CHAPTER 2

In the present chapter an attempt has been made to briefly define the Queen’s English, Received Pronunciation, the two established varieties of English, i.e., British English and American English, their phonology, morphology and syntax. This is followed by a discussion on differences between these two varieties, differences in pronunciation, grammar, syntax and so on.

2.1 “Queen’s” English

The notion of the “Queen’s” English or “King’s” English, depending on who is the ruler of the time, can be traced back to the sixteenth and seventeenth centuries where the idea of the monarch’s usage of the language should be a model in speech and writing. During these times there was a development of a prestigious speech associated with the court and aristocracy. Wales also points out that the phrase “The King’s English” was first used during the reign of James I.¹

The British Royal Family would generally be considered to be speakers of the Standard English, RP. However, Wales differentiates between the way the older “royals” speak and the changes that can be seen in the younger members of the royal family.

2.1.1 Features of “Queen’s” English

- General Pronunciation

The Queen and older Royals might pronounce the following words as noted.

Examples:

- house = hice
- off = orf
- tower = tar
- refined = refained

Younger Royals might exhibit the following types of pronunciations:

- really = rairly
- milk = miuk
yes = yah
St. Paul's = St. Pauws'

The "Royal ONE"

Wales discusses the pronominal usage of "one" that is not only stereotypically associated with upper classes and especially the Royal Family, but that is also used frequently in their real life. There are a number of ways that the word "one" is used in place of "I" and it has also been seen to be commonly used in those people connected with the Royal Family. The phrase "one" is used in place of "I."

Example:

"One says to oneself: "Oh God, there's one's daughter." (Father of the Duchess of York – quoted from The Star, July 1986)

2.1.2 Received Pronunciation

Received Pronunciation or RP is a form of pronunciation of the English language, usually defined as the "educated spoken English of southeastern England." It is non-rhotic, meaning that written 'r' is pronounced only if it is followed by a vowel. It is English spoken without a regional accent. It is the spoken form of Standard English and many consider it to be best spoken English, although others disagree.

Earlier RP was sometimes referred to as "BBC English" (as it was traditionally used by the BBC) and as the "Queen's English." Both terms remain in use today, though less frequently than in past decades.

Many Britons abroad modify their accent to make their pronunciation closer to RP, in order to be better understood than if they are using their usual accent. They may also modify their vocabulary and grammar to be closer to "Standard English," for the same reason.

Traditionally, RP is the accent of English which is considered a mark of an educated speaker, and which conveys no information about the speaker's
region. For many years, the use of RP has been considered a mark of education by some within Britain. As a result, elitist notions have sprung up around it, and those who use it have often considered those who do not to be less educated than themselves.

However, from the 1970’s onwards, attitudes towards RP have slowly been changing. Today, the accents of the English regions and of Scotland, Wales, and Ireland are more likely to be considered to be on a par with RP. BBC speakers no longer need to, and often do not, use RP. Stereotypes outside the UK nevertheless persist.

The ongoing spread of Estuary English (name given to the form(s) of English widely spoken in and around London and more generally in the southeast of England-along the river Thames and its estuary) from the London metropolitan area through the whole South-East leads some people to believe that this will take the place of RP as the “Standard English” of the future.

The closest equivalent in the United States is the General American Pronunciation.

Using Received Pronunciation in Speech

In general, the accent gives great importance to vowels sounds, which are extended and rounded. Some examples of the transformations of words when spoken with a RP are as follows:

- “Oh!” is pronounced as a diphthong, with a w sound to round off the word.
- Unlike most forms of English English and American English, RP is a broad A accent, so words like bath and chance appear with /æ:/ and not /æ/.RP is a non-rhotic accent, meaning /r/ does not occur unless followed immediately by a vowel.
Like other accents of southern England, RP has undergone the wine-whine merger so the phoneme /ɔ/ is not present.

- RP uses [t'], called dark l, when /l/ occurs at the end of a syllable, as in well, and also for syllabic l, like in little or apple. (whereas it has been reported that "General American" speakers use the /t/ both finally and initially.)

- The /t/ phoneme in words like butter is pronounced as [tʰ] rather than flapped (as in most forms of American English) or [?] as in Cockney and similar varieties of English).

- The /t/ phoneme in words like bluntness is often pronounced as or realised as a glottal stop.

- Unlike many other varieties of English English, there is no h-dropping in words like head.

- "Room" is often pronounced with a short vowel sound. In addition to manipulating the vowels, great attention is paid to articulating consonants clearly. Therefore, whilst some accents may "drop hs," transforming "hello" to "ello," or let a / slip to a d (as Australians do), RP makes sure to enunciate every consonant properly, except for the r consonant, which is only enunciated at the end of syllables when linking with vowel sounds. This is true regardless of whether the syllable linking is intrinsic or extrinsic to a word. (E.g.: the word "heresy" has a clear r consonant, but the world "hearsay" doesn't. Similarly, "here we are" doesn't have either the r pronounced, but "here it is" has its single r clearly pronounced. Further, "law and order" have an r linking "law" and "and," making the final product sound somewhat like "lah-ran-dorder" when spoken.)
British English

British English (BrE) or U.K. English is a collective term for the forms of English spoken in the British Isles. In particular, when used by other English speakers, it often refers to the written Standard English and the pronunciation known as Received Pronunciation (RP); the term is often used to make a distinction from American English. In such context, the written form is sometimes called International English, since few other English-speaking countries have adopted the changes in spelling introduced by nineteenth century U.S. Lexicographers.

British English is used to denote what is more precisely known as Commonwealth English. Commonwealth English refers to the language written in most of the English speaking world, including Australia, New Zealand, South Africa and the United Kingdom. The language may vary slightly from country to country or even between those countries, regions, states, provinces and territories, but it is in all cases distinct from American English. Commonwealth English is mostly interchangeable with British English and where “Britons” is used, “inhabitants of the Commonwealth” might be more accurate. Commonwealth English is also used by countries and organizations, such as Ireland and the European Union, whose use of English is most influenced by U.K.

According to Tom McArthur: “... the phrase British English ... shares, however, all the ambiguities and tensions in the word British, and as a result can be used and interpreted in two ways, more broadly or more narrowly, within a range of blurring and ambiguity.”

The broader use refers to the language of the entirety of the United Kingdom. Here, the term covers all varieties of the language – standard and non-standard, formal and informal, at all times, in all regions, at all social levels.

The narrower use refers to the form of Standard English used in Britain, or in England, or in South-East England: traditionally the medium of the upper and (especially professional) middle class, and by and large of education. The
term may be expanded into the more or less synonymous forms *British Standard English* and *Standard British English*. Although not limited to one accent (most notably in recent decades), it has been associated since at least the late 19th century with the accent that, since the 1920, has been called Received *Pronunciation* (RP), and with the phrases the *Queen’s English*, the *King’s English*, *Oxford English*, and *BBC English*.

Peter Trudgill uses *British English* only for the wider sense of the phrase and introduced the term *English English* (EngEng) for the narrower sense. The term *English English* is now generally recognized in academic writing in competition with *Anglo-English* and *English in England*, though it is still not greatly used.

The written language is normally Standard English; which dates back to the early 16th century. It is primarily based on dialects from the south-east of England and is used by newspapers and official publications. Standard written English is basically the same in every English-speaking country, apart from a few minor points of spelling, such as colo(u)r, travel(l)er and apart from few minor differences in vocabulary and usage, e.g. American “elevator” is to the English a “lift”, “automobile hood” is a “bonnet”; “subway” is a “tube.”

There is an uneasy acceptance among speakers of British English that words of the sort *organize/organise* and their derivatives can be properly spelt with either *s* or *z*. The *-ize* forms were strongly promoted by the *Oxford English Dictionary* and are the forms used by most publications issued by the Oxford University Press and in much other academic publishing. This is sometimes known as OED spelling and may be marked by the registered IANA language tag en-GB-oed. It is the spelling used by the Encyclopedia Britannica, by the United Nations (mostly), and by the majority of international standard groups when they are not using American English. The *-ize* forms are also given priority in all dictionaries issued by Oxford, Cassell, Collins, Longman and Penguin, and also in dictionaries issued by Chambers for international used. These forms were used by the London *Times* until the mid-1980s.
The -ise forms are now generally used by the British government, by the European Union bureaucracy, by Cambridge University publications, and mostly taught in the British school system. They are far from prevalent in common usage. The -ise forms are preferred in dictionaries from Reader's Digest (UK) and by Chambers in their native speaker dictionaries and are used by most British publishers and in most British newspapers.

The British Isles are the most linguistically diverse area in the English-speaking world. Significant change in accent and dialect may occur within one region. Three major divisions are normally classified as Southern English dialects, Northern English dialects and Scottish English. There is also Hiberno-English (English as spoken in Ireland) and the form of English used in Wales.

The accent (not to be confused with dialect) known to many people outside the United Kingdom as British English is Received Pronunciation, which is defined as the educated, spoken English of south-eastern England. Earlier it was held as better than other accents and referred to as the King's (or Queen's) English, or even "BBC English." Originally this was the form of English used on radio or television. However, for several decades other accents have been accepted and are frequently heard, their use in broadcasting being now actively and forcefully encouraged by BBC management. But stereotypes about the BBC persist. English spoken with a mild Scottish accent has a reputation for being especially easy to understand.

2.2.1 Phonological Features of British English

Segmental Phonemes

Consonants (French: consonnes)

A consonant is a sound accompanied or unaccompanied by voice, in which there is either a complete or partial obstruction which prevents the air from issuing freely from the mouth. Such sounds which may be produced with or without vocal cord vibrations (voice), there may be either complete or partial
obstruction or audible friction which prevents the air from issuing freely from the mouth. These sounds fall generally into the traditional category of consonants.

When referring to consonants, it is conventional to specify:

(i) the state of glottis, i.e., whether the sound is voiced or voiceless;
(ii) the place/point of articulation; and
(iii) the manner of articulation

On the basis of the place or point of articulation, the English consonants may be classified into following categories:

1. **Bilabial**: The lower lip articulates with the upper lip e.g. [p, b, m]
2. **Labio dental**: The lower lip articulates with the upper teeth. e.g. [f, v]
3. **Dental**: Tongue tip and rim articulate with the upper teeth e.g. [θ, δ]
4. **Alveolar**: The blade or tip and blade, of the tongue articulate with the alveolar ridge. e.g. [t, d, l, n, s, z]
5. **Palatal**: The front of the tongue articulates with the hard palate. e.g. [ç, ʃ, ʒ]
6. **Velar**: The back of the tongue articulates with the soft palate or velum. e.g. [k, ɡ, ŋ]
7. **Glottal**: An obstruction or a narrowing causing friction but not vibration between the vocal cords. e.g. [h]

The manner of articulation tells us how the air stream is obstructed or expelled when a given sound is articulated. Here we have to discuss various manners on the basis of which the consonants can be classified:

1. **Complete or Total Closure**: There is complete obstruction or closure in the vocal tract. Air stream is stopped even for a fraction of second. There is no opening between the articulator and the point of articulation.
   
   1. **Plosives/Stops**: A complete closure at some point in the vocal tract
behind the air pressure builds up and can be released explosively. e.g. [p, b, t, d, k, g]

2. **Affricates**: A complete closure at some point in the mouth behind which the air pressure builds up; the separation of the organs is slow compared to that of a plosive so that friction is a characteristic sound element of the sound e.g. [ç, ʝ]

3. **Nasals**: A complete closure at some point in the mouth but the soft palate being lowered, the air escapes through the nose. e.g., [m, n, ŋ]

II. **Intermittent Closure**: There is obstruction on closure after certain intervals.

**Roll or Trill**: A series of rapid intermittent closures or taps made by a flexible organ on a firmer surface. e.g. [r]

III. **Partial Closure**: Here the obstruction is partial, i.e. the passage is partly open, partly close.

**Laterals**: A partial closure is made at some point in the mouth, the air stream being allowed to escape on one or both sides of the contact e.g. [l]

IV. **Narrowing**: Articulator and point of articulation are constricted in such a way that there is only a narrow aperture and air passes through it with audible friction.

**Fricatives**: Two organs are constricted at some point in the vocal tract, to such an extent, so as to leave only a narrow aperture shaped either like a *slit* or like a *groove*. So that air passes through them with friction.

e.g. [f, v, θ, ð, s, z, ʃ, ʒ, h]

- Slit fricatives: [f, v, θ, ð]
- Groove fricatives: [s, z, ʃ, ʒ, h]

Lastly, the consonants in the production of which vocal cords vibrate and
produce voice are called *Voiced Consonants* and the consonants in the production of which vibrations do not take place are called *Voiceless Consonants*.

Voiced  
[b, d, g, ɹ, ʒ, z, ɹ, r, l, m]

Voiceless  
[p, t, k, ɻ, f, θ, s, ʃ, n, ɲ, h]

**Semi Vowels (Glides):** A semi vowel is a vowel glide functioning as a consonant. It is a speech sound, which can have certain features of both vowels and consonants. In English there exist two semi vowels; they are represented phonetically by the letters w and y (also represented as j.)

In English we automatically aspirate every voiceless consonant which begins a word. Compared /p/ in pit [pʰɪt] and /p/ in spit [spɪt]. In the production of first word, we hear a puff of breath following the p sound, this is not found in second word.

When we consider the consonant system as a whole, it is usual to present it in the form of a table, with the consonants arranged in relation to other consonants. Thus /b/ is paired with its voiceless counterpart /p/, and grouped both with the other voiced stops /d, ɹ/, and other labial consonants /p, f, v, m/.
## The English Consonant Phonemes

<table>
<thead>
<tr>
<th>Point of Articulation</th>
<th>Bilabial</th>
<th>Labiodental</th>
<th>Dental</th>
<th>Alveolar</th>
<th>Palatal</th>
<th>Velar</th>
<th>Glottal</th>
</tr>
</thead>
<tbody>
<tr>
<td>Manner of Articulation</td>
<td>Vl</td>
<td>Vd</td>
<td>Vl</td>
<td>Vd</td>
<td>Vl</td>
<td>Vd</td>
<td>Vl</td>
</tr>
<tr>
<td>Stops</td>
<td>p /pin/</td>
<td>b /bin/</td>
<td>t /tin/</td>
<td>d /din/</td>
<td>k /cool/</td>
<td>g /goal/</td>
<td></td>
</tr>
<tr>
<td>Affricates</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>€ /church/</td>
<td>j /judge/</td>
<td></td>
</tr>
<tr>
<td>Fricatives</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Slits</td>
<td>f /fan/</td>
<td>v /van/</td>
<td>θ /think/</td>
<td>δ /then/</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grooves</td>
<td>s /seal/</td>
<td>z /zoo/</td>
<td>f /shoe/</td>
<td>ʒ /vision/</td>
<td>h /hot/</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rolls</td>
<td>r /red/</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Laterals</td>
<td>l /life/</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nasals</td>
<td>m /mass/</td>
<td>n /now/</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Semi-Vowels</td>
<td>w /wine/</td>
<td></td>
<td></td>
<td></td>
<td>y /yes/</td>
<td>η /sing/</td>
<td></td>
</tr>
</tbody>
</table>

VIl = voiceless; Vd= voiced

Table:1

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Vowels (French- voyelles)

A vowel (in normal speech) is defined as a voiced sound in forming of which air issues in a continuous stream through the pharynx and mouth, there being no obstruction and no narrowing such as would audible friction. It may also be defined as a speech sound produced with vibration of the vocal cords but with no closure or stricture or close approximation in the vocal tract above the glottis.

Cardinal or Basic Vowels

It is necessary to have some standard vowels, which shall act as a kind scale or measure, with which to compare all other vowel sounds and which shall be constant. For this purpose Daniel Jones devised a scheme of Cardinal Vowels. These vowels do not belong to any one language; they have been chosen arbitrarily to represent certain well-defined tongue positions.

We set eight important, primary Cardinal vowels, which are denoted by numbers and symbols.

C1 - high, front, unrounded vowel i
C2 - low-high, front unrounded vowel e
C3 - high-low, front unrounded vowel æ
C4 - low, front, unrounded vowel a
C5 - low, back, unrounded vowel a
C6 - high-low, back rounded vowel ɔ
C7 - low-high, back rounded vowel o
C8 - high, back, rounded vowel u.

Primary Cardinal Vowels

Cardinal Vowel No. 1 (i) is the sound in which the raising of the tongue is as far forward as possible and as high as possible consistently with its being a vowel, the lips being spread.
Cardinal Vowel No. 5 (a) is a sound in which the back of the tongue is lowered as far as possible and retracted as far as possible consistently with the sound being a vowel, and in which the lips are not rounded.

Cardinal No. 2, 3, 4 (e, ə, a) are vowels of the ‘front series’ chosen so as to form an acoustic sequence between the vowel 1 and 5 such that the degrees of acoustic separation between each vowel and the next are equal or rather as nearly equal as it is possible for a person with a well trained ear to make them.

Cardinal Vowel No. 6, 7, 8 (ɔ, ə, u) are vowels of the ‘back’ series chosen so as to continue this series of acoustically equidistant vowels.

A set of secondary Cardinal vowels can be obtained from the eight primary Cardinal vowels by reversing the lip positions. Such a secondary series is denoted by the following numbers and symbols.

- C9 - High, front rounded vowel ʁ or j
- C10 - Low high, front rounded vowel ʃ
- C11 - High-low front rounded vowel œ
- C12 - Low, front rounded vowel Φ
- C13 - Low, back, rounded vowel u
- C14 - High-low, back, unrounded vowel ʌ
- C15 - Low-high back, unrounded vowel ɔ
- C16 - High, back, unrounded vowel ʍ

In addition, a pair of cardinal vowels unrounded and rounded have been established for which the centre of the tongue has the highest point of raising. These are:

- C17 - High, central, unrounded vowel ʃ
- C18 - High, central, rounded vowel ʍ
This complete series of 18 Cardinal Vowels may be divided into two categories according to the position of the lips, with corresponding tongue positions.

1. Unrounded - \([i, e, e, a, a, \&, \&, \&]\)
   1, 2, 3, 4, 5, 14, 15, 16, 17

2. Rounded - \([y, \phi, \&e, \&e, \&e, \&e]\)
   9, 10, 11, 12, 13, 6, 8, 18

The Vowel Quadrilateral

<table>
<thead>
<tr>
<th>Close</th>
<th>Front</th>
<th>Central</th>
<th>Back</th>
</tr>
</thead>
<tbody>
<tr>
<td>High</td>
<td>C11 i</td>
<td>C17 u</td>
<td>C8 u</td>
</tr>
<tr>
<td></td>
<td>C9 y</td>
<td></td>
<td>C16 u</td>
</tr>
<tr>
<td>Half Close</td>
<td>C2 e</td>
<td></td>
<td>o C7</td>
</tr>
<tr>
<td>Low High</td>
<td>C10 &amp;</td>
<td></td>
<td>C15</td>
</tr>
<tr>
<td>Half open</td>
<td>C3 e</td>
<td></td>
<td>o C6</td>
</tr>
<tr>
<td>High Low</td>
<td>C11 &amp;</td>
<td></td>
<td>^ C14</td>
</tr>
<tr>
<td>Open</td>
<td>C4 a</td>
<td></td>
<td>C5 a</td>
</tr>
<tr>
<td>Low</td>
<td>C12 &amp;</td>
<td></td>
<td>C13 o</td>
</tr>
</tbody>
</table>

Figure: 2

There are 21 vowels in English. 12 are 'Pure' Vowels known as monophthongs and 9 are diphthongs.

The twelve pure vowels are:

\([i, I, e, \&e, a; \&; \&; u, u, \&, \&, \&, \&]\)

**English Vowel No. 1 (i)**

It is a long vowel. It may be described in the following manner:

i) height of tongue: nearly 'close';
English Vowel No 2 (i) or (I)

It is a short vowel and may be described in the following manner:

i) height of tongue: nearly ‘half-close’;
ii) part of tongue which is highest: the hinder part of ‘front’;
iii) position of lips: spread or neutral;
iv) opening between the jaws: narrow to medium.

Examples are: sit /sit/, fit /fit/, king /kin/, symbol /'simbl/, become /bi'k-əm/.

English Vowel No 3 (e)

The following is a formal description of the manner of forming the sound:

i) height of tongue: intermediate between half-close and half-open;
ii) part of tongue raised: the ‘front’;
iii) position of lips: spread or neutral;
iv) opening between the jaws: medium.

Examples are: pen /pen/, red /red/, seven /'seven/, head /hed/, get /get/.

English Vowel No. 4 (æ)

The following is a formal description of the sound:

i) height of tongue: between half-open and open;
ii) part of tongue which is highest: the ‘front’;
iii) position of lips: spread or neutral;
iv) opening between the jaws: medium to wide.

Examples are: glad /glæd/, bag /bæg/, pad /pæd/, cat /kæt/, lamp /læmp/.
English Vowel No. 5 (a:)

The vowel may be described in the following manner:

i) height of tongue: fully open;
ii) part of tongue which is highest: a point Somewhat in advance of the centre of the ‘back’;
iii) position of lips: neutral;
iv) opening between the jaws: medium to wide.

Examples are: far /fa:/, part /pa:t/, garden /ga:dn/, ask /a:sk/, half /ha:f/.

English Vowel No. 6 (ɔ)

It is a short vowel of and is described in the following manner:

i) height of tongue: fully open;
ii) part of tongue which is highest: the back;
iii) position of lips: open lip-rounding;
iv) opening between the jaws: medium to wide.

Examples are: not /nɔt/, hot /hɔt/, pond /pɔnd/, dog /dɔg/, sorry /'s ɔri/.

English Vowel No. 7 (ɔː)

It is a relatively long vowel and may be described in the following manner:

i) height of tongue: between half and open;
ii) part of tongue which is highest: the back;
iii) position of lips: between open and close lip rounding;
iv) opening between the jaws: medium to fairly wide.

Examples are: bought /bɔ:t/, talk /tɔ:k/, door /dɔ:/, caught /kɔ:t/, low /lɔ:/.
English Vowel No. 8 (u)

It is a short vowel and is described as following:

i) height of tongue: just above half-close;
ii) part of tongue which is highest: the fore part of the back;
iii) position of lips: fairly close lip-rounding;
iv) opening between the jaws: medium.

Examples are: put /put/, full /ful/, bush /bus/, hood /hud/, wood /wud/.

English Vowel No. 9 (u:)

It is a long vowel and the manner in which the sound can be described is:

i) height of tongue: nearly close;
ii) part of tongue which is highest: the back;
iii) position of lips: close lip-rounding;
iv) opening between the jaws: narrow to medium.

Examples are: rule /ruːl/, whom /huːm/, lose /luːz/, blue /bluː/, too /tuː/.

English Vowel No. 10 (ə)

The following is a formal description of the manner of forming of the sound:

i) height of tongue: half-open;
ii) part of tongue which is highest: the fore part of the back;
iii) position of lips: spread;
iv) opening between the jaws: wide.

Examples are: cup /kʌp/, lump /ʌmp/, but /bʌt/, shut /ʃʌt/, flood /flʌd/.

English Vowel No. 11 (ə)

It is a long vowel and may be described in the following manner:
i) height of tongue: about half-way between 'open' and 'close';

ii) position of tongue which is highest: the central part, culminating at the junction between 'front' and 'back';

iii) position of lips: spread;

iv) opening between the jaws: narrow.

Examples are pearl /pərl/, bird /bɜːrd/, turn / tuːrn/, learn /lɜːrn/, work /wɜːk/.

**English Vowel No.12 (ə)**

It is a short vowel. It is often called the neutral vowel or 'schwa'. Here the highest point of the tongue is in the centre. The position of the lips is unrounded (neutral).
Diphthongs: A vowel sound within a syllable (that part of occurrence which is uttered in a single chest pause) with a perceptible change in its quality, during its production is known as diphthong. The tongue moves constantly (from one
position to another) and hence the quality changes constantly in the production of this type of sound.

There are 9 English diphthongs:

\[\text{[ei, ou, ai, au, ëi, ëə, əə, əə, əə]}\]

In English, there are no rising or ascending diphthongs (where the most sonorous part occurs after an initial glide.) We have falling or descending diphthongs (the most sonorous part occurs first followed by a glide) and centring and closing diphthongs in English. A centring diphthong ends in a central neutral vowel \[\text{[ə]}\] and whereas a closing diphthong ends with a close vowel. We also have narrow and wide diphthongs in English. In narrow diphthongs the displacement of the tongue is very small e.g. \[\text{[ou]}\] in ‘go’ or \[\text{[ei]}\] in ‘make’ wherever in wide diphthongs the displacement of the tongue is large. E.g., \[\text{[ai]}\] in ‘my’ and \[\text{[au]}\] in ‘cow.’

**English Diphthong No. 13 (ei)**

(ei) is the ‘long’ sound of the letter ‘a’ as in case of came /ke im/, make /meik/. It is also the vowel sound of ai and ‘ay’; examples: plain /plein/, daisy /deizi/, day /dei/, play /plei/ etc. It is a narrow and closing diphthong.

**English Diphthong No. 14 (ou)**

(ou) is the ‘long’ sound of the letter ‘o’ as in case of so /sou/, home /houn/, noble /noubl/, roll /roul/. Ou is the regular sound of ‘oa’ when not followed by r; examples: road /roud/, toast /toust/. It is a wide and closing diphthong.

**English Diphthong No. 15 (ai)**

It is the ‘long’ sound of the letters ‘i’ and ‘y’; examples: time /taim/, idle /aidl/, night /nait/, fly /flai/. It is a narrow and closing diphthong.
English Diphthong No. 16 (au)

It is the usual sound of 'ou'; examples: loud /laud/, house /haus/, out /aut/. It is also a frequent sound of 'ow'; examples: cow /kau/, town /taun/. It is a wide and closing diphthong.

English Diphthong No. 17 (œi)

It is the regular sound of 'oi' and 'oy' examples; oil /oil/, noise /nwarz/, boy /b3i/, employs /impbiz/. It is a wide and closing diphthong.

English Vowel No. 18 (iə)

It is a 'falling' diphthong and starts at about the position of the English short i and terminates at about ø. (iə) is the usual sound of 'eer'; examples: deer /di ø/.

English vowel No. 19 (eə)

It is a centring diphthong and starts half way between English vowel Nos. 3 and 4 (e and æ). eə is the regular round of the group of letters air; examples: pair /peə/, fair /feə/, cairn /keən/. It is also the round of 'ear' and 'are' in many words; examples: bear /beə/.

English Diphthong No. 20 (œə)

It is also a centring diphthong and starts very near to English vowel No. 7 (œ). The diphthong œə may be heard in the pronunciation of words written with oar, ore and in some words written with our; examples: coarse /kœə/, score /skœə/, four /fœə/, course /kœə/.

English Diphthong No. 21 (uə)

It is a centring and falling diphthong which starts at u (English Vowel no.8). It is used in two categories of words:

a) comprises of most words written with ure and oor and their derivatives; examples: care /kua/, poor /pua/, moor /muə/.

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b) comprises of words spelt with ua, ue, or ewe followed by a consonant letter, the syllable being stressed. Such are truant /tjuːənt/, fluency /fljuːənsi/, jewel /ˈjuːəl/.

**Closing Diphthongs**

![Figure: 6 (a)]

![Figure: 6 (b)]
Length of English Vowels

The length or quality of a sound is the length of time during which it is held on continuously in a given word or phrase.

The vowels Nos. 1, 5, 7, 9, 11 (i:, a:, ð:, u:, ø:) are longer than the other English vowels in similar situations, i.e. when surrounded by the same sounds and pronounced with the same degree of stress. Thus the vowels in heed /hiːd/, hard /haːd/, board /bɔːrd/, food /fuːd/, heard /hɔːd/ are longer than the vowels in hid /hid/, head /hed/, pad /pæd/, rod /rɔd/, bud /bʌd/, hood /hʌd/; similarly the vowels in heat /hɛt/, heart /ha:t/, short /ʃɔːt/, shoot /ʃuːt/, hurt /hɔːt/, are longer than the vowels in hit /hɪt/, get /get/, hat /hæt/, hot /hɔt/, hut /hʌt/, put /pʊt/. Thus, the vowels i:, a:, ð:, u:, ø: are designated as the long vowels and the remaining English vowels as the ‘short’ vowels. The diphthongs have about the same length as the ‘long’ vowels.
Length of Consonants

The length of consonants also varies, but not to the same extent as that of vowels. Final consonants are longer when preceded by one of the ‘short’ vowels than when preceded by one of the ‘long’ vowels or by a diphthong. Thus, the n in sin /sin/ is longer than the n’s in seen, scene /siːn/ and sign /sɛɪn/. Liquids are longer when followed by voiced consonants than when followed by voiceless consonants. Thus, the n in wind /wɪnd/ is longer than that in hint /hɪnt/. Plosive consonants preceded by a short stressed vowel and followed by another consonant are rather long, e.g. the k in act /æk/ actor /ækɛr/ (compare the k in jacket /ˈdʒækɪt/.)

Supra Segmental Features

The features that are super-imposed on the basic segmental sounds and seen like extra layer of a structure are called super segmental features. These consist of three features:

1. Stress
2. Pitch
3. Juncture

Stress: Stress is simply the relative breath force with which we utter different syllables in the speech. In other words, we may say that stress is simply the loudness or softness with which syllables are uttered.

In English, there are four distinct stress levels. The strongest or loudest is called primary stress and is marked by acute accent /ˈ/. The next to strongest stress is called secondary and is marked by circumflex exempt /’/. The tertiary-stress, marked by the grave-accent /ˈ/. Weakest or Softest is left unmarked, or may be indicated by crescent-stress /ə/. They are also referred to as loud or main, reduced-loud, medial and weak stresses respectively.

These stress levels are relative with each other and not absolute. For instance, if we take the primary stress we all do not have the same volume. I may generally
speak more loudly than others, so that my typical tertiary stress will be louder than their primary stress. Nevertheless, we would each have four contrasting stress levels in our respective sentence.

In English, there are many pairs of words in which one member is a noun and the other a verb; the noun in such pair has a loud stress on the first syllable and the verb with loud stress on the other syllable. For example, if I say, “What’s your ‘object?’”, I pronounce ‘ob-’ more loudly than-ject. But if I say, “I obje’ct’, the – je’ct is louder than the ob-. If one reverses these stresses in these sentences, the sentences would sound un-English. Some other pairs are-

S’ubject (N) Subje’ct (V)
I’ncr ease (N) Incr’ase (V)
Pro’test (N) Prote’st (V)
I’mport (N) Impo’rt (V)
S’urvey (N) Surve’y (V)
I’nsult (N) Insu’lt (V)
O’verflow (N) Overflo’w (V)

The position of the main stress is obviously an essential part of the total stress system and identifies the utterances.

Medial or Tertiary Stress /’/ is common in words with three or more syllables. For instance:

1. ce’entraliza’tion
2. ‘administra’tion
3. se’para’tion
4. a’mina’tion
5. m’odifica’tion
6. au’dito’rium

The medial stress is phonemically different from weak stress. It is a little bit louder than weak stress.

In English most compound words with internal open juncture (:-) like bl’ack-bi’rd, co’al-bi’n, the first member has a loud stress, the second member has a
subordinate stress which is louder than the medial stress. The word au’dito’rium has medial stress on first syllable, loud on third and weak stress on all others. According to well known habit of English morphology, a loud stress becomes less loud when the word in which it occurs becomes the second member of the compound word; therefore in a compound word like m’ovie-audio’torium, the loud stress on the third syllable of auditorium is reduced in loudness. Thus, stress on -to- in a compound word m’ovie-audio’torium is phonemically different from ordinary loud stress and medial stress. We call it reduced loud stress and mark it with a circumflex accent. /\/. For example: bl’ack-bi’rd, e’leva’tor, o’pera’tor.

The reduced loud on secondary stress is phonemically different from loud or primary stress or medial or tertiary stress.

It is quite clear that the main function of stress in English is not of differentiating words. The main function of stress is instrumental in the maintenance of rhythm in connected speech. English is said to be a stress-timed language: stress occurs at (roughly) equal timing intervals – unlike French, for example, where the syllable is the most important timing unit of connected speech. Consider an utterance such as ‘This is the ‘house that ‘Jack ‘built: the stresses occur rhythmically so that it is possible to tap rhythemic beats coinciding with stressed syllables. This isochrony (equality in time) holds regardless of the fact that, in our example, the number of unstressed syllables between stresses varies from none (as in ‘Jack ‘built) to two (‘This is the ‘house). Stress isochrony is maintained by variations in the delivery rate of individual syllables.

**Pitch:** Pitch is defined as the frequency of vibration of voiced sounds coming from the glottis. All the vowels and more than half the consonants in English are voiced. If the vocal cords vibrate fast – say 800 times a second, we get what we call high-pitch. If they vibrate slowly say 200 times a second – we get low pitch.

Pitch variations can affect the meaning of a sentence as a whole. The pitch pattern used in a sentence is known as the *intonation*. English use pitch variations at
sentence level. English has four pitch levels, which are usually given in numbers /1, 2, 3, 4/. The number 4 indicates the highest pitch and 1 the lowest. Thus: High Pitch /4/, Next to High /3/, Next to Low /2/, Lowest Pitch /1/.

These 4 pitch-levels are relative, not absolute. They can’t be defined as so many variations per second. They are simply points of contrast set up on the speech of individuals as they speak particular sentences. In general children have high pitch than adults and women have higher pitch level than men. Thus, a child’s low pitch may be higher than an adult’s high pitch but the child will have 4 pitch levels in his speech and the adult will have them in his. Scientifically, pitch is usually written with the numbers only. Thus;

\[ \begin{align*} &2 &3 &1 \\
\text{Where are you going?} &\end{align*} \]

This indicates that sentence begins on second pitch level, rises to the third on first syllable of going and falls to the first on the second syllable of going.

For general purpose, however, it is easier to show pitch with lines rather than numbers.

Thus,

\[ \begin{align*} &4 \underline{3} \underline{2} \underline{1} \\
\text{where where where where} &\end{align*} \]

Therefore, pitch level in the sentence “Where are you going?” may be shown as:

\[ \begin{align*} &2 &3 &1 \\
\text{Where are you going?} &\end{align*} \]
The above example shows a very common pitch pattern for ordinary statements for WH questions. It is 2-3-1 pattern. We begin on the 2-pitch, rise to the 3-pitch at the successive syllable and falls to the 1 at the end. We can put a bit of panic into the question by rising to the highest pitch (4th pitch.)

2 4 1
Where are you going?

If we want to insist on where, we get the III level at the beginning.

3 1 1
Where are you going?

Most statements in English end in or fall to the lowest pitch.

2 3 1
He is my brother.

2 3 1
I am very fond of bananas.

However, there are another type of questions which do not usually end within a falling pitch. They are Yes/No questions or polar questions. Examples are:

2 3
Did you tell him?

2 3
Are you fond of bananas?

5 3
Is he going somewhere?

These sentences can also be uttered with 2-3-1 pattern.

2 3 3
Did you kill him?
Did you kill him?

In the first sentence, I am making a polite enquiry. In the second sentence, I am attempting to brush aside your aversion and get your all the essential fact.

When pitch level drops from 1-4, it increases the intensity of the contrast, as in,

3 1-4

His name was Bill (not, as you claim, John.)

A drop from 3-4 reduces the intensity of the contrast, giving an effect of aloofness or detachment, as in,

Mr. Hill, Mr. Scott

4 3-4 4 3-4

It also lowers the pre-contour.

Juncture: Juncture is a way of breaking or stopping the speech flow. In English, there are four junctures: the first one, however, is quite different from the other three. Junctures are also generally named after the symbols made to indicate them. Thus, we have:

1. Plus Juncture /+/ or Open juncture.
2. Single-bar juncture /I/ or Sustained juncture (→).
3. Double-bar juncture /II/ or Rising juncture (↑).
4. Double-cross bar juncture /#/ or Falling or Terminal juncture (↓).

Plus juncture is a special kind of break between phonemes. It is the difference between “I scream” and “ice-cream”. In “I scream,” we have plus juncture before /s/ phoneme: /ay+skriym/. In “Ice-cream”, the plus juncture comes after /s/ phoneme: /ays+kriym/.
When the features of open juncture are present internally in compound words it is called as Internal Open Juncture. Example: Tin-tax, Night-rate, Dye-trade. When there is no break from one segmental phoneme to the next within the utterance, we call it close juncture. Example: black, syntax, another, nitrate. The other junctures come at the end of group of words. These junctures are closely tied up with stress and pitch.

If a sentence has only one primary (loudest) stress, then we don’t have any juncture inside the sentence. But if we have two primary stresses then we will have a single-bar or double bar juncture between them. Example:

“The man digging in the garden is Mr. J’ones.”

This sentence has only one primary stress, thus there is no juncture inside the sentence.

If there are two primary stresses in the above sentence then there will be a single bar juncture after the primary stress.

The man digging in the ga’rden is Mr. J’ones.

The man digging in the ga’rden / is Mr. J’ones.

If there are three primary stresses, there will be two single-bar junctures:

The ma’n digging in the ga’rden is Mr. J’ones.

The ma’n / digging in the ga’rden / is Mr. J’ones.

This will be a very slow and emphatic way of saying the sentence.

The difference between single-bar, double-bar and double cross-bar juncture is a matter of what happens in the pitch. If the pitch remains same, we have single-bar; if it goes up a little (but not to the next pitch level) we have double bar; if it goes down a little, we have double cross.
The sentence, "The man digging in the garden is Mr. Jones" might have one or two single bar junctures or it might have none at all depending upon the number of primary stresses.

2 1
The man digging in the garden is Mr. Jones

2 3 3 1
The man digging in the garden is Mr. Jones

2 3 3 2 3 1
The man diggm g is the garden is Mr. Jones.

Now if we say it this way there is a kind of break between 'man' and 'digging' and 'garden' and 'is'. The pitch stays the same. That is, we go into the words 'digging' and 'is' at about the same pitch, that we left off on the last syllable on 'man' and 'garden'. This break or division of the utterance is called single-bar juncture. It can occur only between primary stresses and it consists of a lengthening out of phonemes before the break with a sustention of a pitch level across the break.

Double-bar juncture is usually indicated by punctuations. It corresponds more or less to a coma in writing. Here, the pitch instead of continuing level across the break, rises upwards but not to the next higher pitch. Example: The sentence, "Mr. Jones, digging in his gard’en, found a wo’rm,” would be pronounced quite differently. There would be three primary stresses with double-bar junctures separating them.

"Mr. J’ones, || digging in his garde’n, || found a wo’rm.”

The pitch would rise slightly after ‘Jones’ and after ‘garden.’ The pitch would be something like this:
"Mr. Jones, digging in his garden, found a worm."

My friend Al, who was sick, didn’t go

The contrast in junctures reflects a contrast in the structure of sentence. In the first sentence, ‘digging in the garden’ is part of the noun cluster, ‘the man,’ or it modifies the head word ‘the man.’ But in the second sentence digging in his garden is not part of the noun cluster, but here a sentence modifier, another idea is being added in addition to the main idea of the sentence.

Double-cross juncture is a falling of pitch into silence. Here, there is a slight drop in pitch, which is shown in the above example at the very end, after ‘worm.’ This is a double-cross juncture in its usual place at the end of a sentence: Mr. Jo’nes, || digging in his gar’d’en, || found a w’orm #. By and large, double-cross junctures in speech corresponds to semi-colons and periods in writing.

2.2.2 Morphological Features of British English

Morphology comes from Greek morph meaning ‘shape’ and logos meaning ‘study’ i.e. the study of words. Morphology is basically concerned with the way in which word formation takes place in any language. It deals with the internal structure of words. It includes the construction of words and parts of words. Morphology has also been defined as the “study of morphemes (shortest meaningful units) and their arrangement is forming words.”

Free and Bound Morphemes in English

According to some scholars free morpheme does not require the presence of another morpheme to occur. A free morpheme has also been defined as one which can be used as independent word and has a distinct meaning of its own when used alone.
Free Morphemes are further of two kinds in English:

1. Lexical Morphemes  
2. Functional Morphemes

The words which carry the content of messages are called lexical morphemes. It consists of nouns, adjectives, verbs.

The functional morpheme consists largely of the functional words such as conjunctions, prepositions, articles and pronouns.

A Bound Morpheme is one that can occur only with another morpheme. There are two kinds of Bound morphemes in English.

1. **Derivational Morphemes:** In English they are used to make new words and are often used to make words of a different grammatical category from the stem. It includes suffixes (-ish, -ly, -ment) and prefixes (re-, pre-, ex-, dis-, un-)

2. **Inflectional Morphemes:** They are not used to produce new words in English language but rather to indicate aspects of the grammatical function of a word. They are used to show if a word is singular/plural, past or not, comparative or possessive. All inflectional morphemes in English are suffixes.

**Morphological Process in English**

Traditionally, morphological processes are divided into two types: Inflection and Derivation. Derivation produces new words (in the sense of lexemes) while inflection produces forms of the same word.

**Derivation:** Derivation creates a new word by changing the category and/or the meaning of the base to which it applies. The derivational affix – er, for instance, combines with a verb to create a noun with the meaning ‘one who does X,’ as shown below:
Table 2: Some English Derivational Affixes

<table>
<thead>
<tr>
<th>Affixes</th>
<th>Change</th>
<th>Semantic effect</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>-able</td>
<td>V→Adj.</td>
<td>able to be X’ed</td>
<td>fixable</td>
</tr>
<tr>
<td>-ation</td>
<td>V→N</td>
<td>the result of X’ing</td>
<td>realization</td>
</tr>
<tr>
<td>-er</td>
<td>V→N</td>
<td>one who X’s</td>
<td>worker</td>
</tr>
<tr>
<td>-ing</td>
<td>V→N</td>
<td>the act of X’ing</td>
<td>the shooting</td>
</tr>
<tr>
<td>-ion</td>
<td>V→N</td>
<td>in the process of X’ing</td>
<td>the sleeping giant</td>
</tr>
<tr>
<td>-ive</td>
<td>V→Adj.</td>
<td>having the property of doing X</td>
<td>assertive</td>
</tr>
<tr>
<td>-ment</td>
<td>V→N</td>
<td>the act of result of X’ing</td>
<td>adjournment</td>
</tr>
<tr>
<td>-al</td>
<td>N→Adj.</td>
<td>pertaining to X</td>
<td>national</td>
</tr>
<tr>
<td>-ial</td>
<td>N→Adj.</td>
<td>pertaining to X</td>
<td>presidential</td>
</tr>
<tr>
<td>-ian</td>
<td>N→Adj.</td>
<td>pertaining to X</td>
<td>Canadian</td>
</tr>
<tr>
<td>-ic</td>
<td>N→Adj.</td>
<td>having the property of X</td>
<td>organic</td>
</tr>
<tr>
<td>-ize</td>
<td>N→V</td>
<td>put in X</td>
<td>hospitalize</td>
</tr>
<tr>
<td>-ous</td>
<td>N→Adj.</td>
<td>the property of having or being X</td>
<td>poisonous</td>
</tr>
<tr>
<td>-ate</td>
<td>Adj.→V</td>
<td>make X</td>
<td>activate</td>
</tr>
</tbody>
</table>
English marks very widespread use of derivation. Table 2 lists some examples of English derivational affixes, along with information about the type of base with which they combine and the type of category that results. The first entry states that the affix -able applies to a verb base and converts it into an adjective with the meaning ‘able to be X’ed.’ Thus, if we add the affix -able to the verb fix, we get an adjective with the meaning ‘able to be fixed.’

**Derivational Rules:** Each line in the Table 2 can be thought of as a word formation rule that predicts how words may be formed in English. Thus, if there is a rule whereby the prefix un- may be added to an adjective X, resulting in another adjective, unX, with the meaning ‘not X,’ then we predict that an adjective like harmonious may be combined with this prefix to form the adjective unharmonious, which will mean ‘not harmonious.’ The rule provides a structure to the word given below:

```
un  Adj.

harmonious
```
**Compounding:** The other way to form a new word is by combining two already existing words in a compound. Blackbird, dog house, seaworthy and blue green are examples of compounds.

Compounding is highly productive in English. In English, compounds can be found in all the major lexical categories – nouns (door step), adjectives (strong box) and verbs (stage manage) – but nouns are by far the most common type of compounds. Verb compounds are quite infrequent. Among noun compounds, most are of the form noun + noun (NN), but Adj.N compounds are also found quite frequently; VN compounds are rare.

```
N   N   V   N   Adj.   N
steam boat cry baby strong box
```

**Types of Noun Compounds**

Compound Adjectives are of the type Adj.Adj. or NAdj.

```
N   Adj.   Adj.
blood thirsty red hot
```

**Types of Adjective Compounds**

**Compounds versus Non Compounds**

<table>
<thead>
<tr>
<th>Compound word</th>
<th>Non Compound expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>green house</td>
<td>green house – a house painted green</td>
</tr>
<tr>
<td>blackboard</td>
<td>black board – a board that is black</td>
</tr>
<tr>
<td>wet suit</td>
<td>wet suit – a suit that is wet</td>
</tr>
<tr>
<td>an indoor garden</td>
<td></td>
</tr>
<tr>
<td>a chalkboard used in class room</td>
<td></td>
</tr>
</tbody>
</table>
**Inflection:** Inflection modifies a word’s form in order to mark the grammatical subclass to which it belongs. In case of English nouns, for instance, inflection marks the plural subclass by adding the affix -s. (Table 3) In the case of verbs, inflection marks a distinction between past and non past subclasses – usually by adding the suffix -ed to indicate the past tense. (Table 4)

<table>
<thead>
<tr>
<th>Singular</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>apple</td>
<td>[apple]s</td>
</tr>
<tr>
<td>car</td>
<td>[car]s</td>
</tr>
<tr>
<td>dog</td>
<td>[dog]s</td>
</tr>
</tbody>
</table>

**Table 3: Plural Inflection**

<table>
<thead>
<tr>
<th>Present</th>
<th>Past</th>
</tr>
</thead>
<tbody>
<tr>
<td>work</td>
<td>[work]ed</td>
</tr>
<tr>
<td>jump</td>
<td>[jump]ed</td>
</tr>
<tr>
<td>hunt</td>
<td>[hunt]ed</td>
</tr>
</tbody>
</table>

**Table 4: Tense Inflection**

Because inflection applies after all word formation rules, the plural affix can be added to the output of derivation and compounding as well as to a simple noun. (Table 5) Similarly, tense affixes can be attached to the output of derivation and compounding as well as to simple verb.
Table 5: Inflection of derived or Compound Nouns

<table>
<thead>
<tr>
<th>Derived</th>
<th>Compound</th>
</tr>
</thead>
<tbody>
<tr>
<td>[[worker]s]</td>
<td>[[football]s]</td>
</tr>
<tr>
<td>[[creation]s]</td>
<td>[[outlaw]s]</td>
</tr>
<tr>
<td>[[kingdom]s]</td>
<td>[[blackboard]s]</td>
</tr>
</tbody>
</table>

Properties of Inflection

1. Inflection does not change the grammatical category of the word to which it applies. Inflection simply marks subclasses of already existing words; it does not create new words.

   (a) \([\text{book}, s]_N\)   \(\text{book}_N\)  \(\text{books}_N\)
   (b) \([\text{work}, \text{ved}]_V\)   \(\text{work}_V\)  \(\text{worked}_V\)

2. Inflection takes place after all word formation processes, including derivation.

   neighbour hood s   *   neighbour s   hood
   root   DA   IA   root   IA   DA

3. Many English verbs have irregular or idiosyncratic past tense forms (saw, left, went and so on.) Nonetheless, the distribution of the inflectional affix-ed is still considerably freer. While all the verbs in Table 17 can take the regular past-tense ending, only those in the first three rows are able to take the -ment suffix.
Table 6: Compatibility with -ment

<table>
<thead>
<tr>
<th>Verb →</th>
<th>Past</th>
<th>Verb →</th>
<th>Noun</th>
</tr>
</thead>
<tbody>
<tr>
<td>confine</td>
<td>confined</td>
<td>confine</td>
<td>confinement</td>
</tr>
<tr>
<td>align</td>
<td>aligned</td>
<td>align</td>
<td>alignment</td>
</tr>
<tr>
<td>tract</td>
<td>treated</td>
<td>treat</td>
<td>treatment</td>
</tr>
<tr>
<td>arrest</td>
<td>arrested</td>
<td>arrest</td>
<td>*arrestment</td>
</tr>
<tr>
<td>straighten</td>
<td>straightened</td>
<td>straighten</td>
<td>*straightment</td>
</tr>
<tr>
<td>cure</td>
<td>cured</td>
<td>cure</td>
<td>*curement</td>
</tr>
</tbody>
</table>

Nominal Inflection

In English the simplest number contrast consists of a two-way distinction between the singular (one) and the plural (more than one.) This is the contrast found in the English inflectional system, where a noun takes the suffix -'s if it refers to two or more entities. In English there is two way gender classification - masculine and feminine.

English nouns do not use case contrasts to distinguish between subjects and direct objects, although the genitive suffix -'s is used to mark the possessor role. However, pronouns exhibit a more elaborate set of contrasts.

Nominative : They laughed. They read the billboard.
Accusative : She saw them.
Genitive : She took their car

Since the same form of the pronoun is used for the subject of a transitive verb as for the subject of an intransitive verb, we can say that these contrasts follow the nominative – accusative pattern.
**Verbal Inflection:** English has a much more impoverished system of person and number agreement in the verb and an inflectional affix is used only for the third person singular in the present tense. (Table 8) Except for commands, English does not tolerate sentences without overly expressed subjects.

**Table 7: English Verbal Paradigm**

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>First Person</strong></td>
<td>I speak</td>
<td>we speak</td>
</tr>
<tr>
<td><strong>Second Person</strong></td>
<td>you speak</td>
<td>you speak</td>
</tr>
<tr>
<td><strong>Third person</strong></td>
<td>he, she, or it speaks</td>
<td>they speak</td>
</tr>
</tbody>
</table>

**Tense:** The English tense system is built around these three contrasts.

- They played hockey (past.)
- They play hockey (present.)
- They will play hockey (future.)

In terms of inflectional morphology, however, English has only a two-way contrast between past (marked by the inflectional suffix -ed in regular verbs) and the non past (unmarked.)

In addition to these two basic morphological processes, other morphological processes in English are as follows:

1. **Affixation:** It is the process which involves addition of prefixes, suffixes and infixes to the base. Examples are:

   Prefixes: re-tain, re-open
   un-common, un-healthy, un-hygienic
Suffixes -s (sings, boys);
-er (singer, player);
-ing (singing, playing);
-est (smallest)

There are no Infixes in English language.

2. **Internal change:** It is a means of marking different functions of words by varying mostly the vowel sounds of its stem. Examples are:

   - singing ~ sang ~ sung;
   - man ~ men;
   - goose ~ geese

Noun /haws/ ‘house’ and verb /hawz/ show consonant change. Other examples showing consonantal changes are belief (N) and believe (V), advice (N) and advise (V.)

3. **Zero Modification:** When there is significant absence of formal feature at some point or points in a series and a single form expresses more than one meaning. Examples are: ‘sheep’ can be both singular and plural.

<table>
<thead>
<tr>
<th>Singular</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>sheep</td>
<td>sheep +$</td>
</tr>
<tr>
<td>/si:p/</td>
<td>/si:p/ + $</td>
</tr>
</tbody>
</table>

4. **Suppletion:** Here there is complete replacement of one form by another form.

   The past tense of ‘go’ is ‘went.’ Total replacement or suppletion of form takes place here.

   For example: ‘go’ ~ ‘went.’
Other examples are comparative degree of good – better and bad – worse.

5 **Replacement**: The process of internal change in which the internal structure of words is being changed especially vowels. Examples are:

- foot /fut/ - feet /fiːt/
- food /fʊd/ - feed /fiːd/

Here /iː/ is replacing /u/ and is indicating plurality.

6 **Empty Morpheme**: It is a special kind of morpheme where the morph does not bear any meaning, i.e. the form without meaning.

Examples are: ‘r’ in ‘children’

<table>
<thead>
<tr>
<th>Singular</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>child</td>
<td>children</td>
</tr>
</tbody>
</table>

Here child has meaning (singular); -en is a plural marker but ‘r’ is without any meaning. Hence ‘r’ in ‘children’ is an empty morpheme.

7 **Port-monteau**: A single morpheme which simultaneously stands for two morphemes or represents a bundle of several different grammatical elements. Example:
Conjugation (Did you heard what I said?)

What

Interrogation (What are you doing?)

8. **Discontinuous Morpheme**: The separation of otherwise continuous elements by insertion of other elements. Example: *You are not to tell anyone* becomes *you are not under any circumstances to tell anyone*, with the insertion of the phrase *under any circumstances*. When a morpheme is inserted in this way, the term discontinuous morpheme is used.

**Allomorphs**: Allomorphs (members of the same morpheme) in English are phonologically conditioned, morphologically conditioned, grammatically conditioned, syntactically conditioned and lexically conditioned.

1. **Phonologically Conditioned Allomorphs**: When the selection of allomorphs is determined by the phonetic nature of the neighboring sound, then it is called phonologically conditioned.

   The English plural and past tense morphemes are phonologically conditioned allomorphs.

   (a) English plural maker /s/ has three phonologically conditioned allomorphs.

   \[ \{-s\} \rightarrow /-s~z~-iz/ \text{ or } /-s,-z, az/ \]

   1. /-s/ occurs after voiceless sounds except s and tʃ.
      e.g. /kʌps/ /'cups' /kæts/ 'cats' /bʌks/ 'books'

   2. /-z/ occurs after voiced sounds except z and dʒ.
      e.g. /dogz/ 'dogs' /hændz/ 'hands' /nibz/ 'nibs'.

   3. /-iz/ occurs after sibilants and affricants e.g. (s, z, tʃ, dʒ)
      /roʊzəz/ 'roses' /kla:səz/ /classes' /diʃəz/ 'dishes'
b) English Past Tense Morpheme:- The English past tense morpheme contains three phonologically conditional allomorphs. They are /-t; -d, -id/ or {t} →/ - t ~ - d~ - id/

/t/ occurs after voiceless sounds except /-t/

e.g: ‘asked’ /aːksd/

/-d/ occurs after voiced sounds except /-d/.

e.g: ‘called’ /kɔːld/ ‘lived’ /livd/

/-id/ occurs after words ending with /t/ and /d/

.e.g: ‘wanted’ /wɔntid/ ‘rated’ /reitid/ ‘raided’ /reidid/.

2. In the morphologically conditional allomorphs, the selection of allomorphs is determined by the specific morpheme or morphemes rather than any phonological features. In pairs like child-children, mouse-mice or ox-oxen in which the second item can be said to contain plural morpheme, we cannot state the variations between the two forms in terms of phonetic environments. Instead we must refer to each morpheme separately to their phonemic shape and specify that the allomorph is morphologically conditioned.

3. In English, Pike regards the forms I ~ me, he ~ him, she ~ her as allomorphs of same morpheme. Whenever I, he, she occurs, then me, him, her do not occur.

4. In English /-’s / is an example of syntactical conditioning. Example: John’s Book, The King of England’s. Here /-’s / means possession.

5. In English, the plural allomorph /-en/ and /∅/ occur occasionally with particular words which are limited in number. Example:

/-en/ as in oxen, children

/∅/ as in sheep – sheep + ∅

Thus, /-en/ and /-∅/ are lexically conditioned allomorphs.
Problems of Morphological Analysis in English Language

The word *unhelpful* clearly consists of three morphemes which are realized by three morphs: the semantic root *-help*, *-ful* which derives the adjective and the negating prefix *un-*. These are easily identified because each has an obvious function and because one follows another, because they are concatenated. But there are many cases where the morphological analysis of a word is less straightforward.

We have seen that there is no problem with *recover* in the sense of put a new cover but that there is less obvious justification for treating as two morphemes *recover* in the sense of getting better. Many words have an ancestor that consisted of two or more morphemes but are now morphologically indivisible, these now being no part of the word that has a distinct function. The word reject derives from the Latin elements re- and -iacture giving the sense of throwing back but nevertheless we cannot sensibly divide it; as we cannot *ject something, we cannot* ject something back or *ject something again. Our analysis must leave us with a root that can exist by itself.

Several linguists have referred to the problem of analysis presented by the word cranberry. If one is not content to regard the whole word as a single morpheme one is left with the problem of accounting for the element *cran-*. In fact, the name of this slender plant might relate to that of the bird that we call a *crane*.

The words gums and lambs are easily analyzed as the composition of a semantic root and a plural morpheme realized as /zl/. But how do we analyze the words *teeth* and *sheep*? Similarly the word *walked* is easily analyzed as a semantic root plus a past tense morpheme but the word *ran* is not. In the case of *sheep* we can argue that the plural morpheme is realized by zero morph. But what about the words *teeth* and *ran* which undergo a change to the vowel of the root. Indeed, what about the word *went* which phonologically is totally unrelated to the word *go*.
Some scholars have concentrated on the word form rather than segments of the word. Such an approach is known as word and paradigm morphology. One or more morphemes are associated with the word as a whole, thus the semantic root teeth and the plural morpheme as the morph teeth, the semantic root run and the past tense morpheme are realized as a morph ran. But in the opinion of many this approach is superficial, revealing little about the process of word formation.

2.2.3 Syntactical features of British English

The word “Syntax” consists of two word-elements, syn-meaning “together” and -tax meaning “to put in order.” Thus, the etymological meaning of syntax is “putting things together in an orderly manner.”

A sentence is usually defined as a group of words so arranged as to make complete sense. Every sentence consists of two main parts: a noun phrase (NP) and a verb phrase (VP). The NP functions as a subject of the sentence and the VP functions as its predicate.

Open and Closed Classes

Word classes in English fall into two broad groups: major word classes and minor word classes. The major word classes include nouns, verbs, adjectives and adverbs. The minor word classes include pronouns, determiners (articles, demonstratives, etc.), prepositions, conjunctions and interjections. The major word classes are known as open classes and the minor classes are known as closed classes.

Nouns, Pronouns and Nouns Phrases in English

Nouns in English: English nouns are divided into a number of sub-classes as shown in the following diagram:
Pronouns in English

Central and Non-central Pronouns: Central pronouns show variations of form from the point of view of person, gender and number. Non-central pronouns are not amenable to these variations.

Sub classes of Central Pronouns

Personal pronouns: They are characterized by the following features:

(a) They are marked for person, i.e., 1st person, 2nd person and 3rd person. I, me, my, mine, myself and similarly, we, us, our, ours, ourselves are 1st person pronouns. All other pronouns like he, she and they are 3rd person pronouns.

(b) They are marked for number. Pronoun like I, he and she are, for example, singular pronouns and they and we are plural pronouns. You can be used both as singular and plural.

(c) The third person singular pronouns are amenable to gender differentiation, i.e., they are masculine, feminine or neuter.

(d) They are marked for case, i.e., nearly all of them have three forms, the nominative (e.g. I, we, he), the accusative (e.g., me, us, him) and the genitive (e.g. my, our, his) forms.

The feature which differentiates personal pronouns from relative pronouns (e.g. who and which) is the fact that relative pronouns are not marked for person and number.

Reflexive Pronouns: These are pronouns ending in -self. They are marked for person and number but not for case. The third person singular pronoun is marked for gender as well (himself, herself).

In some cases reflexive pronouns functions as emphatic pronouns and in some other they function on non-emphatic pronouns. Emphatic reflexive pronouns are in opposition to their antecedent, e.g.:
The Prime Minister himself was not there.
I myself was not strongly in favor of that proposal.

Non-emphatic reflexive pronouns can occur as elements of clause structure, e.g.:
You don't seem to be yourself today. (Subject Compliment)
He killed himself last year. (Direct Object)
She cooked herself an excellent lunch. (Benefactive Object)
I am going to give myself a treat. (Indirect Object)
They can also occur as complevent to prepositions.
She was beside herself in anger.
I have reasons to be proud of myself.

Possessive pronouns: They have two distinct functions.

(a) They function as determiners in the structure of a noun-phrase, e.g.:
Most of our misfortunes are our creations.
My heart aches when I behold.

(b) They function independently as headwords of noun phrase, e.g.:
Mine is red but his is blue.
These are not yours.

Subclasses of Non-central pronouns

Relative pronouns: The words which are frequently used as relative pronouns are who, which, whose, whom and that. When and where can also be used as relative pronouns e.g.
She knows the place where I live.
There were times when we didn’t know what to do.

There are two positions which relative pronouns occupy in a noun-phrase i.e., the position of a determiner and the position of a headword. which is the only relative pronoun that can initiate a sentential relative clause like the one italicized in the following sentence:
He is going to be married, which is very good.

**Reciprocal Pronouns:** Each other and one another are the two reciprocal pronouns in English. They can be used only in those sentences which have a plural or coordinated subject.

We have known each other for years. (Direct Object)
They have been writing letters to each other for months. (Indirect object)
They cooked each other a good meal. (Benefactive object)
The two of them seem to have been made for each other. (competitive to a Proposition)
These pronouns can occur in the genitive as well, e.g.
We must learn to respect each other's views.

**Interrogative Pronouns:** Who, Whose, Whom, What and which are interrogative pronouns in English.

**Demonstrative Pronouns:** This, there, that and these can be used as determiners and also as pronouns

**Indefinite Pronouns:** According to Quirk et.al.: “The remaking classes of pronouns are termed indefinite.”

(i) Pronouns like somebody, anything and no one.

(ii) Pronoun which can be followed by of. All, some, each and many are examples of this subclass.

**Noun Phrase and their Structure**

The structure of a noun phrase in English can be formulaically described as follows:

Noun Phrase = (Pre determiner) + (Central Determiner) + (Post Determiner) + (Pre modifier (s)) + Head word + (Post modifier (s))
The brackets suggest that the items listed within these brackets are optional. The only item which is obligatory in the structure of a noun-phase is the headword. The three word classes which operate as pre modifiers in the structure of a noun phrase in English are nouns, adjectives and adverbs.

**Nouns as Pre modifiers:** A noun as a premodifier comes immediately before the headword.

university bus, school uniform, traffic jam.

It is possible for a headword to be premodified by a coordinate noun phrase consisting of two or more nouns having the same grammatical status.

a bread and butter problem.
a cock and bull story.

A premodifier can be in the form of a genitive: a men’s shop, women’s rights.

**Adjectives as pre modifiers:** The adjective pre modifier comes immediately after the post determiner and before the noun-premodifier.

three active student unions.
first reliable frequency count

**Adverbs as Pre modifiers:** A noun in English can be premodified by an adverb.

the then secretary, the above statement, an up train, the inside story.

**Determiners:** In English mostly words like a, an, the, this, that, all, each, and every are used as determiners.

**Post modification in a Noun Phrase**

Adverbs, Adjective or Adjective phrases, Prepositional Phrases Endocentric Noun Phrases, Non-finite Clauses and Finite clauses are used as post modifiers in English.
Adjectives as Post-modifiers: The contexts in which they occur in the post-head position are the following:

(i) If the headword of a noun phrase is an indefinite pronoun: something *spectacular*, anything *new*

(ii) This category includes adjectives ending in *-able* and *-ible* and adjectives like *alive, available, concerned* and *involved*.

(ii) the richest man *alive*, the members *present*, the finest thing *possible*.

There are a number of adjectives which need a prepositional phrase in the form of a complement; such adjectives are often used in the post-modifying positions.

Laborers *averse* to this kind of hand work.

a person *suitable* for this job.

Adverbs as Post modifiers: Examples are: that lady *there*, the space *below*, this man *here*.

Prepositional Phrases: Examples are: a piece of *bread*, the day *before yesterday* and the bird *on that branch*.

Endocentric noun phrases as post modifiers: Examples are: an animal that size, a tree this height, a girl her age and a rock that shape.

Non-finite Clauses as post modifiers

Examples are:

a) The first man *to land on the moon* was an American scientist.

b) What are the conclusions *to be drawn from these premises*?

c) His desire *to go to the USA for higher studies* remains unfilled.

Finite Clauses as modifiers:

A girl *who cannot dance* says the band cannot play.

There is a divinity *that shapes our ends* (Shakespeare)
Death is the veil which those who live call life. (Shelly)

**Adjectives and Adjective Phrases in English**

1. Adjectives which can be used only attributively. e.g.

   - Prince Charles is the *future* king of England.
   - This horse is a *sure* winner.
   - This is the *very* girl I was looking for.

2. Adjectives which can be used only predicatively. e.g.:

   - afraid
   - alone
   - ashamed
   - asleep
   - awake
   - glad
   - ill
   - well

3. Adjectives which can be used only in the post-positive position, i.e. after the headword, in the structure of a noun phrase:

   - Asia Minor
   - attorney general
   - poet laureate
   - president elect
   - from time immemorial.

4. Adjectives which are mobile in the sense that they can be used attributively, predicatively, and also in the post-positive position, e.g.: good, clever, important, useful, expensive, small, foolish.

**The Structure of Adjective Phrases in English:**

An Adjective Phrase is a phrase of which the headword is an adjective. In its minimal form, it consists of only the headword. In its expanded form its headword can have one or more modifiers. The modifiers can be:

- an adverb or adverb phrase operating as pre modifier.
- an adverb enough operating as post modifier.
- a prepositional phrase operating as post modifier.
• a non-finite clause operating as post modifier.
• a finite clause operating as post modifier.

Adverb or Adverb phrases as premodifier:
  rather difficult.
  really very beautiful.
  surprisingly easy.

Adverb *enough* as a post modifier:
  wise enough.
  clever enough to pass the exam.

Prepositional phrases as post modifiers:
  suitable *for the job*.
  junior *to all other members of the staff*.
  found *of playing bridge*.

Non-finite clauses as modifiers:
  eager *to please you all*.
  anxious *to please everyone concerned*.
  busy *writing his report*.

Finite clauses as post modifiers:
  I am worried *that there may be another cyclone this year*.
  Are you certain *that he has arrived*?

Verb and Verb Phrases in English

English verbs can broadly be classified into following five types:

Linking Verbs
  John *is* a teacher
  She *became* very rich
Intransitive verbs

The moon rose. That stranger has disappeared.
Fire burns. The old woman was dying.

Mono-transitive Verb

Did you like that film?
Shakespeare wrote many plays.
We cleaned all the rooms yesterday.
He resembles his father.

Ditransitive Verbs

He wrote me a letter.
She cooked me a good meal.
Her father brought her a new car.
That book cost me 50 dollars.

Complex Transitive Verbs

He painted the wall green.
I found the plan unworkeable
They obliged us to go.

Auxiliary Verbs and Main verbs in English

Main verbs are also known full verbs or logical verbs. Main verbs operate as the headword of the verb phrase in which they occur whereas auxiliary verbs operate as an item dependent on the main verb. e.g.

The letter is being typed
I have finished reading that book
Half a loaf is better than no bread.
What shall we have for dinner?

Auxiliary Verbs

Model Verbs
Auxiliary Verbs are divided into two subclasses:

Primary Auxiliaries: be, have and do.

Modal Auxiliaries: can, may, shall, will etc.

**Verb Phrases and their Structure**

Verb Phrases in English cannot have post modifiers in them in the sense in which Noun Phases, adjective phrases, and adverbs phrases can.

**Verb Phrases with one auxiliary:**

- can type (Model + Lex. verb)
- is typing (Auxiliary of the prog. Aspect + lex. verbs)
- has typed (Auxiliary of the perf. aspect + lex. verb)

**Verb Phrases with two auxiliaries:**

She *may have* typed the letter. (Modal + Aux. of the perf. aspect + lex. verb)

The letter *may be* typed tomorrow. (Modal + Aux. of the perf. aspect + voice + lex. verb)

She *has been* typing the letter. (Aux of the perf. aspect + Aux.of the prog aspect + lex. verb)

The letter *is being* typed. (Aux. of the pass. voice + Aux. of the prog.aspect + lex. verb)

**Verb Phrases with three auxiliaries:**

She *may have been* typing the letter. (Model + Aux.of the perf. aspect +Aux. of the prog.aspect+lex. verb)

The letter *may be being* typed. (Modal + Aux.of the pass. voice + Aux. of the prog. aspect + lex. verb)
Verb Phrases with four auxiliaries:

The letter may have been being typed. (Model + Aux. of the perf. aspect + Aux. of the pass. voice + Aux. of the prog. aspect + lex. verb)

The structure of English does not permit more than four auxiliary verbs in any one-verb phrase.

Adverbs and Adverb Phrases in English

Syntactic classification of Adverbs in English

The two broad functions of adverbs can be stated:

(i) To operate independent as a headword. e.g.

He did it nicely; He is busy nowadays.

(ii) To operate as a modifier in the structure of a phrase.

1. Adverbs can modify a noun.
   the bedroom upstairs; the sentence below.

2. Adverbs can modify a pronoun nearly everybody, almost everyone.

3. Adverbs can modify an adjective.
   He is an extremely nice person.

4. Adverbs can modify another adverb.
   He did that very well.

5. Adverbs can modify a determiner.
   nearly all the universities.
   almost a week ago.

6. Adverbs can modify a preposition or a prepositional phrase.
   The bullet went right through his chest and then hit a wall.
   That tree is exactly in the middle of that park.
The Structure of Adverb Phrases in English

An Adverb phrase in its minimal form consists of only a headword. In its expanded form its headword can be modified by a pre modifier, a post modifier as a discontinuous modifier.

Pre modifier:

   hardly ever, really well, very efficiently,
   almost never, fairly soon

Post modifier: It can be *enough* or a finite clause.

I am sure he will do it well enough. (enough)
The guest arrived earlier than they were expected. (Finite clause)

Discontinuous modifier

1. As + adverbs + as + phrase/clause.
   My computer can process this data as fast as yours.
   I have been working as hard as I should.

2. More/less + adverb + than + phrase/clause.
   This year he had such attacks more often than in the past.
   These days he treats us less kindly than he used to.

3. So + Adverb + clause (finite/non finite).
   He organized the meeting so well that everyone praised them.
   He spoke so fast that nobody could understand what he was saying.

4. Too + adverb + nonfinite clause.
   We are driving too slowly to get to that place on time.
   He spoke too fast for us to understand his whole speech.
   She was driving too fast for us to overtake her.
In all such cases of discontinuous modifiers, the first part functions like a premodifier and the second part like a post modifier.

2.3 American English

American English (AmE) is the dialect of the English language used mostly in the United States of America. It is estimated that approximately two thirds of native speakers of English live in the United States. American English is also sometimes called United States English or U.S. English. The use of English in the United States has been inherited from British colonization. The first wave of English-speaking settlers arrived in North America in the 17th century. In that century, there were also speakers in North America of Dutch, French, German, Spanish, Swedish, Scots, Welsh, Irish, Scottish Gaelic, Finnish, and myriad Native American languages.

In many ways, compared to British English, American English is conservative in its phonology. Dialect in North America is most distinctive on the East Coast of the continent; this is partly because these areas were in contact with England, and imitated prestigious varieties of British English at a time when those varieties were undergoing changes. The interior of the country was settled by people who were no longer closely connected to England, as they had no access to the ocean during a time when journeys to Britain were always by sea. As such, the inland speech is much more homogeneous than the East Coast speech and did not imitate the changes in speech from England.

Most North American speech is rhotic, as English was in most places in the 17th century. Rhoticity was further supported by Hiberno-English, Scottish English, and West Country English. In most varieties of North American English, the sound corresponding to the letter "R" is a retroflex or alveolar approximant rather than a trill or a tap. The loss of syllable-final \( r \) in North America is confined mostly to the accents of eastern New England, New York City and surrounding areas, South Philadelphia, and the coastal portions of the South. Dropping of
syllable-final \( r \) sometimes happens in natively rhotic dialects if \( r \) is located in unaccented syllables or words and the next syllable or word begins in a consonant. In England, lost 'r' was often changed into \([ə]\) (schwa,) giving rise to a new class of falling diphthongs. Furthermore, the 'er' sound of (stressed) \( fIr \) or (unstressed) \( b\)utter, which is represented in IPA as stressed \([r]\) or unstressed \([R]\) is realized in American English as a monophthongal r-colored vowel. This does not happen in the non-rhotic varieties of North American speech.

Some other British English changes in which most North American dialects do not participate:

- The shift of \([æ]\) to \([a]\) (the so-called "broad A") before \([f], [s], [θ], [ð], [z], [v]\) alone or preceded by \([n]\). This is the difference between the British Received Pronunciation and American pronunciation of \(b\)ath and \(d\)ance. In the United States, only linguistically conservative eastern New England speakers took up this innovation, which is becoming increasingly rare even there.

- The shift of intervocalic \([t]\) to glottal stop \([ʔ]\), as in \(/b\text{ə}\text{t}\text{ə}l/\) for \(b\)ottle. This change is not universal for British English (and in fact is not considered to be part of Received Pronunciation,) but it does not occur in most North American dialects. Newfoundland English and the dialect of New Britain, Connecticut are notable exceptions.

On the other hand, North American English has undergone some sound changes not found in Britain, at least not in standard varieties. Many of these are instances of phonemic differentiation and include:

- The merger of \([a]\) and \([ə]\), making \(f\)ather and \(b\)other rhyme. This change is nearly universal in North American English, occurring almost everywhere except for parts of eastern New England, like the Boston accent.
• The replacement of the lot vowel with the strut vowel in most utterances of the words was, of, from, what, everybody, nobody, somebody, anybody, because, and in some dialects want.

• The merger of [ə] and [ɔ]. This is the so-called cot-caught merger, where cot and caught are homophones. This change has occurred in eastern New England, in Pittsburgh and surrounding areas, and from the Great Plains westward.

• Vowel merger before intervocalic /r/. Which (if any) vowels are affected varies between dialects.

• The merger of [uɪ] and [ɜ] after palatals in some words, so that cure, pure, mature and sure rhyme with fir in some speech registers for some speakers.

• Dropping of [j] after alveolar consonants so that new, duke, Tuesday, suit, resume, lute are pronounced /nuː/, /duːk/, /tuːzdei/, /suːt/, /zuːm/, /luːt/.

• æ-tensing in environments that vary widely from accent to accent. In some accents, particularly those from Philadelphia to New York City, [æ] and [eæ] can even contrast sometimes, as in Yes, I can [kæn] vs. tin can [keən].

• Laxing of /e/, /i/ and /u/ to /d, lil and /Id/ before /l/, causing pronunciations like [ pɛl], [piː] and [pjʊl] for pair, peer and pure.

• The flapping of intervocalic /t/ and /d/ to alveolar tap [r] before reduced vowels. The words ladder and latter are mostly or entirely homophonous, though distinguished by some speakers by a lengthened vowel preceding an underlying 'd.' For some speakers, the merger is incomplete and 't' before a reduced vowel is sometimes not tapped following [ər] or [r] when it represents underlying 't'; thus greater and grader are distinguished. Even among those words where /t/ and /d/ are flapped, words that would otherwise be homophonous are, for some speakers, distinguished if the
flapping is immediately preceded by the diphthongs /ai/ or /au/; these speakers tend to pronounce writer with [aɪ] and rider with [ər]. This is called Canadian raising; it is general in Canadian English, and occurs in some northerly versions of American English as well (often just applying to the diphthong /ai/, but not to /au/.)

- Both intervocalic /nt/ and /n/ may be realized as [n] or [ɾ], making winter and winner homophones. This does not occur when the second syllable is stressed, as in entail.

- The pin-pen merger, by which [ɛ] is raised to [ɪ] before nasal consonants, making pairs like pen/pin homophonous. This merger originated in Southern American English but is now found in parts of the Midwest and West as well.

Some mergers found in most varieties of both American and British English include:

- The horse-hoarse merger of the vowels [ɔ] and [ou] before 'r', making pairs like horse/hoarse, corps/core, for/four, morning/mourning etc. homophones.

The wine-whine merger making pairs like wine/whine, wet/whet, Wales/whales, wear/where etc. homophones, in most cases eliminating /ʍ/, the voiceless labiovelar fricative. Many older varieties of southern and western American English still keep these distinct, but the merger appears to be spreading.

2.3.1 Phonological Features of American English

Consonants of American English: Consonants are those sounds which are produced by completely or partially stopping the breath; they can either be voiceless (VL) or voiced (VD) and often come in sound pairs.
Consonants of American English

<table>
<thead>
<tr>
<th>Lips together</th>
<th>Bottom lip-teeth</th>
<th>Tongue-teeth</th>
<th>Tongue on tooth ridge</th>
<th>Hard palate</th>
<th>Back of tongue on soft palate</th>
<th>Throat</th>
</tr>
</thead>
<tbody>
<tr>
<td>VL VD</td>
<td>VL VD</td>
<td>VL VD</td>
<td>VL VD</td>
<td>VL VD</td>
<td>VL VD</td>
<td>VL</td>
</tr>
<tr>
<td>Stop</td>
<td>p</td>
<td>b</td>
<td>t</td>
<td>d</td>
<td>k</td>
<td>g</td>
</tr>
<tr>
<td>Fricative</td>
<td>f</td>
<td>v</td>
<td>θ</td>
<td>δ</td>
<td>s</td>
<td>z</td>
</tr>
<tr>
<td>Affricate</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nasal</td>
<td>m</td>
<td>n</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Liquid</td>
<td>l</td>
<td>r</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Glide</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>y</td>
</tr>
</tbody>
</table>

(Table: 8)
The following table illustrates the American English consonant sounds initially, medially, and finally (note that not every consonant occurs in all three locations in the word, and that there can be several conventionally spelled representations of a given consonant sound, as for the f sound in fit, staff, laugh, cipher, and half.)

<table>
<thead>
<tr>
<th>INITIAL</th>
<th>MEDIAL</th>
<th>FINAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>b bad</td>
<td>cabin</td>
<td>Nib</td>
</tr>
<tr>
<td>d dad</td>
<td>bedding</td>
<td>bed</td>
</tr>
<tr>
<td>f fad</td>
<td>awful</td>
<td>staff</td>
</tr>
<tr>
<td>g gas</td>
<td>haggard</td>
<td>bag</td>
</tr>
<tr>
<td>h hat</td>
<td>ahold</td>
<td>far (as in r-less dialects, or as semivowel only)</td>
</tr>
<tr>
<td>j jib</td>
<td>midget</td>
<td>badge</td>
</tr>
<tr>
<td>k king</td>
<td>baker</td>
<td>sack</td>
</tr>
<tr>
<td>-------</td>
<td>-------</td>
<td>------</td>
</tr>
<tr>
<td>l less</td>
<td>mellow</td>
<td>mill</td>
</tr>
<tr>
<td>m meat</td>
<td>demur</td>
<td>dam</td>
</tr>
<tr>
<td>n now</td>
<td>menace</td>
<td>tin</td>
</tr>
<tr>
<td>p par</td>
<td>taper</td>
<td>nape</td>
</tr>
<tr>
<td>r reed</td>
<td>teary</td>
<td>far (in dialects with final r)</td>
</tr>
<tr>
<td>s sat</td>
<td>thistle</td>
<td>lass</td>
</tr>
<tr>
<td>t tile</td>
<td>bitten</td>
<td>hat</td>
</tr>
<tr>
<td>v voice</td>
<td>sliver</td>
<td>brave</td>
</tr>
<tr>
<td>w will</td>
<td>awash</td>
<td>how (as semivowel only)</td>
</tr>
<tr>
<td>y yacht</td>
<td>union</td>
<td>bay (as semivowel only)</td>
</tr>
<tr>
<td>z zebra</td>
<td>dazzle</td>
<td>raise</td>
</tr>
<tr>
<td>ch chin</td>
<td>catcher</td>
<td>pitch</td>
</tr>
<tr>
<td>sh shin</td>
<td>mission</td>
<td>fish</td>
</tr>
<tr>
<td>th thin</td>
<td>nothing</td>
<td>bath (voiceless)</td>
</tr>
<tr>
<td>th this</td>
<td>bother</td>
<td>lathe</td>
</tr>
<tr>
<td>zh Jean (French only)</td>
<td>leisure</td>
<td>beige</td>
</tr>
<tr>
<td>ng Ngaio (Maori only)</td>
<td>singer</td>
<td>long</td>
</tr>
</tbody>
</table>

**Table: 9**

Note that *zh-* does not occur initially in English words, although it does in French *gendarme* and the like.
Doubling of Consonants

Some useful generalizations about the spelling issue are given below:

1. Words that end in a single vowel plus a single consonant usually double the final consonant before adding a suffix that begins with a vowel: stop becomes stopped, stopping, stopper, and unstoppable. Thus snip becomes sniper, but snipe becomes sniper.

2. Most words that end in two consonants do not ordinarily double the final consonant before a suffix: print becomes printed, printing, and printer.

3. If the suffix begins with a consonant instead of a vowel, the final consonant of the base word stays single: ship becomes shipment and clap becomes claptrap.

4. Words of two and more syllables that are stressed on the final syllable normally double the final consonant before adding a suffix: infer becomes inferred and inferring.

5. Two-syllable words stressed on the final syllable do not double the final consonant when the suffix begins with a consonant: regret becomes regretting but regretful.

6. Words stressed on the final syllable but ending with two consonants or with a vowel do not double the consonant: predict becomes predicting and predicted; reduce becomes reducer and reduced.

7. Words that end in -c usually add a k before the suffix: panic becomes panicking; picnic, picnicked.

8. In words of more than one syllable ending in a consonant, especially -1, the English generally (but not always) double the final consonant, and Americans generally do not, although American dictionaries frequently report divided usage. Here are some examples:
American English | British English
---|---
canceled, cancelled | cancelled

crueler, crueler | crueler

jeweler, jeweler | jeweler

kidnaped, kidnapped | kidnapped

labeled, labeled | labeled

quarreled, quarreled | quarreled

traveled, traveled | traveled

transshipped, transshipped | transshipped

Consonant Sound Pairs:

1. **Voiceless/t/ & Voiced/d/**

   Word Final -ed = /t, d, Id/

   - voiceless sound (except written t) + voiceless/t/
   - stop + /t/
   - voiced sound (except written d) + voiced/d/
   - call + /d/try + /d/

   - Looked, worked, talked, liked
   - Passed, stopped, crashed
   - Laughed, watched
   - Opened, learned, realized, changed, arrived, rolled, lived, shared, skilled
   - Played, employed, glued, studied, tried
   - climbed
   - dried
   - elected, expected, hated, interested, lasted, painted, reported, started, toasted
   - needed, ended, decided, sounded
2. Voiceless /s/ & Voiced /z/

Word Final -s = /s, z, iz/

The pronunciation of written -s, es, 's is based on the final sound of a word, before adding -s.

**voiceless sound + voiceless /s/**
- cats, looks, likes, stops, laughs, its, it's

**stop + /s/**
- silent t: elects, paints, lasts, wants
- silent th: months, depths, lengths

**Voiced sound + voiced /z/**
- arrives, learns, opens, robs

**Call + /z/**
- marries, tries, employs, stays
- seas, sees, he's she's
- Silent th: clothes, /klowz/

/s, z/
- /s/ kisses, entrances prices [written -ce=
  /s/]

/ʃ, z/,
- /z/ freezes, causes, [written -se /s/ or /z/]

/ʃ, dʒ/,
- /ʃ/ crashes, washes

+ /lz/
- /ʒ/ buzzles, fizzes
- /tʃ/ watches, catches

miss + /lz/
- /ʤ/ changes, encourages

3. Words with Silent Letters


(i) Consonant Sound Pair: Voiceless /p/ & Voiced /b/

**Silent p:** pneumonia, pseudonym, psychiatrist, psalm, corps, coup, cupboard, raspberry, receipt.

**Silent b:** debt, doubt, crumb, dumb, numb, thumb, plumber, tomb, lamb, climb, bomb, comb.
(ii) Consonant Sound Pair: Voiceless /k/ & Voiced /g/
Silent k: knee, kneel, knelt, know, knew, known, knowledge, knife, knight, knot.
Silent g: gnome, gnu, gnash, campaign, reign, foreigner, diaphragm, sign, design, resign.

(iii) Consonant Sound Pair: Voiceless t and Voiced d
Silent t: castle, whistle, catch, watch, kitchen, chestnut, Christmas, fasten, listen, often, soften, mortgage, mustn’t.
Many words of French origin: ballet, buffet, chalet, crochet, gourmet, valet, depot, debut.
3 consonant sounds at the end of a word = middle ‘t’ is silent: acts, ducts, students.
Silent d: handkerchief, handsome, Wednesday, ma’am = madam.

(iv) Silent ch = yatch.

(v) Consonant sound voiceless /h/
Silent h: ghetto, ghost, heir, honor, what, when, where, why, while, whether, white, rhythm, rhyme, Thomas, Theresa, Oprah, Hannah.

(vi) Consonant sound voiced /l/
Silent l: calf, half, salve, balm, calm, palm, psalm, chalk, talk, walk, could, should would, colonel, folks, Lincoln, almond, salmon.

(vii) Consonant Sounds: Voiced /m/ and Voiced /n/
Silent m: mnemonic.
Silent n: autumn, hymn, solemn, damn.

(viii) Consonant sound voiceless /s/: aisle, island, debris, Arkansas, Illinois.

(ix) Consonant Sound Pair: Voiceless /θ/ and φ voiced /ð/
Silent th: asthma
Three consonant sounds at the end of a word, middle ‘th’ is silent: clothes, months, depths, lengths.
(x) Consonant Sound Voiced /w/

Silent w: answer, sword, toward, two, whole, whom, whose, write, wrote, written, writing, wrap, wrestle, wrist.

(xi) GH Words: Written “gh” has no sound of its own. It’s never pronounced as it’s written, i.e. /gh/. The gh is beginning to disappear in some written words, with the new spelling reflecting the pronunciation of the word.

gh = /g/ : Afghanistan, aghast, Ghana, gherkin, ghost, ghoul, ghetto, spaghetti.

gh = /ɔf/ : cough, trough, rough, tough, enough, slough, off.

gh = /ap/ : Hiccough

gh = /æf/ : laugh, draught (draft)

/ɔ/ + silent gh : daughter, slaughter, fraught, ought to, haughty, naughty.

Past tense verbs

catch caught, teach taught, buy bought, bring brought, fight fought, seek sought, think thought.

/ay/+ silent gh : bright, light, night, sigh, sight, high, height.

/ey/+ silent gh : neighbor, sleigh, weigh, weight, straight.

/ow/+ silent gh : (al)though, dough, doughnut (donut), borough (boro), thorough.

/uw/+ silent gh : through.

/aw/+ silent gh : bough, plough (plow), drought
(xii) Consonant Sound Voiced \( r = /\text{or}/ \)

Unstressed vowel + \( r = \text{vowel not pronounced} \)

<table>
<thead>
<tr>
<th>pr, br</th>
<th>fr, vr</th>
<th>tr</th>
<th>...</th>
</tr>
</thead>
<tbody>
<tr>
<td>aspirin</td>
<td>comfortable</td>
<td>documentary</td>
<td>honorable</td>
</tr>
<tr>
<td>temperature</td>
<td>different</td>
<td>elementary</td>
<td>miserable</td>
</tr>
<tr>
<td>opera</td>
<td>every</td>
<td></td>
<td></td>
</tr>
<tr>
<td>laboratory</td>
<td>beverage</td>
<td>interested</td>
<td></td>
</tr>
<tr>
<td>deliberate</td>
<td>favorable</td>
<td>interesting</td>
<td></td>
</tr>
<tr>
<td></td>
<td>favorite</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(xiii) Homophones: They are the words with same pronunciation but different spelling and different meaning.

a: air heir ere ... aisle isle I’ll ... altar alter ... ant aunt ... ate eight

b: balm ... been bin ... beer bier ... berry, bury ... berth birth ... bedding
betting ... billed build ... bite byte ... blew, blue ... boar bore ... board
bored ... boro borough ... burro burrow ... bough bow ... boll bowl ... brake break ... bread bred ... bridal bridle ... buy by bye

c: cache cash ... capital capitol ... cast, caste ... cell sell ... cent sent scent ...
cereal serial ... cheap cheep ... check cheque Czech ... chews choose ...
choral coral cite sight site ... close clothes ... coarse course ... colonel
kernel complement compliment ... core corps ... coup coo

d: dam damn ... dear deer ... dew do due ... doe dough ... done dun ... ducks ducts

e: earn urn

f: fair fare ... fill phil ... find fined ... for (unstressed) fir fur ... flea flee ...
flew flu flue ... flour flower ... for fore four ... forth fourth ... freeze frees frieze

g: groan grown

105
British English and American English

h: hair hare ... heard herd ... hear here ... heed he’d ... hi high ... him hymn
... higher hire ... hole whole ... hoarse horse ... hour our

i: it’s its

j: jim, gym

k: knight night ... knit nit ... knot not ... know no

l: lead n. led v ... lessen lesson ... liar lyre

m: meat meet mete ... mean mien ... moan mown ... mode mowed ... morning
... mourning.

n: need knead ... new knew gnu ... night knight ... nome gnome ... none nun
... not knot

o: oar or ore ... one won

p: pain pane ... pear pair pare ... peace piece ... peak peek pique ... per purr
... peer pier ... poor pore ... principal principle ... pudding putting

q: No sounds found

r: rain reign ... rap wrap ... read, reed ... read, red ... right rite wright ... road
... rode ... rose rows ... rote wrote

s: sea see ... seas sees seize c’s ... scene seen ... sell cell ... shone shown ...
... shoe shoo ... sight site cite ... slay sleigh ... some, sum ... son, sun ... stair
... stationary stationery ... steal steel ... straight strait

t: taught taut ... their there they’re ... threw through thru ... throne throne ...
tie thai ... thyme time ... to too two

u: u ewe you yew

v: valve veil ... vial vile

w: wait whale wale ... wait weight ... war wore ... ware wear where ... warn
... worn ... way weigh whey ... what are you, what do you ... weal wheel ...
wine whine ... wrote rote

y: you yew ewe u ... your you’re
**Vowels of American English**

A vowel sound is an open sound, i.e. it is produced by not blocking the breath with the lips, teeth, or tongue. Vowel sounds are always voiced (VD), i.e. the vocal cords vibrate. The word “vowel” came into English from the Latin *vocalis* meaning “voice” and they can form a syllable by itself: hell-o, aw-ful.

### American Vowels

<table>
<thead>
<tr>
<th></th>
<th>IPA</th>
<th></th>
<th>IPA</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>bead</td>
<td>i:</td>
<td>9</td>
<td>bode</td>
</tr>
<tr>
<td>2</td>
<td>bid</td>
<td>i (i)</td>
<td>10</td>
<td>booed</td>
</tr>
<tr>
<td>3</td>
<td>bayed</td>
<td>e (e)</td>
<td>11</td>
<td>bud</td>
</tr>
<tr>
<td>4</td>
<td>bed</td>
<td>e (e)</td>
<td>12</td>
<td>bird</td>
</tr>
<tr>
<td>5</td>
<td>bad</td>
<td>æ</td>
<td>13</td>
<td>bide</td>
</tr>
<tr>
<td>6</td>
<td>bod(y)</td>
<td>æ</td>
<td>14</td>
<td>bowed</td>
</tr>
<tr>
<td>7</td>
<td>bawd</td>
<td>o</td>
<td>15</td>
<td>Boyd</td>
</tr>
<tr>
<td>8</td>
<td>budd(hist)</td>
<td>u (u)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Table: 10**

**Reduction Patterns**

The vowel in an unstressed syllable becomes schwa /ə/, /ʌ/, or disappears completely.  

**Reduced Forms**

+ to, + of, + have, + me, + you, can, donno, Unstressed Vowel + R, Contractions (Pronoun + Verb) I ... you, he ... she ... it ... we ... you ... they.
(i) **Reduction + to Pattern**

Reductions are common in natural speech. Written reduced forms in advertisements, songs, personal writing, reflect natural spoken language. They are not standard written English.

<table>
<thead>
<tr>
<th>Reduced form (reflects natural spoken language)</th>
<th>Standard written form</th>
</tr>
</thead>
<tbody>
<tr>
<td>gotta</td>
<td>got to</td>
</tr>
<tr>
<td>hafta</td>
<td>have to</td>
</tr>
<tr>
<td>hasta</td>
<td>has to</td>
</tr>
<tr>
<td>wanna</td>
<td>want to</td>
</tr>
<tr>
<td>gonna</td>
<td>going to</td>
</tr>
<tr>
<td>oughta</td>
<td>ought to</td>
</tr>
</tbody>
</table>

(ii) **Reduction + of Pattern**

<table>
<thead>
<tr>
<th>Reduced form</th>
<th>Standard written form</th>
</tr>
</thead>
<tbody>
<tr>
<td>kinda</td>
<td>kind of</td>
</tr>
<tr>
<td>kindsa</td>
<td>kinds of</td>
</tr>
<tr>
<td>lotta</td>
<td>lot of</td>
</tr>
<tr>
<td>lotsa</td>
<td>lots of</td>
</tr>
</tbody>
</table>

(iii) **Reduction + have Pattern**

<table>
<thead>
<tr>
<th>Reduced form</th>
<th>Standard written form</th>
</tr>
</thead>
<tbody>
<tr>
<td>coulda</td>
<td>could have</td>
</tr>
<tr>
<td>shoulda</td>
<td>should have</td>
</tr>
<tr>
<td>woulda</td>
<td>would have</td>
</tr>
<tr>
<td>mighta</td>
<td>might have</td>
</tr>
<tr>
<td>musta</td>
<td>must have</td>
</tr>
</tbody>
</table>
(iv) Reduction + me Pattern

<table>
<thead>
<tr>
<th>Written form</th>
<th>Standard written form</th>
</tr>
</thead>
<tbody>
<tr>
<td>gimme</td>
<td>give me</td>
</tr>
<tr>
<td>lemme</td>
<td>let me</td>
</tr>
</tbody>
</table>

(v) Reduction + you pattern

<table>
<thead>
<tr>
<th>Reduced form</th>
<th>Standard written form</th>
</tr>
</thead>
<tbody>
<tr>
<td>getcha</td>
<td>get you</td>
</tr>
<tr>
<td>gotcha</td>
<td>got you</td>
</tr>
<tr>
<td>betcha</td>
<td>bet you</td>
</tr>
<tr>
<td>doncha</td>
<td>don’t you</td>
</tr>
<tr>
<td>waddya</td>
<td>What are you...?</td>
</tr>
<tr>
<td>waddya</td>
<td>What do you...?</td>
</tr>
</tbody>
</table>

(vi) Reduction can-can’t pattern

<table>
<thead>
<tr>
<th>can</th>
<th>can’t</th>
</tr>
</thead>
<tbody>
<tr>
<td>Can I help you?</td>
<td>Can’t I help you?</td>
</tr>
</tbody>
</table>

*Can* is unstressed because the important information is in the verb *help.*

<table>
<thead>
<tr>
<th>Can I?</th>
<th>Can’t I?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes, you can.</td>
<td>No, you can’t</td>
</tr>
</tbody>
</table>

(vii) Reduction don’t know pattern

<table>
<thead>
<tr>
<th>Reduced form</th>
<th>Standard written form</th>
</tr>
</thead>
<tbody>
<tr>
<td>I dunno</td>
<td>I don’t know</td>
</tr>
</tbody>
</table>
(viii) **Vowel Reduction** unstressed vowel + r = vowel not pronounced.

<table>
<thead>
<tr>
<th>pr, br</th>
<th>fr, vr</th>
<th>tr</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>aspirin</td>
<td>comfortable</td>
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<tr>
<td>temperature</td>
<td>different</td>
<td>elementary</td>
<td>miser</td>
</tr>
<tr>
<td>opera</td>
<td>every</td>
<td></td>
<td></td>
</tr>
<tr>
<td>laboratory</td>
<td>beverage</td>
<td>interested</td>
<td></td>
</tr>
<tr>
<td>deliberate</td>
<td>favorable</td>
<td>interesting</td>
<td></td>
</tr>
<tr>
<td>separate</td>
<td>favorite</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Stress pattern**

(i) **Acronyms:** Stress is on the last letter.

IBM, BCC, MI5, CIA, FBI, ASPCA.

(ii) **Compound Nouns and phrasal verbs (Two-Part Words)**

<table>
<thead>
<tr>
<th>2-PART NOUNS</th>
<th>2-PART VERBS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Compound nouns stress the first part</td>
<td>Phrasal verbs stress the preposition</td>
</tr>
<tr>
<td>a takeover</td>
<td>to take over</td>
</tr>
<tr>
<td>a getup</td>
<td>to get up</td>
</tr>
<tr>
<td>a letdown</td>
<td>to let down</td>
</tr>
<tr>
<td>a liftoff</td>
<td>to lift off</td>
</tr>
<tr>
<td>a printout</td>
<td>to print out</td>
</tr>
<tr>
<td>mailman</td>
<td></td>
</tr>
<tr>
<td>greenhouse</td>
<td></td>
</tr>
<tr>
<td>fireman</td>
<td></td>
</tr>
<tr>
<td>the White House</td>
<td></td>
</tr>
<tr>
<td>hot dog</td>
<td></td>
</tr>
<tr>
<td>popcorn</td>
<td></td>
</tr>
<tr>
<td>roommate</td>
<td></td>
</tr>
<tr>
<td>school bus</td>
<td></td>
</tr>
</tbody>
</table>
(iii) Stress pattern on two syllable words

(a) 2-Syllable Nouns

<table>
<thead>
<tr>
<th>NOUNS</th>
<th>NOUNS (foreign Borrowings) most stressed on the last syllable</th>
<th>COMPOUND NOUNS stressed on the first syllable</th>
</tr>
</thead>
<tbody>
<tr>
<td>answer</td>
<td>Words of</td>
<td>A take over</td>
</tr>
<tr>
<td>asthma</td>
<td>French</td>
<td>a getup</td>
</tr>
<tr>
<td>castle</td>
<td>origin</td>
<td>A letdown</td>
</tr>
<tr>
<td>chaos</td>
<td>Silent-et</td>
<td>a liftoff</td>
</tr>
<tr>
<td>salmon</td>
<td>Ballet</td>
<td>a printout</td>
</tr>
<tr>
<td>echo</td>
<td>buffet</td>
<td>Mailman</td>
</tr>
<tr>
<td>neighbor</td>
<td>chalet</td>
<td>greenhouse</td>
</tr>
<tr>
<td>chicken</td>
<td>Fillet</td>
<td>Fireman</td>
</tr>
<tr>
<td>Christmas</td>
<td>gourmet</td>
<td>the White</td>
</tr>
<tr>
<td>kitchen</td>
<td>Valet</td>
<td>House</td>
</tr>
<tr>
<td>climate</td>
<td></td>
<td>hot dog</td>
</tr>
<tr>
<td>island</td>
<td></td>
<td>Popcorn</td>
</tr>
<tr>
<td>chorus</td>
<td>ch = /ʃ/</td>
<td>Roommate</td>
</tr>
<tr>
<td>choir</td>
<td>champagne</td>
<td></td>
</tr>
<tr>
<td>doughnut</td>
<td>crochet</td>
<td>school bus</td>
</tr>
<tr>
<td>honor</td>
<td>chalet</td>
<td></td>
</tr>
<tr>
<td>knowledge</td>
<td>chagrin</td>
<td></td>
</tr>
<tr>
<td>mother</td>
<td>chateau</td>
<td></td>
</tr>
<tr>
<td>stomach</td>
<td>chiffon</td>
<td></td>
</tr>
<tr>
<td>student</td>
<td>machine</td>
<td></td>
</tr>
<tr>
<td></td>
<td>brochure</td>
<td></td>
</tr>
</tbody>
</table>
Compare – ain nouns and verbs

<table>
<thead>
<tr>
<th>Nouns</th>
<th></th>
<th>Nouns</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>mountain</td>
<td></td>
<td>fountain</td>
<td></td>
</tr>
</tbody>
</table>

| verb          |          | verb          |          |
| to complain   |          | to entertain  |          |
| to explain    |          | to maintain   |          |
| to remain     |          |              |          |

Ge = /ʒ/

- barrage
- corsage
- garage
- massage
- mirage
- que
- antique
- technique
- unique

**(b) 2-Syllable Verbs**

<table>
<thead>
<tr>
<th>VERBS</th>
<th>2-WORD VERBS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stress the root</td>
<td>Phrase verbs stress the preposition</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Root = first syllable</th>
<th>to take over</th>
</tr>
</thead>
<tbody>
<tr>
<td>to travel</td>
<td>to get up</td>
</tr>
<tr>
<td>to harden</td>
<td>to lift off</td>
</tr>
<tr>
<td>to straighten</td>
<td>To print out</td>
</tr>
<tr>
<td>to offer</td>
<td></td>
</tr>
<tr>
<td>to study</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>root = 2nd syllable</th>
</tr>
</thead>
<tbody>
<tr>
<td>to attend</td>
</tr>
<tr>
<td>to collect</td>
</tr>
</tbody>
</table>

112
to elect
to prevent
to begin
to survive

verbs
to complain
to entertain
to explain
to maintain

<table>
<thead>
<tr>
<th>(c) 2-Syllable Adjectives, Adverbs, Prepositions</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ADJECTIVES</strong></td>
</tr>
<tr>
<td>Stress the root</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Root = first syllable</th>
<th>Root = second syllable</th>
</tr>
</thead>
<tbody>
<tr>
<td>cautious</td>
<td>complete</td>
</tr>
<tr>
<td>happy</td>
<td>extreme</td>
</tr>
<tr>
<td>pleasant</td>
<td>alive</td>
</tr>
<tr>
<td>solid</td>
<td>distinct</td>
</tr>
<tr>
<td>proper</td>
<td>precise</td>
</tr>
<tr>
<td>sunny</td>
<td>complete</td>
</tr>
<tr>
<td>hungry</td>
<td>intense</td>
</tr>
<tr>
<td>useful</td>
<td>enough</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>root = first syllable</td>
<td>root = second syllable</td>
</tr>
<tr>
<td>Always</td>
<td>perhaps</td>
</tr>
<tr>
<td>later</td>
<td>indeed</td>
</tr>
<tr>
<td>often</td>
<td>unless</td>
</tr>
<tr>
<td>over</td>
<td>besides</td>
</tr>
<tr>
<td>shortly</td>
<td>until</td>
</tr>
<tr>
<td>slowly</td>
<td>above</td>
</tr>
<tr>
<td>sooner</td>
<td>below</td>
</tr>
<tr>
<td>under</td>
<td>before</td>
</tr>
</tbody>
</table>
(d) Homographs

<table>
<thead>
<tr>
<th>NOUNS</th>
<th>VERBS</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>90% are stressed on the first syllable</em></td>
<td><em>Prefix + root stress on the root</em></td>
</tr>
<tr>
<td>the addict</td>
<td>to addict</td>
</tr>
<tr>
<td>the conduct</td>
<td>to conduct</td>
</tr>
<tr>
<td>the conflict</td>
<td>to conflict</td>
</tr>
<tr>
<td>the contract</td>
<td>to contract</td>
</tr>
<tr>
<td>the convert</td>
<td>to convert</td>
</tr>
<tr>
<td>the convict</td>
<td>to convict</td>
</tr>
<tr>
<td>the defect</td>
<td>to defect</td>
</tr>
<tr>
<td>the desert</td>
<td>to desert</td>
</tr>
<tr>
<td>the insert</td>
<td>to insert</td>
</tr>
<tr>
<td>the insult</td>
<td>to insult</td>
</tr>
<tr>
<td>the object</td>
<td>to object</td>
</tr>
<tr>
<td>the permit</td>
<td>to permit</td>
</tr>
<tr>
<td>the present</td>
<td>to present</td>
</tr>
<tr>
<td>the produce</td>
<td>the produce</td>
</tr>
<tr>
<td>the progress</td>
<td>the progress</td>
</tr>
<tr>
<td>the project</td>
<td>the project</td>
</tr>
<tr>
<td>the rebel</td>
<td>the rebel</td>
</tr>
<tr>
<td>the record</td>
<td>the record</td>
</tr>
<tr>
<td>the subject</td>
<td>the subject</td>
</tr>
<tr>
<td>the suspect</td>
<td>the suspect</td>
</tr>
</tbody>
</table>

(vi) Stress pattern on 3-Syllable Words

In words of three or more syllables, stress usually falls on the syllable immediately before the suffix. The chart below shows exceptions to this pattern.
Stress falls on the suffix  Stress falls 2 syllables before the suffix

-ee  -ate
employee  verbs
referee  to appreciate
to initiate
to operate

refugee

nouns, adjectives
certificate
delicate

-eer
auctioneer
engineer
to apologize
to authorize
to recognize

volunteer

exceptions

-ee
committee

(v) Unstressed suffixes

(a) Unstressed t, d + i, u

<table>
<thead>
<tr>
<th>/ts/</th>
<th>/dz/</th>
</tr>
</thead>
<tbody>
<tr>
<td>-(s)tion</td>
<td>christian -du</td>
</tr>
<tr>
<td></td>
<td>question</td>
</tr>
<tr>
<td></td>
<td>suggestion</td>
</tr>
<tr>
<td>-ntial</td>
<td>essential -di-</td>
</tr>
<tr>
<td></td>
<td>residential</td>
</tr>
<tr>
<td>-tu</td>
<td>adventure furniture -di-</td>
</tr>
<tr>
<td></td>
<td>future, lecture</td>
</tr>
<tr>
<td></td>
<td>nature, picture</td>
</tr>
<tr>
<td></td>
<td>situation</td>
</tr>
<tr>
<td></td>
<td>congratulate</td>
</tr>
<tr>
<td>-te-</td>
<td>amateur</td>
</tr>
</tbody>
</table>
(b) **Unstressed Endings (nouns / adjectives)**

Stress falls on the syllable immediately preceding the suffix.

<table>
<thead>
<tr>
<th>/s/</th>
<th>/z/</th>
</tr>
</thead>
<tbody>
<tr>
<td>-c-</td>
<td>social</td>
</tr>
<tr>
<td>-cial</td>
<td>special</td>
</tr>
<tr>
<td>-cian</td>
<td>physician</td>
</tr>
<tr>
<td>-ciate</td>
<td>appreciate</td>
</tr>
<tr>
<td>-cious</td>
<td>delicious</td>
</tr>
<tr>
<td>-ss-, -ssian</td>
<td>Russian</td>
</tr>
<tr>
<td>-ssion</td>
<td>profession</td>
</tr>
<tr>
<td>-ssu-</td>
<td>tissue</td>
</tr>
<tr>
<td>-ssure</td>
<td>pressure</td>
</tr>
<tr>
<td>-t-</td>
<td>initial</td>
</tr>
<tr>
<td>-tia</td>
<td>negotiate</td>
</tr>
<tr>
<td>-tion</td>
<td>education</td>
</tr>
<tr>
<td>-tious</td>
<td>cautious</td>
</tr>
</tbody>
</table>

- Unstressed -su-

- Ukrainian

- German

- Russian

(c) **Can-can’t pattern**

A word is stressed when it's the important piece of information.

<table>
<thead>
<tr>
<th>can unstressed</th>
<th>can stressed</th>
<th>can’t stressed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Can I help you with that?</td>
<td>Can I?</td>
<td>Can’t help you?</td>
</tr>
<tr>
<td>I can help you with that?</td>
<td>Yes, I can.</td>
<td>Can’t I?</td>
</tr>
<tr>
<td>No, I can’t.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I can’t help you.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Can she do that for me?</td>
<td>Can you?</td>
<td>Can’t you help me with that</td>
</tr>
<tr>
<td>She can do that for me.</td>
<td>Yes, you can.</td>
<td>Can’t you?</td>
</tr>
<tr>
<td>No, you can’t help me with that.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Can he come before 5:00?</strong></td>
<td><strong>Can he?</strong></td>
<td><strong>Can't he come before 5:00?</strong></td>
</tr>
<tr>
<td>-------------------------------</td>
<td>-------------</td>
<td>-------------------------------</td>
</tr>
<tr>
<td>No, you can't.</td>
<td>Can't he?</td>
<td>Can't he come before 5:00?</td>
</tr>
<tr>
<td></td>
<td>No, he can't.</td>
<td></td>
</tr>
<tr>
<td><strong>He can come before 5:00.</strong></td>
<td>Yes, he can.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Can we count on you?</strong></th>
<th><strong>Can we?</strong></th>
<th><strong>Can't we count on you?</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>No, we can't.</td>
<td>Can't we?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>No, we can't.</td>
<td></td>
</tr>
<tr>
<td><strong>We can count on you.</strong></td>
<td>Yes, we can.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Can they find it?</strong></th>
<th><strong>Can they?</strong></th>
<th><strong>Can't they find it?</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>No, they can't.</td>
<td>Can't they?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>No, they can't.</td>
<td></td>
</tr>
<tr>
<td><strong>They can find it.</strong></td>
<td>Yes, they can.</td>
<td></td>
</tr>
</tbody>
</table>

**(vi) Sentence stress**

<table>
<thead>
<tr>
<th><strong>Positive stress on the main verb</strong></th>
<th><strong>Negative stress normally on the main verb</strong></th>
<th><strong>Negative stress for a strong negative, stress the auxiliary verb</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>I like it.</td>
<td>I don’t like it.</td>
<td>I don’t like it.</td>
</tr>
<tr>
<td>I want it.</td>
<td>I don’t want it.</td>
<td>I don’t want it.</td>
</tr>
<tr>
<td>I know her.</td>
<td>I don’t know her.</td>
<td>I don’t know her.</td>
</tr>
<tr>
<td>She has one.</td>
<td>She doesn’t have it.</td>
<td>She doesn’t have it.</td>
</tr>
<tr>
<td>He bought it.</td>
<td>They didn’t buy one.</td>
<td>They didn’t buy one.</td>
</tr>
<tr>
<td>He had it.</td>
<td>He didn’t have it.</td>
<td>He didn’t have it.</td>
</tr>
<tr>
<td>She made it.</td>
<td>She didn’t make it.</td>
<td>She didn’t make it.</td>
</tr>
</tbody>
</table>
2.3.2 Grammar of American English

This section deals with grammar, word order, grammatical agreement, parts of speech, conjunctions, pronouns, and verbs.

**Absolute Construction**

Absolute constructions consist of a noun and some kind of modifier, the most common being a participle. Because they often come at the beginning of a sentence, they are easily confused with dangling participles. An absolute construction modifies the rest of the sentence, not the subject of the sentence (as a participial phrase does.) We can use absolute constructions to compress two sentences into one and to vary sentence structure as a means of holding a reader’s interest. Here are some examples:

*No other business arising,* the meeting was adjourned.

*The paint now dry,* we brought the furniture out on the deck.

*The truck finally loaded,* they said goodbye to their neighbors and drove off.

The horse loped across the yard, *her foal trailing behind her.*

Constructions like these are used more often in writing than in speaking, where it is more common to use a full clause: *When the paint was dry,* we brought the furniture out on the deck. There are, however, many fixed absolute constructions that occur frequently in speech:

The picnic is scheduled for Saturday, *weather permitting.*

*Barring bad weather,* we plan to go to the beach tomorrow.

*All things considered,* it’s not a bad idea.

**Absolute terms**

Absolute terms are words that supposedly cannot be compared, as by *more* and *most,* or used with an intensive modifier, such as *very* or *so.* The terms identified in many handbooks as absolute include *absolute* itself and others such as *chief, complete, perfect, prime* and *unique.* Language commentators also like to list
terms from mathematics as absolutes: *circular, equal, parallel, perpendicular*, and so on.

Of course, many adjectives in English cannot normally be compared or intensified. Adjectives from technical fields or with very narrow meanings often fall in this group. For example, *biological, catabolic, macroeconomic, millennial, on-line, retroactive, ultraviolet*. We do not encounter statements like *These cells are more somatic* or *Our database is so on-line*. But we do come across remarks such as *He wanted to make his record collection more complete* and *You can improve the sketch by making the lines more perpendicular*.

People object to these constructions because they seem to violate the categories of logic. Something is either complete or it isn’t. Lines are either perpendicular or they aren’t. There can be no in-between. The mistake here is to confuse pure logic or a mathematical ideal with the working approximations that distinguish the ordinary use of language. Certainly, we all have occasion to use words according to strict logic. It would be impossible to teach mathematics if we did not. But we also think in terms of a scale or spectrum, rather than in distinct, *either/or* categories. Thus, we may think of a statement as either true or false according to rigorous tests of logic, but we all know that there are degrees of truthfulness and falsehood. Similarly, there may be degrees of completeness to a record collection, and some lines may be more perpendicular — that is, they may more nearly approximate mathematical perpendicularity — than other lines: *Is that picture frame more horizontal now, or have I made it even less? She has some of the most unique credentials I have ever seen on a resume*. Such examples are not less logical than their stricter counterparts. They simply represent a different way of using language to discuss a subject.

Certain absolute terms, such as *parallel, perfect, and unique*, have become enshrined in the lore of writing handbooks and may provoke a negative response when modified by degree.
Adjectives

We often use adjectives – words that modify nouns – to make comparisons. We say *That building is bigger than this one*, *She is the most intelligent student in the class*, and so on. Some adjectives add -er and -est to form the comparative and superlative degrees. Others cannot do this, but must be preceded by *more* and *most*. But how do we know which is which? Fortunately, there are some simple rules we can follow. Adjectives that have one syllable usually take -er and -est. Adjectives that have two syllables and end in *y* (*early*), *ow* (*narrow*), and *le* (*gentle*), can also take -er and -est. Almost all other adjectives with two or more syllables require the use of *more* and *most*. The rules are indicated in the chart below:

<table>
<thead>
<tr>
<th>Number of Syllables</th>
<th>Unchanged</th>
<th>Comparative</th>
<th>Superlative</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>fast</td>
<td>faster</td>
<td>Fastest</td>
</tr>
<tr>
<td>2</td>
<td>happy</td>
<td>happier</td>
<td>Happiest</td>
</tr>
<tr>
<td></td>
<td>complex</td>
<td>more complex</td>
<td>most complex</td>
</tr>
<tr>
<td>3 or more</td>
<td>beautiful</td>
<td>more beautiful</td>
<td>most beautiful</td>
</tr>
</tbody>
</table>

English also has a few adjectives whose comparative and superlative forms are irregular:

<table>
<thead>
<tr>
<th>Positive</th>
<th>Comparative</th>
<th>Superlative</th>
</tr>
</thead>
<tbody>
<tr>
<td>good</td>
<td>better</td>
<td>best</td>
</tr>
<tr>
<td>bad</td>
<td>worse</td>
<td>worst</td>
</tr>
<tr>
<td>little</td>
<td>littler, less</td>
<td>littlest, least</td>
</tr>
<tr>
<td>far</td>
<td>farther, further</td>
<td>farthest, furthest</td>
</tr>
</tbody>
</table>

We can also compare adjectives in a decreasing way by using *less* and *least*: *Jack is less skilful at carpentry than Bill is*. *Roberta is the least likely employee to have complained about working conditions.*
There are also some adjectives, like *acoustic*, *biological*, and *reverse*, that cannot be compared and others like *unique*, *parallel*, and *perfect*, whose comparison is controversial.

**Adverbs**

Adverbs modify verbs, adjectives, other adverbs, and sometimes entire clauses or sentences. Many adjectives can be made into adverbs by adding the suffix *-ly*:

- We made a *conservative* estimate of the costs.
- We estimated the costs *conservatively*.

The monosyllabic adjectives *fast*, *hard*, and *long* do not change to form adverbs:

- He is a *fast* runner. He runs *fast*.
- She is a *hard* worker. She words *hard*.
- We waited for a *long* time. Have you been waiting *long*?

Some adjectives, like *close* and *high*, have two adverbial forms: one that is unchanged and one that ends in *-ly*:

- We are *close* friends. Stay *close* to me. Look *closely* at the first chapter.
- The platform is *high*. The bird flew *high*. The artist was *highly* praised.

Similar rules to those for comparing adjectives apply to adverbs and are shown in the chart below:

<table>
<thead>
<tr>
<th>Number of Syllables</th>
<th>Unchanged</th>
<th>Comparative</th>
<th>Superlative</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>soon</td>
<td>sooner</td>
<td>soonest</td>
</tr>
<tr>
<td>2 or more</td>
<td>early</td>
<td>earlier</td>
<td>earliest</td>
</tr>
<tr>
<td></td>
<td>frequent</td>
<td>more frequent</td>
<td>most frequent</td>
</tr>
<tr>
<td></td>
<td>comfortably</td>
<td>more comfortably</td>
<td>most comfortably</td>
</tr>
</tbody>
</table>
English also has some adverbs with irregular comparative and superlative forms:

<table>
<thead>
<tr>
<th>Positive</th>
<th>Comparative</th>
<th>Superlative</th>
</tr>
</thead>
<tbody>
<tr>
<td>badly</td>
<td>worse</td>
<td>worst</td>
</tr>
<tr>
<td>well</td>
<td>better</td>
<td>best</td>
</tr>
<tr>
<td>little</td>
<td>less</td>
<td>least</td>
</tr>
<tr>
<td>far</td>
<td>farther, further</td>
<td>farthest, furthest</td>
</tr>
<tr>
<td>much</td>
<td>more</td>
<td>most</td>
</tr>
</tbody>
</table>

To compare adverbs to a lower degree, we use *less* and *least*: *We rehearsed less often than the other actors. We rehearsed least often of all the actors.* Adverbs can modify verbs, participles, adjectives, other adverbs, and even whole sentences. Because they have so many functions and they tend to modify the words they are closest to, it can sometimes be tricky positioning them to convey the exact meaning we want. This is especially true of certain adverbs like *also, just,* and *only.* Sentences with more than one verb also can pose difficulty. Which verb does *rapidly* modify in this sentence: *His insistence that the new sales plan should be implemented rapidly increased the company's profits.* It is important to make sure that the sentences that precede one like this establish a context that leaves no room for ambiguity. It may be easier to rewrite the sentence to avoid ambiguity. Here are two possibilities for the previous example: *His insistence on implementing the new sales plan caused the company's profits to increase rapidly. Because he insisted on rapid implementation of the new sales plan, the company's profits increased.*

In initial position the adverb is usually followed by a comma: *Suddenly, the train started moving.* Many adverbs in initial position modify the entire sentence rather than the verb: *Fortunately, Higgins survived the ordeal. Admittedly, the city could use a new library. Frankly, the Bruins don't stand a chance in the playoffs.* Strangely enough, a few of these sentence modifiers, especially *hopefully,* have
been criticized by usage commentators for decades as grievous faults, while others like thankfully and mercifully have gone relatively unnoticed.

**Auxiliary and Primary verbs**

*Auxiliary verbs,* sometimes called *helping verbs,* help complete the form and meaning of main verbs. The auxiliary verbs include the *modal verbs,* the *primary verbs,* and a few special verbs like *dare* and *need.* The modal verbs are *can,* *could,* *may,* *might,* *must,* *shall,* *should,* *will* and *would.* They are called *modal* because they express the mood of verbs. The primary verbs are *be,* *do,* and *have.* The primary verbs have the distinction of being able to function either as main verbs or as auxiliaries.

The auxiliary verbs differ from main verbs in the following ways:

1. They do not take word endings to form participles or agree with their subject. Thus, we say *She may go to the store,* but never *She mays to the store.*
2. They come before *not* in negative clauses, and they do not use *do* to form the negative: *You might not like that.* A main verb uses *do* to form the negative and follows *not:* *You do not like that.*
3. They come before the subject in a question: *Can I have another apple? Would you like to go to the movies?* Main verbs must use *do* and follow the subject to form questions: *Do you want to go to the movies?*
4. They take the infinitive without *to:* *I will call you tomorrow.* A main verb that takes an infinitive always uses *to:* *I promise to call you tomorrow.*

When functioning as auxiliary verbs, the primary verbs serve the following functions. *Be* shows continuing action (*We are working on a new plan*) and forms the passive voice (*The shed was destroyed in the storm.*) *Have* is used to make perfect tenses – tenses that show completed action (*She has finally finished her book.* *Have you ever gone windsurfing? We had planned to go out tonight.*) *Do* is used to form negatives (*I do not wish to offend you.*) to ask questions (*Do you ever*
write to her?) to show emphasis (I do want you to come to the party,) and to stand for a full verb in certain other constructions (She likes jazz more than he does.)

In their capacity as auxiliaries, the primary verbs retain some features of main verbs. All the primary verbs can change form to agree in number with their subject. We say I am going. He has eaten, and She does not travel much. Have and be can form participles and still play an auxiliary role in a verb phrase: Having finished in the garage, he went home. They did not give up even when being badly outplayed. Have and be are used with participles and cannot take an infinitive without to.

As main verbs, have and be present certain exceptions to the criteria stated in rules two and four above. They can come before not in negative sentences (We haven't any pickles. He is not there.) They can also appear before the subject in questions (Is anybody home? Have you no shame?)

**Dangling Modifiers**

A modifier must never dangle unless you want your sentence to mangle. This rule of botched syntax should remind us always to be on the lookout for dangling modifiers – participles, infinitive phrases, clauses, and prepositional phrases that grammatically modify the noun or noun phrase next to them but logically refer to a noun or noun phrase that has been displaced to another part of the sentence or is absence altogether. These constructions are common in speech, where they often go without comment, and they can be found occasionally in writing. But they are distracting to the reader, and they can sometimes lead to unintended absurdities.

Consider this example, penned by a well-respected writer and published by the New York Times:

*After wading through a long, quasi-academic examination of the statistical links between intelligence, character, race and poverty, the reader's reward is a hoary lecture on the evils of the welfare state.*

This sentence begins with a prepositional phrase that has a gerund for its object. As a verb form, the gerund cries out for a subject, and we must supply it mentally.
The sense requires *reader*, but the subject of the main clause is *reward*. We want the reader, not the reward, to do the wading. We can easily solve this conflict by keeping the modifying phrase as it stands and giving the main clause the proper subject:

*After wading through a long, quasi-academic examination of the statistical links between intelligence, character, race and poverty, the reader is rewarded with a hoary lecture on the evils of the welfare state.*

Here is another example, also taken from a famous writer in the *New York Times*. Describing the perils of being a newspaper columnist, the writer imagines interviewing his spouse as the first in a series of increasingly desperate measures to come up with material:

*Once hooked on interviewing his wife, degradation proceeds swiftly.*

Again we are asked to connect the modifying portion of the sentence with the grammatical subject of the main clause. But we can’t. We want a person—in this case the husband—to be hooked, not an abstraction like degradation. Here the solution is to turn the phrase into a full clause with the subject specified:

Once the newspaper columnist is hooked on interviewing his wife, degradation proceeds swiftly.

Now we can witness the degradation with peace of mind.

A third example, also from the *New York Times*, puts the modifying element at the end of the sentence.

Mr. Clinton acknowledged the role played by the men who subdued the gunman *when he spoke at a dinner on Saturday night.*

In this case, the modifier is a full clause that can’t be made fuller. (The clause would be elliptical if it read *when speaking at a dinner on Saturday night.*) It is clearly Mr. Clinton who spoke, not the gunman (who missed dinner, as he was in jail at the time.) The grammatical ambiguity caused by the misplaced modifier makes the sentence sound absurd. Here the answer is to reposition the clause so that it is closer to the noun it modifies:
When he spoke at a dinner on Saturday night, Mr. Clinton acknowledged the role played by the men who subdued the gunman. Modifiers often dangle because the agent of the action is not the subject of the verb in the main clause. The chief culprit here is the passive voice, which banishes the agent of the action from being the subject. Consider these examples, one using an infinitive phrase and another using a prepositional phrase with a gerund.

*To improve company morale,* three things were recommended by the consultant.

*In reviewing the company’s policy,* three areas of improvement were identified by the committee.

These sentences can easily be fixed by making the consultant and the committee the subjects.

To improve company morale, the consultant recommended......

In reviewing the company’s policy, the board identified......

Sometimes, of course, what the opening phrase refers to is not an agent, as this sentence attests: *Baked, boiled, or fried, you can make potatoes a part of almost any meal.* Better to put the non-agents like potatoes where they belong: *Baked, boiled, or fried, potatoes make a welcome addition to almost any meal.*

One should also bear in mind that, while most danglers occur at the beginning of a sentence, a modifier can dangle just about anywhere. In fact, as we saw with Mr. Clinton, delayed danglers can be treacherously ambiguous. We should always remember that when we end a sentence with a modifying phrase that follows a comma, the phrase always refers to the subject of the sentence, not the closest noun. Thus, the sentence *A few guests lingered near her, mumbling pleasantries* can only mean that the guests mumbled the pleasantries. She may have well been silent.

Some participles, such as *concerning, considering, failing,* and *granting,* function as prepositions, and we can use them to introduce a sentence without fear of
dangling. A few participial phrases, such as *speaking of* and *judging by*, also work this way.

*Concerning the proposal, there was little debate among the board members. Considering his reputation for honesty, his arrest came as a shock. Speaking of exceptional performances, did you see her latest movie?*

**Double negative**

**Double negative equals a positive:** It is a truism of traditional grammar that double negatives combine to form an affirmative. A sentence like *He cannot do nothing* is sometimes interpreted as an affirmative statement meaning “He must do something” unless we are prompted to view it as dialect or nonstandard speech. Sometimes readers also assign an affirmative meaning to constructions that yoke *not* with an adjective or adverb that begins with a negative prefix such as *in-* or *un-*, as in *a not infrequent visitor* or *a not unjust decision*. In these expressions the double negative conveys a weaker affirmative than would be conveyed by the positive adjective or adverb by itself. Thus *a not infrequent visitor* seems likely to visit less frequently than *a frequent visitor*.

**Double negative equals a negative:** “*You ain’t heard nothin’ yet,*” said Al Jolson in 1927 in *The Jazz Singer*, the first talking motion picture. He meant, of course, “You haven’t heard anything yet.” Some 60 years later President Reagan taunted his political opponents by saying “*You ain’t seen nothin’ yet.*” These famous examples of double negatives that reinforce (rather than nullify) a negative meaning show clearly that this construction is alive and well in spoken English. In fact, multiple negatives have been used to convey negative meaning in English since the tenth century, and throughout most of this history, this form of the double negative was wholly acceptable. Thus Chaucer in *The Canterbury Tales* could say of the Friar, “*Ther nas no man nowher so vertuous,*” meaning “There was no man so virtuous anywhere,” and Shakespeare could allow Viola in *Twelfth Night* to say of her heart, “*Nor never none/Shall mistress of it be, save I alone,*” by which she meant that no one except herself would ever be mistress of her heart.
Double negative equals trouble: But in spite of this noble history, grammarians since the Renaissance have objected to this form of negative reinforcement employing the double negative. In their eagerness to make English conform to formal logic, they conceived and promulgated the notion that two negatives destroy one another and make a positive. This view was taken up by English teachers and has since become sanctioned as a convention of Standard English. Now if you use a double negative to mean “no” in formal speaking or writing, you run the risk of being considered an ignoramus. It’s probably best to look smart and use the double negative only when you want to imitate speech or strike a folksy note.

Double negative with minimizing adverbs: The ban on multiple negatives also applies to the combination of negatives with adverbs such as barely, hardly, and scarcely. It is therefore incorrect to say I couldn’t hardly do it or The car scarcely needs no oil. These adverbs have a minimizing effect on the verb. They mean something like “almost not at all.” They resemble negative adverbs such as not and never in that they are used with any, anybody, and similar words rather than none, nobody, and other negatives. Thus we say You barely have any time left, just as we would say You don’t have any time left, but we would not say You barely have no time left, since it would be an unacceptable double negative.

Exceptions to the rule: The ban on using double negatives to convey emphasis does not apply when the second negative appears in a separate phrase or clause, as in I will not surrender, not today, not ever or He does not seek money, no more than he seeks fame. Commas must be used to separate the negative phrases in these examples. Thus the sentence He does not seek money no more than he seeks fame is unacceptable, whereas the equivalent sentence with any is perfectly acceptable and requires no comma: He does not seek money any more than he seeks fame.

Double Passive: We sometimes find it desirable to conjoin a passive verb form with a passive infinitive, as in The building is scheduled to be demolished next
week and *The piece was originally intended to be played on the harpsichord.* These sentences are perfectly acceptable. But it's easy for things to go wrong in these double passive constructions. They sometimes end in ambiguity: *An independent review of the proposal was requested to be made by the committee.* In this sentence, is the committee making the request or doing the review? What is worse, double passives often sound ungrammatical, as this example shows: *The fall in the value of the Yen was attempted to be stopped by the Central Bank.*

How can we tell an acceptable double passive from an unacceptable one? If we can change the first verb into an active one, making the original subject its object, while keeping the passive infinitive, the original sentence is acceptable. Thus we can say *The city has scheduled the building to be demolished next week* and *The composer originally intended the piece to be played on the harpsichord.* But we cannot make similar changes in the other sentence. We cannot say *The Central Bank attempted the fall in the value of the Yen to be stopped.*

**Gerunds**

Gerunds are verb forms ending in *-ing* that act as nouns. They can be the subject of a sentence (*Skiing is her favorite sport*), the object of a verb (*She enjoys skiing*), or the object of a preposition (*She devoted her free time to skiing*.) Gerunds can be modified like nouns (*That book makes for difficult reading.*) But they can also act like verbs in that they can take an object (*Convincing him was never easy*) and be modified by an adverb (*Walking daily can improve your health.*)

**Gerund and possessives (fused participle):** Some scholars insist that when a gerund is preceded by a noun or pronoun, the noun or pronoun must be in the possessive case. Accordingly, it is correct to say *I can understand his wanting to go,* but incorrect to say *I can understand him wanting to go.* But the construction without the possessive, sometimes called the *fused participle,* has been used by respected writers for 300 years and is perfectly idiomatic. Moreover, there is often no way to "fix" the construction by inserting the possessive. This is often the case
with common nouns. Thus we can say *We have had very few instances of luggage being lost*, but not ... of luggage's being lost.

Sometimes syntax makes using the possessive impossible. Consider the sentence *What she objects to is men making more money than women for the same work.* Changing *men making* to *men's making* not only sounds awkward, but it requires *women's* at the other end to keep the sentence parallel, and *women's* simply does not work.

However, when the construction is more complicated so that a word or phrase intervenes between the noun and the gerund, the construction is less acceptable. For example the sentence *I can understand him not wanting to go,* where the negative *not* intervenes between the pronoun and the gerund. Acceptance level drops even further when the syntax gets more complicated. The sentence *Imagine a child with an ear infection who cannot get penicillin losing his hearing,* where both a phrase and a clause intervene between the noun *child* and the gerund *losing.* Only few people find this sentence acceptable that too in informal contexts.

Sometimes nouns ending in *-s* can be confused with a singular noun in the possessive. Thus *I don't approve of your friend's going there* indicates one friend is going, and *I don't approve of your friends going there* indicates that more than one friend is going.

**Prepositions**

**Preposition ending a sentence.** It was John Dryden, the 17th-century poet and dramatist, who first promulgated the doctrine that a preposition may not be used at the end a sentence. Grammarians in the 18th century refined the doctrine, and the rule has since become one of the most venerated maxims of schoolroom grammar. But sentences ending with prepositions can be found in the works of most of the great writers since the Renaissance. In fact, English syntax not only allows but sometimes even requires final placement of the preposition, as in *We have much to be thankful for* or *That depends on what you believe in.* Efforts to rewrite such sentences to place the preposition elsewhere can have comical results, as Winston
Churchill demonstrated when he objected to the doctrine by saying "This is the sort of English up with which I cannot put."

Even sticklers for the traditional rule can have no grounds for criticizing sentences such as I don't know where she will end up or It's the most curious book I've ever run across; in these examples, up and across are adverbs, not prepositions. We can be sure of this because it is impossible to transform these examples into sentences with prepositional phrases. It is simply not grammatical English to say I don't know up where she will end and It's the most curious book across which I have ever run.

**Pronouns**

A pronoun must agree with its antecedent in person, number, and gender. An antecedent, of course, is a noun or pronoun referred to by a pronoun. Usually an antecedent comes before its pronoun (as in Dave played his guitar this morning) but sometimes the pronoun anticipates the antecedent (as in Although he knew he would be late, Mr. Stanton did not rush to get ready.)

The problems involving agreement of person are less inherent to the pronouns themselves than created by shifts in point of view. Sometimes it is difficult to stick to the same person when using generic pronouns, such as one and you.

Problems in number agreement are often initiated by indefinite pronouns such as anyone, everybody, and somebody. These problems often involve the related issue of gender. Which pronoun should you use in a sentence such as Everyone thinks (he is/she is/they are) entitled to a raise this year? Using the plural pronoun in such constructions avoids the problem of gender bias but violates the rule of number agreement since indefinite pronouns like everyone are grammatically singular. Similar problems arise in sentences with singular antecedents of undetermined gender, such as A good judge should never indulge (his/her/their) personal prejudices. Perhaps the easiest solution here is to write in the plural: Good judges should never indulge their personal prejudices.
Grammatical Agreement

A verb must agree with its subject in person and number. Singular subjects take singular verbs, and plural subjects take plural verbs.

One of the nice things about English is that its verbs do not change much to agree with a subject in number. In fact, for almost all verbs, there is only one change, adding -s or -es for third person singular, present tense. We say *He* goes, *She* tries, and *It* matters. All other persons require no changes to the verb. We say *I* play, *You* play, *We* play, and *They* play. The past tense requires its own changes to the verb, but (except for the verb *be*) these do not involve number. Thus we say *He* walked and *I* ran, *They* walked and *we* ran, and so on.

The modal auxiliaries are an exception to the agreement rule. They do not change to show number. We say *I* can swim, *He* can swim, *They* can swim, and so on. The primary verb *be* is a unique case in that it has many different forms-am, are, is, was, were-depending on the person, number, and tense of a specific use.

Notional Agreement

In addition to grammatical agreement, there is another agreement, agreement in meaning, or notional agreement. Usually grammatical agreement and notional agreement coincide. In the sentence *He* laughs, both are singular. In the sentence *We* laugh, both are plural. But in some sentences a subject can have a singular form and a plural meaning. Thus in the sentence *Her* family are all avid skiers, the noun *family* is singular in form but plural in meaning, and the verb is plural to agree with the meaning. In other words, there is notional agreement, but not grammatical agreement, between the subject and the verb. In the sentence *Everyone* has gone to the movies, the situation is reversed. The subject *everyone* is plural in meaning and singular in form, but the verb agrees in number with the form of its grammatical subject. There is grammatical agreement but not notional agreement.

Similarly, there are some nouns like *mumps* and *news* that are plural in form but take a singular verb: *The mumps was once a common childhood disease.* Amounts
often take a singular verb: *Ten thousand bucks is a lot of money.* Here again we have notional, but not grammatical agreement—the ten thousand bucks is considered a single quantity, and it gets a singular verb. There are a number of words in English that can take a singular or plural verb depending on how they are used. Among these are collective nouns, pronouns such as *any* and *none,* and many nouns ending in *-ics,* such as *politics.*

### Agreement by Proximity

Certain grammatical constructions provide further complications. Sometimes the noun that is adjacent to the verb can exert more influence than the noun that is the grammatical subject. Selecting a verb in a sentence like *A variety of styles has been/have been in vogue for the last year* can be tricky. The traditional rules require *has been,* but the plural sense of the noun phrase presses for *have been.* Sometimes syntax itself makes it impossible to follow the agreement rule. In a sentence like *Either John or his brothers are bringing the dessert,* the verb can’t agree with both parts of the subject. Some people believe that the verb should agree with the closer of the two subjects. This is called *agreement by proximity.*

### Compound Subjects

In Modern English, a compound subject connected by and normally takes a plural verb: *Rebecca and Martha play in the same band. The house and the barn are on the same property. Their innovative idea, persistence, and careful research have finally paid off.* When a subject is followed by a conjoining prepositional phrase such as *as well as,* *in addition to,* or *with,* the verb should be singular: *Jesse as well as Luke likes jazz. The old school along with the playground is up for sale.* Sometimes compound subjects are governed by a sense of unity and by notional agreement take a singular verb: *My name and address is printed on the box. His colleague and friend (one person) deserves equal credit.* This sense of unity is not simply a stylistic flourish. Using a singular or plural verb changes the meaning of the sentence. *Eating garlic and drinking red wine sometimes gives me a headache* means that the combination of garlic and red wine can cause a headache. With a
plural verb (*give*), the sentence implies that garlic and red wine act separately; either can bring a headache.

**Mood:** A *mood* is a property of verbs that indicates the attitude of the speaker about the factuality or likelihood of what is expressed. The term mood is also applied to the sets of verb forms that convey this attitude. English has three moods. The *indicative mood*, which is by far the most common, is used to make statements. The sentences *Wilson enjoys music* and *The dog ran across the street* are in the indicative mood. The *imperative mood* is used to give direct commands, such as *Get out of here!* or *Stop shouting!* The *subjunctive mood* is used to indicate doubt or unlikelihood, as *were* in *If she were here, we wouldn't be in this fix.* The subjunctive has very limited use in English, having been largely supplanted by modal auxiliaries like *may* and *might*. Nonetheless, the subjunctive still has its uses and its usage problems.

**Subjunctive Mood:**

*If she were coming, she would be here by now. I insist that the chairman resign!*  
*Their main demand was that the lawsuit be dropped.* These sentences all contain verbs in the subjunctive mood, which is used chiefly to express the speaker's attitude about the likelihood or factuality of a given situation. If the verbs were in the indicative mood, we would expect *she was coming* in the first sentence, *the chairman resigns* in the second, and *the lawsuit is dropped* in the third.

English has had a subjunctive mood since Old English times, but most of the functions of the old subjunctive have been taken over by auxiliary verbs like *may* and *should*, and the subjunctive survives only in very limited situations. It has a present and past form. The present form is identical to the base form of the verb, so we only notice it in the third person singular, which has no final -s, and in the case of the verb *be*, which has the form *be* instead of *am, is, and are.* The past subjunctive is identical with the past tense except in the case of the verb *be*, which uses *were* for all persons: *If I were rich ..., If he were rich ..., If they were rich*...
The present subjunctive is most familiar to us in formulaic expressions such as God help him, be that as it may, come what may, and suffice it to say. It also occurs in that clauses used to state commands or to express intentions or necessity.

We insist that he do the job properly.

The committee proposes that she be appointed treasurer immediately.

Other functions include use in some conditional clauses that make concessions or express purpose. In these cases the subjunctive carries a formal tone:

\[
\begin{align*}
&\text{Whether he be opposed to the plan not, we must seek his opinion.} \\
&\text{Even though he be opposed to the plan, we must try to implement it.} \\
&\text{They are rewriting the proposal so that it not contradict new zoning laws.}
\end{align*}
\]

The subjunctive is not required in such sentences, however, and we can use indicative forms if we prefer (whether he is opposed ...)

The past subjunctive is sometimes called the were subjunctive, since were is the only subjunctive form that is distinct from the indicative past tense. It appears chiefly in if clauses and in a few other constructions expressing hypothetical conditions.

\[
\begin{align*}
&\text{If he were sorry, he'd have apologized by now.} \\
&\text{I wish she weren't going away.} \\
&\text{She's already acting as if she were going to be promoted.} \\
&\text{Suppose she were to resign, what would you do then?}
\end{align*}
\]

‘if’ Clauses – the Traditional rules: According to traditional rules, we use the subjunctive to describe an occurrence that we have presupposed to be contrary to fact: if I were ten years younger, if America were still a British Colony. The verb in the main clause of these sentences must then contain the verb would or (less frequently) should: If I were ten years younger, I would consider entering the marathon. If America were still a British colony, we would all be drinking tea in the afternoon. When the situation described by the if clause is not presupposed to be false, however, that clause must contain an indicative verb. The form of verb in
the main clause will depend on your intended meaning: *If Hamlet was really written by Marlowe, as many have argued, then we have underestimated Marlowe’s genius. If Kevin was out all day, then it makes sense that he couldn’t answer the phone.*

We have to remember that just because the modal verb *would* appears in the main clause, this doesn’t mean that the verb in the *if* clause must be in the subjunctive if the content of that clause is not presupposed to be false: *If I was (not were) to accept their offer—which I’m still considering—I would have to start the new job on May 2. He would always call her from the office if he was (not were) going to be late for dinner.*

Another traditional rule states that we are not supposed to use the subjunctive following verbs such as *ask* or *wonder* in *if* clauses that express indirect questions, even if the content of the question is presumed to be contrary to fact: *We wondered if dinner was (not were) included in the room price. Some of the people we met even asked us if California was (not were) an island.*

*‘if clauses – the reality:* In practice, of course, many people ignore the rules. In fact, over the last 200 years even well-respected writers have tended to use the indicative *was* where the traditional rule would require the subjunctive *were*. A usage such as *If I was the only boy in the world* may break the rules, but it sounds perfectly natural.

**Subjunctive after wish:** Yet another traditional rule requires us to use *were* rather than *was* in a contrary-to-fact statement that follows the verb *wish*: *I wish I were (not was) lighter on my feet.* Many writers continue to insist on this rule, but the indicative *was* in such clauses can be found in the works of many well-known writers.

**Using would have for had.** In spoken English, there is a growing tendency to use *would have* in place of the subjunctive *had* in contrary-to-fact clauses, such as *If she would have (instead of if she had) only listened to me, this would never have happened.* But this usage is still widely considered an error in writing.
Using didn't for hadn't: In speech people often substitute didn't for the subjunctive hadn't in if clauses, such as If I didn't have (instead of if I hadn't had) my seatbelt on, I would be dead. This usage is also considered nonstandard.

Using hadn't have: Another subjunctive form that is sometimes used in speech but is usually edited out of Standard English is the intrusive have occurring in negative constructions, as in We would have been in real trouble if it hadn't have been for you. In speech this have is always reduced, as hadn't a'. The hadn't have construction often appears in conjunction with the verb happen, as in He would have been in real trouble if I hadn't have happened to be there where standard practice requires if I hadn't been there.

2.4 American and British English Differences

American English (AmE) is the form of English used in the United States (American English does not include Canadian English.)

British English (BrE) is the form of English used in the United Kingdom and the rest of the British Isles. It includes all English dialects used within the British Isles.

American English in its written form is standardized across the U.S. (and in schools abroad specializing in American English.) Though not devoid of regional variations, particularly in pronunciation and vernacular vocabulary, American speech is somewhat uniform throughout the country, largely due to the influence of mass communication and geographical and social mobility in the United States. After the American Civil War, the settlement of the western territories by migrants from the Eastern U.S. led to dialect mixing and leveling, so that regional dialects are most strongly differentiated along the Eastern seaboard. The General American accent and dialect (sometimes called 'Standard Midwestern',) often used by newscasters, is traditionally regarded as the unofficial standard for American English.

British English has a reasonable degree of uniformity in its formal written form, which, as taught in schools, is largely the same as in the rest of the English-
speaking world (except North America.) On the other hand, the forms of spoken English – dialects, accents and vocabulary – used across the British Isles vary considerably more than in most other English-speaking areas of the world, even more so than in the United States, due to a much longer history of dialect development in the English speaking areas of Great Britain and Ireland. Dialects and accents vary, not only between England, Northern Ireland, Scotland and Wales (which constitute the United Kingdom,) plus the Republic of Ireland, but also within these individual countries. Received Pronunciation (RP) (also referred to as BBC English or Queen's English) has traditionally been regarded as 'proper English' – “the educated spoken English of south-east England.” The BBC and other broadcasters now intentionally use a mix of presenters with a variety of British accents and dialects, and the concept of 'proper English' is now far less prevalent.

2.4.1 Historical Background

The English language was first introduced to the America by British colonization, beginning in the late 16th century. Similarly, the language spread to numerous other parts of the world as a result of British colonization elsewhere and the spread of the former British Empire, which, by 1921, held sway over a population of about 470–570 million people: approximately a quarter of the world's population. Over the past 400 years, the form of the language used in the America – more especially in the United States – and that used in the United Kingdom and the rest of the British Isles have diverged in many ways, leading to the dialects now commonly referred to as American English and British English. Differences between the two include pronunciation, grammar, lexis, spelling, punctuation, idioms, formatting of dates and numbers, and so on, with some words having completely different meanings between the two dialects or even being unknown or not used in one of the dialects. One particular contribution towards formalizing these differences came from Noah Webster, who wrote the first American
dictionary (published 1828) with the intention of showing that the United States spoke a different dialect from Britain. This divergence between American English and British English once caused George Bernard Shaw to say that the United States and United Kingdom are "two countries divided by a common language"; Oscar Wilde wrote "we have really everything in common with America nowadays, except, of course, the language" (*The Canterville Ghost*, 1888).\(^6\) Henry Sweet predicted in 1877 that within a century, American English, Australian English and British English would be mutually unintelligible. It may be the case that increased world-wide communication through radio, television, the Internet, and globalization has reduced the tendency to regional variation. This can result either in some variations becoming extinct (as, for instance, *truck* has been gradually replacing *lorry* in much of the world) or in the acceptance of wide variations as "perfectly good English" everywhere. Often at the core of the dialect though, the idiosyncrasies remain.

Nevertheless, it remains the case that although spoken American and British English are generally mutually intelligible, there are enough differences to cause occasional misunderstandings or at times embarrassment – for example, some words that are quite innocent in one dialect may be considered vulgar in the other.

### 2.4.2 Differences in Pronunciation

This section focuses on specific phonemes. Noticeable pronunciation differences between American English and British English are:

- pronunciation of \(o\)
- the ‘or’ vowel [ɔ]
- pronunciation of ‘a’ (US has [æ], [a], not [ə]; UK has [æ], [a:], and [ə])
- American vowels becoming more neutral
- vowel shifts
- d’d t’s in American; glottal stops in British
The differences discussed really only apply to 'General American' (most of the west and heartland) and RP ('Received Pronunciation',) which is close to 'BBC English' - the kind spoken by British newscasters. They are not at all universal. For instance, although American is rhotic and English is non-rhotic, there are non-rhotic areas in America and much of Britain is rhotic. There is a brief description of the cardinal vowel system appended to this section, to provide an additional perspective on the vowel sounds.

**Pronunciation of o:**

In Britain, the 'o' vowel, [o], in words like *dog* and *pot* is pronounced with rounded lips and the tongue back in the mouth. Americans do not have this vowel, instead pronouncing the same words using the 'ah' vowel, [a], with the lips unrounded and the tongue back but more relaxed. This is the same vowel in *card* or *bard*. In some cases in the US the 'o' is pronounced using the 'or' vowel in words like *long* (Central East Coast) and *horrid* (especially in the western US.) The 'plumy' quality of some RP speakers is probably due to an exaggeration of this 'o' vowel, and other vowels, by pushing the tongue as far back as possible, accomplished by speaking whilst imagining a mouth full of plums.

**The 'or' vowel [ɔ] (or the 'aw' vowel):**

This is the vowel in *oar, law, Borg, Bork, pork* and so on.
Many 'or' words in Britain such as *paw, saw, talk, all, bought, launch, taught, port* are pronounced in America using the 'ah' vowel, [a]. I've even heard
'awesome possum' rhyme perfectly [æsəm pəsəm.] But many words in American retain the 'or' vowel, such as poor, such that the British homophones poor paw are pronounced differently in American. In the Central US East Coast the 'or' vowel occurs in most of the same words as British, but it is slightly shorter, [ɔ] rather than [ɔ:]. In American, 'dawg', as written in cartoons and such, uses the 'or' vowel, and the spelling emphasizes the pronunciation as unusual. Oddly enough, quark, correctly pronounced to rhyme with quart by most Americans is often pronounced to rhyme with dark by most British people.

**Pronunciation of a:**

The British have the 'a' vowel, [æ] (cat, hat) and the 'ah' vowel [a], as do Americans, but often in different places. Trudgill notes that words with 'a' followed by [f] [θ] [s] [nt] [ns] [ntʃ] [nd] [mp] (laugh, path, grass, plant, dance, branch, demand, sample) have [æ] in American and [a:] in southern British. Northern British bends a's pretty flat in general compared to Southern English, and is generally the same as American, but there are exceptions like banana, can't, half, where the a is more like in the south.

In Britain, words like what are pronounced using the same vowel [ɔ as in dog, above, and so is phonetically spelled wot rather than wat. Perhaps this is why baloney (nonsense) is so spelled in American dictionaries, but primarily as boloney in some British ones.

It should be noted that in America the 'ah' vowel (father, bard, calm) is usually shorter and sometimes sounds a little closer to the 'u' vowel in cup. So the long, firm [a:] in Britain really stands out in bath and dance where Americans have the short [æ] mentioned above. Even this southern English accent, with the long 'a' [a:] in words like father and bath, is not consistent.

Pronunciation can be used to distinguish social class, and social status. In Britain, where class structure is strong, people are more acute to vowel enunciation and, often unconsciously, preserve many pronunciations that would otherwise be
unnecessary. Pronunciation of vowels also distinguishes meaning in words, but sometimes the pronunciation is unnecessary. Thus, in American, where nonessentials are more readily dropped, vowels are not always as sharp as in Britain. You get the impression that vowels are closer to neutral (schwa.) It might be that in Britain vowels have become sharper (more distinct or enunciated) over the last few hundred years.

The main example of vowels becoming more neutral in American is in words with some vowel in front of an [r] that is also followed by another syllable, such as marry or hurry.

\[ \text{[æ] in marry} \rightarrow \text{[ɛ] in merry} \rightarrow \text{[ə]} \]
\[ \text{[ei] in Mary} \rightarrow \text{[ɛ] in merry} \rightarrow \text{[ə]} \]
\[ \text{[i] in mirror and [i:] in nearer} \]
\[ \text{[ʌ] in hurry} \rightarrow \text{[ə] in furry} \]
\[ \text{[ə] in furry} \rightarrow \text{[ə] in furry} \]

Trudgill's examples give [ei] and [ɛ] merging so that Mary and merry are pronounced identically, and [æ] and [ɛ] merging so that marry and merry sound identical. In cases where these both occur, marry merry Mary sounds like merry merry merry merry. Since these words are unambiguous in context, it’s easy for the [ɛ] to approach schwa [ə]. And where speakers have [æ] or [ei] approaching [ɛ] they all might approach schwa [ə].

The [ə] in furry is shorter in the US [ə], which is closer to [ə], and in some places the [ʌ] in hurry goes towards [ə] (or even [ə]) such that hurry and furry are perfect rhymes.

Vowel Shifts

Long vowels in Middle English were pronounced as they were in Latin but, during the 15\(^{th}\) and 16\(^{th}\) centuries, they changed to what we have in general today. This change is called the Great Vowel Shift. In major cities around the Great Lakes area, linguists have noted since the 1970s what they call the Northern
Cities Chain Shift. On the West Coast you hear many vowel shifts, notably in younger people, and sometimes words are spelled to match (sense → since, pen → pin).

- like → lake
- cook → kick
- pen → pin
- petting (pedding) → padding
- thank → think
- hot (haht) → hat
- jon (jahn) → jen
- money → many
- racket → rocket (rahket)

**D’d t’s in American; glottal stops in British:**

In many areas the American 't', when not the initial consonant in a word, is pronounced closer to a 'd', and in some cases can disappear altogether. Thus *latter* and *butter* sounds more like *ladder* and *budder*, and words like *twenty* and *dentist* can sound like *twenny* and *Dennis*.

Why do Americans pronounce t as d? Perhaps because to pronounce the frequent 'r's at the end of words ending in 'er' it is easier to say '−der' than '−ter.'

In Britain, 't' is generally pronounced like as 't', but there are areas where the glottal stop is very well known. This is the sound in between the two vowels in *uh-oh*, or the initial consonant in *honest*. In these two examples, and others like them, the glottal stop occurs as much in America as in Britain. But the glottal stop that replaces the 't' in the Cockney and Glasgow dialects is much stronger; imagine bracing for a punch in the belly when you make the sound. Words like *butter* become [bʌʔə].
Americans sometimes replace the ‘d’ in a British word with a ‘t’, as if hyper correcting ‘d’ back into the more ‘correct’ ‘t’. This confusion is borne out by Americans trying to imitate a Cockney accent by putting a glottal stop in place of ‘d’ instead of ‘t’ (*bloody* [bliə?]) , which sounds quite odd to an English person.

In Britain, the glottal stop occurs in informal speech in many areas, although with Estuary English, perhaps not informal anymore. The association of the glottal stop with lower classes or Cockneys typically also includes dropping of ‘h’ s (thus hooter becomes [ooʊə]), and dropping the g in -ing words (/wo? thi el ø yø dooin/ "what the hell are you doing?")

**Rhotic r in American; non-rhotic r in British:**

Rhotic speakers will pronounce the r in *barn, park, cart, fart*, whereas non-rhotic speakers won’t, making no distinction between *barn* and *(auto) bahn*. Most of America is rhotic, with the notable exception of the Boston area and New York City. SE Britain is apparently the source of non-rhotic. England is non-rhotic, apart from the SW and some ever-diminishing northern areas. Scotland and Ireland are rhotic.

In Britain, the non-rhotic accent gives rise to linking ‘r’ s, where an otherwise unpronounced ‘r’, in ‘clear’, is pronounced if followed by a vowel, ‘clear away.’ An intrusive ‘r’ is an ‘r’ added in such a situation where none actually exists, so ‘law and order’ becomes ‘law ran order’. In some cases, there is even hypercorrection, such as adding an ‘r’ (Louisa → Louiser,) especially when a non-rhotic person moves to a rhotic area.

In contrast, in the North and Scotland, r’s roll stronger. Even d’s can be r’d. He has been called a /bluhreeiree? / (bloody idiot) a few times.

‘Yoo’ words losing the y in American (tune: tyoon → toon)

There are many less words in American that pronounce a ‘y’ in front of a ‘u’ than in British (as in *mule, mute*) Most American words don’t: *assume, new, nude, tune, student, duke, due*. In England most of these words are pronounced with a
‘y’ in front of the ‘u’. Amongst older speakers, this is true for words like *suit* and *lute*, and sometimes even in words like *Susan* and *super*.

The natural (SE English) way of saying *tune, tuna, Tuesday, sand dune* is ‘choon, choona, choosday, san June’, and that ‘tyoon, tyoona, tyoosday, sand dyoon’ sounds a little formal. Americans generally say ‘toon, toona, toosday, san doon.’ This also applies to words like perpetual and situation.

**Particular words**

Although there are relatively few words pronounced completely differently, many are well known. This list shows some of these, but the examples are not restrictive – *leisure* is pronounced both *leezhure* and *lezhure* in the US, but *leezhure* is prevalent.

<table>
<thead>
<tr>
<th>word</th>
<th>US</th>
<th>UK</th>
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<tbody>
<tr>
<td>aluminium</td>
<td>aluminum</td>
<td>aluminium</td>
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<tr>
<td>apricot</td>
<td>a-pricot</td>
<td>ay-pricot</td>
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<tr>
<td>β</td>
<td>bayda</td>
<td>beeta</td>
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<td>charade</td>
<td>char-ay-d</td>
<td>char-ah-d</td>
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<td>cordial</td>
<td>corjul</td>
<td>cordee-al</td>
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<td>fillet</td>
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<td>herb</td>
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<td>l-e-ver</td>
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<td>pry-vacy</td>
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<td>semi</td>
<td>sem-eye</td>
<td>sem-ee</td>
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<td>strychnine</td>
<td>strich-9</td>
<td>strich-neen</td>
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<td>θ</td>
<td>thayta</td>
<td>theeta</td>
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<td>tomato</td>
<td>tom-ay-do</td>
<td>tom-ah-to</td>
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<td>vase</td>
<td>vayz</td>
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<tr>
<td>vitamin</td>
<td>vie-tamin</td>
<td>vit-amin</td>
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</table>
Stress and Reductions

Stress differences, although minor, stand out. Britons stress the first vowel in ballet, café (and other borrowed French words), Americans the second, but they often stress the first vowel in cigarette, police, and research. There are many place names in Britain that also occur in the US, especially on the eastern seaboard. British towns ending in -ham, -wich, -chester, -mouth are fully pronounced in America but reduced in Britain to -[əm] -[ɪdʒ], -[stə], -[məθ] (e.g. Birmingham, Norwich, Gloucester, Portsmouth). Similar reductions are found in British personal names, for instance Raleigh is raylee in the US but ralee in Britain.

Other random anomalies:

- Occasionally Americans add a ‘t’ to cross and across, and this occasionally shows up in spelling (acrossed, acrost.)
- Some places in the Midwest are famous for pronouncing wash ‘warsh’, as well as fish, dish, as ‘feesh’, ‘deesh.’

There are other differences, such as American, like southern Irish, being more nasally – many speakers push the sounds through the nose, to some extent. But in all, differences between American and British pronunciation of English can be put into three classes:

Firstly there are many miscellaneous words where one or more syllables are simply different. For instance: herb - Americans don’t pronounce the h, Britons do; Americans render tomato as tomayto (or tomaydo) rather than the British tomahto; both even spell aluminum/aluminium differently, as reflected in pronunciation. The list above, under particular words, is in this class.

Then there are classes of words where the vowel used is different. For instance Americans rhyme pa paw caw, whereas Britons rhyme poor paw caw, and even caws cause Coors. In some cases, patterns can be discerned, such as particular
vowels following certain kinds of consonants. Most of the differences discussed above fall into this class.

And finally there are vowels and perhaps consonants that are peculiar to each. The British 'o' vowel [ɒ] in dog, is not found in America. Perhaps the distinction between schwa [ə] and the 'er' vowel [ɜ], found in British bird and furry, is lost in America. The British glottal stop is hardly realized in America.

2.4.3 Differences in Grammar

Singular and plural for nouns

In BrE, singular nouns that describe multiple people are often treated as plural, particularly where one is concerned with the people constituting the team, rather than with the team as an entity. The singular form is usually used in American. For example, British "the team are worried"; American "the team is worried." Americans may use the plural form when the individual membership is clear, for example, "the team take their seats" (not "the team takes its seat(s)",) although it is almost always rephrased to avoid the singular/plural decision, as in "the team members take their seats." The difference occurs for all collective nouns, both general terms such as team and company and proper nouns (for example, where a place name is used to refer to a sports team.) Proper nouns which are plural in form take a plural verb in both AmE and BrE. Examples:

- BrE: "The Clash are a well-known band." AmE: "The Clash is a well-known band." Both: "The Beatles are a well-known band."

- BrE: "Pittsburgh are the champions." AmE: "Pittsburgh is the champion." Both: "The Steelers are the champions."

Use of the singular verb is not wrong in such instances in BrE. At least one authority (E. Gowers, The Complete Plain Words, 1986) indicates that either is acceptable (provided that usage is not mixed or inconsistent within the same document), and that (as implied above) the choice of verb form may be chosen according to whether the emphasis is on the body as a whole or on the individual
members (for example, "A committee was appointed ..., but "the committee were unable to agree ....")

**Use of tenses**

BrE uses the present perfect tense to talk about an event in the recent past and with the words *already, just* and *yet*. In American usage, these meanings can be expressed with the present perfect (to express a fact) or the simple past (to imply an expectation.) This American style has become widespread only in the past 20 to 30 years; the "British" style is still in common use as well.

"Have you done your homework yet?" / "Did you do your homework yet?"
"I've just got home." / "I just got home."
"I've already eaten." / "I already ate."

BrE, most visibly in advertising slogans and headlines such as "Cable broadband just got faster".

Similarly, the pluperfect is occasionally replaced by the preterit in the U.S.; this is generally regarded as sloppy usage by those Americans who consider themselves careful users of the language.

In BrE, *have got* or *have* can be used for possession and *have got to* and *have to* can be used for the modal of necessity. The forms which include *got* are usually used in informal contexts and the forms without *got* in more formal contexts. In American speech the form without *got* is used more than in the UK. American also informally uses *got* as a verb for these meanings, *for example*, "I got two cars," "I got to go", but these are nonstandard and will be considered sloppy usage by many American speakers.

The subjunctive mood is more common in AmE in expressions such as: "They suggested that he apply for the job." BrE would have "They suggested that he should apply for the job" (or even "They suggested that he applied for the job," although this last sentence can be ambiguous.) However, the British usage
("should apply") is also heard in the United States, but is often regarded as erroneous in writing.

**Verb morphology**

The past tense and past participle of the verbs *learn, spoil, spell* (only in the word-related sense,) *burn, dream, smell, spill, leap,* and others, can be either irregular (*learnt, spoilt,* etc.) or regular (*learned, spoiled,* etc.) BrE allow both irregular and regular forms, but the irregular forms tend to be used more often by the British (especially by speakers using Received Pronunciation,) and in some cases (*learnt, smelt, leapt*) there is still a strong tendency to use them; in other cases (for example, *dreamed,* in current British usage, the regular form is more common.

The forms with *-ed* are preferred by many careful writers of English since they are regular verbs. In AmE, the irregular forms are never or hardly ever used (except for *leapt, dreamt,* and *smelt.*)

Nonetheless, as with the *-tre* words, the *-t* endings are often found in older American texts. However, usage may vary when the past participles are actually adjectives, as in *burnt toast.* Finally, the past tense and past participle of *dwell* and *kneel* are more commonly *dwelt* and *kneel* on both sides of the Atlantic, although *dwelled* and *kneeled* are widely used in the U.S. (but not in the UK).

*Lit* as the past tense of *light* is more common than *lighted* in the UK; the regular form enjoys more use in the U.S., although is somewhat less common than *lit.* By contrast, *fit* as the past tense of *fit* is much more used in American than BrE, which generally favors *fitted.*

The past participle *gotten* is rarely used in modern BrE (although it is used in some dialects,) which generally uses *got,* except in old expressions such as *ill-gotten gains.* Furthermore, according to the Compact Oxford English Dictionary, "The form *gotten* is not used in BrE but is very common in North AmE, though even there it is often regarded as non-standard." In North America, most people who use *gotten* also use *got,* with *gotten* emphasizing the action of acquiring, and
got tending to indicate simple possession (for example, Have you gotten it? versus Have you got it?) Interestingly, AmE, but not BrE, has forgot as a less common alternative to forgotten for the past participle of forget.

The past participle proven is frequently used in AmE, although some speakers avoid it, and it remains proved in BrE (except in adjectival use; and usage is different in Scots law.)

AmE further allows other irregular verbs, such as dive (dove) or sneak (snuck), and often mixes the preterit and past participle forms (spring–sprang (U.S. also sprung)–sprung,) sometimes forcing verbs such as shrink (shrunk–shrunken) to have a further form, thus shrunk–shrunken. These uses are often considered nonstandard; the Associated Press Stylebook in AmE treats some irregular verbs as colloquialisms, insisting on the regular forms for the past tense of dive, plead and sneak. Dove and snuck are usually considered nonstandard in Britain, although dove exists in some British dialects and snuck is occasionally found in British and even Australian speech. Both dove and snuck are used in Canada.

By extension of the irregular verb pattern, verbs with irregular preterits in some variants of colloquial AmE also have a separate past participle, for example, "to buy": past tense bought spawns boughten. Such formations are highly irregular from speaker to speaker, or even within idiolects. This phenomenon is found chiefly in the northern U.S., and other areas where immigrants of German descent are predominant, and may have developed as a result of German influence.

Presence or absence of syntactic elements:

- Where a statement of intention involves two separate activities, it is acceptable for speakers of AmE to use to go plus bare infinitive. Speakers of BrE would instead use to go and plus bare infinitive: thus where a speaker of AmE might say "I'll go take a bath," BrE speakers would say "I'll go and have a bath." (Both can also use the form to go to instead to suggest that the action may fail, as in "He went to take/have a bath, but the
bath was full of children.

Similarly, *to come* plus bare infinitive is acceptable to speakers of AmE, where speakers of BrE would instead use *to come* and plus bare infinitive: thus where a speaker of AmE might say "come see what I bought," BrE speakers would say, "come and see what I've bought" (notice the present perfect tense: a common British preference.)

- Use of prepositions before days denoted by a single word. Where British people would say "She resigned on Thursday," Americans often say "She resigned Thursday," but both forms are common in American usage. Occasionally, the preposition is also absent when referring to months: "I'll be here December" (although this usage is generally limited to colloquial speech.)

- In the UK, *from* is used with single dates and times more often than in the United States. Where British speakers and writers may say "the new museum will be open from Tuesday," Americans most likely say "the new museum will be open starting Tuesday." (This difference does not apply to phrases of the pattern *from A to B*, which are used in both BrE and AmE.) A variation or alternative of this is the mostly American "the play opens Tuesday" and the mostly British "the play opens on Tuesday."

- AmE uses intransitively the verb *meet* followed by *with* to mean "to have a meeting with", as for business purposes ("Yesterday we met with the CEO,") and reserves transitive *meet* for the meanings "to be introduced to" ("I want you to meet the CEO, she is such a fine lady,") "to come together with (someone, somewhere)" ("Meet the CEO at the train station,") and "to have a casual encounter with" ("Meet me in the morning.") BrE uses transitive *meet* also to mean "to have a meeting with"; the construction *meet with*, which actually dates back to Middle English, appears to be coming back into use in Britain, despite some commentators who preferred to avoid
confusion with *meet with* meaning "receive, undergo" ("the proposal was met with disapproval.") The construction *meet up with* (as in "to meet up with someone,"") which originated in the U.S., has long been standard in both dialects.

- The verb *agree* is used transitively in BrE (as in "agree a contract") while in AmE one would "agree to a contract" or "agree on a contract."

- The verb *visit* is often used intransitively in AmE, with possibly the additional meaning of "to have a conversation" (as in "to visit with a friend," a construction that often sounds strange to British, and many American, ears.) This usage is not very common on the East Coast of the U.S.

- In BrE, the indirect object of the verb *write* usually requires the preposition *to*, for example, "I'll write to my MP" or "I'll write to her" (although it is not required in some situations, for example when an indirect object pronoun comes before a direct object noun, for example, "I'll write her a letter."). In AmE, *write* can be used ditransitively, for example, "I'll write my congressman" or "I'll write him."

- Some verbs that are intransitive in BrE are transitive in AmE, for example, British: "The workers protested against the decision." American: "The workers protested the decision." British: "To cater for a banquet." American: "To cater a banquet." British: "To claim for benefits." American (and also British): "To claim benefits."

- The verb *prevent* can be found in two different constructions: "prevent someone from doing something", "prevent someone doing something." The latter is well established in BrE, but not in AmE.

- Some verbs can take either a to-infinitive construction or a gerund construction; for example, to start/begin/omit *to do something/doing something*. AmE uses the gerund more often than BrE.
A few 'institutional' nouns take no definite article when a certain role is implied: for example, *at sea* (as a sailor), *in prison* (as a convict), and *at/in college* (for students.) Among this group, BrE has *in hospital* (as a patient) and *at/university* (as a student), where AmE requires *in the hospital* and *at the university*. (When the implied roles of patient or student do not apply, the definite article is used in both dialects.) Likewise, BrE has *in future* and American has *in the future*.

In BrE numbered highways usually take the definite article (for example "the M25", "the A14") while in America they usually do not ("I-495", "Route 66.") Southern California is an exception, where "the 5" or "the 405" are the standard. A similar pattern is followed for named roads, but in America there are local variations and older American highways tend to follow the British pattern ("the Boston Post Road.")

AmE distinguishes *in back of [behind]* from *in the back of*, the former is unknown in the UK and liable to misinterpretation as the latter. Both however distinguish *in front of* from *in the front of*.

The use of the function word *out* as a preposition to denote an outward movement, as in "out the door" and "out the window," is standard in AmE, but not quite in British writing, where *out of* is generally the preferred choice, although the "American" usage, usually considered regional or dialectal by British dictionaries, is gaining ground in UK speech.

American legislators and lawyers always use the preposition *of* between the name of a legislative act and the year it was passed, while their British equivalents do not.

**Different prepositions in certain contexts**

- In the United States, the word *through* can mean "up to and including" as in *Monday through Friday*. In the UK *Monday to Friday*, or *Monday to Friday inclusive* is used instead; *Monday through to Friday* is also
sometimes used. (In some parts of Northern England the term *while* can be used in the same way, as in *Monday while Friday*, whereas in Northern Ireland *Monday till Friday* would be more natural.)

- British athletes play *in a team*; American athletes play *on a team*.
- The word *heat* meaning "oestrus" is used with *on* in the UK and with *in* in the U.S.
- The intransitive verb *affiliate* can take either *with* or *to* in BrE, but only *with* in AmE.
- The verb *enrol(l)* usually takes *on* in BrE and *in* in AmE (as in "to enrol(l) on/in a course.")
- In AmE, one always speaks of the street *on* which an address is located, whereas in BrE *in* can also be used in some contexts. *In* suggests an address in a city street, so a service station (or a tourist attraction or indeed a village) would always be *on* a major road, but a department store might be *in* Oxford Street. Moreover, if a particular place on the street is specified then the preposition used is whichever is idiomatic to the place, thus "at the end of Churchill Road," and thus also the lyric "our house, in the middle of our street" from "Our House" by the British band Madness, whose intended meaning is "halfway along our street" but is confusing to many Americans—in AmE, the lyric suggests that the house is in the middle of the roadway.
- The preposition used with the word *weekend* is *on* in the U.S. and *at* (sometimes *on*; the ratio in the British National Corpus is about 9:1) in Britain (for example, in "at the weekend/at weekends" vs. "on the weekend/on weekends"; such usages as "this weekend," "over the weekend," "closed weekends," etc. are found in both dialects.)
- After *talk* American can use the preposition *with* but British always uses *to* (that is, "I'll talk with Dave / I'll talk to Dave." The American form is
sometimes seen as more politically correct in British organizations, inducing the ideal of discussing (with), as opposed to lecturing (to). This is, of course, unless talk is being used as a noun, for example: "I'll have a talk with him" in which case this is acceptable in both BrE and AmE.

- In AmE from is the preposition prescribed for use after the word different: "American English is different from British English in several respects." While considered technically incorrect by some prescriptionists, different than is also commonly heard in the U.S., and is often considered standard when followed by a clause ("American English is different than it used to be."). The phrasing different to is used only in BrE. when grammar is taught formally in the UK, both different than and different to are regarded as incorrect, whereas different from is considered correct by those who subscribe to grammatical prescription.

- It is common in BrE to say opposite to as an alternative to opposite of, the only form normally found in AmE. The use of opposite as a preposition ("opposite the post office") has long been established in both dialects, but appears to be more common in British usage.

- The noun opportunity can be followed by a verb in two different ways: opportunity plus to-infinitive ("the opportunity to do something") or opportunity plus of plus gerund ("the opportunity of doing something"). The first construction is the most common in both dialects, but the second has almost disappeared in AmE and is often regarded as a Briticism.

- Both British and Americans may say (for example) that a river is named after a state, but "named for a state" would rightly be regarded as an Americanism.

- BrE sometimes uses to with near ("we live near to the university,"), while AmE avoids the preposition in most usages dealing with literal, physical proximity ("we live near the university.")
Phrasal verbs

- In the U.S., forms are invariably filled out, but in Britain they can also be filled in. However, in reference to individual parts of a form, Americans may also use in ("fill in the blanks.")

- Britons facing extortionate prices may have no option but to fork out, whereas Americans are more likely to fork over or sometimes up; both usages are however found in both dialects.

- British thugs will beat someone up, while their American counterparts will also beat on (as both would for an inanimate object, such as a drum) or beat up on their victim.

- When an outdoor event is postponed or interrupted by rain, it is rained off in the UK and rained out in the U.S.

Miscellaneous grammatical differences

- In names of American rivers, the word river usually comes after the name (for example, Colorado River), whereas for British rivers it comes before (as in River Thames). One exception present in BrE is the Fleet River, which is rarely called the River Fleet by Londoners outside of official documentation. An exception in the U.S. is the River Raisin in Michigan named by the French. This convention is mixed, however, in some Commonwealth nations, where both arrangements are often seen.

- In BrE the word sat is often colloquially used to cover sat, sitting and seated: "I've been sat here waiting for half an hour." "The bride's family will be sat on the right side of the church." This construction is not often heard outside the UK. In the 1960s, its use would mark a speaker as coming from the north of England but by the turn of the 21st century this form had spread to the south. Its use often conveys lighthearted informality, as many speakers intentionally use an ungrammatical construction they would probably not use in formal written English. This colloquial usage is widely
understood by British speakers. Similarly *stood* can be used instead of *standing*. To an American these usages may imply that the subject had been involuntarily forced to sit or stand.

- In most areas of the United States, the word *with* is also used as an adverb: "I'll come with" instead of "I'll come along." However, in some British Dialects, 'come with' is used as an abbreviation of 'come with me', as in "I'm going to the office - come with" instead of "I'm going to the office - come with me." This particular usage is also used by speakers in Minnesota and parts of the adjoining states: "Want to come with?" It is similar to South African English, where the expression comes from Afrikaans, and is also used by Dutch speakers when speaking in English.

- The word *also* is used at the end of a sentence in AmE, but not in BrE, although it is encountered in Northern Ireland. Hence an American might say "we have that also," whereas a British person would say "we also have that," or "we have that too."

Word derivation and compounds

- Directional suffix *-ward(s)*: British *forwards, towards, rightwards*, etc.; American *forward, toward, rightward*. In both dialects, distribution varies somewhat: *afterwards, towards, and backwards* are not unusual in America; while in Britain *forward* is common, and standard in phrasal verbs like *look forward to*. The forms with *-s* may be used as adverbs (or preposition *towards*), but rarely as adjectives: in Britain as in America one says "an upward motion". The Oxford English Dictionary in 1897 suggested a semantic distinction for adverbs, with *-wards* having a more definite directional sense than *-ward*, subsequent authorities such as Fowler have disputed this contention.

- In BrE, agentive *-er* suffix is commonly attached to *football* (also *cricket*; often *netball*; occasionally *basketball.*) AmE usually uses *football player.*
Where the sport's name is usable as a verb, the suffixation is standard in both dialects: for example, *golfer, bowler* and *shooter*.

- English writers everywhere occasionally make new compound words from common phrases; for example, *health care* is now being replaced by *healthcare* on both sides of the Atlantic. However, AmE has made certain words in this fashion which are still treated as phrases in most Commonwealth countries. For example, Americans write *trademark*, but some other countries write *trade-mark* or *trade mark*.

- In compound nouns of the form (verb) (noun), sometimes AmE favors the bare infinitive where BrE favors the gerund. Examples include (AmE first): *jump rope / skipping rope; racecar / racing car; rowboat / rowing boat; sailboat / sailing boat; file cabinet / filing cabinet; dial tone / dialing tone*.

- More generally, AmE has a tendency to drop inflectional suffixes, thus favoring clipped forms: compare *cookbook / cookery book; Smith, age 40 / Smith, aged 40; skim milk/skimmed milk*. Both forms are often encountered in British usage.

- Singular attributives in one country may be plural in the other, and *vice versa*. For example, the UK has a *drugs problem* while the United States has a *drug problem* (although the singular usage is also commonly heard in the UK); Americans read the "Sports" section of a newspaper, while the British read the "Sport" section.

**Lexis**

Most of the differences are in connection with concepts originating from the nineteenth century to the mid twentieth century, where new words were coined independently; almost the entire vocabularies of the car/automobile and railway/railroad industries are different between the UK and America, for example. Other sources of difference are slang or vulgar terms, where frequent new coinage occurs, and idiomatic phrases, including phrasal verbs. The
differences most likely to create confusion are those where the same word or phrase is used for two different concepts. Regional variations even within the U.S. or the UK can create the same problems.

2.4.4 General trends

While the use of American expressions in the UK is often noted, movement in the opposite direction is less common. But such words as book (meaning "to reserve,"), queue (a waiting line,) and roundabout (otherwise called a traffic circle or rotary) are clearly current in AmE, although often regarded as British. Some other "Briticisms," such as go missing (as an alternative to disappear,) bespoke (for custom-made or made-to-order,) or run-up "period preceding an event" are increasingly used in AmE, and a few (for instance, early on) are now completely standard.

Words mainly used in British English

Speakers of AmE are likely to be aware of some BrE terms, such as lorry, biscuit, chap, loo, and shag although they would not generally use them, or may be confused as to whether one means the American or British meaning of some (such as biscuit.) They will be able to guess approximately what is meant by some others, such as driving licence. However, use of many other British words, such as naff (unstylish - though commonly used to mean "not very good,") busk (to play a musical instrument in public with the hope of getting donations from passers-by) or bloke (chap or fellow,) risks rendering a sentence incomprehensible to most Americans.

Words mainly used in American English

Speakers of BrE are likely to be aware of some AmE terms, such as sidewalk, gas, cookie, elevator although they would not generally use them. They will be able to guess approximately what is meant by some others, such as cotton candy. However, use of some other American words such as semi (articulated lorry,)
stroller (pushchair) or kitty-corner (diagonally opposite) risks rendering a sentence incomprehensible to most British people.

**Words with differing meanings**

**Word choice**

- In Southern Britain the word *whilst* is used almost interchangeably with *while* and *whilst* is the more common term. *Whilst* is more often used in instruction manuals, legal documents, etc. To Americans the word *whilst*, in any context, seems very archaic or pretentious or both. The words *amidst* (as opposed to *amid,*) and to a lesser extent *amongst* (as opposed to *among*) are also rarer in AmE. (*"In the midst" is a standard idiom in both.*)
- In the UK generally the term *fall* meaning "autumn" is obsolete. Although found often in Elizabethan and Dickensian literature, understanding of the word is usually ascribed to its continued use in America.
- In the UK, the term *period* for *a full stop* is now obsolete, even when used as a phrase, such as "Don't do that. Period." This in itself, though, is likely to be an American import; the use of *full stop* in its place is often preferred.
- Some words are more commonly used by the British than by Americans. An example is the use of *shall* as opposed to *will*. *Shan't* is no longer used by Americans (almost invariably replaced by *won't* or *not going to,*) and very much less so amongst Britons. American grammar also tends to ignore some traditional distinctions between *should* and *would.*
- *Fitted* is used in both conventions as an adjective (*"fitted sheets" are the same size as the mattress*) and as the past tense of *fit* (*"to suffer epilepsy,"* for example, *"Leavitt fitted";*) however *fit* and *fitting* do not denote epileptic seizure in ordinary British use (though that usage is common within medical circles), as the same effect is achieved by *to have a fit* or *to throw a fit.*
Numbers

When saying or writing out numbers, the British will insert an "and" before the tens and units, as in "one hundred and sixty-two" and "two thousand and three", whereas Americans will typically drop the "and" as in "two thousand three"; however, "two thousand and three" is also common. The same rule applies when saying numbers in their thousands or millions: "four hundred and thirteen thousand" would be said by a British speaker, whereas the simpler "four hundred thirteen thousand" by an American speaker; "four hundred and thirteen thousand" is incorrect according to American mathematical conventions.

American schools teach that "and" indicates the decimal point: thus, numbers preceding "and" are integers, while the numbers following "and" are fractional (for example, "five hundred thirteen and seven tenths" for 513.7 — in the UK, this would be read "five hundred and thirteen point seven").

Americans are more likely than the British to read numbers like 1,234 as "twelve thirty-four", instead of "one thousand, two hundred and thirty-four" unless discussing the year 1234, when "twelve thirty-four" would be the norm on both sides of the Atlantic. The year 2000 and beyond are read as "two thousand," "two thousand (and) one" and the like by both British and American speakers. The BBC has recently taken the step to read numbers as "twenty-oh-six" for 2006.

For the house number (or bus number, etc) "272" British people would tend to say "two seven two" while Americans would tend to say "two seventy-two."

There was also a historical difference between billions, trillions, and so forth. Americans use "billion" to mean one thousand million (1,000,000,000), whereas in the UK, until the latter part of the 20th century, it was used to mean one million (1,000,000,000,000) (although historically such numbers were not often required outside of mathematical and scientific contexts.) One thousand million was sometimes described as a "milliard," the definition adopted by most other European languages. However, the "American" version has since been adopted for all published writing, and the word "milliard" is obsolete in English, as are billiard
(but not billiards, the game,) trilliard and so on. All major British publications and broadcasters, including the BBC, which long used "thousand million" to avoid ambiguity, now uses "billion" to mean thousand million.

Many people have no direct experience with manipulating numbers this large, and many non-American readers may interpret "billion" as $10^{12}$ (even if they are young enough to have been taught otherwise at school); also usage of the "long" billion is standard in some non-English speaking countries. For these reasons, defining the word may be advisable when writing for the general public. See long and short scales for a more detailed discussion of the evolution of these terms in English and other languages.

Finally, when referring to the numeral 0, British people would use "zero," "nought," or "oh" normally, or "nil" in instances such as sports scores and voting results. Americans use the term "zero" most frequently; "oh" is also often used, and occasionally slang terms such as "zilch" or "zip." Phrases such as "the team won two-zip" or "the team leads the series, two-nothing" are heard when reporting sports scores. The digit 0, for example, when reading a phone or account number aloud, is nearly always pronounced "oh" in both languages for the sake of convenience.

When reading numbers in a sequence, such as a telephone or serial number, British people will use the terms double or treble/triple. Hence 007 is "double oh seven." Exceptions are the emergency telephone number 999, which is always "nine nine nine" and the apocalyptic "Number of the Beast" which is always "six six six." The directory enquiries prefix 118 is also "one one eight" in Britain due to its extensive advertising campaign with the slogan read out as "One one eight, what's your number?" however, in Ireland it is "eleven-eight." In the U.S., 911 (the U.S. emergency telephone number) is almost always read "nine-one-one," while 9/11 (September 11, 2001) is usually read "nine-eleven."
Monetary amounts

- Monetary amounts in the range of one to two major currency units are often spoken differently. In AmE one may say "a dollar fifty" or "a pound eighty" whereas in BrE these amounts would be expressed "one dollar fifty" and "one pound eighty." For amounts over a dollar, an American will generally either drop denominations or give both dollars and cents, as in "two-twenty" or "two dollars and twenty cents" for $2.20. An American would not say "two dollars twenty." On the other hand, in BrE, "two pounds twenty" would be the most common form. It is more common to hear a British-English speaker say "one thousand, two hundred dollars" than "a thousand, two hundred dollars" although the latter construct is common in AmE. The term "twelve hundred dollars", popular in AmE, is increasingly popular in BrE.

- The BrE slang term "quid" is roughly equivalent to the AmE "buck" and are often used in the two respective dialects for round amounts, as in "fifty quid" for £50 and "twenty bucks" for $20. "A hundred and fifty grand" in either dialect could refer to £150,000 or $150,000 depending on context.

- A user of AmE may hand-write the mixed monetary amount $3.24 as $3^2$ or $3^{24}$; BrE users will always write this as £3.24, £3·24 or, for extra clarity on a cheque as £3—24. In all cases there may or may not be a space after the currency symbol, or the currency symbols may be omitted depending on context.

- The term 'pound sign' in BrE always refers to the currency symbol "£." whereas in AmE 'pound sign' means the number sign, which the British call the 'hash' symbol, "#."

Analogue time-telling formulas

Fifteen minutes after the hour is called a quarter past in British usage and a quarter after or, less commonly, a quarter past in American usage. Fifteen
minutes before the next hour is usually called a *quarter to* in British usage and a *quarter of*, a *quarter to*, or a *quarter till* in American usage; the form *quarter to* is associated with parts of the Northern U.S., while *quarter till* originated in Scotland and is found chiefly in the Appalachian region. Thirty minutes after the hour is commonly called *half past* in both BrE and AmE; in informal British speech the preposition is sometimes omitted, so that 5.30 is read as *half five* (it is worth noting that the literal translation of this phrase into German, Dutch or Scandinavian languages would mean "half past four"). In both dialects, *half after* is a minor variant, which used to be predominant in American usage.

**Selected lexical differences**

**Levels of buildings**

There are also variations in floor numbering between the U.S. and UK. In most countries, including the UK, the "first floor" is one above the entrance level while the entrance level is the "ground floor"; whereas normal American usage labels the entrance level as the "first floor" and does not use "ground floor." Some American buildings have a "ground floor" or another name for the entrance level, usually as part of a plan to cater to cosmopolitan persons. (This may also be the case in buildings built on hillsides or uneven ground, where the basement on one side of the structure may be at street level on the other.) Nonetheless, the rest of the floors are numbered in the usual American manner. In Montreal, Canada, building floors are numbered in the American or British manner according to the whim of the original owner.

**Figures of speech**

Both BrE and AmE use the expression "I couldn't care less" to mean the speaker does not care at all. In AmE, the phrase "I could care less" (without the "n't") is synonymous with this in casual usage. Intonation no longer reflects the originally sarcastic nature of this variant, which is not idiomatic in BrE and might be
interpreted as anything from nonsense (or sloppiness) to an indication that the speaker *does* care.

In both areas, saying "I don't mind" often means "I'm not annoyed" (for example, by someone's smoking,) while "I don't care" often means "the matter is trivial or boring." "However, in answering a question like "Tea or coffee?", if either alternative is equally acceptable, an American may answer "I don't care," while a British person may answer "I don't mind." Either sounds odd to the other.

**Idioms**

A number of English idioms that have essentially the same meaning show lexical differences between the British and the American version; for instance:

<table>
<thead>
<tr>
<th>BrE</th>
<th>AmE</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>not touch something with a bargepole</em></td>
<td><em>not touch something with a ten-foot pole</em></td>
</tr>
<tr>
<td><em>sweep under the carpet</em></td>
<td><em>sweep under the rug</em></td>
</tr>
<tr>
<td><em>touch wood</em></td>
<td><em>knock on wood</em></td>
</tr>
<tr>
<td><em>see the wood for the trees</em></td>
<td><em>see the forest for the trees</em></td>
</tr>
<tr>
<td><em>throw a spanner</em></td>
<td><em>throw a (monkey) wrench</em></td>
</tr>
<tr>
<td><em>tuppence worth</em></td>
<td><em>two cents' worth</em></td>
</tr>
<tr>
<td>also <em>two pennies' worth</em>, <em>two pence worth</em> or <em>two pennyworth</em></td>
<td></td>
</tr>
<tr>
<td><em>skeleton in the cupboard</em></td>
<td><em>skeleton in the closet</em></td>
</tr>
<tr>
<td><em>a home from home</em></td>
<td><em>a home away from home</em></td>
</tr>
<tr>
<td><em>blow one's trumpet</em></td>
<td><em>blow (or toot) one's horn</em></td>
</tr>
<tr>
<td><em>storm in a teacup</em></td>
<td><em>tempest in a teapot</em></td>
</tr>
<tr>
<td><em>a drop in the ocean</em></td>
<td><em>a drop in the bucket</em></td>
</tr>
<tr>
<td><em>flogging a dead horse</em></td>
<td><em>beating a dead horse</em></td>
</tr>
</tbody>
</table>

In some cases the "American" variant is also used in BrE, or vice versa.
**Education**

In the UK, a student is said to *study* a subject (or, at Oxford or Cambridge, to *read* a subject,) while in the U.S., a student either *studies* the subject or *majors* in it (except at a few Ivy League schools, such as Princeton University, Brown University, and Harvard University, where one "concentrates" in it.) Unlike most of the world where university students pursue a single field of study, United States universities often require a variety of courses. *To major* refers only to the student's principal course of study, while *to study* may refer to any class being taken.

**BrE:**

"She studied history at Bristol."

"She read history at Oxford."

**AmE:**

"She majored in history at Yale."

The word *course* is ambiguous in American usage. It may refer to a student's major (as in the phrase "course of study") but more commonly it refers to the study of a restricted topic (for example, "a course in Early Medieval England," "a course in Integral Calculus") and is equivalent to a *module* at a British University.

In the UK, a student *revises* or *does revision* for an examination, while in AmE, the student *reviews* for it. When *taking* or *writing* the examination, a student in the UK would have that examination supervised by an *invigilator* whereas in AmE it would be a *proctor* or (exam) *supervisor*.

In the UK, a student is said to *sit* or *take* an exam, while in the U.S., a student *takes* an exam. In the UK, a teacher *sets* an exam, while in the U.S., a teacher *writes* or *gives* an exam. The expression *he sits for* an exam also arises in BrE, but only rarely in AmE; American lawyers-to-be *sit for* their bar exams, and American master's and doctoral students may *sit for* their comprehensive exams, but in nearly all other instances, Americans *take* their exams.

**BrE:**

"I sat my Spanish exam yesterday."
"I plan to set a difficult exam for my students, but I haven't got it ready yet."

AmE:

"I took my exams at Yale."

"I spent the entire day yesterday writing the exam. At last, it's ready for my students."

Another source of confusion is the different usage of the word college. (See a full international discussion of the various meanings at college.) In the U.S., this refers to a post-high school institution such as a university, whilst in the UK and most Commonwealth countries it refers primarily to a tertiary institution between secondary school and university (normally referred to as a Sixth Form College after the old name in secondary education for Years 12 and 13, the 6th form) where intermediary courses such as A Levels or NVQs can be taken and GCSE courses can be retaken, with the interchangeability of college with secondary school being rare but not unknown. Americans may be surprised to hear of a 14 year old attending college in the UK, mistakenly assuming it is at the university level. It should be noted however, that in the case of Oxford, Cambridge, London and Durham universities, all members are also members of a college, for example, one is a member of St. Peter's College, Oxford and hence the University.

In both the U.S. and UK, college can refer to some division within a university such as the "college of business and economics." Institutions in the U.S. that offer two to four years of post-high school education often have the word college as part of their name, while those offering more advanced degrees are called a university. (There are exceptions, of course: Boston College, Dartmouth College and The College of William and Mary are examples of colleges that offer advanced degrees.) American students who pursue a bachelor's degree (four years of higher education) or an associate degree (two years of higher education) are college students regardless of whether they attend a college or a university and refer to their educational institutions informally as colleges. However, a student who
pursues a master's degree or a doctorate degree in the arts and sciences is a graduate student. Students of advanced professional programmes are known by their field (business student, law student, med [ical] student.) Some universities also have a residential college system, the details of which may vary from school to school but generally involve common living and dining spaces as well as college-organized activities.

There is additionally a difference between American and British usage in the word school. In British usage this refers only to primary (elementary) and secondary (high) schools, and to sixth forms attached to secondary schools - if one "goes to school," this type of institution is implied. By contrast, an American student at a university may talk of "going to school" or "being in school"; it may surprise a British person to hear that a 20 year old American is still in school. However, the word is still used in British universities to describe a division grouping together several related subjects, for example the School of European Languages containing departments for each language.

Among high school and college students in the United States, the words freshman (or the gender-neutral term frosh or first year), sophomore, junior and senior refer to the first, second, third, and fourth year respectively. It is important that the context of either high school or college first be established, or else it must be stated directly (that is, "She is a high school freshman." "He is a college junior.") Many institutions in both countries also use the term first-year as a gender-neutral replacement for freshman, although in the U.S. this is recent usage, formerly referring only to those in the first year as a graduate student. (An exception is the University of Virginia; since its founding in 1819, the terms "first-year," "second-year," "third-year," and "fourth-year" have been used to describe undergraduate university students.) In the UK, first year university students are often called freshers, especially early in the academic year; however, there are no specific names for those in other years, nor for school pupils. Graduate and professional
students in the United States are known by their year of study (a "second year medical student" or a "fifth year doctoral candidate.")

In the UK, the U.S. equivalent of a high school is often referred to as a secondary school regardless of whether it is public or private. Secondary education in the United States also includes middle school or junior high school, a two or three year transitional school between elementary school and high school.

A public school has opposite meanings in the two countries. In the U.S. this is a government-owned institution supported by taxpayers. In England and Wales, the term strictly refers to a select group of prestigious independent schools funded by students' fees, although it is often more loosely used to refer to any independent school. Independent schools are also known as private schools, and the latter is the correct term in Scotland and Northern Ireland for all such fee-funded schools. Strictly, the term public school is not used in Scotland and Northern Ireland in the same sense as in England, but nevertheless, Gordonstoun, the Scottish private school which Charles, Prince of Wales attended, is sometimes confusingly referred to as a public school. Government-funded schools in Scotland and Northern Ireland are properly referred to as state schools — but are sometimes confusingly referred to as public schools (with the same meaning as in the U.S.); whereas in the U.S., where most public schools are administered by local governments, a state school is typically a college or university run by one of the states.

Both the United States and the United Kingdom use several additional terms for specific types of secondary schools. A prep school or preparatory school is an independent school funded by tuition fees; the same term is used in the UK for a private school for pupils under thirteen, designed to prepare them for fee-paying public schools. An American parochial school covers costs through tuition and has affiliation with a religious institution. In the UK, the state-funded education system grew from parish schools organized by the local established church, the Church of England (C. of E., or C.E.), and many schools, especially primary schools (up to age 11) retain a church connection and are known as church
schools, C.E. Schools or C.E. (Aided) Schools. There are also faith schools associated with the Roman Catholic Church and other major faiths, with a mixture of funding arrangements.

In the U.S., a magnet school receives government funding and has special admission requirements: students gain admission through superior performance on admission tests. The UK has city academies, which are independent privately sponsored schools run with public funding, and which can select up to 10% of pupils by aptitude.

Transport/Transportation

Americans refer to transportation, while British people refer to transport. Differences in terminology are especially obvious in the context of roads. The British term dual carriageway, in American parlance, would be a divided highway. Central reservation on a motorway in the UK would be a median on a freeway, expressway, highway, or parkway in the U.S. The one-way lanes that make it possible to enter and leave such roads at an intermediate point without disrupting the flow of traffic are generally known as slip roads in the UK, but U.S. civil engineers call them ramps, and further distinguish between on-ramps (for entering) or off-ramps (for leaving.) When American engineers speak of slip roads, or slip ramps, they are referring to on-ramps and off-ramps that have been rearranged (through use of a grade separation) to minimize weaving on a freeway segment between two interchanges that are too close together. These terms are almost never used by the general public in the U.S.

In the UK, the term outside lane refers to the higher-speed overtaking lane (passing lane in the U.S.) closest to the center of the road, while inside lane refers to the lane closer to the edge of the road. These terms have the opposite meanings in AmE, with the outside lane being the one near the edge and the inside lane being the one closer to the median. In much of the U.S., outside lane is only used in the context of a turn, in which case it depends on which direction the road is turning (i.e. if the road bends right the left lane is the outside lane, but if the road
bends left the right lane is the outside lane). The British also refer to slow and fast lanes (even though all actual traffic speeds may be at or even above the legal speed limit). UK traffic officials, firefighters, and police officers refer to Lanes 1, 2 and 3, referring to the 'slow', 'middle' and 'fast' lanes respectively.

In the UK, Australia, and New Zealand drink driving is against the law, while in the U.S. and Canada, the term is drunk driving. The legal term in the U.S. is "driving while intoxicated" (D.W.I.) or "driving under the influence" of alcohol (D.U.I.). The equivalent legal phrase in the UK is to be found "drunk in charge" of a motor vehicle (DIC.)

Greetings
When Christmas is explicitly mentioned in a greeting, the universal phrasing in North America is Merry Christmas. In Britain and Ireland, Happy Christmas is common, although Merry Christmas is often used. It is worth noting, however, that Americans quite often say "Happy Holidays" when referring to the entire Christmas season (Christmas, New Year's Day, and the days around them). "Happy" is also nearly always used with other holidays, such as Hanukkah and Kwanzaa.

Writing
Spelling
Some words shared by all English speakers are spelled one way by Americans (and at times Canadians and Australians) but are spelt differently in some (or, at times, most) other English speaking countries.

<table>
<thead>
<tr>
<th>-or vs. -our</th>
<th>-ze vs. -se</th>
</tr>
</thead>
<tbody>
<tr>
<td>American</td>
<td>British</td>
</tr>
<tr>
<td>color</td>
<td>colour</td>
</tr>
<tr>
<td>favorite</td>
<td>favourite</td>
</tr>
<tr>
<td>honor</td>
<td>honour</td>
</tr>
<tr>
<td>-ll vs. -l</td>
<td>-er vs. -re</td>
</tr>
<tr>
<td>------------</td>
<td>-------------</td>
</tr>
<tr>
<td><strong>American</strong></td>
<td><strong>British</strong></td>
</tr>
<tr>
<td>Enrollment</td>
<td>enrolment</td>
</tr>
<tr>
<td>Fulfill</td>
<td>fulfil</td>
</tr>
<tr>
<td>Skillful</td>
<td>skillful</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>-og vs. -ogue</th>
<th>-e vs. -oe or -ae</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>American</strong></td>
<td><strong>British</strong></td>
</tr>
<tr>
<td>Analog</td>
<td>analogue</td>
</tr>
<tr>
<td>Catalog</td>
<td>Catalogue</td>
</tr>
<tr>
<td>Dialog</td>
<td>Dialogue</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>-ck or -k vs. -que</th>
<th>-dg vs. -dge (or -g vs. -gu)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>American</strong></td>
<td><strong>British</strong></td>
</tr>
<tr>
<td>bank</td>
<td>Banque</td>
</tr>
<tr>
<td>check</td>
<td>Cheque</td>
</tr>
<tr>
<td>checker</td>
<td>Chequer</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>-ense vs. -enze</th>
<th><strong>Other</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>American</strong></td>
<td><strong>British</strong></td>
</tr>
<tr>
<td>defense</td>
<td>defence</td>
</tr>
<tr>
<td>license</td>
<td>licence</td>
</tr>
<tr>
<td></td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>
In British English, words that end in -l preceded by a vowel usually double the -l when a suffix is added, while in American English the letter is not doubled. The letter will double in the stress is on the second syllable.

<table>
<thead>
<tr>
<th>Base Word</th>
<th>American</th>
<th>British</th>
</tr>
</thead>
<tbody>
<tr>
<td>counsel</td>
<td>counselling</td>
<td>counselling</td>
</tr>
<tr>
<td>equal</td>
<td>equalising</td>
<td>equalising</td>
</tr>
<tr>
<td>model</td>
<td>modelling</td>
<td>modelling</td>
</tr>
<tr>
<td>quarrel</td>
<td>quarrelling</td>
<td>quarrelling</td>
</tr>
<tr>
<td>signal</td>
<td>signalling</td>
<td>signalling</td>
</tr>
<tr>
<td>travel</td>
<td>travelling</td>
<td>travelling</td>
</tr>
<tr>
<td>excel</td>
<td>excelling</td>
<td>excelling</td>
</tr>
<tr>
<td>propel</td>
<td>propelling</td>
<td>propelling</td>
</tr>
</tbody>
</table>

Spelling of verbs

This is related to formation of the past participle for verbs. Below is a sampling of the three main categories of differences with verbs.

-ed vs. -t : The first category involves verbs that use -ed or -t for the simple past and past participle. Generally, the rule is that if there is a verb form with -ed, American English will use it, and if there is a form with -t, British English uses it. However, these forms do not exist for every verb and there is variation. For example, both American and British English would use the word 'worked' for the past form of 'to work', and in American English it is common to hear the word 'knelt' as the past tense of 'to kneel.'
<table>
<thead>
<tr>
<th>Base form</th>
<th>American</th>
<th>British</th>
</tr>
</thead>
<tbody>
<tr>
<td>to dream</td>
<td>dreamed</td>
<td>dreamt</td>
</tr>
<tr>
<td>to leap</td>
<td>leaped</td>
<td>leapt</td>
</tr>
<tr>
<td>to learn</td>
<td>leareded</td>
<td>learnt</td>
</tr>
</tbody>
</table>

**base form vs. -ed**: The second category of difference includes verbs that use either the base form of the verb or the -ed ending for the simple past.

<table>
<thead>
<tr>
<th>Base form</th>
<th>American</th>
<th>British</th>
</tr>
</thead>
<tbody>
<tr>
<td>to fit</td>
<td>fit</td>
<td>fitted</td>
</tr>
<tr>
<td>to forecast</td>
<td>forecast</td>
<td>forecasted</td>
</tr>
<tr>
<td>to wed</td>
<td>wed</td>
<td>wedded</td>
</tr>
</tbody>
</table>

**irregular vs. -ed**: The third category of difference includes verbs that have either an irregular spelling or the -ed ending for the simple past.

<table>
<thead>
<tr>
<th>Base form</th>
<th>American</th>
<th>British</th>
</tr>
</thead>
<tbody>
<tr>
<td>to knit</td>
<td>knit</td>
<td>knitted</td>
</tr>
<tr>
<td>to light</td>
<td>lit</td>
<td>lighted</td>
</tr>
<tr>
<td>to strive</td>
<td>strove</td>
<td>strived</td>
</tr>
</tbody>
</table>

**Punctuation**

- **Full stops/Periods in abbreviations**: Americans tend to write "Mr.", "Mrs.", "St.", "Dr." etc., while British will usually, but not always, write "Mr", "Mrs", "St", "Dr", etc., following the rule that a full stop is used only when the last letter of the abbreviation is not the last letter of the complete
word. However, many British writers would tend to write other abbreviations without a full stop, such as "Prof", "etc", "eg", and so on (so recommended by some Oxford dictionaries.) The rationale behind this usage is that it is typographically more elegant, and that the omitted full stops/periods are essentially superfluous, as the reader recognizes the abbreviation without them. It also removes ambiguity by reserving the period for ending sentences. However, the "American" usage of periods after most abbreviations is also widely used in the UK. Note that in either case it is incorrect to put a period after units such as kg for kilogram or Hz for hertz, as these are considered unit symbols, not abbreviations; however, in non-scientific contexts, the unit for "inch" is often written "in.", as it would be ambiguous without the period.

- It is sometimes believed that BrE does not hyphenate multiple-word adjectives, such as "a first class ticket." This usage is rare, and often considered incorrect. The most common form is as in AmE, such as "a first-class ticket."

- **Quoting**: Americans start with double quotation marks (") and use single quotation marks (') for quotations within quotations. In general this is also true of BrE, but can be the opposite when used in book publishing, for example. In journals and newspapers, quotation mark double/single use depends on the individual publication's house style.

- **Contents of quotations**: Americans are taught to put commas and periods inside quotation marks, whereas British people will put the punctuation inside if it belongs to the quote and outside otherwise. This means that direct speech retains punctuation inside the quotation marks in BrE also, with a full stop changing into a comma if followed by explanatory text.

  o Carefree means "free from care or anxiety." (American style)
  o Carefree means "free from care or anxiety". (British style)
"Hello, world," I said. (both styles)

The American style was established for typographical reasons, having to do with the aesthetics of commas and quotation marks in typeset text. It also usefully eliminates the need to decide whether a period or comma belongs to the quotation. However, many people find the usage counterintuitive. Hart's Rules and the Oxford Dictionary for Writers and Editors call the British style "new" or "logical" quoting; it is similar to the use of quotation marks in many other languages (including Portuguese, Spanish, French, Italian, Catalan, Dutch, and German). For this reason, the more "logical" British style is increasingly used in America, although formal writing still generally calls for the "American" style. In fact, the British style is often the de facto standard among Americans for whom formal or professional writing is not a part of their daily life; many are in fact unaware that the normative American usage is to place commas and periods within the quotation marks. (This rule of placing all punctuation inside quotation if and only if it belongs to the quotation is expressly prescribed by some American professional organizations such as the American Chemical Society.) According to the Jargon File, American hackers have switched to using "logical" British quotation system, because including extraneous punctuation in a quotation can sometimes change the fundamental meaning of the quotation. More generally, it is difficult for computer manuals, online instructions, and other textual media to accurately quote exactly what a computer user should see or type on their computer if they follow American punctuation conventions.

In both countries, the "British" style is used for quotation around parentheses, so in both nations one would write:

"I am going to the store. (I hope it is still open.)"

But:

"I am going to the store (if it is still open)."
Letter-writing: American students in some areas have been taught to write a colon after the greeting in business letters ("Dear Sir :") while British people usually write a comma ("Dear Sir,") or make use of the so-called open punctuation ("Dear Sir"). However, this practice is not consistent throughout the United States, and it would be regarded as a highly formal usage by most Americans.

Titles and headlines

Use of capitalization varies. Sometimes, the words in titles of publications, newspaper headlines, as well as chapter and section headings are capitalized in the same manner as in normal sentences (sentence case.) That is, only the first letter of the first word is capitalized, along with proper nouns, etc.

However, publishers sometimes require additional words in titles and headlines to have the initial capital, for added emphasis, as it is often perceived as appearing more professional. In AmE, this is common in titles, but less so in newspaper headlines. The exact rules differ between publishers and are often ambiguous; a typical approach is to capitalize all words other than short articles, prepositions, and conjunctions. This should probably be regarded as a common stylistic difference, rather than a linguistic difference, as neither form would be considered incorrect or unusual in either the UK or the U.S. Many British tabloid newspapers (such as The Sun, The Daily Sport, News of the World) use fully capitalized headlines for impact, as opposed to readability (for example, BERLIN WALL FALLS or BIRD FLU PANIC.) On the other hand, the broadsheets (such as The Guardian, The Times, and The Independent) usually follow the sentence style of having only the first letter of the first word capitalized.

Dates

Date formats are usually written differently in the short (numerical) form. Christmas Day 2000, for example, is 25/12/00 or 25-12-00 in the UK and 12/25/00
in the U.S., although the formats 25/12/2000, 25-12-2000 and 12/25/2000 now have more currency than they had prior to the year 2000 problem. Occasionally other formats are encountered, such as the ISO 8601 2000-12-25, popular among programmers and others seeking to avoid ambiguity. The difference in short-form date order can lead to misunderstanding. For example, 06/04/05 could mean either 4 June 2005 (if read as U.S. format), 6 April 2005 (if seen as in UK format) or even 5 April 2006 if taken to be an older ISO 8601-style format where 2-digit years were allowed.

A consequence of the different short-form of dates is that in the UK many people would be reluctant to refer to "9/11" although its meaning would be instantly understood. On the BBC "September the 11th" is generally used in preference to 9/11, although 9/11 is commonplace in the British press.

When writing long-form dates, the format "December 25, 2000" is widely encountered in both the U.S. and the UK, and is the form generally used in the U.S. The British also commonly use the format "25 December 2000," more so than Americans. It is, however, acceptable in the U.S. and the American grammarians Strunk and White, among others, recommend it. Similarly, in American speech, "December twenty-fifth" is the most likely form, though "the twenty-fifth of December" is also not uncommon. For example, many Americans refer to Independence Day as the "fourth of July." In the UK the latter is more likely, and even when the month is presented first the definite article is usually inserted in speech, thus "December the twenty-fifth." American military usage follows the British model: "25 December 2000" and "25/12/00."

It is common in the UK, and somewhat less so in the U.S., to add a superscripted ordinal ("st, nd, rd" or 'th') to the day number in informal writing (thus "25th December 2000" or "December 25th, 2000") although this can be regarded as superfluous and is more likely to be avoided in formal use.
Times

Americans always write digital times with a colon, thus 6:00, whereas Britons often use a full stop, 6.00. Also, the 24-hour clock (18:00 or 1800), which in the UK would be considered normal in some applications (for example, air/rail/bus timetables) although unusual in informal contexts, is largely unused in North America outside of military or medical applications.

To sum up, we may say that British and American English are the reference norms for English as spoken, written, and taught in the rest of the world; for instance, the English-speaking members of the Commonwealth of Nations often (if not usually) closely follow British orthography, and many new Americanisms quickly become familiar outside of the United States. Although the dialects of English used in the former British Empire are often, to various extents, fairly close to standard British English, most of the countries concerned have developed their own unique dialects, particularly with respect to pronunciation, idioms, and vocabulary; chief among them are, at least for number of speakers, Australian English and Canadian English.
REFERENCES

1. Available at Background of "Queen’s" English: http://www.ic.arizona.edu/~lsp/QueensEnglish.html

2. Available at The "Royal ONE: http://www.ic.arizona.edu/~lsp/QueensEnglish.html.


