CHAPTER FOUR

NON-SEGMENTAL FEATURES AND TEACHERS’ ENGLISH
CHAPTER FOUR

NON-SEGMENTAL FEATURES OF TEACHERS' ENGLISH

4.1 INTRODUCTION

4.2 WORD-ACCENT

4.2.1 ACCENT

4.2.2 PROMINENCE

4.2.3 STRESS AND ACCENT

4.2.4 THE ACOUSTIC CORRELATES OF STRESS

4.2.5 ACCENTUAL PATTERN IN ENGLISH

4.2.6 WORD ACCENT IN T.E.

4.2.7 AN OBSERVATION

4.2.8 GENERAL TENDENCY IN WORD ACCENT

4.3 PHRASE ACCENT

4.3.1 SOME OBSERVATIONS

4.4 CONTRASTIVE ACCENT

4.4.1 SOME OBSERVATIONS

4.5 THE USE OF PAUSES IN ENGLISH

4.5.1 THE USE OF PAUSES AND TEACHERS' ENGLISH

4.5.2 AN OBSERVATION

4.6 THE LOCATION OF THE NUCLEUS
4.6.1 THE LOCATION OF THE NUCLEUS AND TEACHERS’ ENGLISH

4.6.2 AN OBSERVATION

4.7 THE USE OF TONES IN ENGLISH

4.7.1 RULES GOVERNING THE USE OF TONES IN ENGLISH

4.7.2 THE TONES IN TEACHERS’ ENGLISH

4.7.3 AN OBSERVATION

4.8 RHYTHM IN ENGLISH

4.8.1 FEATURES AFFECTING THE STRESS-TIMED RHYTHM OF ENGLISH

4.8.2 DEVIATIONS OF RHYTHM IN TEACHERS’ ENGLISH

4.8.3 AN OBSERVATION
4.1 INTRODUCTION

The following non-segmental features of Teachers' English are taken up for discussion in this chapter:

1. Word- accent
2. Phrase- accent
3. Contrastive accent
4. The use of pauses
5. The location of the nucleus
6. The use of tones
7. The stress-timed rhythm

4.2 WORD- ACCENT

Before discussing word-accent in Teachers' English, a brief account of the meaning of accent and the components of accent is given.

4.2.1 ACCENT

In day-to-day speech 'accent' means emphasis. 'Accent' is used to refer to a particular (more often dialectal or foreign) mode of pronunciation (Allen 1973:86). 'If we can trace the origin of a person by his pronunciation, that person is said to be speaking with that accent (Abercrombie 1965: 11-12)'. But we use the term accent in a
different sense here: the syllable which is relatively more important than its neighbours in a word may be said to be accented. In the words of Gimson, 'the syllable or syllables of a word which stand out from the rest are said to be accented' (1980:222).

4.2.2 PROMINENCE

The greater prominence of a syllable may be caused by stress, that is greater breath force, greater muscular energy, greater amplitude of vibration of the vocal cards in the case of voiced sounds, greater duration, change in pitch level, and the beginning of a pitch movement. In the words of Gimson, 'any or all four factors – stress, pitch, quality, quantity – may render a syllable more prominent than its neighbours' (1980:222).

4.2.3 STRESS AND ACCENT

'Stress' should not be confused with 'accent'. As pointed out in the previous section, stress is one of the factors that decide accent. Jones differentiates stress from accent by saying that accent is an effect perceived objectively by the hearer. It is quiet a different thing from stress, which is a subjective activity on the part of the speaker (1952:134). Gimson refers to the speaker's feelings for 'stress' associated with 'intensity' at the production stage, which is related to the amplitude of the vibration and the perception of
relative 'loudness' at the receiving stage and says that these are the result of an increase of air pressure from the lungs (1980:27).

4.2.4 THE ACOUSTIC CORRELATES OF STRESS

It has been established that the acoustic correlates of stress are:

1. fundamental frequency
2. amplitude (or intensity) and
3. duration

McClean and Tiffany point out that in relation to unstressed syllables, stressed syllables have increased magnitudes of these parameters mentioned above and these are perceived as pitch, loudness and length respectively (1973: 283-291).

Corinne Adams has proved with the help of instrumental evidence that duration is the parameter most frequently associated with stress, although sometimes in conjunction with one or both of the other parameters. In other words it is duration which predominates as a cue to perceive a stressed syllable (1979: 135-155).

4.2.5 ACCENTUAL PATTERN IN ENGLISH

The accentual pattern in English is fixed and free. It is fixed in the sense that the main accent falls on a particular syllable in a
polysyllabic word. It is free because it is not attached to a particular syllable of a word as in the case of Czech or French. (In Czech the accent is placed on the first syllable of a word). However, one need not form the impression that word-accent in English is mostly irregular. Some simple rules for accentual patterns in English polysyllabic words are given by Bansal and Harrison (1994: 79-81):

1. All English words have some accent, primary or secondary, on the first or the second syllable.

2. Words with weak prefixes are accented on the root and not the prefix, e.g. a 'broad, a 'cross, ad 'mit, ad 'vice, a 'head, a'lone, a'loud, a'mount, a 'part, at 'tend, be 'low, bet 'ween, com 'pose, cor'rect, de 'velop, ex 'pect, oc 'cur, pre 'fer, re'duce.

   The inflectional suffixes -es, -ing, -ed, and the following derivational suffixes do not affect the accent: -age, -dom, -en, -er, -ess, -ful, -fly, -less, -let, -ly, -ment, -ness, -or, -some, -ward. e.g. 'matches, be'ginning, 'wanted, 'breakage, 'freedom, 'brighten, 'boarder, 'goddess, 'careful, 'classify, 'aimless, 'booklet, 'badly, ap'pointment, 'bitterness, 'conqueror, 'fearsome, 'backward.

4. Words ending in -ion have the primary accent on the last syllable but one, e.g. appli'cation, civili'zation, com'po'sition, conver'sation, culti'vation, determi'nation, exami'nation, intro'duction, qualifi'cation.
5. Words ending in -ic, -ical, -ically have the primary accent on the syllable preceding the suffix, e.g., apologetic, electric, electrical, grammatical, patriotic, political, politically, scientific, sympathetic, sympathetically.

6. Words ending in -ity, are accented on the syllable preceding the suffix, that is, on the third syllable from the end — the ante-penultimate syllable, e.g., activity, curiosity, electricity, equality, generosity, morality, necessity, originality, possibility, probability.

7. Words ending in -ial, -ially have the primary accent on the syllable preceding the suffix, e.g., artificial, ceremonial, confidential, confidentially, essential, essentially, industrial, memorial, official, presidential.

8. In words of more than two syllables ending in -ate, the primary accent is placed two syllables before the suffix, that is on the third syllable from the end, e.g., complicate, cultivate, educate, fortunate, separate (adj.), separate (v.).

9. Words ending in -ian are accented on the syllable preceding the suffix, e.g., crician, librarian, musician, politician.

10. Words ending in -ious are accented on the syllable preceding the suffix, e.g., anxious, industrious, injurious, laborious, luxuriant, rebellious, victorious.
11. The following suffixes take the primary accent on their first syllable:

- aire  millio'naire
- eer  ca 'reer
- ental  funda'mental
- ential  exis'tential
- esce  acqui'esce
- escence  effer'vescence
- esque  gro'tesque
- ique  phy'sique
- itis  neu'ritis

4.2.6 WORD ACCENT IN T.E.

The discussion on word-accent in T.E. relates to:

1. the different accentual patterns used by the Teachers of English, and

2. the deviations of their accentual patterns from those of R.P.

The various accentual patterns used by the speakers in the case of the hundred words given in Section 2 of the text are described below. The syllable accented in each word is marked before and on the top of the syllable. The accent was decided by auditory impressions (see Section 2.4).

The majority pattern of accentuation with regard to each word is indicated.
The description of each pattern is arranged as follows:

<table>
<thead>
<tr>
<th>Accentual pattern of the word</th>
<th>No. of speakers using this pattern</th>
<th>Percentage of its use in-terms of the total number of speakers</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. 'accept</td>
<td>15</td>
<td>65</td>
</tr>
<tr>
<td>ac'cept</td>
<td>08</td>
<td>35</td>
</tr>
<tr>
<td>majority pattern – 'accept-accented on the first syllable.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. 'according</td>
<td>19</td>
<td>83</td>
</tr>
<tr>
<td>ac 'cording</td>
<td>04</td>
<td>17</td>
</tr>
<tr>
<td>majority pattern – 'according – accented on the first syllable.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. 'advantage</td>
<td>10</td>
<td>43</td>
</tr>
<tr>
<td>ad 'vantage</td>
<td>10</td>
<td>43</td>
</tr>
<tr>
<td>advan 'tage</td>
<td>03</td>
<td>13</td>
</tr>
<tr>
<td>majority pattern - 'advantage- accented on the first and and ad 'vantage second syllable.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. 'advertise</td>
<td>18</td>
<td>78</td>
</tr>
<tr>
<td>ad 'vertise</td>
<td>02</td>
<td>09</td>
</tr>
<tr>
<td>adver 'tise</td>
<td>03</td>
<td>13</td>
</tr>
<tr>
<td>majority pattern – 'advertise – accented on the first syllable.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. 'ambition</td>
<td>15</td>
<td>65</td>
</tr>
<tr>
<td>am'bition</td>
<td>07</td>
<td>30</td>
</tr>
<tr>
<td>ambi'tion</td>
<td>01</td>
<td>64</td>
</tr>
<tr>
<td>majority pattern – 'ambition – accented on the first syllable.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. 'among</td>
<td>14</td>
<td>61</td>
</tr>
<tr>
<td>a'mong</td>
<td>09</td>
<td>39</td>
</tr>
<tr>
<td>majority pattern – 'among – accented on the first syllable.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>---</td>
<td>----------</td>
<td>-----</td>
</tr>
<tr>
<td>7</td>
<td>'around</td>
<td>12</td>
</tr>
<tr>
<td></td>
<td>a 'round</td>
<td>11</td>
</tr>
</tbody>
</table>

majority pattern – 'around – accented on the first syllable.

| 8 | association | 10  | 43 |
|   | as 'sociation | 05  | 22 |
|   | associ 'ation | 08  | 35 |

majority pattern – 'association – accented on the first syllable.

| 9 | 'atmosphere | 15  | 65 |
|   | at 'mosphere | 06  | 26 |
|   | atmos 'phere | 01  | 04 |
|   | 'at 'mosphere | 01  | 04 |

majority pattern – 'atmosphere – accented on the first syllable.

| 10 | 'attempt | 11  | 48 |
|    | at 'temp | 12  | 52 |

majority pattern – at 'temp – accented on the second syllable.

| 11 | 'because | 14  | 61 |
|    | be 'cause | 09  | 39 |

majority pattern – 'because-accented on the first syllable.

| 12 | 'before | 15  | 65 |
|    | be 'fore | 08  | 35 |

majority pattern – 'before – accented on the first syllable.

| 13 | 'begin | 17  | 74 |
|    | be 'gin | 06  | 26 |

majority pattern – 'begin - accented on the first syllable.

| 14 | 'college | 23  | 100 |

majority pattern – 'college – accented on the first syllable.

| 15 | 'committee | 22  | 96 |
|    | commit'ttee | 01  | 04 |

majority pattern – 'committee – accented on the first syllable.
<table>
<thead>
<tr>
<th></th>
<th>1</th>
<th>2</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td>16. 'composition</td>
<td>14</td>
<td>61</td>
<td></td>
</tr>
<tr>
<td>Composition</td>
<td>09</td>
<td>39</td>
<td></td>
</tr>
<tr>
<td>majority pattern</td>
<td>'composition – accented on the first syllable</td>
<td></td>
<td></td>
</tr>
<tr>
<td>17. 'continuous</td>
<td>18</td>
<td>78</td>
<td></td>
</tr>
<tr>
<td>Continuous</td>
<td>04</td>
<td>17</td>
<td></td>
</tr>
<tr>
<td>continuous</td>
<td>01</td>
<td>04</td>
<td></td>
</tr>
<tr>
<td>majority pattern</td>
<td>'continuous-accented on the first syllable.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>18. 'contribution</td>
<td>13</td>
<td>57</td>
<td></td>
</tr>
<tr>
<td>contribution</td>
<td>10</td>
<td>43</td>
<td></td>
</tr>
<tr>
<td>majority pattern</td>
<td>'contribution – accented on the first syllable.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>19. 'convinced</td>
<td>16</td>
<td>70</td>
<td></td>
</tr>
<tr>
<td>convinced</td>
<td>06</td>
<td>26</td>
<td></td>
</tr>
<tr>
<td>'convinced</td>
<td>01</td>
<td>04</td>
<td></td>
</tr>
<tr>
<td>majority pattern</td>
<td>'convinced – accented on the first syllable.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>20. 'courageous</td>
<td>17</td>
<td>74</td>
<td></td>
</tr>
<tr>
<td>Courageous</td>
<td>05</td>
<td>22</td>
<td></td>
</tr>
<tr>
<td>courageous</td>
<td>01</td>
<td>04</td>
<td></td>
</tr>
<tr>
<td>majority pattern</td>
<td>'courageous – accented on the first syllable.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>21 'decision</td>
<td>16</td>
<td>70</td>
<td></td>
</tr>
<tr>
<td>De'sion</td>
<td>07</td>
<td>30</td>
<td></td>
</tr>
<tr>
<td>majority pattern</td>
<td>'decision-accented on the first syllable.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>22 'defence</td>
<td>18</td>
<td>78</td>
<td></td>
</tr>
<tr>
<td>De 'fence</td>
<td>05</td>
<td>22</td>
<td></td>
</tr>
<tr>
<td>majority pattern</td>
<td>'defence– accented on the first syllable.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>23. 'demonstration</td>
<td>12</td>
<td>52</td>
<td></td>
</tr>
<tr>
<td>Demonstration</td>
<td>10</td>
<td>43</td>
<td></td>
</tr>
<tr>
<td>'demonstration</td>
<td>01</td>
<td>04</td>
<td></td>
</tr>
<tr>
<td>majority pattern</td>
<td>'demonstration-accented on the first syllable.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>---</td>
<td>---------</td>
<td>-----</td>
<td>------</td>
</tr>
<tr>
<td>24. 'development</td>
<td>19</td>
<td>83</td>
<td></td>
</tr>
<tr>
<td>de'velopment</td>
<td>01</td>
<td>04</td>
<td></td>
</tr>
<tr>
<td>'devel'opment</td>
<td>03</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td>majority pattern – 'development - accented on the first syllable.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>25. 'differ</td>
<td>23</td>
<td>100</td>
<td></td>
</tr>
<tr>
<td>majority pattern – 'differ – accented on the first syllable.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>26. 'disappear</td>
<td>21</td>
<td>91</td>
<td></td>
</tr>
<tr>
<td>dis'appear</td>
<td>01</td>
<td>04</td>
<td></td>
</tr>
<tr>
<td>'dis'appear</td>
<td>01</td>
<td>04</td>
<td></td>
</tr>
<tr>
<td>majority pattern – 'disappear – accented on the first syllable.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>27. 'discuss</td>
<td>20</td>
<td>87</td>
<td></td>
</tr>
<tr>
<td>dis'cuss</td>
<td>02</td>
<td>09</td>
<td></td>
</tr>
<tr>
<td>'dis'cuss</td>
<td>01</td>
<td>04</td>
<td></td>
</tr>
<tr>
<td>majority pattern – 'discuss – accented on the first syllable.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>28. 'distribution</td>
<td>14</td>
<td>61</td>
<td></td>
</tr>
<tr>
<td>distrib'ution</td>
<td>09</td>
<td>39</td>
<td></td>
</tr>
<tr>
<td>majority pattern – 'distribution – accented on the first syllable</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>29. 'economic</td>
<td>17</td>
<td>74</td>
<td></td>
</tr>
<tr>
<td>eco'nomic</td>
<td>06</td>
<td>26</td>
<td></td>
</tr>
<tr>
<td>majority pattern – 'economic – accented on the first syllable</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>30. 'elaborate</td>
<td>17</td>
<td>74</td>
<td></td>
</tr>
<tr>
<td>e'laborate</td>
<td>06</td>
<td>26</td>
<td></td>
</tr>
<tr>
<td>majority pattern – 'elaborate – accented on the first syllable</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>31. 'employee</td>
<td>14</td>
<td>61</td>
<td></td>
</tr>
<tr>
<td>em'ployee</td>
<td>03</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td>'emplo'yee</td>
<td>06</td>
<td>26</td>
<td></td>
</tr>
<tr>
<td>majority pattern – 'employee – accented on the first syllable</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>---</td>
<td>--------</td>
<td>--------</td>
<td>--------</td>
</tr>
<tr>
<td>32</td>
<td>'encourage</td>
<td>20</td>
<td>87</td>
</tr>
<tr>
<td></td>
<td>en'courage</td>
<td>2</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td>encou'rage</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>majority pattern — 'encourage — accented on the first syllable</td>
<td></td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>'engineer</td>
<td>18</td>
<td>78</td>
</tr>
<tr>
<td></td>
<td>en'gineer</td>
<td>2</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td>engi'neer</td>
<td>3</td>
<td>13</td>
</tr>
<tr>
<td></td>
<td>majority pattern — 'engineer — accented on the first syllable</td>
<td></td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>'entire</td>
<td>14</td>
<td>61</td>
</tr>
<tr>
<td></td>
<td>en'tire</td>
<td>9</td>
<td>39</td>
</tr>
<tr>
<td></td>
<td>majority pattern — 'entire — accented on the first syllable</td>
<td></td>
<td></td>
</tr>
<tr>
<td>35</td>
<td>'equate</td>
<td>22</td>
<td>96</td>
</tr>
<tr>
<td></td>
<td>e'quate</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>majority pattern — 'equate — accented on the first syllable</td>
<td></td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>'estimation</td>
<td>15</td>
<td>65</td>
</tr>
<tr>
<td></td>
<td>esti'mation</td>
<td>8</td>
<td>35</td>
</tr>
<tr>
<td></td>
<td>majority pattern — 'estimation — accented on the first syllable</td>
<td></td>
<td></td>
</tr>
<tr>
<td>37</td>
<td>'example</td>
<td>17</td>
<td>74</td>
</tr>
<tr>
<td></td>
<td>ex'ample</td>
<td>6</td>
<td>26</td>
</tr>
<tr>
<td></td>
<td>majority pattern — 'example — accented on the first syllable</td>
<td></td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>'except</td>
<td>13</td>
<td>57</td>
</tr>
<tr>
<td></td>
<td>ex'cept</td>
<td>9</td>
<td>39</td>
</tr>
<tr>
<td></td>
<td>'ex'cept</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>majority pattern — 'except — accented on the first syllable</td>
<td></td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>'excitement</td>
<td>8</td>
<td>35</td>
</tr>
<tr>
<td></td>
<td>ex'citement</td>
<td>15</td>
<td>65</td>
</tr>
<tr>
<td></td>
<td>majority pattern — 'excitement — accented on the second syllable</td>
<td></td>
<td></td>
</tr>
<tr>
<td>40</td>
<td>'facility</td>
<td>20</td>
<td>87</td>
</tr>
<tr>
<td></td>
<td>fa'cility</td>
<td>3</td>
<td>13</td>
</tr>
<tr>
<td></td>
<td>majority pattern</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>---</td>
<td>-----------------</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>41</td>
<td>familiar</td>
<td>20</td>
<td>87</td>
</tr>
<tr>
<td></td>
<td>familiar</td>
<td>3</td>
<td>13</td>
</tr>
<tr>
<td>42</td>
<td>follow</td>
<td>23</td>
<td></td>
</tr>
<tr>
<td>43</td>
<td>freedom</td>
<td>23</td>
<td></td>
</tr>
<tr>
<td>44</td>
<td>generally</td>
<td>23</td>
<td></td>
</tr>
<tr>
<td>45</td>
<td>generous</td>
<td>23</td>
<td></td>
</tr>
<tr>
<td>46</td>
<td>gentleman</td>
<td>23</td>
<td></td>
</tr>
<tr>
<td>47</td>
<td>government</td>
<td>22</td>
<td></td>
</tr>
<tr>
<td></td>
<td>governmment</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>48</td>
<td>harvest</td>
<td>23</td>
<td></td>
</tr>
<tr>
<td>49</td>
<td>hesitate</td>
<td>22</td>
<td></td>
</tr>
<tr>
<td></td>
<td>hesitate</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>50</td>
<td>hotel</td>
<td>16</td>
<td></td>
</tr>
<tr>
<td></td>
<td>hotel</td>
<td>7</td>
<td>30</td>
</tr>
<tr>
<td>51</td>
<td>identify</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td></td>
<td>identify</td>
<td>12</td>
<td></td>
</tr>
</tbody>
</table>

majority pattern — 'facilit – accented on the first syllable

majority pattern — 'familiar — accented on the first syllable

majority pattern — 'follow — accented on the first syllable

majority pattern — 'freedom — accented on the first syllable

majority pattern — 'generally — accented on the first syllable

majority pattern — 'generous — accented on the first syllable

majority pattern — 'gentleman — accented on the first syllable

majority pattern — 'government — accented on the first syllable

majority pattern — 'harvest — accented on the first syllable

majority pattern — 'hesitate — accented on the first syllable

majority pattern — 'hotel — accented on the first syllable

majority pattern — 'identify — accented on the second syllable
<table>
<thead>
<tr>
<th></th>
<th></th>
<th>1</th>
<th>2</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td>52</td>
<td>'illegal</td>
<td></td>
<td>17</td>
<td>74</td>
</tr>
<tr>
<td></td>
<td>illegal</td>
<td></td>
<td>6</td>
<td>26</td>
</tr>
<tr>
<td></td>
<td>majority pattern – illegal – accented on the first syllable</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>53</td>
<td>'imagination</td>
<td></td>
<td>16</td>
<td>70</td>
</tr>
<tr>
<td></td>
<td>imagi'nation</td>
<td></td>
<td>7</td>
<td>30</td>
</tr>
<tr>
<td></td>
<td>majority pattern – imagination – accented on the first syllable</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>54</td>
<td>'improve</td>
<td></td>
<td>13</td>
<td>57</td>
</tr>
<tr>
<td></td>
<td>im'prove</td>
<td></td>
<td>9</td>
<td>39</td>
</tr>
<tr>
<td></td>
<td>im'prove</td>
<td></td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>majority pattern – improve – accented on the first syllable</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>55</td>
<td>'industrial</td>
<td></td>
<td>8</td>
<td>35</td>
</tr>
<tr>
<td></td>
<td>in'dustryal</td>
<td></td>
<td>15</td>
<td>65</td>
</tr>
<tr>
<td></td>
<td>majority pattern – industrial – accented on the second syllable</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>56</td>
<td>'information</td>
<td></td>
<td>13</td>
<td>57</td>
</tr>
<tr>
<td></td>
<td>in'formation</td>
<td></td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>infor'mation</td>
<td></td>
<td>9</td>
<td>39</td>
</tr>
<tr>
<td></td>
<td>majority pattern – information – accented on the first syllable</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>57</td>
<td>'indeed</td>
<td></td>
<td>8</td>
<td>35</td>
</tr>
<tr>
<td></td>
<td>in'deed</td>
<td></td>
<td>15</td>
<td>65</td>
</tr>
<tr>
<td></td>
<td>majority pattern – indeed – accented on the second syllable</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>58</td>
<td>'intensify</td>
<td></td>
<td>12</td>
<td>52</td>
</tr>
<tr>
<td></td>
<td>in'tensify</td>
<td></td>
<td>11</td>
<td>48</td>
</tr>
<tr>
<td></td>
<td>majority pattern – intensify – accented on the first syllable</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>59</td>
<td>'interest</td>
<td></td>
<td>23</td>
<td>100</td>
</tr>
<tr>
<td></td>
<td>majority pattern – interest – accented on the first syllable</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>60</td>
<td>'interpret</td>
<td></td>
<td>18</td>
<td>78</td>
</tr>
<tr>
<td></td>
<td>in'terpret</td>
<td></td>
<td>4</td>
<td>17</td>
</tr>
<tr>
<td></td>
<td>inter'pret</td>
<td></td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>majority pattern – interpret – accented on the first syllable</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>2</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td></td>
</tr>
<tr>
<td>61</td>
<td>irregular</td>
<td>18</td>
<td>78</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ir' regular</td>
<td>5</td>
<td>22</td>
<td></td>
</tr>
<tr>
<td>majority pattern</td>
<td>irregular</td>
<td>accented on the first syllable</td>
<td></td>
<td></td>
</tr>
<tr>
<td>62</td>
<td>laughter</td>
<td>23</td>
<td>100</td>
<td></td>
</tr>
<tr>
<td>majority pattern</td>
<td>laughter</td>
<td>accented on the first syllable</td>
<td></td>
<td></td>
</tr>
<tr>
<td>63</td>
<td>logical</td>
<td>23</td>
<td>100</td>
<td></td>
</tr>
<tr>
<td>majority pattern</td>
<td>logical</td>
<td>accented on the first syllable</td>
<td></td>
<td></td>
</tr>
<tr>
<td>64</td>
<td>management</td>
<td>22</td>
<td>96</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ma'nagement</td>
<td>1</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>majority pattern</td>
<td>management</td>
<td>accented on the first syllable</td>
<td></td>
<td></td>
</tr>
<tr>
<td>65</td>
<td>marriage</td>
<td>22</td>
<td>96</td>
<td></td>
</tr>
<tr>
<td></td>
<td>mar'iriage</td>
<td>1</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>majority pattern</td>
<td>marriage</td>
<td>accented on the first syllable</td>
<td></td>
<td></td>
</tr>
<tr>
<td>66</td>
<td>mannerless</td>
<td>22</td>
<td>96</td>
<td></td>
</tr>
<tr>
<td></td>
<td>manner'less</td>
<td>1</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>majority pattern</td>
<td>mannerless</td>
<td>accented on the first syllable</td>
<td></td>
<td></td>
</tr>
<tr>
<td>67</td>
<td>mechanical</td>
<td>15</td>
<td>65</td>
<td></td>
</tr>
<tr>
<td></td>
<td>me'chanical</td>
<td>8</td>
<td>35</td>
<td></td>
</tr>
<tr>
<td>majority pattern</td>
<td>mechanical</td>
<td>accented on the first syllable</td>
<td></td>
<td></td>
</tr>
<tr>
<td>68</td>
<td>memorial</td>
<td>17</td>
<td>74</td>
<td></td>
</tr>
<tr>
<td></td>
<td>me' morial</td>
<td>5</td>
<td>22</td>
<td></td>
</tr>
<tr>
<td></td>
<td>me'morial</td>
<td>1</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>majority pattern</td>
<td>memorial</td>
<td>accented on the first syllable</td>
<td></td>
<td></td>
</tr>
<tr>
<td>69</td>
<td>minimum</td>
<td>23</td>
<td>100</td>
<td></td>
</tr>
<tr>
<td>majority pattern</td>
<td>minimum</td>
<td>accented on the first syllable</td>
<td></td>
<td></td>
</tr>
<tr>
<td>70</td>
<td>mistake</td>
<td>21</td>
<td>91</td>
<td></td>
</tr>
<tr>
<td></td>
<td>mis'take</td>
<td>1</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td></td>
<td>mis'take</td>
<td>1</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>majority pattern</td>
<td>mistake</td>
<td>accented on the first syllable</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>2</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>----</td>
<td>------------</td>
<td>----------</td>
<td>----</td>
<td></td>
</tr>
<tr>
<td>71</td>
<td>neglect</td>
<td>20</td>
<td>87</td>
<td></td>
</tr>
<tr>
<td></td>
<td>neglect</td>
<td>3</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td></td>
<td>majority pattern – neglect – accented on the first syllable</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>72</td>
<td>obedience</td>
<td>15</td>
<td>65</td>
<td></td>
</tr>
<tr>
<td></td>
<td>obedience</td>
<td>8</td>
<td>35</td>
<td></td>
</tr>
<tr>
<td></td>
<td>majority pattern – obedience – accented on the first syllable</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>73</td>
<td>observe</td>
<td>11</td>
<td>48</td>
<td></td>
</tr>
<tr>
<td></td>
<td>observe</td>
<td>12</td>
<td>52</td>
<td></td>
</tr>
<tr>
<td></td>
<td>majority pattern – observe – accented on the second syllable</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>74</td>
<td>occasion</td>
<td>16</td>
<td>70</td>
<td></td>
</tr>
<tr>
<td></td>
<td>occasion</td>
<td>7</td>
<td>30</td>
<td></td>
</tr>
<tr>
<td></td>
<td>majority pattern – occasion – accented on the first syllable</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>75</td>
<td>overlook</td>
<td>23</td>
<td>100</td>
<td></td>
</tr>
<tr>
<td></td>
<td>overlook</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>majority pattern – overlook – accented on the first syllable</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>76</td>
<td>parent</td>
<td>23</td>
<td>100</td>
<td></td>
</tr>
<tr>
<td></td>
<td>parent</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>majority pattern – parent – accented on the first syllable</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>77</td>
<td>participate</td>
<td>19</td>
<td>83</td>
<td></td>
</tr>
<tr>
<td></td>
<td>participate</td>
<td>4</td>
<td>17</td>
<td></td>
</tr>
<tr>
<td></td>
<td>majority pattern – participate – accented on the first syllable</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>78</td>
<td>political</td>
<td>21</td>
<td>91</td>
<td></td>
</tr>
<tr>
<td></td>
<td>political</td>
<td>2</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td></td>
<td>majority pattern – political – accented on the first syllable</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>79</td>
<td>position</td>
<td>18</td>
<td>78</td>
<td></td>
</tr>
<tr>
<td></td>
<td>position</td>
<td>5</td>
<td>22</td>
<td></td>
</tr>
<tr>
<td></td>
<td>majority pattern – position – accented on the first syllable</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>80</td>
<td>psychology</td>
<td>18</td>
<td>78</td>
<td></td>
</tr>
<tr>
<td></td>
<td>psychology</td>
<td>5</td>
<td>22</td>
<td></td>
</tr>
<tr>
<td></td>
<td>majority pattern – psychology – accented on the first syllable</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>2</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td></td>
</tr>
<tr>
<td>81</td>
<td>qualification</td>
<td>17</td>
<td>74</td>
<td></td>
</tr>
<tr>
<td></td>
<td>qualification</td>
<td>6</td>
<td>26</td>
<td></td>
</tr>
<tr>
<td></td>
<td>majority pattern – qualification – accented on the first syllable</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>82</td>
<td>quality</td>
<td>23</td>
<td>100</td>
<td></td>
</tr>
<tr>
<td></td>
<td>majority pattern – quality – accented on the first syllable</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>83</td>
<td>referee</td>
<td>20</td>
<td>87</td>
<td></td>
</tr>
<tr>
<td></td>
<td>referee</td>
<td>2</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td></td>
<td>referee</td>
<td>1</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td></td>
<td>majority pattern – referee – accented on the first syllable</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>84</td>
<td>reject</td>
<td>14</td>
<td>61</td>
<td></td>
</tr>
<tr>
<td></td>
<td>reject</td>
<td>7</td>
<td>30</td>
<td></td>
</tr>
<tr>
<td></td>
<td>reject</td>
<td>2</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td></td>
<td>majority pattern – reject – accented on the first syllable</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>85</td>
<td>repeat</td>
<td>15</td>
<td>65</td>
<td></td>
</tr>
<tr>
<td></td>
<td>repeat</td>
<td>6</td>
<td>26</td>
<td></td>
</tr>
<tr>
<td></td>
<td>repeat</td>
<td>2</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td></td>
<td>majority pattern – repeat – accented on the first syllable</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>86</td>
<td>replacement</td>
<td>18</td>
<td>78</td>
<td></td>
</tr>
<tr>
<td></td>
<td>replacement</td>
<td>3</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td></td>
<td>replacement</td>
<td>2</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td></td>
<td>majority pattern – replacement – accented on the first syllable</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>87</td>
<td>reservation</td>
<td>14</td>
<td>61</td>
<td></td>
</tr>
<tr>
<td></td>
<td>reservation</td>
<td>9</td>
<td>39</td>
<td></td>
</tr>
<tr>
<td></td>
<td>majority pattern – reservation – accented on the first syllable</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>88</td>
<td>responsibility</td>
<td>12</td>
<td>52</td>
<td></td>
</tr>
<tr>
<td></td>
<td>responsibility</td>
<td>8</td>
<td>35</td>
<td></td>
</tr>
<tr>
<td></td>
<td>responsibility</td>
<td>3</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td></td>
<td>majority pattern – responsibility – accented on the first syllable</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>2</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>------------</td>
<td>------</td>
<td>------</td>
<td></td>
</tr>
<tr>
<td>89</td>
<td>significance</td>
<td>19</td>
<td>83</td>
<td></td>
</tr>
<tr>
<td></td>
<td>signifigance</td>
<td>2</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td></td>
<td>significance</td>
<td>1</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td></td>
<td>significant</td>
<td>1</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>majority pattern</td>
<td>significance</td>
<td>accented on the first syllable</td>
<td></td>
<td></td>
</tr>
<tr>
<td>90</td>
<td>similarity</td>
<td>14</td>
<td>61</td>
<td></td>
</tr>
<tr>
<td></td>
<td>similarity</td>
<td>9</td>
<td>39</td>
<td></td>
</tr>
<tr>
<td>majority pattern</td>
<td>similarity</td>
<td>accented on the first syllable</td>
<td></td>
<td></td>
</tr>
<tr>
<td>91</td>
<td>situation</td>
<td>13</td>
<td>57</td>
<td></td>
</tr>
<tr>
<td></td>
<td>situatation</td>
<td>10</td>
<td>43</td>
<td></td>
</tr>
<tr>
<td>majority pattern</td>
<td>situation</td>
<td>accented on the first syllable</td>
<td></td>
<td></td>
</tr>
<tr>
<td>92</td>
<td>specific</td>
<td>19</td>
<td>83</td>
<td></td>
</tr>
<tr>
<td></td>
<td>specifc</td>
<td>1</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td></td>
<td>specific</td>
<td>3</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td>majority pattern</td>
<td>specific</td>
<td>accented on the first syllable</td>
<td></td>
<td></td>
</tr>
<tr>
<td>93</td>
<td>success</td>
<td>17</td>
<td>74</td>
<td></td>
</tr>
<tr>
<td></td>
<td>sucess</td>
<td>4</td>
<td>17</td>
<td></td>
</tr>
<tr>
<td></td>
<td>success</td>
<td>2</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>majority pattern</td>
<td>success</td>
<td>accented on the first syllable</td>
<td></td>
<td></td>
</tr>
<tr>
<td>94</td>
<td>telegram</td>
<td>23</td>
<td>100</td>
<td></td>
</tr>
<tr>
<td>majority pattern</td>
<td>telegram</td>
<td>accented on the first syllable</td>
<td></td>
<td></td>
</tr>
<tr>
<td>95</td>
<td>umbrella</td>
<td>12</td>
<td>52</td>
<td></td>
</tr>
<tr>
<td></td>
<td>umbrela</td>
<td>10</td>
<td>43</td>
<td></td>
</tr>
<tr>
<td></td>
<td>umbrela</td>
<td>1</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>majority pattern</td>
<td>umbrella</td>
<td>accented on the first syllable</td>
<td></td>
<td></td>
</tr>
<tr>
<td>96</td>
<td>understand</td>
<td>14</td>
<td>61</td>
<td></td>
</tr>
<tr>
<td></td>
<td>understand</td>
<td>8</td>
<td>35</td>
<td></td>
</tr>
<tr>
<td></td>
<td>understand</td>
<td>1</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>majority pattern</td>
<td>understand</td>
<td>accented on the first syllable</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-----------</td>
<td>--------</td>
<td>--------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>unimportant</td>
<td>12</td>
<td>52</td>
<td></td>
<td></td>
</tr>
<tr>
<td>unimportant</td>
<td>3</td>
<td>13</td>
<td></td>
<td></td>
</tr>
<tr>
<td>unimportant</td>
<td>1</td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>un important</td>
<td>7</td>
<td>30</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

majority pattern – unimportant – accented on the first syllable.

98

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td>university</td>
<td>12</td>
<td>52</td>
</tr>
<tr>
<td>university</td>
<td>11</td>
<td>48</td>
</tr>
</tbody>
</table>

majority pattern – university – accented on the first syllable

99

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td>verify</td>
<td>22</td>
<td>96</td>
</tr>
<tr>
<td>verify</td>
<td>01</td>
<td>04</td>
</tr>
</tbody>
</table>

majority pattern – verify – accented on the first syllable

100

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td>zoology</td>
<td>21</td>
<td>91</td>
</tr>
<tr>
<td>zoology</td>
<td>02</td>
<td>09</td>
</tr>
</tbody>
</table>

majority pattern – zoology – accented on the first syllable

The majority pattern of accentuation indicates that there is a general tendency on the part of the teachers to accent the first syllable of the words. The patterns of accentuation as used by R.P. speakers are not found in the English Spoken by the teachers of English.

Based on chart No.6, the general accentual patterns of the words, category-wise, that is, with regard to the different affixes
(‘-ion’ words e.g., *ambition*, ‘-ity’ words, e.g., *facility*, etc.) of the
teachers’ English and the extent of variation from R.P. are discussed
below.

(i) *-ion* words

The majority pattern with regard to the fifteen words of this
category is to place the accent on the first syllable and so this
pattern deviates from R.P. (In R.P. the primary accent is placed on
the last syllable but one, with regard to these ‘-ion’ words):

1. ambition
2. association
3. composition
4. contribution
5. demonstration
6. distribution
7. estimation
8. imagination
9. information
10. position
11. qualification
12. reservation
13. situation
14. decision
15. occasion

It may be noted that some of the ‘tion’ words with more than three
syllables had a high degree of variation in accent:

*association* was accented on 3 different syllables

*information* was accented on 3 different syllables

*demonstration* was accented in three different ways.
(words accented at least on three different syllables are categorized here as words with 'a high degree of variation'). There is not much variation in the case of words made of three syllables except 'ambition' – 'position', 'decision' and 'occasion'. 'Ambition' was accented on 3 different syllables whereas 'position', 'decision' and 'occasion' were accented on two different syllables. The other words in the group 'composition', 'contribution', 'distribution', 'estimation', 'imagination', 'qualification' and 'reservation' were accented on the first syllable by the majority of the speakers.

(ii) -ity words

A majority of the speakers accented the first syllable of the five words which belong to this category (facility', 'quality', 'responsibility', 'similarity', 'university'). In R.P., words ending in -ity are accented on the syllable preceding the suffix, that is, on the third syllable from the end. So, the accentual pattern of the speakers with regard to 'facility', 'responsibility', 'similarity', and 'university' is a deviation from R.P. A high degree of variation in accentuation is noted in the case of words consisting five syllables and more ('facility', 'similarity', 'university,' and 'responsibility'). The word 'responsibility' was accented on three different syllables and the rest of the words were accented on two different syllables.
and there is no variation with respect to the word made of three syllables ('quality').

(iii) -ate words

In all the four words which belong to this category — 'elaborate', 'equate', 'hesitate' and 'participate' — the majority of the speakers placed the primary accent on the first syllable. In R.P., words of more than two syllables ending in '-ate' take the primary accent on the third syllable from the end and so the majority pattern with respect to 'elaborate' and 'participate' is a deviation from R.P.

(iv) -ial words

The majority of the speakers (65%) accented the second syllable of the word 'industrial'. But in the case of the word 'memorial', 74% of the speakers accented the first syllable. In R.P., words ending with '-ial' are accented on the syllable immediately preceding this suffix and so the accentual pattern of the word 'memorial' has deviated from R.P. Both the words consisting of four syllables each were accented on two different syllables and hence there is variation in the accentual pattern.

(v) -ic and -ical words

The two words ending in '-ic', 'economic' and 'specific', were accented on the first syllable by the majority of the speakers. In
R.P., words ending in ‘-ic’ are accented on the syllable immediately preceding this suffix, and so, the accentual pattern of the speakers with regard to the words ‘economic’ and ‘specific’ is a deviation from R.P. Similarly in all the three words, ‘logical’, ‘mechanical’ and ‘political’, the majority of the speakers accented the first syllable. In R.P., words ending in ‘-ical’ are accented on the syllable immediately preceding this suffix and so the accentual pattern of the speakers with regard to ‘mechanical’ and ‘political’ has deviated from R.P. It may be noted that there is variation in the accentual pattern of ‘mechanical’ and ‘political’ consisting of four syllables and there is no variation in the case of the word ‘logical’ consisting of three syllables.

(vi) ex- words

The majority of the speakers accented the two words of this category-‘example’ and ‘except’ on the first syllable which is a deviant accentual pattern from R.P. According to R.P. these words are generally accented on the second syllable. The majority of the speakers accented the word ‘excitement’ on the second syllable which is not a deviant accentual pattern from R.P.

It may be noted that only six speakers accented the word ‘example’ and nine speakers accented the word ‘except’ on the second syllable. Eight speakers accented the word ‘excitement’ on the first syllable.
(vii) *ill*, *ir*- and *mis*—words

In the words which belong to these categories 'illegal', 'irregular', 'mistake', the majority of the speakers placed the primary accent on the first syllable which is a deviant accentual pattern from R.P. In R.P., all these words generally receive the primary accent on the second syllable. It may be noted that there is not much variation in the accentual pattern of these words. The second syllable of the word 'illegal' was accented by six speakers, and that of 'irregular' by five speakers.

(viii) *be*-, *a*- and *re*- words

In R.P. the primary accent is normally placed on the root and not on the prefix in the case of the words like 'because', 'before', 'around' and 'replacement'. In all these words the second syllable receives the primary accent. But the majority of the speakers placed the primary accent on the first syllable of these words, and so it is a deviation from R.P.

(ix) *un*- word

Seven speakers accented the first and second syllables of the word 'unimportant' which is a deviant accentual pattern from R.P. In R.P., the first and the third syllables of this word receive the accent.
4.2.7 AN OBSERVATION

An observation about the words in the list which receive the primary accent on the first syllable in R.P. is that of the twenty-three words given in the list (which are accented on the first syllable in R.P.) fifteen words were accented on the first syllable by all the speakers. These words are listed here:

1. college 9. interest
2. differ 10. laughter
3. follow 11. logical
4. freedom 12. minimum
5. generally 13. parent
6. generous 14. quality
7. gentleman 15. telegram
8. harvest

Among these fifteen words, seven are disyllabic, seven consist of three syllables and the remaining one has four syllables.

The remaining eight words were accented on the first syllable by the majority of the speakers:

1. advertise - 78%
2. government - 96%
3. hesitate - 96%
4. management - 96%
5. marriage - 96%
6. mannerless - 96%
7. atmosphere - 65%
8. verify - 96%

4.2.8 GENERAL TENDENCY IN WORD-ACCENT

Speaker number 5, 17 and 22 accented all the words on the first syllable.

Speaker number 4 and 11 accented 87% of the words on the first syllable.

Speaker number 14 accented 74% of the words on the first syllable.

Speaker number 8 accented 65% of the words on the first syllable.

Speaker number 12 accented 61% of the words on the first syllable.

It is clear that the majority of the speakers have accented the first syllable of most of the words. (Of the one hundred words given in Section 2 of the text, 77 words are accented on a syllable other than the first one and 23 words receive the accent on the first syllable in R.P.)

4.3 PHRASE ACCENT (NOUN PHRASES)

A noun phrase is an adjectival modifier plus a nominal head (Lees 1963:181).
Some examples are given below:

1. Victoria Station
2. St. James Infirmary
3. Democratic Party

The differences in the accentual pattern of a noun phrase from that of a noun compound may be noted: in R.P., as a rule, in a compound word (which is made of two separable words) the primary accent is placed on one element and in many cases it is the first element that receives the primary accent (e.g., 'cross-word').

The oblique bar ` denotes the tonic accent, a vertical bar marked above in the front of a syllable ′ denotes the pre-tonic accent and a vertical bar marked below and in front of a syllable ′ denotes the post-tonic accent. But the tonic accent (that is, the accent which also has the change in pitch-direction), is normally placed on the head-word of a noun-phrase. For example, the noun compound blackbird receives the primary accent on the first element. But the noun-phrase blackbird receives the tonic accent on the head-word (which is the second element).

The accentual pattern used by the teachers of English with regard to the ten noun phrases given in the text is described here. Of the ten noun-phrases, three are abbreviations:

1. B.A.
2. C.A.
3. B.Com.

The majority of the speakers placed the tonic accent at the beginning of the abbreviations in C.A. and B.Com. and on the last element in the abbreviation B.A.

The seven other noun-phrases are listed below:

1. Madras Medical College.
4. Anna Transport Corporation.
5. Holy Angels' Matriculation School.
6. General Hospital.
7. Central Railway Station.

In all these noun-phrases which are not abbreviations, the majority of the speakers placed the tonic accent on the last word except 'General Hospital'.

In the case of the noun-phrase 'General Hospital' two majority patterns were used by the speakers (General Hospital –8, General Hospital –8).

The majority pattern and the percentage of speakers using that pattern for the noun-phrases are given below:

A. Abbreviations:

1. 'C.A. 43%
2. 'C.A. 39%
3. `B.Com. 61%

Note: With regard to 'B.A.' and 'C.A.' two other minority patterns were used. They are:

`B. A. C.'A.
B. A. 'C. A.

B. Other noun-phrases:

1. 'Madras 'Medical `College - 74%
2. 'Madurai 'Kamaraj `University - 61%
3. 'Neyveli 'Lignite `Corporation - 61%
4. 'Anna 'Transport `Corporation - 61%
5. 'Holy 'Angles 'Matriculation `School - 52%
6. 'General Hospital - 34.7%
   'General Hospital - 34.7%
7. 'Central 'Railway `Station - 70%

Note: With regard to 'General Hospital' two other minority patterns were used. They are:

` General Hospital, `General Hospital.

4.3.1 SOME OBSERVATIONS

In the case of the abbreviations except 'B.A.', the tonic-accent is placed at the beginning by the majority of the speakers. It may be noted that this kind of accentual pattern is a deviation from the R.P. pattern because in R.P. the tonic accent is normally placed
on the last element of the abbreviation. There is no variation in the case of the abbreviation 'B.A.' as the tonic accent is placed on the last element by the majority of the speakers. With regard to the other noun phrases except 'General Hospital', the tonic accent is normally placed at the end, that is on the head-word of each noun phrase and this is in conformity with the R.P. accentual pattern in the noun phrases of this type.

It may be noted that there is variation with the accentual pattern in the noun phrase 'General Hospital'. It seems that the speakers place the tonic accent at the beginning of the abbreviations because they are very short utterances. But in the case of the other noun phrases, they place the tonic accent on the head-word of each noun phrase, perhaps, because of the sense of completion that is realized towards the end of each phrase.

4.4 CONTRASTIVE ACCENT

*STRESS CHANGE ACCORDING TO FUNCTION*

There are a number of words of two syllables in which the accentual pattern depends on whether the word is used as a noun, an adjective, or a verb. The accent is on the first syllable when the word is a noun or an adjective and on the second syllable when it is a verb. (Bansal and Harrison 1994:78).
Examples:

'object (n)        object (v)
'perfect(adj)      per'fect(v)
'produce (n)       pro'duce (v)
'progress (n)      pro'gress (v)
'record (n)        re'cord (v)
'import (n)        im'port (v)
'subject (n)       sub'ject (v)
'increase (n)      in'crease (v)

The majority of the speakers used the same accentual pattern for the three pairs of words irrespective of the grammatical function of the word. The three pairs as accented in R.P. are listed below:

'permit (noun)
per'mit (verb)
'increase (noun)
in'crease (verb)
'refuse (noun)
re'fuse (verb)

It may be noted that the speakers did not change the vowel sounds in the first and the last pair as it is done by R.P. speakers:

'p3:mit - pə'mit (3:---------- ə )
'refju:s - ri'fju:z (e:----------1 )

4.4.1 SOME OBSERVATIONS

In R.P. the first syllable of the words is accented if it functions as a noun and the second syllable is accented if it functions
as a verb.

It may be noted that all the speakers used the same accentual pattern for the pair 'permit' irrespective of the grammatical function of the word.

'permit (noun)

'permit (verb)

The majority pattern and the percentage of speakers using that pattern for the pairs 'increase' and 'refuse' are given below:

'increase (noun) - 57%
increase (verb) - 52%
increase (noun) - 43%
increase (verb) - 43.4%
increase (verb) - 4%

'refuse (noun) - 96%
'refuse (verb) - 74%
'refuse (noun) - 4%
'refuse (verb) - 26%

It may be noted that the accentual pattern of the majority of the speakers is a deviation from that of R.P. with reference to verbs.

4.5 THE USE OF PAUSES IN ENGLISH

We break an utterance and pause in the middle of it in order to breathe. We are compelled to pause because 'no speaker can prolong a group for longer than he has breath to speak' (Bansal and Harrison 1994:90). In other words, pausing in the middle of an utterance and dividing it into groups is physiological.

According to Balasubramanian '... pauses cannot be made at arbitrarily chosen places and that pauses have to be made in such a
way that the sense of the utterances is not lost. These are also called tone-groups because each group forms a compact unit and must be said with a particular intonation’ (1985:154). Tone groups are also known as sense-groups and breath groups.

Quite often, punctuation gives a clue and divides an utterance into tone-groups, it is not always a sure guide to the division of an utterance into tone groups. A full stop, colon and semi-colon usually indicate the end of a tone group and a comma does it at times.

For example:

i) Suppose you go there / you may land in trouble / a comma signalling the end of a tone group.

ii) Oh, there you are, Rajesh ; / at last / a comma not signalling the end of a tone group.

Bansal and Harrison recognise the difficulty to locate the tone group: ‘Many groups, however, cannot be divided precisely according to punctuation marks, and then the learner must look for clues in the distribution of meaning in an utterance, or in its grammatical structure’ (1994:91).

For example:

There's a city in North India called Delhi.

In the above sentence the information about where the city is seems as important as its name and therefore the sentence has two
tone groups - ie.

There's a city in North India / called Delhi.

4.5.1 THE USE OF PAUSES AND TEACHERS' ENGLISH

The discussion on pauses in T.E. relates to
i) the different pause patterns used by the Teachers of English and
ii) the deviations of their pause patterns from those of R.P.

It may be noted that the pause patterns as used by O'Connor (1971:166) are taken as those of an R.P. speaker. However, pauses made at meaningful sense groups different from those of O'Connor, were not construed as deviant patterns. The pauses made by O'Connor are as follows:

// Can you recommend somewhere for a holiday //

// What an odd coincidence. // I was just going to tell you about our holiday //

// Really // Where did you go // To the South of France again //

// No // this time // we went to Ireland //

// Oh // you went to Ireland // did you // You were thinking about it //

the last time we met //

// Oh yes // I mentioned it to you // didn't I //

// You were thinking of Belfast / weren't you //

// Dublin / But we didn't go there in the end //

// Didn't you // Where did you go //
The various pause patterns used by the speakers in the case of the thirty-six tone groups in Section 5 of the text are described below. The majority pattern of pausing with regard to each tone group is indicated.

The description of each pattern is arranged as follows

<table>
<thead>
<tr>
<th>Pause pattern of the utterance</th>
<th>No. of speakers using this pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1</td>
</tr>
</tbody>
</table>

1. a. /Can you recommend somewhere for a holiday/ - 15
   b. /Can you recommend somewhere for a holiday/ - 02
   c. /Can you recommend / somewhere / for a holiday/ - 02
   d. /Can you recommend / somewhere for a holiday/ - 04

majority pattern. – /Can you recommend somewhere for a holiday/ – R.P. pattern.

2. a. / What an odd coincidence / - 14
    b. / What an / odd coincidence / - 02
c. / What an odd / coincidence / - 07

majority pattern →/ What an odd coincidence / - R.P. pattern

3. a. / I was just going to tell you about
our holiday / - 14

b. / I was just going to tell you / about
our holiday / - 08

c. / I was just going to tell you about /
our holiday / - 01

majority pattern →/ I was just going to tell you about our holiday / - R.P. pattern.

4. a. / Really /
- 23

majority pattern →/ Really / - R.P. pattern.

5. a. / Where did you go /
- 23

majority pattern →/ Where did you go / - R.P. pattern.

6. a. / To the South of France again /
- 20

b. / To the South of France / again /
- 01

c. / To the South of France / again /
- 02

majority pattern →/ To the South of France again / - R.P. pattern.

7. a. / No /
- 23

majority pattern →/ No / - R.P. pattern.

8. a. / this time /
- 11

b. / this time we went to Ireland /
- 10

c. / this time we went to Ireland /
- 02

majority pattern →/ this time / - R.P. pattern

9. a. / we went to Ireland /
- 11

b. / this time we went to Ireland /
- 10

c. / this time we went to Ireland /
- 02

majority pattern →/ we went to Ireland / - R.P. pattern

10. a. / Oh /
- 18

b. / Oh you went to Ireland /
- 04
c. / Oh you went to Ireland did you / - 01

majority pattern – / Oh / - R.P. pattern

11. a. / you went to Ireland / - 16
   b. / Oh you went to Ireland / - 04
   c. / Oh you went to Ireland did you / - 01
   d. / you went to Ireland did you / - 02

majority pattern – /you went to Ireland / - R.P. pattern

12. a. / did you / - 20
   b. /you went to Ireland did you / - 02
   c. / Oh you went to Ireland did you / - 01

majority pattern – /did you / - R.P. pattern.

13. a. / You were thinking about it / - 13
   b. / You were thinking / about it / - 01
   c. / You were thinking about it the last time we met / - 09

majority pattern – / You were thinking about it / - R.P. pattern.

14. a. / the last time we met / - 10
   b. / the last time / we met / - 03
   c. / the / last time / we met / - 01
   d. / You were thinking about it the last time we met / - 09

majority pattern – / the last time we met / - R.P. pattern.

15. a. / Oh yes / - 22
   b. / Oh yes I mentioned it to you didn't I / - 01

majority pattern – / Oh yes / - R.P. pattern.

16. a. / I mentioned it to you / - 22
   b. / Oh yes I mentioned it to you didn't I / - 01

majority pattern – /. I mentioned it to you / - R.P. pattern.

17. a. / didn't I / - 22
b. / Oh yes I mentioned it to you didn't I / - 01

majority pattern - /didn't I/- R.P. pattern

18. a. / You were thinking of Belfast / - 17
   b. / You were thinking of / Belfast / - 04
   c. / You were thinking of Belfast weren't you / - 02

majority pattern - / You were thinking of Belfast / - R.P. pattern

19. a. / weren't you / - 21
   b. / You were thinking of Belfast weren't you / - 02

majority pattern - / weren't you / - R.P. pattern

20. a. / Dublin / - 23

majority pattern - / Dublin / - R.P. pattern

21. a. / But we didn't go there in the end / - 11
   b. / But we didn't go there / in the end / - 08
   c. / But / we didn't go there / in the end / - 01
   d. / But / we didn't go there / in the end / - 02
   e. / But we didn't go / there in the end / - 01

majority pattern - / But we didn't go there in the end / - R.P. pattern.

22. a. / Didn't you / - 23

majority pattern - / Didn't you / - R.P. pattern

23. a. / Where did you go / - 23

majority pattern - / Where did you go / - R.P. pattern

24. a. / Where / - 23

majority pattern - / Where / - R.P. pattern

25. a. / To Galway / - 22
   b. / To / Galway / - 01

majority pattern - / To Galway / - R.P.-pattern

26. a. / That's on the West coast / - 20
   b. / That's / on the West coast / - 01
   c. / That's on the West coast isn't it / - 02

majority pattern / That's on the West coast / - R.P. pattern
27. a. / isn't it / - 21
   b. / That's on the West coast isn't it / - 02
majority pattern - / isn't it / - R.P. pattern
28. a. / Was the weather good / - 21
   b. / Was the /weather / good - 02
majority pattern - / Was the weather good / - R.P. pattern
29. a. / Reasonably good / - 23
majority pattern - / Reasonably good / - R.P. pattern
30. a. / Tell me about the prices there / - 17
   b. / Tell me about / the prices there / - 01
   c. / Tell me about the / prices there / - 01
   d. / Tell me about the prices there would you / - 04
majority pattern - / Tell me about the prices there / - R.P. pattern
31. a. / would you / - 19
   b. / Tell me about the prices there would you / - 04
majority pattern - / would you / - R.P. pattern
32. a. / They weren't too bad / - 20
   b. / They weren't / too bad / - 02
   c. / They / weren't too bad , - 01
majority pattern - / They weren't too bad / - R.P. pattern
33. a. / You should go there / - 12
   b. / You should go there and try it / - 11
majority pattern - / You should go there / - R.P. pattern
34. a. / and try it / - 12
   b. / You should go there and try it/ - 11
majority pattern - / and try it/ - R.P. pattern
35. a. /But you ought to go soon/ - 19
   b. /But / you ought to go soon / - 03
   c /But /you ought to go/soon/ - 01
majority pattern - /But you ought to go soon / - R.P. pattern
6. a. / Summer's nearly over/ - 19
b./Summer's nearly over /

majority pattern./Summer's nearly over/-R.P.pattern

4.5.2 AN OBSERVATION

The analysis of the pause pattern as used by the teachers shows that the majority pattern comes close to that of R.P.

4.6 THE LOCATION OF THE NUCLEUS

The most important syllable on which a pitch movement is initiated is called the nucleus of the tone group. In other words, it is 'a pitch change that very often take place on that syllable of the group which the speaker wishes to make the most prominent'(Bansal and Harrison 1994: 89)

Perhaps the choice of the nucleus depends on the speaker and the meaning he wants to convey. The speaker chooses one of the syllables in a tone group on which he initiates a pitch movement, which according to the meaning he wants to convey, is the most important.

For example in the utterance:

I 'want you to 'take the 'dog for a 'walk in the `garden. Garden is the tonic syllable and the speaker wants to convey that the dog should not be taken anywhere else.

In the utterance:

I 'want you to 'take the 'dog for a `walk in the garden.
**Walk** is the nucleus. The speaker emphasizes *walk* because he does not want the other person to take the dog for a run.

In the utterance:

I 'want you to 'take the 'dog for a 'walk in the 'garden. *Dog* is the nucleus. What the speaker wants to convey to the other person is to take the dog and not any other animal for a walk.

The speaker in all the three utterances given above, gave importance to all the content words and made one of the content words stand out from the rest by initiating a pitch movement.

Suppose the context demands, a form word can receive the accent and perhaps it can receive the tonic accent.

For example in the utterance:

I 'want  `you to 'take the 'dog for a 'walk in the 'garden. The word *you* is the tonic syllable. The speaker wants the addressee, and not anyone else, to take the dog for a walk.

In the utterance:

'I want you to 'take the 'dog for a 'walk in the 'garden. Here, the word *I* is the nucleus. The speaker wants to emphasize that *he* and no one else, is giving the order to the listener.

'If the context does not demand that a particular syllable be made specially prominent, the last prominent syllable in a tone group will be the nucleus' (Balasubramanian 1985:155-56).
4.6.1 THE LOCATION OF THE NUCLEUS AND TEACHERS' ENGLISH

The discussion of the location of the nucleus in T.E. relates to

i) the different patterns of the location of the nucleus used by the
teachers' of English

ii) the deviations of the location of the nucleus patterns from those
of R.P.

It may be noted that the nucleus patterns as used by O'Connor
(1971 : 166) are taken as those of an R.P. speaker. The location of
the nucleus as used by O'Connor is as follows:

// Can you recommend somewhere for a holiday //

// What an odd coincidence. // I was just going to tell you about our
holiday //

// Really // Where did you go // To the South of France again //

// No // this time // we went to Ireland //

// Oh // you went to Ireland // did you // You were thinking about it /

the last time we met //

// Oh yes // I mentioned it to you // didn't I //

// You were thinking of Belfast / weren't you //

// Dublin / But we didn't go there in the end //

// Didn't you // Where did you go //

// Where // To Galway //

// That's on the West coast // isn't it // Was the weather good //
Reasonably good

Tell me about the prices there would you

They weren't too bad You should go there and try it

But you ought to go soon Summer's nearly over

The different patterns of the location of the nucleus as used by the speakers in the case of the thirty-six tone groups in Section 5 of the text are described below:

The majority pattern with regard to each utterance is indicated.

The description of each utterance is arranged as follows:

<table>
<thead>
<tr>
<th>The patterns of the location of the nucleus</th>
<th>No. of speakers using this pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>1. a. / Can you recommend somewhere for a holiday/</td>
<td>23</td>
</tr>
<tr>
<td>majority pattern - nucleus on holiday - R.P. Pattern</td>
<td></td>
</tr>
<tr>
<td>2. a.. / What an odd coincidence /</td>
<td>10</td>
</tr>
<tr>
<td>b. / What an odd coincidence/</td>
<td>13</td>
</tr>
<tr>
<td>majority pattern - nucleus on coincidence - R.P. pattern</td>
<td></td>
</tr>
<tr>
<td>3 a. / I was just going to tell you about our holiday/</td>
<td>04</td>
</tr>
<tr>
<td>b. / I was just going to tell you about our holiday/</td>
<td>19</td>
</tr>
<tr>
<td>majority pattern - nucleus on holiday - non R.P. pattern</td>
<td></td>
</tr>
<tr>
<td>4. a. / Really /</td>
<td>01</td>
</tr>
<tr>
<td>b. / Really/</td>
<td>02</td>
</tr>
<tr>
<td>c. / Really /</td>
<td>20</td>
</tr>
</tbody>
</table>
majority pattern - nucleus on Really - R.P. pattern

5. a. /Where did you go/
   b. /Where did you go /

   majority pattern - nucleus on Where - non R.P. pattern

6. a. /To the South of France / a gain /
   b. /To the South of France a gain /

   majority pattern - nucleus on again - non R.P. pattern

7. a. /No /
   b. /No/

   majority pattern - nucleus on No - R.P. pattern

8. a. /this time /
   b. /this time/ 
   c. /this time/ 

   majority pattern - non - R.P. pattern

   Note: R.P. pattern is /this time /

9. a. /we went to Ireland/
   b. /we went to Ireland/

   majority pattern - nucleus on Ireland - R.P. pattern

10. a. /Oh/
    b. /Oh/
    c. /Oh/
    d. /Oh/

   majority pattern - nucleus on Oh - R.P. pattern

11. a. /you went to Ireland /
    b. /you went to Ireland/
    c. /you went to Ireland/
    d. /you went to Ireland/

   majority pattern - nucleus on Ireland - R.P. pattern

12. a. /did you /
    b. /did you/

   majority pattern - nucleus on did - R.P. pattern
13. a. /You were thinking about it/ 07
   b. /You were thinking about it/ 01
   c. /You were thinking about it/ 15

   majority pattern - non R.P. pattern

   Note: R.P. pattern is /You were thinking about it/

14. a. /the last time we met/ 19
   b. /the last time we met/ 02
   c. /the last time we met/ 01
   d. /the last time we met/ 01

   majority pattern - nucleus on met - non R.P. pattern

15. a. /Oh yes/ 13
   b. /Oh yes/ 10

   majority pattern nucleus on yes - R.P. pattern

16. a. /I mentioned it to you/ 18
   b. /I mentioned it to you/ 03
   c. /I mentioned it to you/ 02

   majority pattern - nucleus on you - non R.P. pattern

17. a. /didn't I/ 11
   b. /didn't I/ 12

   majority pattern - nucleus on didn't I - R.P. pattern

18. a. /You are thinking of Belfast/ 20
   b. /You are thinking of Belfast/ 01
   c. /You are thinking of Belfast/ 02

   majority pattern - nucleus on Belfast - R.P. pattern

19.a. /weren't you/ 08
   b. /weren't you/ 15

   majority pattern - nucleus on weren't - R.P. pattern

20.a. /Dublin/ 23

   majority pattern - nucleus on Dublin - R.P. pattern

21. a. /But we didn't go there in the end/ 14
   b. /But we didn't go there in the end/ 04
c. /But we didn't go there in the end/ 05

majority pattern - non R.P. pattern

Note: The R.P. pattern is /But we didn't go there in the end/

22. a. /Didn't you /
   b. /Didn't you/
      07

majority pattern - nucleus on Did n't - R.P. pattern

23. a. /Where did you go /
   b. /Where did you go /
      08

majority pattern - nucleus on Where - non R.P. pattern

24. a. /Where /
      23

majority pattern - nucleus on Where - R.P. pattern

25. a. /To Galway /
      23

majority pattern nucleus on Galway - R.P. pattern

26. a. /That's on the West coast/
   b. /That's on the West coast/
      02
   c. /That's on the West coast/
      14

majority pattern - nucleus on West - non R.P. pattern

27. a. /isn't it /
   b. /isn't it /
      03

majority pattern - nucleus on isn't - R.P. pattern

28. a. /Was the weather good/
   b. /Was the weather good/
      13

majority pattern - nucleus on good - non R.P. pattern

29. a. /Reasonably good/
   b. /Reasonably good/
      06

majority pattern - nucleus on Reasonably - non R.P. pattern

30. a. /Tell me about the prices there/
   b. /Tell me about the prices there/
      12

majority pattern - nucleus on there - non R.P. pattern

31. a. /would you/
   b. /would you/
      18
majority pattern - nucleus on would - R.P. pattern

32. a./They weren't too bad/
   09
   b./They weren't too bad/
   14

majority pattern - nucleus on bad - R.P. pattern

33. a./ You should go there/
   05
   b./ You should go there/
   08
   c./ You should go there/
   10

majority pattern - non R.P. pattern

Note: R.P. pattern is /You should go there/

34. a./ and try it/
   23

majority pattern - nucleus on try- R.P. pattern

35. a./ But you ought to go soon/
   20
   b./ But you ought to go soon/
   01
   c./ But you ought to go soon/
   01
   d./ But you ought to go soon/
   01

majority pattern - nucleus on soon - R.P. pattern

36. a./ Summer's nearly over/
   20
   b./ Summer's nearly over/
   03

majority pattern - nucleus on over - R.P. pattern

Total number of tone groups - 36

The number of tone groups in which the R.P. pattern was used - 22

The number of tone groups in which the non R.P. pattern was used - 14

Therefore, the majority pattern obtained is that of R.P.
4.6.2 AN OBSERVATION

The analysis of the location of the nucleus patterns as used by the teachers show that the majority pattern comes close to that of R.P.

4.7 THE USE OF TONES IN ENGLISH

According to Halliday there are 'three distinct meaningful choices' (1967:18) in any utterance in English under the single heading of 'intonation'. The three systematic variables are 'tonality' 'tonacity' and 'tone'.

The term 'tone' refers to the pitch of a usually stressed syllable in an utterance. In the words of Halliday 'tone' is 'the selection by the tone group from a set of systems characterised by contrastive pitch movement and inter-related in delicacy' (1970:40).

In a few languages, pitch pattern operates at the level of the sentences to produce different shades of meaning. These languages are called intonation languages.

English is an intonation language and in such a language 'words do not change their meaning but the tune we use acts something to the words and what it adds is the speaker's feelings at that moment'. (O'Connor 1971:137).
One of the functions of the intonations is to express different attitudes and emotions of the speaker. In other words, it serves as an attitudinal function or indicates the attitude of the speaker—whether he is saying the utterance with authority, indignance, politeness, interest, boredom, sarcasm, annoyance etc.,.

For example:

(i) “Shut the door”.

(ii) “Shut the door”.

In the first utterance a falling tone is used and the speaker orders to do so. In the second utterance a rising tone is used and the polite request of the speaker is realized.

Moreover, in an utterance where grammatical clues are lacking to locate its type, it is only the intonation which makes the meaning clear.

For example:

(i) “Tea “ (falling tone) - assertive

(ii) “Tea” (rising tone) - question

Lee recognizes the attitudinal function of intonation and regards it as ‘a kind of thermometer of the feelings’ (1963:30).
4.7.1 RULES GOVERNING THE USE OF TONES IN ENGLISH

**STATEMENTS**

1. Glide - down is used for statements which are *complete and definite*: //aɪ wʊz kwɔɪt 'gʊd // aɪ laɪkt it 'verɪ 'mætʃ//aɪ 'wʊdŋt 'mɑɪnð 'sɪːŋ it ɔɹ 'ɡen//- etc.

2. Glide - up is used if the statement is intended to be *soothing or encouraging*:
   //aɪ 'faɪnt bɪ ləŋ// //dʒɒn // bɪ hɪə suːn// //aɪ 'wɜːnt 'draɪv tuː fɔːst (so don't worry) etc.

3. Take-off is used if the statement is a *grumble* :
   //aɪ ,dɪdnt h3:t juː // (so why make all that fuss ?)

4. Dive is used if the statement is *not complete* but leading to a following word-group:
   //aɪ lʊkt ət ɪm//(ən'rekənəɪzd ɪm əˈwʌns//) etc.

5. Glide - up is used if the statement is intended as *a question*:
   //juː laɪk ɪt?// etc.

6. Dive is used for statements which show *reservations* on the part of the speaker and which might be followed by *but ... or by you must admit or I must admit*.
   //hɪz 'dʒənɔrəs//(but I don't trust him) etc.

7. Dive is used if the statement is a *correction* of what someone else has said: (He's forty - five) //fɔː'tiː sɪks// etc.

8. Dive is used if the statement is a *warning*: //juːl bɪ lɛt // etc.
9. Dive is used if the statement has two parts, of which the first is more important to the meaning than the second, with the fall at the end of the first part and the rise at the end of the second.

//at 'went tə `landən ɔn `mandi/ etc.

**WH-QUESTIONS**  (containing Which, What, Who, etc.)

10. Glide-up is used if one wants to show as much interest in the other person as in the subject: //hauz jə `dɔ:ῳ?// etc.

11. Glide-down is used if one wants the question to sound more business-like and interested in the subject and also for one-word questions (unless they are repetition-questions, see 12). //hʊ: ɔn 's:ø wəz `dæt? // `wɪtʃ?// etc.

12. Take-off is used for repetition-questions, when repeating someone else’s question or when one wants the other person to repeat some information: //hau ɪn? // (It took me two hours)

  Notice in the example, where the other person is being asked to repeat information, the rise begins on the wh-word.

**YES-NO QUESTIONS**  (Questions answerable by YES or NO)

13. Glide-down is used for short questions used as responses, like

**Has She? Did you? etc.**

(John’s on holiday) //ɪz i: ? //

(I went to the Theatre last night) //dɪd ju: ?// etc.

14. For all other Yes-No Questions use the Glide-up:

//kæn æ si: t?// etc.
Glide-up is also used for repetition - question of this type:

(Will you help me?) // ’wɪl æt hɛlp ju: ? //

**TAG - QUESTIONS**  (Short Yes - No Questions added on to statements or commands)

15. Take-off is used for tag - questions after *commands*:

//ˈkʌm ɔvə hɪə / ’wɪl ju : ? // etc.

16. Take-off is used if both the statements and the tag question have *not* in them, or if *not* is missing from both.

//juː ’lækt nɪ/ ˈdɪd ju : ? // etc.

17. Glide-down is used where the word *not* occurs in either the statements or the tag question (but not in both, see rule no.16) to force the other person to *agree* with him:

//ɪts kɔuld tə dɪz / ’ɪznt ɪt ? // (Forcing the answer Yes)

18. Take-off is used when one doesn’t want to force the other person to agree with him, but to *give his opinion*:

// hɪ: ˈdɪdnt lʊk ɪl / dɪd i: ? // etc

**COMMANDS**

19. Dive is used if one wants the command to sound like *pleading request*, with the fall on *Do* or *Don’t* if they occur or on the main verb if *not*, and the rise at the end:

// fʌt ə wɪndəʊ // etc.

Notice commands with only one important word: // ′træi //
20. Glide - down is used for strong commands: //'kam ən hæv 'dina wɪd əs // etc.

**EXCLAMATIONS**

21. Glide - down is used for strong exclamations: //ˈsplendid ! // etc.

_Thank you_ comes in this class when expresses real gratitude:

//ˈθæŋk ju: // etc.

22. Glide - up is used for greetings and for saying Goodbye: //ˈhʌ lɔu // etc.

23. Take-off is used if the exclamation is questioning: //ˈwel ? // etc.

24. Glide-up is used for exclamations which refer to something not very exciting or unexpected: //ɡud // etc.


4.7.2 THE TONES IN TEACHERS' ENGLISH

The discussion on the tones in T.E. relates to

i) the different tone patterns used by the teachers' of English and

ii) the deviation of their tone patterns from those of R.P.

It may be noted that the tone patterns as used by O'Connor (1971:166) are taken as those of an R.P. speaker. The tones as used by O'Connor are as follows:

// Can you recommend somewhere for a holiday (Rule 14) //

// What an odd coincidence (Rule 21) // I was just going to tell you about our holiday (Rule 1) //
Really (Rule 23) // Where did you go (Rule 10) // To the South of France again (Rule 5) //

No (Rule 1) // this time (Rule 4) // we went to Ireland (Rule 1) //

Oh (Rule 21) // you went to Ireland (Rule 1) // did you (Rule 16) //

You were thinking about it (Rule 4) // the last time we met (Rule 1) //

Oh yes (Rule 1) // I mentioned it to you (Rule 1) // didn’t I (Rule 17) //

You were thinking of Belfast (Rule 1) // weren’t you (Rule 18) //

Dublin (Rule 7) // But we didn’t go there in the end (Rule 9) //

Didn’t you (Rule 13) // Where did you go (Rule 11) //

Where (Rule 12) // To Galway (Rule 1) //

That’s on the West coast (Rule 1) // isn’t it (Rule 18) // Was the weather good (Rule 14) //

Reasonably good (Rule 6) //

Tell me about the prices there (Rule 20) // would you (Rule 15) //

They weren’t too bad (Rule 2) // You should go there (Rule 1) // and try it (Rule 1) //

But you ought to go soon (Rule 8) // Summer’s nearly over (Rule 1) //

The rules given in the brackets are the rules given in 4.7.1.

The researcher is aware of the fact that English speakers sometimes use tones which are not recommended by O’Connor. Therefore, an allowance is made for certain tones used by the
teachers. For example, in the case of this time both this time and this time were accepted.

The various tones used by the speakers in the case of thirty-six tone groups in Section 5 of the text are described below. The majority pattern of the tones used with regard to each utterance is indicated.

The description of each utterance is arranged as follows:

<table>
<thead>
<tr>
<th>The Pattern of the tone</th>
<th>No. of speakers using this pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td>1a. /Can you recommend somewhere for a / holiday</td>
<td>19</td>
</tr>
<tr>
<td>b. /Can you recommend somewhere for a / holiday/</td>
<td>03</td>
</tr>
<tr>
<td>c. /Can you recommend somewhere/ for a / holiday/</td>
<td>01</td>
</tr>
<tr>
<td>majority pattern - rising tone - R.P. pattern</td>
<td></td>
</tr>
<tr>
<td>2. a. /What an odd / coincidence/</td>
<td>11</td>
</tr>
<tr>
<td>b. /What an , odd / coincidence/</td>
<td>02</td>
</tr>
<tr>
<td>c. / What an `odd coincidence/</td>
<td>09</td>
</tr>
<tr>
<td>d. /What an odd , coincidence/</td>
<td>01</td>
</tr>
<tr>
<td>majority pattern - falling tone - R.P. pattern</td>
<td></td>
</tr>
<tr>
<td>3a. /I was just going to tell you about our `holiday/</td>
<td>15</td>
</tr>
<tr>
<td>b. / I was just going to tell you about `our holiday/</td>
<td>04</td>
</tr>
<tr>
<td>c. / I was just going to <code>tell you /about our </code>holiday/</td>
<td>04</td>
</tr>
<tr>
<td>majority pattern - falling tone - R.P. pattern</td>
<td></td>
</tr>
<tr>
<td>4. a. / / Really /</td>
<td>16</td>
</tr>
<tr>
<td>b. / Really/</td>
<td>02</td>
</tr>
<tr>
<td>c. / Really /</td>
<td>03</td>
</tr>
</tbody>
</table>
d. / Really/ 01

e. / Really/ 01

majority pattern - rising tone - R.P. pattern

5. a. /Where did you go/ 08
b. /Where did you go/ 07
c. /Where did you go/ 06
d. /Where did you go/ 02

majority pattern - falling tone - non R.P. pattern

6. a. /To the South of France again/ 20
b. /To the South of France again/ 02
c. /To the South of France again/ 01

majority pattern - rising tone - R.P. pattern

7. a. /No/ 18
b. /No/ 02
c. /No/ 03

majority pattern - falling tone - R.P. pattern

8. a. /this time/ 04
b. /this time/ 03
c. /this time/ 03
d. /this time/ 01
e. /this time we went to Ireland/ 11
f. /this time we went to Ireland/ 01

majority pattern - non - R.P. pattern

Note: R.P. pattern is /this time we went to Ireland/

9. a. /we went to Ireland/ 10
b. /we went to Ireland/ 01
c. /this time we went to Ireland/ 11
d. /this time we went to Ireland/ 01

majority pattern - non R.P. pattern

Note: R.P. pattern is /this time we went to Ireland/

10. a. /Oh/ 10
b. /'Oh/

c. /'Oh/

d. /'Oh/

e. /'Oh you went to 'Ireland/

f. /'Oh you went to 'Ireland/

g. /'Oh you went to 'Ireland/

h. /'Oh you went to 'Ireland/

i. /'Oh you went to 'Ireland/

majority pattern - falling tone - R.P. pattern

11. a. /You went to 'Ireland /

b. / You went to 'Ireland/

c. /'Oh you went to 'Ireland/

d. /'Oh you went to 'Ireland, did you/

e. /'Oh you went to 'Ireland/

f. /'Oh you went to 'Ireland/

g. /you went to Ireland did you/

h. /'Oh you went to Ireland/

i. /you went to Ireland/

j. /you went to Ireland did, you/

majority pattern - falling tone - R.P. pattern

12. a. / did ,you /

b. /'did you/

c. /'did you /

d. /'did you/

e. /'Oh you went to 'Ireland ,did you/

f. /you went to 'Ireland did ,you/

g. /you went to 'Ireland did you/

majority pattern - rising tone - R.P. pattern

13. a. /You were thinking 'about it /

b. /You were 'thinking 'about it/

c. / You were thinking a,bout it/
d. /You were thinking about it /
  01

e. /You were thinking about it the last time we met/
  02

f. /you were thinking about it the last time we met/
  01

g. /You were thinking about it the last time we met/
  06

h. /You were thinking about it the last time we met/
  01

  majority pattern - non R.P. pattern

  Note: R.P. pattern is /You were thinking about it the last time we met/

14. a. / the last time we met /
   12

  b. / the last time we met/
   01

  c. /You were thinking about it the last time we met/
   02

  d. /You were thinking about it the last time we met/
   01

  e. /You were thinking about it the last time we met/
   06

  f. /You were thinking about it the last time we met/
   01

  majority pattern - falling tone - R.P. pattern

15. a. /Oh yes /
   10

  b. / Oh yes/
   12

  c. / Oh yes/
   01

  majority pattern - falling tone - R.P. pattern

16. a. / I mentioned it to you/
   18

  b / I mentioned it to you/
   02

  c. / I mentioned it to you/
   02

  d / I mentioned it to you didn’t , I /
   01

  majority pattern - falling tone - R.P. pattern

17. a. /didn’t I /
   11

  b. / didn’t I /
   09

  c/didn’t I /
   01

  d. /didn’t I /
   01

  e/ I mentioned it to you didn’t , I /
   01

  majority pattern - rising tone - non R.P. pattern

18. a. /You were thinking of Belfast /
   15
b. / You were thinking of Belfast/  
\[^{\wedge}\]
03

c. / You were thinking of Belfast/  
01

d. / You were thinking of Belfast/  
02

e. / You were thinking of Belfast, weren't you/  
02

majority pattern - falling tone - R.P. pattern

19.a. /, weren't you/  
11

b. / weren't you/  
08

c. / weren't you/  
02

d. / you are thinking of Belfast, weren't you/  
02

majority pattern - rising tone - R.P. pattern

20.a. / Dublin/  
21

b. / Dublin/  
02

majority pattern - falling tone - non R.P. pattern

21. / But we didn't go there in the end/  
01

b. / But we didn't go there/ in the end/  
04

c. / But we didn't go there in the end/  
12

d. / But we didn't go there in the end/  
03

e. / But, we didn't go there in the end/  
01

majority pattern - falling tone - non R.P. pattern

22. /, Didn't you/  
13

b. / Didn't you/  
02

c. / Didn't you/  
07

d. / Didn't you/  
01

majority pattern - rising tone - non R.P. pattern

23. / Where did you go/  
06

b. / Where did you go /  
11

c. / Where did you go /  
04

d. /Where did you, go/  
02

majority pattern - falling tone - R.P. pattern
24. a. /Where /
   b. /Where /

   majority pattern - rising tone - R.P. pattern

25. a. /To Galway /
   b. /To Galway /

   majority pattern - falling tone - R.P. pattern

26. a. /That's on the West coast/
   b. /That's on the West coast/
   c. /That's on the West coast/
   d. /That's on the West coast/
   e. /That's on the West coast isn't it/
   f. /That's on the West coast isn't it/

   majority pattern - falling tone - R.P. pattern

27. a. /isn't it /
   b. /isn't it /
   c. / isn't it /
   d. /That's on the West coast isn't it /
   e /That's on the West coast isn't it /

   majority pattern - rising tone - R.P. pattern

28. a. /Was the weather good/
   b. /Was the weather good/
   c. /Was the weather good/
   d. /Was the weather good/
   e. /Was the weather good/

   majority pattern - rising tone - R.P. pattern

29. a. /Reasonably good/
   b. /Reasonably good/
   c. /Reasonably good/

   majority pattern - non R.P. pattern

   Note: R.P. Pattern is /Reasonably good/

30. a. /Tell me about the prices there/
b. /Tell me about the prices there/ 09

c. /Tell me about the prices, there/ 03

d. /Tell me about the prices there/ 01

e. /Tell me about the prices there, would you/ 03

f. /Tell me about the prices there, would you/ 01

majority pattern - falling tone - R.P. pattern

31. a. /would you/ 11

b. /would you/ 03

c. /would you/ 05

d. /Tell me about the prices there, would you/ 03

e. /Tell me about the prices there, would you/ 01

majority pattern - rising tone - R.P. pattern

32. a. /They weren't too bad/ 02

b. /They weren't too bad/ 09

c. /They weren't too bad/ 04

d. /They weren't too bad/ 07

e. /They weren't too bad/ 01

majority pattern - falling tone - non R.P. pattern

33. a. /You should go there/ 02

b. /You should go there/ 04

c. /You should go there/ 02

d. /You should go there/ 01

e. /You should go there/ 03

f. /You should go there and try it/ 08

g. /You should go there and try it/ 01

h. /You should go there and try it/ 01

i. /You should go there and try it/ 01

majority pattern - non R.P. pattern

Note: R.P. pattern is /You should go there/ 12

34. a. /try it/ 12

b. /You should go there and try it/ 08
c. /You should go there and try it/

d. /You should go there and try it/

e. /You should go there and try it/

majority pattern - falling tone - R.P. pattern

35. a. /But you ought to go soon/

b. /But you ought to go soon/

c. /But you ought to go soon/

d. /But you ought to go soon/

e. /But you ought to go soon/

majority pattern - falling tone - non R.P. pattern

36. a. /Summer's nearly over/

b. /Summer's nearly over/

c. /Summer's nearly over/

d. /Summer's nearly over/

e. /Summer's nearly over/

majority pattern - falling tone - R.P. pattern

Total number of tone groups = 36

The number of tone groups in which the R.P. pattern was used = 24

The number of tone groups in which the non - R.P. pattern was used = 12

Therefore, the majority pattern obtained is that of R.P.

4.7.3 AN OBSERVATION

The analysis of the tone pattern as used by the teachers shows that the majority pattern comes close to that of R.P.
4.8 RHYTHM IN ENGLISH

In speech rhythm is 'the result of the periodic recurrence of the syllable - producing or stress - producing movements' (Bansal 1971: 41).

The languages of the world are generally described as languages having the stress-timed rhythm and languages having the syllable - timed rythym. English is a stress-timed rhythm and in English 'the rhythmic beats of an utterance occurs at fairly equal intervals of time' (Gimson 1980: 261). In English all the syllables do not have the same length. There are constant changes in the length of the syllable. 'If every syllable is made the same length in English it gives the effect of the machine-gun firing and makes the utterances very hard to understand' (O'Connor 1971:126).

For example in the utterance:

'That's not the Pen I wanted

/ðæts ɒnt ðɔ pen ǝ ɪ ə wɒntid /

The time intervals between the beginning of the strong syllables /ɒnt/, /pen/ and /wɒnt/, will be roughly the same.

The important thing in English is to know which words are to be accented in an utterance. 'The syllables of words which receive the primary accent when it is pronounced in isolation are potentially those which will receive the accent when the word occurs in a sentence' (Bansal and Harrison 1994: 82).
For Example, in the two syllable word `about ` /ɔˈbʌt / the first syllable is unaccented and the second syllable accented when the same word is used in connected speech, the first syllable could not be accented and the second syllable might or might not be accented, because of the rhythmic balance of the sentence and the relative importance given by the speaker to its different semantic constituents.

Thus in the utterance:

`Both are coming about eleven, ` /b əθ ɔˈkʌmɪŋ əˈbʌt ɪˈlevn/ the second syllable of about is not accented because of the fact that two people are coming and the time at which they are coming is most important.

In the utterance:

`He doesn`t know what he was about`, /hiːˈdæznt nɔːt wət ˈhiːz əˈbʌt /, the second syllable of about receives the prominence. The word is semantically important and it occupies a more important position in the sentence than the position of the other two strong syllables, another strong syllable would become necessary because of the rhythm of the sentence as a whole.

The second important feature of rhythm in English is that unaccented syllables between the accented syllables are pronounced rapidly and are reduced. The reduction is significant in informal speech.
For example in the utterance:

`All of them left early`, /ɔːl ɔːl ɔːl/ the three syllables /ɔːl ɔːl ɔːl/ and the two syllables of /ɔːl/ are said in almost the same amount of time as the single syllable /left/, so the unaccented syllables between the accented syllables are reduced.

4.8.1 FEATURES AFFECTING THE STRESS - TIMED RHYTHM OF ENGLISH

1. The words accented in an utterance, or in other words, `the words which give us the picture or provide most of the information' are called `picture words' by O'Connor (1971:116). The words stressed in connected speech are nouns, main verbs, adverbs, adjectives and demonstrative and interrogative pronouns.

`Words that are normally accented in connected speech are sometimes left unaccented in Indian English. This is one reason why Indian English is sometimes unintelligible to native speakers of English' (Bansal and Harrison 1994:83)

2. An important aspect of English syllable is the use of weak forms. `English spoken with only strong forms sounds wrong. The use of weak forms is an essential part of English speech and one must learn to use weak forms of 34 English words if he wants his English to sound English' (O'Connor 1971:117) Some words have
more than one weak form and the following list gives the contexts in which those weak forms are to be used.

<table>
<thead>
<tr>
<th>Word</th>
<th>Weak form</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>and</td>
<td>ən</td>
<td>*blæk ən *wait.</td>
</tr>
<tr>
<td>as</td>
<td>e z</td>
<td>ə z *gud ə z *geuld.</td>
</tr>
<tr>
<td>but</td>
<td>b ə t</td>
<td>ət *wai *nɔt?</td>
</tr>
<tr>
<td>than</td>
<td>ðən</td>
<td>ðən *evo .</td>
</tr>
<tr>
<td>that</td>
<td>ðət</td>
<td>ai æd* mit ðət ai: *did it.</td>
</tr>
</tbody>
</table>

(The word that in phrases like that man, that's good is always pronounced ðət and never weakened.)

| he   | i:        | * did i: *win? |
| him  | im        | * gɪv ɪm *tju:. |
| his  | iz        | ai *laɪk iz *tai. |
| her  | ə:        | *teɪkə: * həum. |

(At the beginning of the word groups, the forms hi:, him, hiz, hɔ : should be used: hi: *laɪks it, hɔ: *fɛɪz iz *red.)

| them | ðəm      | *send ðəmbait *pəuɪst. |
| us   | s(only in let's) | *lets *du: ɪt *nau. |
| as   | ðəs      | hi: *wɔuɲt *let ðəs *du: ɪt. |
| do   | ðə       | *hau ðə ðei *nau? |

(ðə is only used before consonants. Before vowels, use the strong forms du: *hau du: *ai *nau?)

| does | ðə z     | *wen ðə z ðə *treɪn *li:v? |
| am   | m(afterl) | aɪ m *tɛɪd. |
| am(elsewhere) | *wen ðəm aɪ tə *bɪ: *ðeə |
| are  | ðə (before consonants) | ðə *ɡ3:lz ə *bjuːtə fl. |
| ər   | (before vowels) | ðə*men ər * əgli. |
be

s(after/p,t,k,f, θ )

z(after vowels and voiced consonants except /z, ʒ /

dʒ /)

(After/s,z, ʃ ,ʒ ,dʒ / the strong form iz is always used: *wits ɪz *ratt?)

was

has

s(after/p,t,k,f, θ /)

z (elsewhere)

have

v(after I, we, you, they)

əv (elsewhere)

had

d(after I, he, she, we, you, they)

əd(elsewhere)

(can

shall

will

I (after I, he, she, we, you, they)

I (after vowels and /l/)

I (after consonants, except/l/)

a (before consonants)

* dəʊnt ət *ru:d.

* dæt ə *fain.

*weə z *d ʒʌn?

*d ʒʌn ə *hiə.

dʒ /)

*ðæ*weəd ə wə z *terəbl!

*ðæ*pleis ə z *tʃeind ʒd.

*dʒ æk s *gn n.

*dʒ ən z bi:n *sik.

ju: v *brəukən ɪt.

*ðæ*men əv *gnn.

*ðæ*deɪ əd bi:n *fain

(At the beginning of word groups the forms h əz, hæv, hæd should be used hæz *enɪ wʌɪ. *fʌnd? When has, have, had are full verbs they should always be pronounced hæz, hæv, hæd: aɪ hæv *tu: *brədə z.)

kən

*haʊ kən aɪ *help?

ʃ!

*atʃ ! ət *krəs

(�fter I, ho, she, we, you, they)

*ðiəs *du:

* gʒ:l

*əl*wən

*ə*lɪŋ ə *dæzn.
an ən(before vowels)  *hæv ən ərp!
the ðə (before consonants)  ðə*mɔː ðə  *meriə
(Before vowels the strong form ði: should be used:
ði: * ə :nəts n ði: *ʌŋk!z.)
some sam a I *niːd sam *peɪpə.
(When some means 'a certain quantity' it is always
stressed and therefore pronounced sam:
*sam əv mai *frendz.)
at ət  *kam ət *wʌns.
for ðə (before consonants)  *kam ðə *tiː.
far(before vowels)  *kam fə ə *miːl.
from frəm aI *sent ɪt frəm
  *landən.
of ðə *kwɪ:n ðə  *ɪŋglænd.
to τə (before consonants)  τə * stɛi ɔ : τə  * gən
(Before vowels the strong form tu: should be used:
a *wɒntɪd tu: * ə :sk juː.)
The word not has the weak forms / nt / (after vowels) and / nt /
(after consonants) when it follows are, is, should, would, has, have,
could, dare, might. Examples: ðei * ə :nt *kmɪŋ; hi: *hæznt ə
*raɪvd.

The 34 common words which have weak forms also have
strong forms, which must be used in the following cases:
1. Whenever the word is stressed, as it may be: *kæn əI ?, *də:
ðei?, *hæv ju: *fɪnɪʃt?, ju: məst *tʃuːz  *ɔʃ ɔ:  *ðem, *hi: *laiks ɔhə:
bət ðə z *fiː  *lai ə *hɪm?
2. Whenever the word is final in the group: * dʒʌn hæz, *meərɪ
wɪl, *juː ə ː, ə *dəunt *wɒnt tuː, *wəts *ɔt fəː?
Exceptions: *he, him, his, her, them, us have their weak forms in final position (unless they are stressed of course): *təuld 3: , *fi: *laks oəm, wi: *kə ld fər ɪm, ðei *l ə:ft æt əs. Not has its weak form finally when attached to *can, *have, *is, etc.: *dʒɒn *k ə:nt, *meəri *ɪznt; but never otherwise *ai *həup ndt.

Some of the 34 words are very rarely either stressed or final in the group and so very rarely have their strong form, for example, *than, *a, *the. But occasionally they are stressed for reasons for meaning and then they naturally have their strong form: *ai sed *eɪ *sən, *ndt *əi: *sən (I said *a son, not *the sun).

3. Wrong word accent 'is the most frequent cause of the unintelligibility of Indian English' (Bansal and Harrison 1994: 79)

According to O’Connor if one stresses the wrong syllable it spoils the shape of the words for an English hearer and he may have difficulty in recognizing the word' (1971:115)

4. Words which are important and left unaccented in native English are accented in Indian English. By doing so the stress-timed rhythm of English is affected.

4.8.2 DEVIATIONS OF RHYTHM IN TEACHERS` ENGLISH

It may be noted that the patterns of stress - timed rhythm as
used by O’Connor (1971:166) are taken as those of an R.P. Speaker.

The patterns of rhythm as used by O’Connor are shown below:

// kæn ju: rekəmənd ˈsamweə fər o həldə //

// wɒt ən əd kæuɪnsdəns // əi wɛz dʒʌs ˈɡəʊəŋ tə tel ju: əbəut əv


// həldə //

// rɪə lɪ // wɛə ɹɪd ju: ɡəʊ / ðə ˈsaʊə əv ˈfraːns əɡən //

// ˈnəʊ / ðɪs təm / wi: went tu: əɪələnd //

// ðə / jʊ: went tuː əɪələnd / ɹɪd ju: // jʊ: wɛ ˈθɪŋkɪŋ əbəut ɪt / ðə ˈlɑːs


// təm wi: met //

// əv ˈjes / ə ɪ menʃənd ɪt tu: juː / ɹɪdnt əɪ //

// jʊ: wɛ θɪŋkɪn ov bɛltʃəst / ˈwɜːnt jʊ: //

// dəblɪn / bɛt wi: ɹɪdnt ˈɡəʊ ðɛər in ɪd: ənd //

// ɹɪdnt jʊ: // wɛə ɹɪd ɹɪd jʊ: ɡəʊ //

// wɛə // tə ˈɡəlweɪ //

// ˈbæts ən ðə ˈwɛst ˈkeʊst / ɪznt ɪt // wʊz ðə ˈweɪdə ɡud //

// rɪ: znæbli ɡud //

// tel mi: əbəut ðə ˈprəʊsiz ɡəʊ / wʊd jʊ: //

// ɹɪ wɜːnt tʊ: bæd // jʊ: ʃʊd ˈɡəʊ ɡəʊ / ən ˈtræɪt ɪt //

// bɛt jʊ: ɔt tə ˈɡəʊ ˈʃʊn / ˈsæmə zə ɪˌkən ˈʃəʊn ə //

1. The important words in Section 5 of the text which were left

unaccented by the teachers are given below:

<table>
<thead>
<tr>
<th>Word</th>
<th>No. of times</th>
</tr>
</thead>
<tbody>
<tr>
<td>holiday</td>
<td>2</td>
</tr>
<tr>
<td>coincidence</td>
<td>3</td>
</tr>
<tr>
<td>word</td>
<td>No. of times</td>
</tr>
<tr>
<td>------------</td>
<td>--------------</td>
</tr>
<tr>
<td>3. just</td>
<td>1</td>
</tr>
<tr>
<td>4. going</td>
<td>3</td>
</tr>
<tr>
<td>5. tell</td>
<td>1</td>
</tr>
<tr>
<td>6. our</td>
<td>16</td>
</tr>
<tr>
<td>7. where</td>
<td>4</td>
</tr>
<tr>
<td>8. go</td>
<td>33</td>
</tr>
<tr>
<td>9. south</td>
<td>9</td>
</tr>
<tr>
<td>10. time</td>
<td>31</td>
</tr>
<tr>
<td>11. west</td>
<td>4</td>
</tr>
<tr>
<td>12. Ireland</td>
<td>2</td>
</tr>
<tr>
<td>13. did</td>
<td>33</td>
</tr>
<tr>
<td>14. thinking</td>
<td>4</td>
</tr>
<tr>
<td>15. met</td>
<td>2</td>
</tr>
<tr>
<td>16. yes</td>
<td>10</td>
</tr>
<tr>
<td>17. didn't</td>
<td>18</td>
</tr>
<tr>
<td>18. that's</td>
<td>3</td>
</tr>
<tr>
<td>19. coast</td>
<td>5</td>
</tr>
<tr>
<td>20. isn't</td>
<td>1</td>
</tr>
<tr>
<td>21. weather</td>
<td>1</td>
</tr>
<tr>
<td>22. good</td>
<td>15</td>
</tr>
<tr>
<td>23. reasonably</td>
<td>1</td>
</tr>
<tr>
<td>24. would</td>
<td>5</td>
</tr>
<tr>
<td>25. too</td>
<td>3</td>
</tr>
<tr>
<td>26. ought</td>
<td>4</td>
</tr>
<tr>
<td>27. soon</td>
<td>2</td>
</tr>
<tr>
<td>28. summer's</td>
<td>1</td>
</tr>
<tr>
<td>29. nearly</td>
<td>1</td>
</tr>
<tr>
<td>30. over</td>
<td>1</td>
</tr>
</tbody>
</table>
2. Weak forms which are normally used in native English are not always used in Indian English (Bansal and Harrison 1994:85) The strong forms as used by the Teachers in Section5 of the text are given below:

<table>
<thead>
<tr>
<th>Word</th>
<th>No. of times</th>
</tr>
</thead>
<tbody>
<tr>
<td>an /æn/</td>
<td>3</td>
</tr>
<tr>
<td>to /tu/</td>
<td>92</td>
</tr>
<tr>
<td>for /fər/</td>
<td>23</td>
</tr>
<tr>
<td>of /ɒf/</td>
<td>44</td>
</tr>
<tr>
<td>was /9əs/</td>
<td>22</td>
</tr>
<tr>
<td>the /ðə/ ---before vowels</td>
<td>15</td>
</tr>
</tbody>
</table>

3. The words which were wrongly accented by the Teachers in Section 5 of the text are given below:

<table>
<thead>
<tr>
<th>Words</th>
<th>Words</th>
<th>No. of times</th>
</tr>
</thead>
<tbody>
<tr>
<td>R.P. recommend Somewhere holiday coincidence about really again Ireland Belfast Dublin</td>
<td>T.E. recommend Somewhere holiday coincidence about really again Ireland Belfast Dublin</td>
<td>23 1 6 20 19 1 1 2 15 1</td>
</tr>
</tbody>
</table>
4. Unimportant words accented by the Teachers in Section 5 of the text are listed below:

<table>
<thead>
<tr>
<th>Word</th>
<th>No. Of times</th>
</tr>
</thead>
<tbody>
<tr>
<td>to</td>
<td>4</td>
</tr>
<tr>
<td>you</td>
<td>71 / ʊəz / - 1</td>
</tr>
<tr>
<td>I</td>
<td>17 / ɪəts / - 1</td>
</tr>
<tr>
<td>We</td>
<td>8 / ken / - 4</td>
</tr>
<tr>
<td>of</td>
<td>1</td>
</tr>
<tr>
<td>but</td>
<td>13</td>
</tr>
<tr>
<td>on</td>
<td>2</td>
</tr>
<tr>
<td>it</td>
<td>4</td>
</tr>
<tr>
<td>should</td>
<td>1</td>
</tr>
<tr>
<td>they</td>
<td>8</td>
</tr>
</tbody>
</table>

The dialogue given in the text comprises twenty-five utterances (as shown in Section 4.8.2). Each utterance was taken and the following deviations were noted.

a. No. Of words wrongly accented (of more than one syllable).

b. No. Of unimportant words accented.

c. No. Of important words unaccented.

d. No. Of unimportant words in which the strong form was used.

Even if the speaker had made one deviation, then it was considered an utterance having the non-R.P. pattern of rhythm. If the deviation made by the speaker was nil in that particular utterance it was considered as having the R.P. pattern of rhythm. Out of the twenty-five utterances, the majority pattern - R.P. or
non.R.P. was found out. Out of the twenty-three speakers, again the majority pattern was derived.

From the pattern derived, it is clear that out of the twenty-three speakers only seven speakers come close to the R.P. pattern. The analysis shows that the majority pattern derived is that of non-R.P. The majority pattern of rhythm as used by each speaker is given below:

1. R.P.
2. Non R.P.
3. Non R.P.
4. Non R.P.
5. R.P.
6. Non R.P.
7. Non R.P.
8. Non R.P.
9. Non R.P.
10. Non R.P.
11. Non R.P.
12. Non R.P.
13. Non R.P.
14. Non R.P.
15. R.P.
16. Non R.P.
17. R.P.
18. Non R.P.
19. R.P.
20. R.P.
21. R.P.
22. Non R.P.
23. Non R.P.

No. of teachers using the 'near' R.P. pattern of rhythm  -0.07
No. of teachers using the non R.P. pattern of rhythm    -0.16

Total                       -0.23

Out of the twenty-three speakers the majority pattern derived is non R.P.

4.8.3 AN OBSERVATION

The statistical data and the majority pattern show that the majority of the teachers did not use the R.P. pattern of the stress-timed rhythm.