word.

(b) Post-nuclear- After a falling nucleus, a secondary accent is manifested by rhythmic qualitative or quantitative prominence, the pitch remaining low.

(c) Secondary Accent between Fall and Rise:

Syllables carrying secondary accent, without pitch prominence,
may occur between a fall and a rise; in this case, the unaccented syllables and those carrying secondary accent have a relatively low level pitch, e.g.,

`That was , quite , good.

`All of us were sur,prised to, hear that you’d , gone.

(d) **Realization of Unaccented Syllables**- Unaccented syllables, in addition to the fact that they are said very rapidly and usually undergo some obscuration of their quality, do not normally have any pitch prominence. They may occur before the head or the nucleus, within the body, or after the nucleus.

(i) **Pre-nucleur**- Unaccented syllables occurring before a nucleus, like syllables carrying secondary accent without pitch prominence, are normally relatively low, whether a nucleus is a fall or a rise, e.g.,

It’s `not.

There were e,leven

Unaccented syllables before a high head are usually said on a relatively low pitch, the head having contrastive prominence in relation to them, e.g.,

He’s always, late

It was `after , dinner.
If pre-nuclear unaccented syllables, their weak quality remaining, are said on a relatively high pitch (marked ~), the utterance has a specially bright, lively, encouraging character before a rise, or an indignant, quarrelsome note before a fall, e.g.,

~There were ~nine of us. (lively)
~There were 'nine of us. (indignant)

(b) Within Body- Within the body, unaccented syllables remain on almost the same pitch as the preceding accented syllable, e.g.,

'All of us 'wanted to ,help him

'Put it 'on the ,table

If the unaccented syllables are on a higher pitch than the preceding accented syllables, a special impression of liveliness, eagerness, impatience, or encouragement is again produced, e.g.,

'Mary was 'always ,late. (annoyance)
'Come and 'sit by ,me. (encouragement)
'Are we 'nearly ,there? (eagerness)

It is to be noted that in these cases the accented syllables within the body receive extra relative pitch- prominence, the pattern being equivalent to a series of rising nuclei.

(c) Post nuclear- Unaccented syllables following a falling nucleus remain on a low level, e.g.,
He's a 'bachelor

There are ad'ministrative ,difficulties.

After a rising nucleus, unaccented syllables continue (or effect) the rise (the last syllable of all having a short rising glide sometimes, which gives it an extra prominence without contrastive significance).

e.g.,

'Put it 'on the ,table.

It's ,not im,possible.

The rise of a falling-rising nucleus may be spread over the following unaccented syllables, e.g.,

He 'doesn't 'like \criticism.

Between a fall and a rise, unaccented syllables remain relatively low e.g.,

'Yesterday was ,fine.

(ii) **Attitudinal Function**- Intonation, in addition to its function of providing a means of accentuation, may also serve to distinguish sentence types (e.g., statement and question) and to indicate the emotional attitude of the speaker. The main types of utterance are:

(a) Assertions

(b) questions containing an interrogative word (X-questions)
(c) questions expecting 'Yes' or 'No' as an answer (Yes/No questions)

(d) question tags

(e) commands, requests etc.

(f) exclamations, greetings etc.

(A) Falling Tone

(a) Low Fall

- Statements

. Thanks. , Yes.

(When did you arrive?) , Monday (uninterested)

(Who did it?) , John (detached)

(Who is your teacher?) , Mary (detached)

- Wh-Questions- (beginning with words like what, when, etc).

. How? (very curt)

. When will she come? (weak, uninterested insistence on when)

'What can I do for you? (blunt, unemotional)

- Yes/No Questions

. Is she , coming? (uninterested)
Do you think so? (curt, exhibiting impatience)

'Could you meet him? (uninterested, showing no involvement)

Tag Questions

(It's a lovely day.) Isn't it?
(I'm hard up), aren't we, all?
(She is working hard), isn't she?

Expecting agreement

Commands/Requests

Write down.
'Go straight and turn to the left.
'See me in the evening.

(calm uninterested)
(neutral)
(expecting to be obeyed without any doubt)

Exclamations, Greetings etc.

Pity! (not moved)

'How very tragic! (bored, even mildly sarcastic)

'Good Morning (routine uninterested)

High fall - Strongly contrastice or contradictory; often showing strong indignation or excitement, very common in ordinary colloquial speech.
- **Statements**
  
  'No. I `did
  'certainly `not

  (strong agreement of disagreement)

- **Wh-questions**

  'When? `Where?
  'Why ,can't you?

  (expressing surprise, anger, disbelief)

- **Yes/No questions**

  'Can you go?
  'Did you `meet him?

  (demanding a reply)

- **Tag Questions**

  (We don't work on Sundays) `Do we?
  (It is not possible to do this) `Is it?

  (demanding agreement)

- **Commands etc.**

  'Shut the `door
  'Go `ahead

  (angry command)

- **Exclamations, etc**

  'What a 'pleasant sur`prise! (strong surprise)

  'Good `evening, (hearty greetings)
(B) Rising Tone

(a) Low-rise
   - Statements
     'Cheer up. (reassuring, encouraging)
     It's not very good. (bored, resigned)
     It 'won't 'last 'long. (reassuring, encouraging)
   - Wh-questions-
     'Why did you do it? (strong insistence on why)
     'Why can't you do it? (threatening)
     'When can you come? (polite enquiry)
   - Yes/No questions
     'Is he sleeping (insistence on is)
     Is 'brother at 'home? (polite, interested)
     'Can you? (doubtful)
   - Tag questions (He didn't do it) 'did he? (asking for information)
     (These are nice) 'aren't they?
     (These are lovely birds) 'aren't they?
- **Commands/Requests**
  
  "Write here."
  
  "Take this. (gentle command or request)."
  
  "Shut the door. (polite request)."

- **Exclamations, Greetings etc**

  "Yes (an interested question)"
  
  "Best of luck (cheerful good wishes)"
  
  "Good morning, (cheerful greeting)"

(b) **High rise** - This tone is usually associated with questions, surprise, disbelief or eagernessness. Consider the following examples:

  "Present? (Did you say present? or Do you want some present?)"

  (expressing eagerness and enthusiasm)

  "Is she ’here?"

  (expressing weagerness)

  Can we a’fford it?

  'concern expectancy, apprehension"

  It ’wasn't ’yours!

  (dismay, surprise, indignation)

(C) **Falling-Rising:**

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 within the same syllable.
Examples-

(Do you play hockey?) ə sometimes. (not always, surely)

ə Now. (doubtful)

I 'saw you at the ə cinema, (reproaching- you said you had to study physics)

ɜ Gently! (encouraging, soothing, warning)

'John's here al ə ready. (so do hurry up)

'She is ə beautiful. (but not very clever)

The ə coffee was ,good (but the service was awful)

At times the fall and the rise may occur on different syllables.

Examples: ʻHe ,could. (but I doubt whether you could)

ʻDo ,sit ,down. ʻSee if you ,can. (pressing request)

ʻWell ,done! (warm, sympathetically appreciative)

ʻMind ,how you ,go. (strong but sympathetic warning)

(D) Rising Falling:

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.
Examples-

It was frightful (enthusiastic agreement).

How interesting (sarcastic).

Are you sure this will go? (suspicious mocking).

(E) Other Devices for Signalling Attitudes:

Many other devices exist for expressing in sound, the mood of a speaker in addition to the actual words used. A rapid rate of delivery, for instance, may express irritation or urgency, whereas a slower rate may show hesitancy, doubt, or boredom in statements, or sympathy or encouragement in questions and commands. An egressive voiceless air-stream with friction (at the rounded lips) and a falling pitch expresses surprise, admiration, relief, whereas an ingressive air-stream of the same type may, in addition, be used to signify pain or pleasurable anticipation; and the utterance may be punctuated by sighs, denoting boredom, impatience, or sorrow.

10.8 THE WORD IN CONNECTED SPEECH

Every utterance is a continuous, changing pattern of sound quality with associated features of quantity, pitch and stress. The word is, like the phoneme, an abstraction from this continuum and must be expected to be realized in phonetically different ways according to the context. The various allophonic realizations of the abstract
unit known as the phoneme. The word constitutes, however, a separable linguistic reality for the speaker. Whether it has a simple or a complex morphemic structure, it is an element of language which is commutable in an utterance with other members of its class, i.e. nouns for other nouns, verbs for other verbs, etc. It is, moreover, often capable of constituting an utterance by itself. It must, therefore, be considered as an abstraction on a higher level than the phoneme, its separable identity having been recognized in the sophisticated written form of English by the use of spaces between words. If, however, the word is admitted as an abstracted linguistic unit. It is important to note the differences which may exist between its concrete realization when said in isolation and those which it has when, in connected speech, it is subject to the pressures of its sound environment or of the accentual or rhythmical group of which it forms part. Those word forms which are typical of connected speech are often known as special context forms. The variations involved may affect the word as a whole, e.g. weak forms in an unaccented situation or word accentual patterns within the larger rhythmic pattern of the complete utterance; or may affect more particularly the sounds used at word boundaries, such changes involving a consideration of the features of morpheme and word junctures, junctural assimilations, elision and liaison forms.

10.9 NEUTRALIZATION OF WEAK FORMS

A number of form words may have different pronunciations
according to whether they are accented or, more typically, are unaccented. Such is the reduction and obscurcation of the unaccented forms that words which are phonetically and phonemically separate when said in isolation may be neutralized under weak accent. Such neutralization causes no confusion because of the high rate of redundancy of meaningful cues in English; it is only rarely that the context will allow a variety of interpretation for any one cue supplied by an unaccented word form. The examples of neutralization which follow might occur in rapid, familiar RP:-

/ə/  **unaccented are, a** (and, less commonly, her, or, of)

The 'plays are, poor
She 'wants a, dog
'Two 'books are, mine
'One or 'two of them are, coming
(or/ɔ/:/for or, /əv/ for of)

/ɔv/ unaccented have (aux), of

'Some of, one,
'Some have, won
The 'boys have 'eaten, fish
The 'boys of 'Eton, fish

/ər/ unaccented are, or

'Ten or, under (less rapidly/ɔ:r/ for or)
'Ten are, under
unaccented the, there
There 'seems a , chance
The 'seems are , crooked

unaccented is, has, does
'What's (s = does or is) he , like?
'What's (s = has) he , lost?

unaccented is, has, does
'Where's (s=has, less commonly does)
he, . put it?
where's (s = is) he , going?

unaccented as, has
'How 'much has he , done?
As 'much as he , can

unaccented and, an
'On and , off
'On an , off chance

unaccented and, not
Didn't he , do it? /'dɪdɪ/:
He 'did and he , didn't /hɪdɪ/:

unaccented had, would
I'd ('d = had, would) put it here

10.10 LIAISON

It is usual in connected speech for the linking /r/ forms of words
to be used before a vowel, e.g. thanks for everything /fər/, my father and mother /faːdər/,
the weather ought to improve /wɛdər/,
here and there /hɪər/,
I don't care if they do /kɛdər/,
the door opened /dɔr/,

With some speakers, however, fear of using the intrusive /r/ may inhibit such liaison, a vowel glide or glottal stop being used, e.g.,

the door opened /də ˈdɔːr ənənd/ or

[də ˈdɔːr ənənd]

It is usual for a word final consonant to be carried over as initial in a word beginning with an accented vowel, the identity of the words. Thus,

run off /rʌnəf/  
given in /gɪn/  
less often /lɛsəfn/;

are rarely more particularly, the fortis, plosives do not acquire aspiration such as would accompany their shift to an accented syllable-initial position, e.g.,

get up [,ɡet ˈɪʌp]
look out  [lu ˈkʌut]
stop arguing  [sto ˈpʌrɪŋ]

are not usually. One or two phrases in common use do, however, show such transference, e.g.

at home  [ə tʰəm]
not at all  [nɒt ə tʰɔl]

often pronounced; they may be considered as constituting, in effect, composite word forms.

10.11 JUNCTURE

Juncture is the transition from one segmental phoneme to another; it is either close or open and if open, either internal or terminal. Some linguists have identified four significant types of juncture. One is internal or open and three are terminal. These can be illustrated as follows:

/ðneɪm/ a name - (relatively long /n/, associated with stress onset and possible pitch change)

an aim (relatively short /n/, stress and pitch change beginning of /ei/.

/ðeɪstʌf/- that stuff - (unaspirated /t/, strong /s/)

that's tough - (aspirated /t/, weaker /s/)

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the way to cut it (long /ei/, rhythmic groups
/ðə  weɪtə kʌt ɪt/)  

house trained (reduced /au/, weaker /s/, devoiced /r/)

why choose (long /aɪ/, short [ ]

element of /tʃ/ affricate)

Similarly, simple word entities may be distinguished from words composed of separable morphemes-

/high-nəs/ highness (/aɪ/ and /n/ in close juncture rhythmic shortening of /aɪ/)

/high-nəss/ (/aɪ/ and /n/ open junctures full length of /aɪ/)

/naɪt-reɪt/ night-rate (/t/ and in open junctural relationship, little devoicing of /v/.

nitrate (/t/ and /r/ close junctured, devoiced /r/)

+ (six + tea + cups - sixty + cups)
It is to be noted, however, that such junctural cues are potentially distinctive and, in any case merely provide cues to word identification additional to the large number already contained in any utterance. Junctural oppositions are, in fact, frequently neutralized in connected speech or may have such slight phonetic value as to be difficult for a listener to perceive; they may, therefore, be said to be on a lower place of relevance than the phonemic units conveyed by qualities and the various accentual patterns.