M. A. (ENGLISH) PART-I **COURSE-IV (OPTION I)**

SEMESTER-I **ENGLISH PHONETICS AND PHONOLOGY**

UNIT NO. II

Department of Distance Education
Punjabi University, Patiala

ENGLISH PHONETICS AND PHONOLOGY

Lesson Nos. :

Note :- The students can download syllabus from departmental website **www.dccpbi.com**

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LESSON NO. 2.1 **AUTHOR : Ms. JASPREET MANDER**

ENGLISH PHONETICS AND PHONOLOGY

(i) THE SYLLABLE (CH. 8)

The Nature of the Syllable :

You must have been wondering what does the word 'syllable' mean. It is time now for us to study syllable, its structure and certain other issues related to **syllable division**.

Syllable is an important sound unit and words may be made up of one syllable or more. Many words consist of only one syllable, for example :

make/**meɪk**/,
learn/**3%:n**/,
hut/**hžt**/,
red/**red**/, and
point/**p]int**/, etc.

Try tapping your fingers when you speak these words and you will end up counting one only after each of these words. This **tentatively** could be taken to mean that the number of syllables in each of these words is one. Words may consist of two syllables also, for example,

teacher/**ti:tʃ➢**/,
actor/**ækt➢**/,
supper/**sžp➢**/and
author/**]:θ➢**/.

Similarly, words can consist of three syllables, for example

phonetics/**f➢'netɪks**/,
consonant/**'kɒns➢n➢nt**/,
syllable/**sɪl➢b¤l**/,
appointment/**➢'p]intm➢nt**/, and
paradise/**'pær➢daɪs**/, etc.

So if we were to attempt a definition of syllable, we could say that it can be understood as a unit which is at a higher level than that of the sound segment (i.e. the phoneme) and yet it is different from that of the word or morpheme. Syllable is very useful for analyzing speech.

Syllable can be defined both phonetically (i.e. to what extent is the airflow obstructed, how do we produce them and how they sound and how they are arranged phonologically (i.e. studying the different distributions of vowels and consonants).

Phonetically, syllables usually consist of a centre which exhibits little or no obstruction to the flow of the airstream. This central part sounds relatively loud.

Before and after this centre (i.e. at the beginning and end of the syllable), there is greater obstruction to the airflow and there is less loud sound.

Thus, the vowel sounds are considered as nuclear to the syllable and render the chest pulse audible whereas the consonantal sounds act typically as the onset (releasing factor) and closure (arresting factor or coda) of the syllable. (Briefly about the chest pulse. **Chest pulse** is concerned with muscular activity which controls the lung movement taking place during speech. In any utterance, there are a number of chest pulses accompanied by increases in air-pressure which determine the number of syllables uttered.)

There is another way of comprehending a syllable. In any utterance, some sounds are more prominent than others. In other words, listeners feel that some sounds stand out from their neighbours. For example, in the word *similarity*/**sɪmɪ'lær/tɪ**/, the vowels/ɪ, ɪ, æ, / ɪ/ carry these crests/peaks of prominence. Therefore this word **similarity** consists of 5 syllables, where the number of syllables is being determined roughly by the number of peaks or crests of prominence.

Let us now understand a few terms connected with a syllable.

Minimum Syllable :

When a syllable consists of a single vowel in isolation, without being preceded or followed by any other sound, it is called the minimum syllable, e.g. are /a:/, or /ɔ:/ and err /ɜ:/.

Onset :

A syllable whose centre (which is generally the vowel sound) is preceded by a consonant sound is said to have an onset. Onset is an optional element of a syllable, i.e. a syllable may have it or may not have it.

Examples of syllables with onsets :

car /**ka:**/, *sea* /**si:**/, *key* /**ki:**/, *more* /**mɧ:**/, *law* /**lɧ:**/.

Coda :

A syllable whose centre is followed by a consonant sound is said to have a coda. Coda too may be there in a syllable or may not be there.

e.g. *up* /**žp**/, *ate* /**et**/, *earth* /**%:θ**/, *ease* /**i:z**/, *ought* /**ɧ:t**/.

Some syllables have both onset and coda. For example,

bed /**bed**/, *pen* /**pen**/, *bill* /**bɪl**/, *dog* /**dɒg**/, *pup* /**pžp**/.

Now, we will study syllables from the phonological point of view. As already stated above, the phonological aspect involves looking at the various possible combinations of English phonemes in certain positions and contexts. This means that we will look at the possible combinations which can occur in the initial position as well as in the final position.

By undertaking this kind of study, we find that a word can begin with a vowel, or with one, two or three consonants. No word in English language begins with more than three consonants. On the other hand, a word can end with a vowel, or with

one, two, three or four consonants. Words ending with four consonants are a small in number. No English word ends with more than four consonants. This kind of a study of the possible phoneme combinations of a language is called **Phonotactics**.

The Structure of the English Syllable :

Let us first take up the syllable onsets.

When a syllable begins with a vowel, it is said to have a zero onset. Also, a syllable may begin with any vowel but ʊ is rare.

When a syllable begins with a consonant, it is called the Initial Consonant. The Initial Consonant may be any except ŋ. Even ʔ as an initial consonant is rather rare except in a word such as genre /ʔa:nʒ/ which is a word of French origin.

A syllable may begin with two or more consonants. When two or more consonants occur together in a syllable, it is called a **Consonant Cluster.**

Let us first study the initial two-consonant clusters. Of these, there are two types :

(i) The first type consists of *s* followed by a small group of consonants such as p, t, k, f, m, n etc. In these clusters, s is called the **Pre-Initial** consonant and the other consonant (from among the group mentioned above) is called the Initial Consonant. For example, spin, stik, skin, sfiʒ, smel, snæk, etc.

(ii) The second type begins with one of a set of about fifteen consonants (except *tʃ, dʒ, ð, z, ʒ, l, r, w, j*). This first consonant of the initial two-consonant cluster is referred to as the Initial Consonant. It is followed by one of the set –**l, r, w, j**– which is referred to as the **Post-Initial Consonant.**

Examples of this type are :

preɪ, pleɪ, krɒɪ, blæk, bju:tɪ, drɪp, dwel, dju:k, glu:m, grɪn, θrʒʊ, θwɜ:t, flaɪ, fraɪ, hju:dʒ, nju:z, vju: etc.

Now we move on to have a look at the syllable—Initial Three-Consonant Cluster. Some examples of such clusters are *strip, skweʒ, splæʃ* etc. In such three-consonant clusters, *s* is always the Pre-Initial consonant followed by either *p, t* or *k* which is referred to as the **Initial Consonant** which in turn is followed by one of the set—l, r, w, j—which is called the **Post-Initial Consonant.**

The following table will further make this point clear :

				Post Initial			
		Initial		l	r	w	j
Pre	Initial						
s	+	p		split	sprei	-	spju :
		t	+	-	stres	-	stju :
		k		**skl'ʒʊsis**	**skri:n**	**skwi:k**	**skju :**

Surely, you can by now notice the similarity between types (i) and (ii) of two-

consonant cluster and the three-consonant cluster.

We stop our study of syllable-initial clusters now because, as already stated above, no word in English language begins with more than three-consonants.

We will now move on to a study of syllable Final **Consonants** or **Codas.**

When the vowel of a syllable is not followed by any consonant, it is called the *zero coda,* e.g. see /si:/, war /wɔ:/, my /mai/ etc.

When a syllable ends in one consonant only, it is called the final consonant e.g., book /bʊk/, fill /fɪl/, seat /si:t/ etc.

A syllable may also end with two three or four consonants. The maximum number of consonants occurring in the syllable—final position, at the end of the words in English language is four only. Thus, no English word can end in more than four consonants.

Among the syllable-final two-consonant cluster, there are again two types :

(i) Type one consists of a final consonant preceded by a pre-final consonant. The pre-final consonants comprise a small set, namely **m, n, ŋ, l, s.** Examples of this type are *bump* /**bʌmp**/, *bent* /**bent**/, *bank* /**bæŋk**/, *brink* /**briŋk**/, *belt* /**belt**/, *belch* / **beltʃ**/, *ask* /**a:sk**/, *rest* /**rest**/.

Type two comprises a final consonant followed by a post-final consonant. The post-final consonants also form a small set, that is, **s, z, t, d, θ**. Examples of this type are *books* /**bʊks**/, *beds* /**bedz**/, *picked* /**pikt**/, *gagged* /**gægd**/, eighth /**eɪtθ**/.

You can easily add more examples to this type provided the syllable-final two-consonant cluster ends in s, z, t, d, θ only. Coming to final three-consonant cluster, once again we find two categories :

The first category consists of a pre-final –final +post –final consonantal combination. The following table shows this very clearly :

		Pre-Final	Final	Post-Final
helped	he	l	p	t
banks	bæ	ŋ	k	s
bonds	bɒ	n	d	z
prompt	prɒ	m	p	t
twelfth	twe	l	f	θ

You might wonder how did we decide which is pre-final and which is post-final. Remember the pre-final set consists of **m, n, ŋ, l, s** and the post-final set consists of **s, z, t, d, θ**. Do keep these sets in mind and this will stand in good stead.

(ii) The second category consists of a final consonant + post-final 1 + post-final 2. Like the post-final 1 set, the post-final 2 set also consists of s, z, t, d, θ.

The following table exemplifies this second category where there is no pre-

final consonant :

		Pre-Final	Final	Post-Final 1	Post-Final 2
fifths	fi	-	f	θ	s
next	ne	-	k	s	t
lapsed	læ	-	p	s	t

The above examples clearly exhibit the fact that a final three-consonant cluster can consist of more than one post-final consonant. Last of all, we come to the final four-consonant cluster. They too can be studied in two ways :

Firstly, a large number of four-consonant clusters consist of a pre-final + final + post-final 1 + post-final 2 consonants as shown in the table below :

		Pre-Final	Final	Post-Final 1	Post-Final 2
twelfths	twe	l	f	θ	s
tempts	te	m	p	t	s
prompts	prɒ	m	p	t	s

Secondly, a small number of final four consonant clusters can also be understood slightly differently. They have no pre-final consonant and comprise a final consonant + post-final 1 + post-final 2 + post-final 3. The following examples show this sort of consonantal distribution :

		Pre-Final	Final	Post-Final 1	Post-Final 2	Post-Final 3
sixths	SI	-	k	s	θ	s
texts	te	-	k	s	t	s

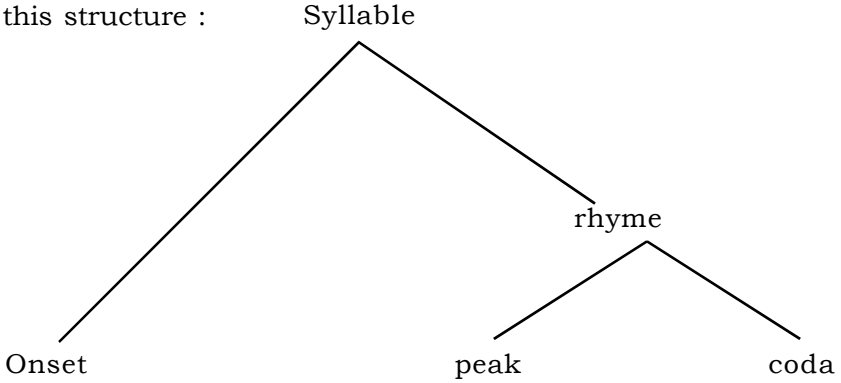
To conclude, we can say that the English syllable has the following maximal phonological structure :

Pre-Initial	Initial	Post-Initial	VOWEL	Pre-Final	Final	Post-Final 1	Post-Final 2	Post-Final 3
ONSET				CODA				

Before we sum up the structure of the syllable the following points are worth remembering :

1. Syllable can be understood in a different way as suggested by the recent studies in phonology. As per their viewpoint, the central part of the syllable is called rhyme which consists of the vowel and the coda (if there is one since

coda is not the essential component of a syllable). The rhyme further comprises the peak (which is generally the vowel) and the coda (which is optional). The syllable may or may not have an onset. The following diagram shows this structure :



2. So far we have said that the vowel makes the centre of the syllable and that this vowel-centre is imperative for a syllable to be called syllable. In other words, we cannot envisage a syllable without the vowel-centre. But there is a special category of syllables in which there are no vowels. In such syllables, a consonant begins to behave like a vowel and comes to acquire certain vowel-like qualities. Such syllables have what is called the **syllabic consonants**. Clearly the consonant which is responsible for imparting such a syllable to the word is called the syllabic consonant.

To understand this phenomenon better, let us look at the following examples : *little* /**lɪt¤l**/, *cattle* /**kæt¤l**/ and *kettle* /**ket¤l**/. In these examples, the first syllable consists of /lɪt/, /kæt/ and /ket/ respectively. But as you can well make out, these three words consist of not one but two syllables each. Thus, these three words are bi-syllabic words. The second syllable in all the three words consists of /l/ which becomes a syllabic consonant in **little, cattle** and **kettle.** The symbol for indicating a syllabic consonant is a little vertical bar under the consonant that behaves like a syllabic consonant.

There are other examples of syllabic consonants also, but at this juncture it is enough for you to remember that only a small set of consonants such as **l̩ n̩** and **m̩** etc. behave as syllabic consonants in certain phonetic environments.

We shall take up syllabic consonants in greater detail in the next lesson.

Syllable Division

The last issue that we take up in this lesson is syllable division, i.e. how do we divide syllables and where do we put the dividing line between syllables of a word. To understand it better, let us look at few words with two syllables, for

example, **extra, better, mother.**

(Remember, the syllable boundary is signified by putting a dot like $_{0}$). To continue the syllable division of the above-mentioned words, we will first have to transcribe them.

extra /**ekstr➢**/.

We can have the following five possibilities of dividing the two syllables of the word/**ekstr➢**/ :

(i) e.kstr➢
(ii) ek.str➢
(iii) eks.tr➢
(iv) ekst.r➢
(v) ekstr.➢

This obviously becomes a problematic issue. Where do we put the dividing dot between the syllables ? Which is the most acceptable possibility among the five options mentioned above ? Similarly, in words such as better/bet➢/ and mother /mʌð➢/, where do we divide the syllables ?

/*bet*➢/ (i) /**bet.➢**/
(ii) /**be.t➢**/
/mʌð➢/ (i) /**mžð.➢**/
(ii) /**mž.ð➢**/

Thus, it poses a slight problem to decide whether the first options, i.e. (i) are more acceptable or the second options (ii) are better options.

For resolving some of these issues, let us keep in mind the following rules which will stand us in good stead. But it will be worth remembering that these are not hard-and-fast rules, there will be exceptions to these rules.

(i) Maximum Onsets Principle : This is one of the most widely accepted principles. According to this principle, wherever two syllables are to be divided, any consonants between them should be assigned to the right-hand syllable, as far as possible.

(ii) While applying the maximal onsets principle, one should keep in mind the various combinations and restrictions governing the syllable onsets and codas. (You have studied these onsets and codas already in the earlier part of this lesson in the section entitled structure of the syllable.)

(iii) When syllables contain one of the short vowels such as **i, e, æ, ž, x** or **ž** (except ➢) they must have a coda as well. In other words, in English language, there are no syllables with short vowels which do not have a coda also.

Keeping these constraints in mind, the issue of syllable division of words such as *better* and *mother* can be solved. /bet.➢/ and /mʌð.➢/will be the most acceptable syllabic division of these words since the first syllables in these words

contain short vowels /e/ and /ʌ/ respectively and hence must contain a coda as well. Consequently, the second syllable in these words consists of /ɹ/ alone.

Coming back finally to the word *extra* and its syllabic division, we find that (the first option) i.e. /e.kstɹ/ is ruled out because of an impossible onset of the second syllable. Similarly (the second option), i.e. /ekstr.ɹ/ is ruled out because of an impossible coda of the first syllable. Going by the Maximal Onset Principle (the third option) i.e. /ek.stɹ/ is the most acceptable syllabic division of this word.

In spite of the three rules and constraints bearing upon syllable division of words, certain problems still persist. For example, let us look at a word such as *carry* /**kærɪ**/. Here we divide the syllables after /**r**/ as shown in /**kær.ɪ**/. The consonant /**r**/ goes to the left-hand syllable since a syllable with a short vowel must have a coda as well. But this syllable-division throws up another problem, i.e. it puts /**r**/ in the syllable-final position which does not happen in standard British Pronunciation. If we put /**r**/ on the right-hand syllable, it leads us to another impossibility, i.e. the syllable on the left with a short vowel will have no coda. Thus, we can say that the consonant /**r**/ in *carry* belongs to both the left and the right syllables and can be referred to as *ambisyllabic.* Obviously, *ambi-syllabic* consonants are those which can belong to two syllables.

Therefore, out of the two divisions given above (i) /**kær.ɪ**/ and (ii) /**kæ.rɪ**/ (i) /**kær.ɪ**/ is more acceptable because certain rhotic accents of English do have syllable final /**r**/ also.

Therefore, the rules of syllable division can be helpful only to a certain extent; certain words with problematic syllabic division would still come up here and there. In such cases final, conclusive answers to syllabic division may not easily come by.

(ii) STRONG AND WEAK SYLLABLES

Strong and Weak Syllables :

One of the most characteristic features of English is that all the syllables of a word are not spoken with equal force and energy. Some are spoken with greater breath-force and stress, then it obviously follows that strong and weak syllables are linked to the phenomenon of stress. It logically follows that stressed syllables are strong, whereas the unstressed syllables are weak. We will take up the issue of stress in the following lesson.

Apart from stress, strong and weak syllables are also closely linked to the vowels which are the central, integral part of syllables (except in the small category of syllabic consonants).

On making a comparison between strong and weak syllables, we find that the vowel in a weak syllable tends (i) to be shorter, (ii) of lower intensity and (iii) different in quality. For example, in a word such as *father* /**fa:ðɚ**/, the syllabic division is like this /**fa:.ðɚ**/. Here, as the stress mark shows, the first syllable is strong and the second syllable is weak. The weak second syllable is shorter than

the first as (i) it is less loud than the first and (ii) consists of a vowel /ə/ which can not occur in strong syllables.

In a word such as *bottle* /**bɪtəl**/ the second syllable is once again weak. As you can easily make out, this weak syllable contains no vowel at all; it only contains the syllabic consonant /**əl**/. Similarly, in words like *about* /ə'**baʊt**/ and *city* /'**sɪt.i**/, the first and second syllables are weak and strong respectively.

The most important thing to remember is that a strong syllable will have as its peak, any one of the vowel phonemes except **ə, i** and **u**. In other words, we can say that a strong syllable may consist of a long vowel, diphthong, triphthong or a short vowel except **ə, i** and **u**. If it consists of a short vowel, then the strong syllable must have a coda as well. The weak syllable, on the other hand, consists of a very small number of peaks, that is, **ə, i** and **u**. A weak syllable with one of these peaks may occur at the end of a word, without any coda.

In this lesson, we will study **Weak syllables** and their occurrence.

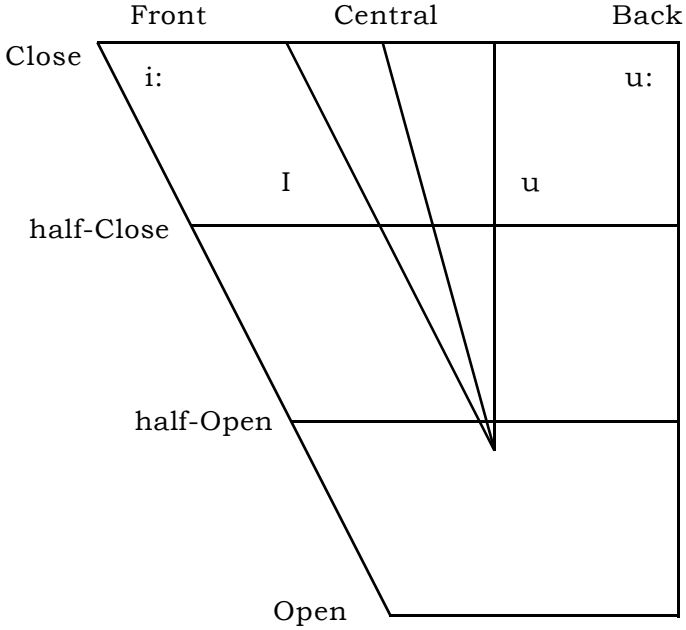
As already mentioned above, weak syllables consist of the following small set of possibilities :

(i) The vowel **ə** (called schwa).

(ii) i—a front close unrounded vowel in the general area of i : and I. Its symbol is /i/.

(iii) u—a back close rounded vowel in the general area of u; and ʊ. Its symbol is /u/.

Look at the position of these vowel phonemes as shown in the quadrilateral



Following are some examples of words containing weak syllables which

consist of ɚ, i and u.

better /'**bet.ɚ**/, *happy* /'**hæp.i**/, *thank you* /**θæŋk.ju**/.

In the following two words, the weak syllables consisting of ɚ occur in the word-final positions and contain a coda as well.

open /'**ɚʊ.pɚn**/ *sharpen* /'**ʃa:.pɚn**/

In the following three words, the weak syllables containing **ɚ, i** and **u** occur as second syllables in the middle of the words :

photograph /'fɚʊ.tɚ.gra:f/, radio /'rei.di.ɚʊ/, influence /'in.flu.ɚnts/.

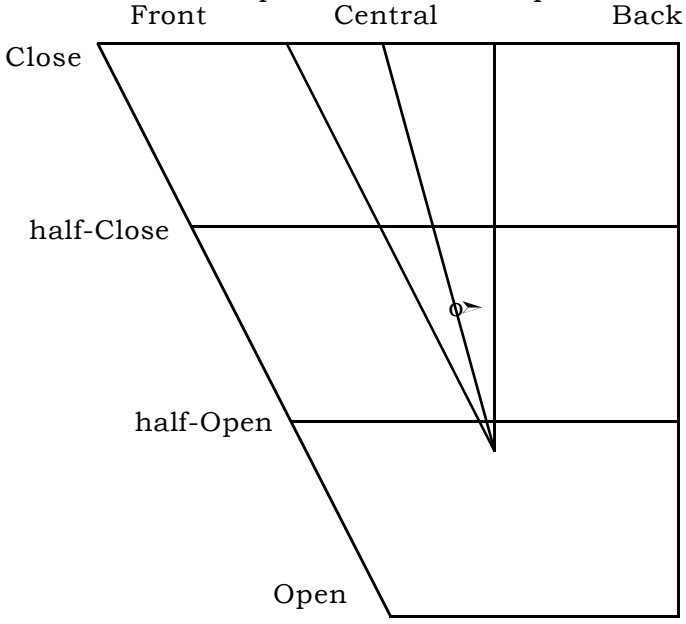
In a word such as architect /'a:.ki.tekt/, the second syllable containing the vowel /ɪ/ is the weak syllable. As you can make out, it consists of no coda as the syllable next to it begins with a consonant.

Let us now study these vowels **ɚ, i** and **u** which occur in weak syllables in greater detail.

The Vowel ɚ (called schwa)

The vowel ɚ is the most frequently occurring vowel in English language. It is invariably related to weak syllables. ɚ never takes stress and wherever it occurs, it makes the syllable weak. It is a very soft sound and is not produced with much energy. Thus it is generally described as a lax vowel. Since this vowel occurs in the word-initial, medial and final positions, its quality does not remain the same.

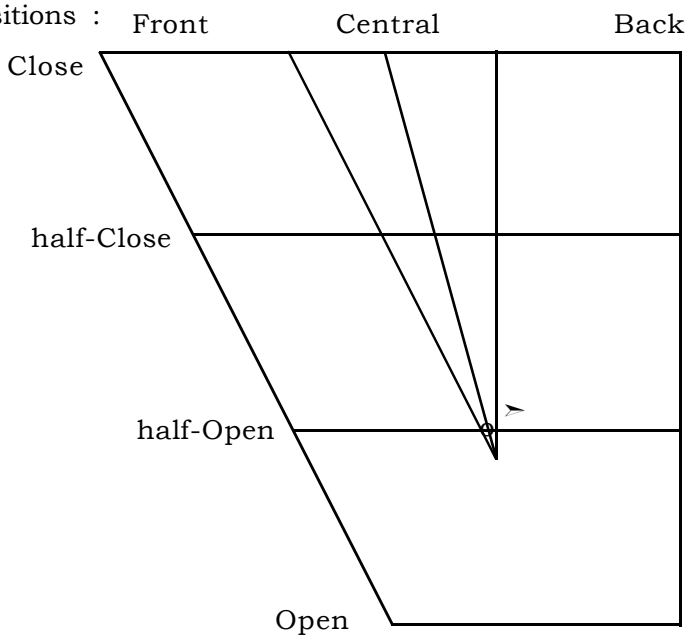
Look at the following diagram which shows us the tongue-position in the articulation of /ɚ/ in the non-final position as in *ago* /ɚ'**gɚʊ**/, *above* /ɚ'**bžv**/, *callous* /**kæl.ɚs**/. It is clear from the diagram that in the non-final position /ɚ/ is a central unrounded vowel between half-open and half-close positions.



/ɚ/ in non-final position

If, on the other hand, /ɚ/ occurs in the word-final positions such as *father* /**fa:ðɚ**/, *mother* /**mžðɚ**/, *murder* /**mf:dɚ**/ and *paper* /**peɪpɚ**/ etc., then the centre of the tongue is raised to the half-open position. The lips remain neutral. In that case final /ɚ/ has a central mid-open unrounded position.

The following diagram shows the tongue-position when /ɚ/ occurs in the word-final positions :



/ɚ/ in Word-Final position

Two points need to be kept in mind, i.e. first, in RP or BBC English /ɚ/ is a very frequently occurring vowel, but it occurs only in unstressed syllables. Second, a large number of weak syllables contain /ɚ/.

Let us now look at the following words and their spellings. This activity will give us a fair idea regarding the correct pronunciation of weak syllables.

(i) Spelt with 'a' :
attend /**ɚtend**/, *character* /**kærɚktɚ**/, *barracks* /**bærɚks**/.

(ii) Spelt with 'ar' :
particular /**pɚtɪkjɚlɚ**/, *molar* /**mɚʊlɚ**/, *monarchy* /**mɚnɚki**/

(iii) Spelt with 'ate' in adjectives.
intimate /**ɪntɪmɚt**/ *accurate* /**ækjɚrɚt**/ *desolate* /**desɚlɚt**/.
However, student should note that *private* is /**praɪvɪt**/

(iv) Spelt with 'o'
carrot /**kærɚt**/, *tomorrow* /**tɚmXrɚʊ**/, *potato* /**pɚteɪtɚʊ**/.

(v) Spelt with 'or'

forget /f**ə**get/, *opportunity* /ɔp**ə**tju:n**ə**ti/ *ambassador* /æmbæs**ə**d**ə**/.

(vi) Spelt with 'e'

settlement /set!m**ə**nt/, *violet* /vaɪ**ə**l**ə**t/, *postmen* /p**ə**ʊstm**ə**n/.

(vii) Spelt with 'er'.

perhaps /p**ə**hæps/, *stronger* /strɔŋg**ə**/, *superman* /su:p**ə**mæn/.

(viii) Spelt with 'u'

autumn /ɔ:t**ə**m/, *support* /s**ə**p ɔ:t/.

(ix) Spelt with 'ough' ɒ

thorough /θ ɜ**ə**/, *borough* /b ɜ**ə**/.

(x) Spelt with 'ou'.

gracious /greɪʃ**ə**s/, *callous* /kæl**ə**s/.

Close Front and Close Back Vowels

As you already know by now, the weak syllables also consist of two other vowels, apart from ə. One is **i** which is a front close unrounded vowel in the general region of **i:** and ɪ and the other is **u** which is a back close rounded vowel in the general region of **u:** and ʊ.

You might wonder at this point : why do we need two new vowels i and u. The reason for this is—in strong syllables, it is comparatively easier to distinguish **i:** from ɪ and **u:** from ʊ, but in weak syllables, this difference is not so clear. For example it is quite easy to figure out which vowel one hears in *beat* and in *bit.* But it is not so easy to decide which vowel one hears in a weak, second syllables of words such as *easy* and *busy.*

easy – (i) /**i:zɪ**/
(ii) /**i:zi:**/
busy – (i) /**bɪzɪ**/
(ii) /**bɪzi:**/

The above two examples show us the two options for each word. Clearly we begin to wonder whether in the above examples, options (i) are better for the weak second syllables or options (ii) correctly signify them.

A similar blurring between, **u:** and ʊ occurs in words such as *you* and *to.* In connected speech, generally speaking both *'you'* and *'to'* remain unstressed and hence comprise weak syllables.

you – (i) ju :
(ii) jʊ
to – (i) tu :
(ii) tʊ

As the above examples show us clearly, the clear distinction between u: and ʊ in words *food* and *good* gets diluted in words such as **'you'** and **'to'**.

Two things are clear from the above discussion. One, the clear distinction between **i:** and ɪ and **u:** and ʊ which comes forth quite easily in strong syllables

gets neutralised in weak syllables. Two, we need to account for this loss of /i:/ – /ɪ/ and /u:/ and /ʊ/ contrast by having two new symbols i and u, without the accompanying length marks.

Therefore, the above-mentioned weak syllables can now be transcribed justifiably in the following manner, using the new symbols i' and u.

easy /**i:zi**/, *busy* /**bɪzi**/, *to* /**tʊ**/, *you* /**jʊ**/.

A few points have to be kept in mind regarding the vowels **i** and **u.** When i and u precede another vowel, they sound more like **i:** and **u:**. When i and u precede another consonant or pause they sound less like **i:** and **u:**.

Qualitatively, the vowel **i** is neither like the /**i:**/ of *beat* nor like the /ɪ/ of *bit.* It also can not be contrasted from these two vowels. Similarly, the vowel **u** is neither like the /**u:**/ of *shoe* nor the /**ʊ**/ of *book.* It shares the characteristics of *u:* and ʊ just as **i** shares the qualities of i: and ɪ.

Lastly, the new vowels **i** and **u** do not conform to the rules of the traditional phonemic theory. In other words, we can not regard them as distinctive, contrastive phonemes giving rise to a change of meaning. Thus, whether we transcribe **easy** and **busy** as /**i:zi**/ and /**bɪzi**/ respectively we transcribe them according to the traditional phoneme theory, as /**i:zi**/ and /**bɪzi**/, it does not lead to any change in meaning. Thus, even though the new vowels **i** and **u** serve a useful purpose, they can not be regarded as separate distinctive phonemes.

We will now look at certain contexts where **i** – the front close unrounded vowel occurs.

(i) Spelt with y or ey in word—final positions for example *happy* /**hæpi**/, *valley* /**væli**/.

(ii) Spelt with **-ier, -iest** and **-ing** in words which have these suffixes, for example, *happier* /**hæpiə**/, *easiest* /**i:ziəst**/, hurrying /**hʒriŋ**/.

(iii) In words with prefixes such as **re- pre-** and **de-** when these prefixes are unstressed and precede vowels, they are made up of vowels **i** and **u**, for example, *react* /**riækt**/, *preoccupied* /**prixkjəpaɪd**/, *deactivate* /**diæktɪveɪt**/.

(iv) In words which contain endings such as **–iate** and **–ious** pronounced as two syllables, for example :
appreciate /**əpri:ʃieɪt**/, hilarious /**hɪleəriəs**/.

(v) In words such as **he, she, we, me, be** etc. when they are unstressed :
/hi/, /ʃi/, /wi/, /mi/, /bi/.

(vi) The vowel **i** also occurs in the word **the** when it precedes a vowel, e.g. *the end*
/ði end/.

Thus it can be seen that the vowel **i** is most often represented in spelling by the letters '**i**' and '**e**'.

The back close rounded vowel represented by the symbol **u** is not commonly

found.

(i) **u** occurs in words such as **you, into, to, do** when they are unstressed and do not immediately precede a consonant.

(ii) **u** occurs in words such as **through, who** in all the positions when they are unstressed.

(iii) **u** occurs before another vowel in words like *evacuation* /ɪvækjueɪʃÄ/, *influenza* /ɪnfluenz➢/ etc.

Syllabic Consonants :

Let us take up a study of syllabic consonants in this section. Syllables which have syllabic consonants do not contain any vowels. In such a syllable, the consonant begins to behave a bit like vowels. As a result, the obstruction to airflow gets reduced and the consonant acquires certain vowel-like qualities. Such a consonant is responsible for giving rise to a separate syllable in a word. Examples are : **muddle, bottle, cattle, threaten** etc.

Like the three vowels **➢, i** and **u** mentioned above, syllabic consonants also account for weak syllables. Generally, the syllabic consonants consist of **l, r** or one of the nasals—**m, n, Ø**. The symbol for a syllabic consonant is a small vertical bar on the bottom of the said consonant, for example /**kætl**/, /**mždl**/, /**bɪtl**/ etc.

We will now take up these syllabic consonants one by one.

Syllabic 1

The syllabic /1/ is easily the commonest example of the English syllabic consonants. It always follows another consonant. Its articulation depends, to a certain extent, on the nature of the preceding consonant.

If the consonant preceding syllabic /1/ is an alveolar, as in *bottle* /**bØtl**/, *muddle* /**mždl**/ and *tunnel* /**tžnl**/, then the articulatory movement from the alveolar to the syllabic /**l**/ is quite simple. The sides of the tongue, which are raised for the preceding consonant, i.e. the alveolar, are lowered to allow the air to escape over them. This, as you know by now, is referred to as the lateral release. The tip and blade of the tongue do not move until the articulatory contact for the /**l**/ is released. The syllabic /**l**/ in these and other similar cases is the dark /**l**/. (Dark l is an allophone of the consonant /l/.)

The most noticeable occurrence of syllabic /l/ in standard British pronunciation is in those words which end in one or more consonant letters followed by 'le'. (The noun plurals and the third person singular verb forms end in 'les'.) Examples are :

(i) With alveolar consonant preceding syllabic /l/.

cattle /**kætl**/	bottle /**bØtl**/
wrestle /**resl**/	*muddle* /**mždl**/
little /**lɪtl**/	*puddle* /**pždl**/

(ii) With non-alveolar consonant preceding syllabic /l/

struggle /**strˇgl**/ *juggle* /**dΘˇgl**/
couple /**kˇpl**/ *trouble* /**trˇbl**/
knuckle /**nˇkl**/

Usually, the above-mentioned words lose their final letter 'e' when a suffix starting with a vowel is added to them. But in spite of the -ing ending, /1/ generally remains syllabic. Examples are :

Struggle–struggling /**strˇgl**/-/**strˇglɪŋ**/
muddle-muddling /**mˇdl**/-/**mˇdlɪŋ**/
bottle-bottling /**bntl**/-/**bntlɪŋ**/

It may be noted here that words which are not derived by adding such suffixes do not contain the syllabic /1/, for example, the two words *'coddling'* (derived from the verb coddle) and *'codling'* (which means a small cod) show the contrast between syllabic and non-syllabic /1/.

coddling /**kzdlɪŋ**/, *codling* /**kzdlɪŋ**/

Syllabic /!/ also occurs in words which end in one or more consonant letters followed by '**al**' or '**el**', for example,

pedal /**pedl**/ *panel* /**pænl**/
kernel /**kf:nl**/ *petal* /**petl**/
papal /**peɪpl**/ *parcel* /**pa:sl**/
babel /**beɪbl**/ *ducal* /**dju:kl**/

A few technical words such as **missal** and **acquittal** may be pronounced with a syllabic ! or even with the sequence /ˆ1/.

missal – /mɪsl/ or /mɪsˆl/
acquittal /ˆkwɪtl/ or /ˆkwɪtˆl/

But the pronunciation with syllabic /l/ is definitely more prevalent.

Syllabic /n/

The syllabic /n/ is the most frequently occurring and the most important one among the syllabic nasals.

Most usually, the syllabic /n/ occurs after plosives and fricatives, especially in the final and medial positions, for example,

threaten /**θretn̩**/, *threatening* /**θretnɪŋ**/.

But this does not happen when a plosive or fricative is followed by /**n**/ in the initial position, for example,

tonight /**tˆnaɪt**/, *tenant* /**tenˆnt**/, *canary* /**kˆneˆri**/ etc.

Most commonly, syllabic /**n**/ occurs after alveolar plosives and fricatives, for example,

eaten /**i:tn̩**/, *button* /**bˇtn̩**/, *rotten* /**rɒtn̩**/, *widen* /**waɪdn̩**/

Syllabic /Ä/does not occur after /**l**/, /**tʃ**/, and /**dΘ**/ for example

sullen /**sˇlˆn**/, *pigeon* /**pɪΘdˆn**/, *Christian* /**krɪstʃˆn**/ etc.

After non-alveolar consonants, the /**ˌŋ**/ does not occur very frequently, for

example, *toboggan* /**tə'bɒgən**/, *wagon* /**'wægən**/.

In words such as *happen, happening* and *ribbon,* that is, after bilabial consonants, the /n̩/ is as common as /-**ən**/.

happen /**'hæpn̩**/ or /**'hæpən**/

happening /**'hæpnɪŋ**/ or /**'hæpənɪŋ**/

ribbon /**'rɪbn̩**/ or /**'rɪbən**/

Similarly, after velar consonants, both /**n̩**/ and /**ən**/ are equally acceptable, for example,

thicken – /**'θɪkn̩**/ or /**'θɪkən**/

waken – /**'weɪkn̩**/ or /**'weɪkən**/

After labio-dental fricatives, /**f**/ and /**v**/, the /**n̩**/ is common as compared to /ən/ (in the final syllables), for example, *seven* /**'sevn̩**/, *heaven* /**'hevn̩**/, *often* /**'ofn̩**/.

It is worth remembering here that in all the examples mentioned above, the syllabic /**n**/ has been preceded by another consonant.

When /**n**/ is preceded by two consonants, the syllabic /**n̩**/ is decidedly less frequent than the sequence /-**ən**/, for example,

Boston /**'bɒstən**/, *Minton* /**'mɪntən**/,

lantern /**'læntən**/, *London* /**'lʌndən**/, *abandon* /**ə'bændən**/, *Camden* /**'kæmdən**/ etc.

Syllabic /m/ and /ŋ/

The two remaining nasals, /**m**/ and /**ŋ**/ can also occur as syllabic /**m̩**/, and /**ŋ̩**/. But this happens only as a result of the processes of assimilation and elision which will be taken up in a later lesson.

At this juncture, a few examples of syllabic /**m̩**/ and /**ŋ̩**/ should suffice which are as follows :

happen /**'hæpn̩**/ but /**'hæpən**/ and /**'hæpən**/ are equally acceptable.

uppermost /**'ʌpməʊst**/ but /**'ʌpəməʊst**/ would be more usual.

The syllabic /**ŋ̩**/ can be exemplified in words such as *thicken* /**'θikŋ̩**/ and *broken key* /**'brəʊkən kiː**/.

But in both these examples, the following possibilities are also there :

thicken – /**'θɪkn̩**/ or /**'θɪkən**/.

broken key /**'brəʊkn̩ kiː**/ or /**'brəʊkən kiː**/.

Note : The usual convention for the symbol for syllabic consonants is to place it below symbols which do not come below the line, for example, m, n, but to place it above symbols which come below the line, for example ŋ̍. But in these lessons, as in your text-book also, the syllabic mark has been put underneath all the symbols for all the syllabic consonants.

Syllabic /r/

In standard British pronunciation, syllabic /**r**/ is not very common. It is more common in rhotic accents such as the American accent. The word *'particular'*

would be pronounced as /p³¼tik➢l³¼/ in careful speech by most Americans while the RP speakers would pronounce this word as /p➢tikj➢l➢/.

In most of the cases, wherever syllabic /r/ occurs, the alternative pronunciations without the syllabic consonant are also perfectly acceptable.

In words such as

Hungary /**hžHg³¼i**/ *hungry* /**hžHgri**/, the change of meaning depends on the presence and absence of syllabic /³¼/.

Combinations of Syllabic Consonants

The occurrence of two syllabic consonants together in a word is not entirely unusual. Words such as *national* /**næʃn**$\frac{1}{2}$/, *literal* /**lɪt³¼l**/, *visionary* /**vi**9**Ä³¼i**/ and *veteran* /**vet³¼Ä**/ are examples of two syllabic consonants occurring together.

Here, it is important to remember that it is not always easy to distinguish, with certainty, whether a speaker has pronounced a syllabic consonant, a non-syllabic consonant or a non-syllabic consonant plus ➢, for example, the word *veteran* may be pronounced by the RP speaker as /**v➢tr➢n**/, /**vet➢rn**/ or /**vet➢r➢n**/. The difference among all these pronunciations can not always be made out clearly even though the transcription makes it all very clear.

LESSON NO. 2.2 **AUTHOR : Ms. JASPREET MANDER**

(i) STRESS IN SIMPLE WORDS
(ii) COMPLEX WORD STRESS

(i) STRESS IN SIMPLE WORDS

The Nature of the Stress :

You must have already come across the **word stress** a few times in the previous lessons. Before I take up a detailed study of stress, you may look at the following examples :

I	II	III
/ˈfɑːðɚ/	/pɚˈteɪtɚʊ/	/ɚˈbaʊt/
(father)	(potato)	(about)
/ˈɚʊpɚn/	/ɚˈpɑːtmɚnt/	/rɪˈsiːv/
(open)	(apartment)	(receive)
/ˈkæmɝɚ/	rɪˈleɪʃn/	/pɚˈhæps/
(camera)	(relation)	(perhaps)

As you can probably make out by now, the words in column I are stressed on the first syllable, words in column II are stressed on the middle syllable whereas it is the final syllable that is stressed in the words in column III. As the above words show you, the symbol for stress is a small vertical line (ˈ) high up just before the syllable which carries the stress.

Let us now come back to the topic at hand, i.e. (word stress) which is a very important feature of spoken English. Let us now understand what we mean by word-stress. Words are made up of syllables. When a word contains more than one syllable, all the syllables are not spoken with equal muscular energy. In other words, all the syllables of a word are not equally prominent. Infact, one of the syllables stands out among the others. For example, the word *receive* in column III given above consists of two syllables.

receive /rɪ.ˈsiːv/

Here, the second syllable of the word is stressed, i.e. it is more prominent than the first.

In words such as '**apartment**' and '**potato**', there are three syllables each.

apartment /ɚ.ˈpɑːt.mɚnt/

potato /pɚ.ˈteɪ.tɚʊ/

In both these words, the second syllable is stressed, i.e. the second syllable stands out more prominently than the preceding and succeeding ones. In words like *mountaineer* and *pronunciation,* there are three and five syllables respectively.

mountaineer /maʊn.tɪ.'nɪˊ/

pronunciation /prˊ.nʌn.sɪ.'eɪ.ʃn̩/

In *mountaineer,* the final syllable (which is the third syllable in the word) is the stressed one, i.e. it is more prominent than the other two. In *pronunciation,* as the syllabic division given above shows, the penultimate syllable (which is the fourth syllable in the word) carries the stress, i.e. it stands out more prominently than all the others.

All the above examples show us two important facts. First, *stress* in *English words is fixed,* i.e. the stress always falls on a particular syllable in a given word and nowhere else. For example, in the word *pronunciation /prˊ.n n.sɪ.'eɪ.ʃn̩/*, the stress always falls on the fourth syllable represented by the letter 'a' whether the word is said in isolation or in connected speech. Second, stress in English words is free, i.e. it is not permanently tied to any particular syllable in the chain of syllables constituting words. As the above mentioned examples show us amply, stress can fall on the first syllable as in */'fa:ðˊ/*, on the second syllable as in */pˊ'teɪtˊʊ/*, on the third syllable as in */maʊntɪ'nɪˊ/* and on the fourth syllable as in */prˊnžnsɪ'eɪʃn̩/*.

In some other languages, stress is tied to a particular syllable. For example, in French, the last syllable is usually stressed. In Polish, the penultimate syllable (i.e. the syllable before the last) is stressed and in Czech, the first syllable is generally stressed. But this is not the case in English.

Let us now understand word—*stress* from the twin aspects of *production* and *perception. Production* means how the speaker produces stressed syllables. *Perception* stands for the characteristics of the sound which make a listener receive that sound as stressed. The two aspects of production and perception are closely related but are not identical. It is commonly believed and scientifically proved that in the production of stressed syllables, the speaker uses more muscular energy than is used for unstressed syllables. Thus, during the production of stressed syllables, the respiratory muscles which are used to expel air from the lungs are more active producing greater subglottal pressure. Similarly, muscles in other parts of speech apparatus are also more active while articulating stressed syllables.

So far as the perception of stressed syllables is concerned, it is beyond doubt that a number of important sound characteristics are responsible for making syllable recognisably stressed. From the point of view of perception, all stressed syllables share one common characteristic—that is, prominence. Thus, stressed syllables are recognised as stressed because they are more prominent than unstressed syllables. The following four factors are responsible for making a

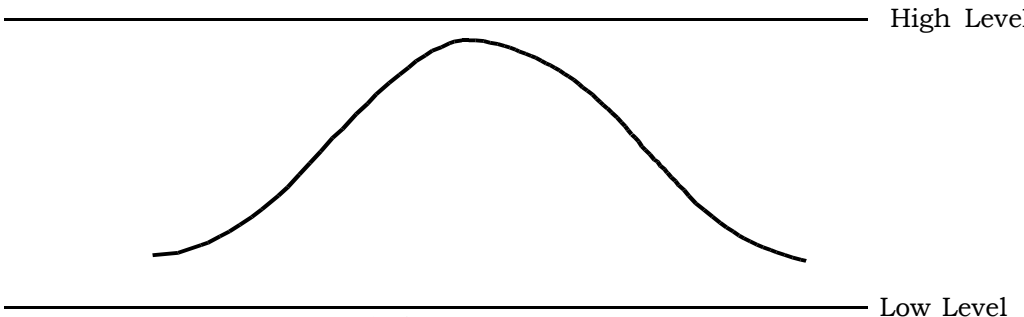
syllable prominent :

(i) **Loudness :** Stressed syllables are generally believed to be *louder* than unstressed ones, thus making loudness a component of prominence. This means that in a sequence of syllables, the stressed syllable is heard louder than the others. At the same time, it must be kept in mind that loudness is closely linked to the three remaining factors such as *length, pitch* and *quality* which are also responsible for making a syllable prominent. This is to say that a change in loudness brings about corresponding changes in length, pitch and quality also. This means that the factor of loudness does not function in isolation; rather it works in conjunction with other factors. Besides, mere loudness or a change in loudness does not make a syllable prominent.

(ii) **Length :** The length of a syllable plays a very important role in making it prominent. This obviously means that when one of the syllables is made longer than the others, there is a strong tendency for that syllable to be heard as stressed.

(iii) **Pitch :** The element of pitch plays a very significant role in imparting prominence to a syllable. In speech, pitch is closely related to the frequency of vibration of the vocal folds. It is also related, in the field of music, to low-pitched and high-pitched notes. Essentially speaking, it is a perceptual characteristic of speech. This means that the syllable, which is uttered with a pitch that is distinctly different from that of the others, will surely be heard as a more prominent one than the neighbouring syllables in that word. For example, if all the syllables are spoken at a low pitch except one that is said, with a high pitch, then the high-pitched syllable will be heard as stressed and the low-pitched ones will be heard as the unstressed syllables. If, on the other hand, some pitch-movement occurs on a certain syllable (e.g. the rising or the falling tone), it makes the syllable even more prominent than it would have been otherwise.

An example at this stage would further clarify matters about pitch and pitch movement. Let us take up a word such as *ago* /➢'g➢U/ where the stress always falls on the last syllable and the first syllable is a weak one. From the point of view of stress, the most important fact about the way this word is pronounced is that the pitch of the voice does not remain constant on the syllable of this word. Rather, on the second stressed syllable, the pitch falls from a higher to a lower level.



Pitch Movement

This pitch-movement is being shown by the following diagram where the two parallel lines represent the speaker's high and low pitch level :

(iv) **Quality :** The factor of quality refers to the quality of the vowel sound. If a syllable contains a vowel which is different in quality from the neighbouring vowels, it will tend to be more prominent than the others. This effect, pertaining to the quality of the vowel is neither very powerful nor very important. Nevertheless, one thing has to be kept in mind here. In the previous lesson it was pointed out that in weak syllables, the most frequently occurring vowels are ə, *i, u,* ɪ and the syllabic consonants. It is clear then that the stressed syllables occur against a background of weak syllables containing the above-mentioned vowels. It is because of this that the stressed syllables gain prominence in contrast to the quality of vowel sounds in weak syllables.

Prominence thus is a result of these four main factors i.e. (i) **loudness**, (ii) **length**, (iii) **pitch** and (iv) **quality.** These four factors usually work in combination although syllables may sometimes be made prominent by means of only one or two of these factors. However, these four factors are not equally important. The strongest effect of prominence is produced by pitch. Length too is an important factor. Loudness and quality, on the other hand, have much less effect.

Levels of Stress

So far we have talked of *'stress'* by keeping a simple distinction between stressed and unstressed syllables with non intermediate levels between them. Obviously, this amounts to having a two-level analysis of stress—that is, one level comprising stressed syllables and the other consisting of unstressed syllables. But surely, there are other intermediate levels too. It is worth remembering here that words are not normally spoken in isolation. Speech is connected and continuous. There are just a few words that we speak in isolation such as **yes, no, possibly, please, what, who, when** etc. Nevertheless, we take up stress on words in isolation because it helps us to see stress placement and stress levels more clearly than in the context of continuous speech.

As already stated above, the syllable on which the pitch-movement or tone takes place comes out to be the strongest syllable of all. That is to say, it carries the strongest type of stress which is referred to as the **Primary Stress.** Let us illustrate this with the help of an example. Let us take up a word like **alone** /ˊlˊʊn/. Here, the second syllable or rather the last syllable carries the stress and comes out to be the strong syllable. The first syllable, on the other hand, is unstressed and weak. The most important thing to remember here is that on the second syllable, the pitch of the voice does not remain level but generally falls from a higher to a lower pitch. This pitch-movement on the second syllable gives it the maximum prominence. It is this prominence, resulting from pitch-movement or tone, that makes the second syllable in *alone* carry the strongest type of stress. Such a stress is called the *Primary Stress.*

Let us now look at another kind of stress. This stress is weaker than primary stress but stronger than that of the first syllables of the words like **alone, ago** and **above.** Let us look at the first syllables of words like **photographic** and **anthropology.**

photographic /fˊʊtˊgræfik/

anthropology /ænθrˊpɔlˊdʒɪ/

In these examples, the third syllable carries the primary stress. The first syllables in these words are weaker than the third syllables but stronger than the second syllables. Consequently, the first syllable is said to carry the secondary stress. **The Secondary Stress** is marked by a small vertical bar in front of the lower end of the syllable which carries it. Thus, the secondary stress can be shown in the two words mentioned above in the following way :

/ˌfˊ/tˊgræfik/, /ˌænθrˊpˌ/lˊdʒɪ/

Thus, we have now identified two levels of stress—Primary and Secondary. This also implies a third level which can be called the **Unstressed level. Unstressed Level** is characterised by the absence of any recognisable amount of prominence. These are the three levels which are generally used in describing English stress.

At this point, however, one more fact is to be taken into consideration. The unstressed syllables containing ˊ, i, u, ɪ or a syllabic consonant will sound less prominent than an unstressed syllable containing some other vowel. For example, in words *poetic* and *pathetic,* let us compare their first syllable **poetic** /pˊʊˊtɪk/, **pathetic** /pˊθetɪk/. On making a comparison, we find that the first syllable of *'poetic'* is more prominent than the first syllable of *'pathetic'.* This distinction can be used as the basis for a further division of stress levels, giving rise to a third Tertiary level and the *fourth level.*

The *Tertiary level* of stress can also be found in some poly-syllabic words. For example, the word *indivisibility* contains seven syllables in all.

indivisibility /ˌindɪ$_0$vɪzɪˈbɪlˊtɪ/

In this word, the fifth syllable /bɪl/ is the strongest, carrying the primary stress and the first syllable /ɪn/ has the secondary stress. The third syllable, /vɪz/ carries a level of stress which is weaker than /bɪl/ and /ɪn/ but stronger than the second, fourth, sixth and seventh syllable, all of which are the unstressed syllables. Thus, the third syllable /vɪz/ carries the tertiary stress which is marked as /$_{0}$vɪzɪ/.

To sum up, we have identified four levels of stress. They are :

First level of stress — Primary Stress
Second level of stress — Secondary Stress
Third level of stress — Tertiary Stress
Fourth level of stress — Unstressed Syllables

A note of caution ought to be sounded here. Tertiary stress does give a phonetically correct account of pronunciations, but it does introduce an unnecessary degree of complexity.

The Placement of Stress within the word :

The question of which syllable in a word carries the primary stress and which does not, is the most problematic issue. Especially the foreign learners face a lot of problems with this issue. Another important and engaging issue relates to the criteria which needs to be adopted while selecting the correct syllable for marking stress in English words. The greatest difficulty comes from the fact that English is not one of those languages in which word-stress can be decided simply in relation to the syllables of the word. This is unlike certain other languages such as French, Polish and Czech. Many people find English word-stress a very difficult area because of its unpredictable quality. Consequently, they are of the view that stress-placement should be regarded as a property of the individual word and it should be learnt when the word itself is learnt. Indeed, it can not be denied that English stress placement is a complex matter. And yet the reverse is also true—that is, it should be possible, in principle, to find a few rules, in the simplest possible form, for placement of stress in **nouns, verbs** and **adjectives.** Having said this, it should also be kept in mind that practically all the rules of word-stress have exceptions. At times, the learners may find these rules so complex that they might feel that it is far easier to go back to the idea of learning the stress for each word individually.

In order to learn stress placement, it is necessary to keep in mind the following facts :

(i) Whether the word is morphologically simple or complex (as a result of containing one or more affixes—that is, prefixes or suffixes) or else it is a compound word.
(ii) The grammatical category of the word (i.e. whether the word is a noun, verb or an adjective).
(iii) The number of syllables that the word has.

(iv) The phonological structure of the syllables in the said word.

The rules for word-stress in compound words will be taken up a little later. Also, monosyllabic words (i.e. words which contain only one syllable) do not pose any difficulty since they are pronounced with the primary stress.

In the above mentioned facts, the point (iv) is important. Let us quickly revise a few facts about the structure of syllables. Syllables are divided into two basic categories—strong and weak. In the previous lesson, you had learnt that the integral part of a syllable is the rhyme which contains the syllable peak and the coda. Coda may in turn consist of one or more consonants. Weak syllables, on the other hand, consist of a peak which has a short vowel and no coda. Or they have a peak which consists of a schwa /ɚ/ or /ɪ/ with coda.

Examples of strong syllables are :

die /*daɪ*/, **heart** /*hɑ:t*/, **bat** /*bæt*/.

Examples of weak syllables, with syllabic divisions, are given below :

reduce /*rɪ.'dju:s*/, **herbicide** /*'hɚ:.bɪ.said*/ **open** /*'ɚʊ.pɚn*/

The syllables /rɪ/, /bɪ/ and /pɚn/ in the above three words are the weak syllables which remain unstressed.

The most important point to remember here is that only strong syllables can be stressed. Weak syllables never get stressed. They always remain unstressed.

Here, it should be kept in mind that every strong syllable does not get stressed simply by virtue of being a strong syllable. Some strong syllable may also remain unstressed, for example, in a word like **dialect** /*'daɪɚlekt*/, the syllabic division is as follows :

/*'daɪɚ.lekt*/

Here, even though the last syllable is a strong one, it remains unstressed. This means that all strong syllables are not the stressed ones. But the syllable that is stressed will always be the strong one and not the weak one. This basic fact about English word-stress is of great help.

Two-Syllabic Words :

In disyllabic words (i.e. words which contain two syllables), both the syllables can not be stressed. Either the first or the second syllable will be stressed. Let us first take up verbs. Here, the basic rule is that if the second syllable of the verb is a strong one, then the second syllable is stressed, e.g.,

apply /*ɚ'plaɪ*/ **attract** /*ɚ'trækt*/

arrive /*ɚ'raɪv*/ **assist** /*ɚ'sɪst*/

If the last syllable is weak, then the first syllable is stressed, e.g.,

enter /*'entɚ*/ **open** /*'ɚʊpɚn*/

envy /*'envi*/ **equal** /*'i:kwɚl*/

In words such as **follow** /*'fɒlɚʊ*/, **borrow** /*'bɒrɚʊ*/, the final syllable remains

unstressed even though it contains the diphthong /ˈəʊ/.

The two-syllable adjectives are stressed according to the same rule, e.g.,

lovely /ˈlʌvli/ **divine** /dɪˈvaɪn/
even /ˈiːvn/ **correct** /kəˈrekt/
hollow /ˈhɒləʊ/ **alive** /əˈlaɪv/

As is the case with most of the stress-rules, there are exceptions to this rule, for example, in words like **honest** and **perfect**.

honest /ˈɒnɪst/ **perfect** /ˈpɜːfɪkt/

the last syllables are strong ones but both the words are stressed on the first syllable.

In the case of nouns, if the second syllable contains a short vowel, then the stress usually comes on the first syllable. Otherwise, the stress will be on the second syllable, for example,

money /ˈmʌni/ **estate** /ɪˈsteɪt/
product /ˈprɑdʌkt/ **balloon** /bəˈluːn/
larynx /ˈlærɪŋks/ **design** /dɪˈzaɪn/

Other disyllabic words such as adverbs and propositions behave like verbs and adjectives.

Three-Syllable Words :

Among tri-syllabic words, the stress-patterns are more complicated than among disyllabic ones. In the case of tri-syllabic verbs, if the final syllable is strong, it will be stressed, for example,

entertain /entəˈteɪn/ **resurrect** /rezəˈrekt/

If the last syllable is weak, it remains unstressed. If in such cases the penultimate syllable (i.e. one before the last) is strong then it gets stressed, for example,

encounter /ɪŋˈkaʊntə/
determine /dɪˈtɜːmɪn/

If in both these words second and third syllable is weak, then the stress falls on the first syllable, e.g.

parody /ˈpærədɑi/

In case of tri-syllabic nouns, the rules are slightly different. Here, if the final syllable ends with ˈəʊ or is *weak*, it remains unstressed. In such cases, if the penultimate syllable is strong, it carries the stress, for example,

potato /pəˈteɪtəʊ/ **disaster** /dɪˈzɑːstə/
mimosa /mɪˈməʊzə/ **synopsis** /sɪˈnɒpsɪs/

If second and third syllables are weak, then the first syllable is stressed, e.g.,

emperor /ˈempərə/ **custody** /ˈkʌstədi/
cinema /ˈsɪnəmə/ **quantity** /ˈkwɔntətɑi/

Even if the last syllable is strong, the stress will usually fall on the first syllable. In such cases, the last syllable being quite prominent carries the

secondary stress, e.g.,

intellect /ˈɪntˌlekt/ **alkali** /ˈælkˌlaɪ/

marigold /ˈmærɪgˌəʊld/

stalactite /ˈstælˌktaɪt/

Adjectives also follow the same rule, Examples are :

derelict /ˈderˌlɪkt/ **insolent** /ˈɪnsˌlˌənt/

opportune /ˈɔpˌtju:n/ **anthropoid** /ˈænθrˌpɔɪd/.

The above rules do not possibly apply to all English words. They apply only to major categories of lexical words such as nouns, verbs and adjectives. They do not cover function words such as Articles and Prepositions. Besides, these rules do not cover words which change their stress pattern according to the context in which they occur. Hence, there are many exceptions to the above-mentioned rules. Moreover, they are not exact and cannot be applied uniformly. Despite this, rules mentioned above for stress-placement prove useful.

(ii) COMPLEX WORD STRESS

Complex Words :

Before I discuss these stress-rules for complex and compound words, let us first be clear about the distinction between simple and complex words. Here, the word 'simple' stands for one grammatical unit only. That means simple word carries no affixes. For example, words like **care, play, sweet, possible** etc. are simple. Complex words are those words which consist of two, three or more grammatical units. Complex words thus carry affixes, i.e., either prefix or suffixes. For example, words **careful** and **careless** are complex since each consists of two grammatical units. Words like **playfully** and **playfulness** are also complex words since they consist of three grammatical units each.

Here, it ought to be kept in mind that a majority of polysyllabic words (i.e., words containing more than one syllable) in English have come from other languages such as Latin, French and Greek. But we will consider all these words from the point of view of morphological rules of English language.

Complex words are of two major types :

(i) Words which are made of a basic word form called the stem, with the addition of an affix.

(ii) Words which are made of two or more independent English words are referred to as compound words, e.g., **ice-cream, ball pen, armchair** etc.

Let us first take up category (i)—that is, words which are made of stem + affixes. Affixes are of two types in English :

(i) Prefixes which are placed before the stem, e.g., the word **unpleasant** consists of a prefix and a stem.

unpleasant — un + pleasant

(prefix) (stem)

(ii) Suffixes which are placed after the stem, e.g., the word **goodness** consists of a stem and a suffix

goodness — good + ness
(stem) (suffix)

Affixes have one of the following three possible effects on word stress :

(i) The affix itself receives the primary stress, for example :

semicircle — semi + circle
(prefix) (stem)

/ˈsemɪsɘːkɤl/—here, the prefix gets stressed.

personality — person + –ality
(stem) (suffix)

/pɘːsnˈælɔtɪ/—here the suffix gets the stress.

(ii) The affix has no effect on word-stress, i.e., the complex word gets stressed as if the affix were not there, for example,

pleasant /ˈplezn̩t/, **unpleasant** /ʌnˈplezn̩t/, **market** /ˈmɑːkɪt/, **marketing** /ˈmɑːkɪtɪŋ/.

(iii) The stress remains on the stem, not the affix, but is shifted to a different syllable, e.g.,

magnet /ˈmægnɔt/, **magnetic** /mægˈnetɪk/

Suffixes :

From among a large number of suffixes available in English language, we will take up only those which are common and productive (i.e., which are applied to a larger number of stems and can be applied to more so as to make new English words.)

In the context of suffixes, two difficulties need to be mentioned. Firstly, there are a few words which are obviously complex but on being divided into stem + affix, they come to have a stem that can not be easily thought of as an English word. For example, '**audacity**' can be easily regarded as a complex word, but finding its stem becomes a problem. Secondly, it becomes problematic in some cases to figure out whether a word has one or more than one suffix. For example, the word **personality** can be analysed as :

personality—pɜːsn + ælɔti (according to word-stress)
or
personality—pɜːsn + æl + ɔti

How do we decide which option is better and more acceptable ?

Keeping in mind these difficulties, we need to distinguish between a stem and a root. A stem may be understood as something which remains when affixes are removed. A root may be defined as the smallest piece of lexical material that a stem can be reduced to.

Thus, in the word personality, we can say that the suffix—**ity** is attached to the stem **personal** which contains the root **person.** So, **person** is the root, **personal**

is the stem and **ity** is the suffix.

However, for our purpose here in this lesson, we will use only the term stem. We will now look at some generalisations about suffixes and their word-stress. The suffixes have been used in their spelling form.

Suffixes carrying Primary Stress :

In the examples given below which happen to be the most common, the primary stress is on the first syllable of the suffix. In the transcriptions given below, both primary and secondary stress are being shown. (Remember, if the stem consists of more than one syllable, there will be a secondary stress on one of the syllables of the stem.)

- ee : refugee /ˌrefjʊ'dʒi:/
  evacuee /ɪˌvækju'i:/
- eer : mountaineer /ˌmaʊntɪ'nɪə/
  volunteer /ˌvɔlən'tɪə/
- ese : Portuguese /ˌpɔ:tʃə'gi:z/
  journalese /ˌdʒɜ:nə'li:z/
- ette : cigarette /ˌsɪgrˌet/
  launderette /ˌlɔ:ndə'et/
- esque : picturesque /ˌpɪktʃə'esk/

Suffixes that do not affect stress placement :

- able : comfort /'kʌmfət/, comfortable /'kʌmftəbəl/
- age : anchor /'æŋkə/, anchorage /'æŋkərɪdʒ/
- al : refuse (verb) /rɪ'fju:z/, refusal /rɪ'fju:zəl/
- en : wide /waɪd/, widen /waɪdn/
- ful : wonder /'wʌndə/, wonderful /'wʌndəfəl/
- ing : amaze /ə'meɪz/, amazing /ə'meɪzɪŋ/
- ish : devil /'devəl/, devilish /'devəlɪʃ/
- like : bird /bɜ:d/, birdlike /'bʒ:dlaɪk/
- less : power /'paʊə/, powerless /'paʊələs/
- ly : hurried /'hʌrɪd/, hurriedly /'hʌrɪdli/
- ment (noun) : punish /'pʌnɪʃ/,
  punishment /'pʌnɪʃmənt/
- ness : yellow /'jeləʊ/, yellowness /'jeləʊnəs/
- ous : poison /'pɔɪzn/, poisonous /'pɔɪznəs/
- fy : glory /'glɔ:ri/, glorify /'glɔ:rɪfai/
- wise : other /'ʌðə/, otherwise /'ʌðəwaɪz/
- y : (adjective or noun) : fun /'fʌn/, funny /'fʌni/

Suffixes that influence stress in the stem :

In these examples, primary stress is on the last syllable of the stem.

- eous : advantage /ə'dva:ntɪdʒ/
  advantageous /ˌædvən'teɪdʒəs/
- graphy : photo /'fəʊtəʊ/

photography /f➢'tΧgr➢fi/
- ial : proverb /'pr] vɜ:b/, proverbial /pr➢'vɜ:bi➢l/
- ic : climate /'klaımıt/, climatic /klaı'mætık/
- ion : perfect /'pɜ:fikt/, perfection /p➢'fekʃn/
- ious : injure /'ınd9➢/, injurious /ın'd9ɔ:ri➢s/
- ty : tranquil /'træʁ'kwıl/, tranquillity /træʁ'kwıl➢ti/
- ive : reflex /'ri:fleks/, reflexive /rı'fleksıv/

Prefixes :

With regard to prefixes, the effect on stress does not have the comparative regularity, independence and predictability as was the case in suffixes. There is no prefix of one or two syllables that always carries the primary stress. Therefore, stress in words with prefixes follows the same rules as that for words without prefixes.

Compound Words :

Compound words are made up of two or more than two words. The chief characteristic of compound words is that they can be analysed into two words, both of which can exist independently as English words. For our present purpose here in this lesson, we will consider only those compound words which are made of two words, for example, **dining-room, afternoon, old-fashioned, tea-party** and **ice-cream** etc. Compound words are written in different ways. Some are written as one word, e.g. armchair, sunflower, afternoon etc. Some are written with a hyphen between the two words, e.g., **fruit-cake, old-fashioned** and **gear-change** etc. Some other compound words have a space between the two words, e.g., **desk lamp, battery charger, pineapple juice** etc.

Among compound words also, there are areas of uncertainty, for example, a word like **photograph** can be divided into two independent words, **photo** and **graph.** And yet we do not regard this word as a compound word. A question is—should **photograph** be regarded as a compound word or not ?

So far as stress-placement in compound words is concerned, a few rules can be given although there are many exceptions to these rules. In some compounds, the primary stress is placed on the first constituent word while in others it is placed on the second constituent word. The most common type of compound is the one which combines two nouns and the stress falls on the first element, e.g.,

typewriter /*'taıpraıt➢*/, **tea-cup** /*'ti:kžp*/, **suitcase** /*'su:tkeıs*/,
sunrise /*'sžnraız*/, **car-ferry** /*'ka:feri*/.

Some other compounds receive stress on the second element also. For example, in the following compounds, the first element is an adjective and the second ends in an –ed morpheme. The stress is carried by the second element.

bad – 'tempered

old – 'fashioned
half – 'hearted
heavy – 'handed
well – 'manicured

Compounds in which the first element is a number also carry the stress on the second element, for example,

two – 'wheeler
second – 'class
three – 'tier

Compounds functioning as adverbs are generally stressed on the second element.

South – 'east
up – 'stream
head – 'first

Compounds which function as verbs and whose first element consists of an adverbial are also stressed on the second element, e.g.,

down – 'grade
back – 'pedal
ill – 'treat

Variable Stress :

It should be remembered that the stress-pattern does not always remain fixed and unchanging in English words. Word-stress does vary because of two reasons; firstly, as a result of stress on other words occurring next to the word in question. This is exemplified in the following compounds :

bad-'tempered but a 'bad-tempered 'teacher
old-'fashioned but an 'old-fashioned 'house
half-'hearted but a 'half-hearted attempt

Word-stress may also vary because of the fact that all the speakers do not place the stress on the same syllable in certain words. For example, the word controversy shows variable stress patterns because some speakers place the stress on the first syllable while others do it on the second syllable.

Controversy – /'kɒntrəvɜ:si/ or
/kən'trɤvəsi/

Here as well as in the following examples, both the versions are acceptable.

ice-cream – /aɪs'kri:m/ or /'aɪskri:m/
kilometre – / 'kɪləmi:tə/ or /kɪ'lɤmɪtə/
formidable – /'fɔ:mɪdəbəl/ or /fɔ:'mɪdəbl̩/

Word-Class Pairs :

There are several dozen pairs of two-syllable words with identical spellings which differ from each other in stress-placement in accordance with their grammatical category, i.e. whether they function as verbs, nouns or adjectives.

Infact, these words undergo a functional shift of stress. When such disyllabic words function as nouns or adjectives, the stress is on the first syllable. When these words are used as verbs, the stress is on the second syllable. Some common examples of such pairs are given below :

(Here V stands for verb, A for adjective and N for noun)

abstract /'æbstrækt/ (A)	/æbs'trækt/ (V)
conduct /'k]ndʌkt/ (N)	/k➢n'džkt/ (V)
contrast /'k]ntra:st/ (N)	/k➢n'tra:st/ (V)
contract /'k]ntrækt/ (N)	/k➢n'trækt/ (V)
desert /'dez➢t/ (N)	/dɪ'z3:t/ (V)
escort /'eskɔ:t/ (N)	/ɪs'kɔ:t/ (V)
export /'ekspɔ:t/ (N)	/ɪk'spɔ:t/ (V)
import /'impɔ:t/ (N)	/ɪm'pɔ:t/ (V)
insult /'insʌlt/ (N)	/ɪn'sʌlt/ (V)
object /'nbd9ɪkt/ (N)	/➢b'd9ekt/ (V)
perfect /'pɜ:fɪkt/ (A)	/p➢'fekt/ (V)
permit /'pɜ:mɪt/ (N)	/p➢'mɪt/ (V)
present /'preznt/ (N,A)	/prɪ'zent/ (V)
produce /'pr➢dju:s/ (N)	/pr➢'dju:s/ (V)
protest /'pr➢ʊtest/ (N)	/pr➢'test/ (V)
rebel /'reb¤l/ (N)	/rɪ'bel/ (V)
record /'rekɔ:d/ (N)	/rɪ'kɔ:d/ (V)
subject /'sʌbd9ɪkt/ (N)	/s➢b'd9ekt/ (V)

ASPECTS OF CONNECTED SPEECH

In this lesson, we will be studying four different aspects of connected speech. They are : (i) **rhythm,** (ii) **assimilation**, (iii) **elision** and (iv) **linking.** Infact, they are characteristic features of speech in any language. We shall take them up one by one.

Rhythm

The notion of rhythm involves some noticeable event happening at regular intervals of time. All of us know and feel the rhythm of a heart-beat, of a flashing light or the rhythm of a piece of music. It is often said that every language has its own characteristic rhythm which adds to its musical quality. Thus, every language in the world is spoken with either one kind of rhythm or the other. Rhythm is found not only in poetry but in prose also. Children's nursery rhymes and songs are excellent materials for practising rhythm.

English speech too is rhythmical. Its rhythm is detectable in the regular occurrence of stressed syllables. This is not to say that the timing is as regular as a clock. This regularity of occurrence of the stressed syllables is relative. It is often said that English speech has a stress-timed rhythm. Let us try and understand this term a little better. You know by now that any utterance in English consists of both stressed and unstressed syllables. When we speak, the stressed syllables should be pronounced carefully and the unstressed ones should be crowded together and said quickly. It is this regular occurrence of stressed syllables that gives English its characteristic rhythm known as the stress-timed rhythm. In other words, the stress-timed rhythm implies that the stressed syllables will tend to occur at relatively regular intervals whether they are separated by unstressed syllables or not.

In order to understand this rhythm better, let us take up the following sentence as an example :

1	2	3	4	5
'Walk	'down the	'path to the	'end of the	ca'nal

As you can make out, the stressed syllables in the above sentence are numbered. Syllables 1 and 2 are not separated by any unstressed syllables, 2 and 3 are separated by one unstressed syllable, 3 and 4 by 2 unstressed syllables and 4 and 5 are separated by 3 unstressed syllables. Here, the stress-timed rhythm implies that the time between two stressed syllables will tend to be the same,

irrespective of the number of intervening unstressed syllables. This means that, in the above sentence, time taken in going from 2 to 3, from 3 to 4 and 4 to 5 is nearly the same even though the number of unstressed syllables falling between them varies.

Languages like Russian and Arabic also have a stress-timed rhythm similar to that of English. Certain other languages such as French, Telugu and Yoruba have a different rhythmical structure which is referred to as the syllable-timed rhythm. In these languages, all syllables, whether they are stressed or unstressed, tend to occur at regular time-intervals and the time between stressed syllables will be shorter or longer in proportion to the number of intervening unstressed syllables. Infact, most Indian languages have the syllable-timed rhythm.

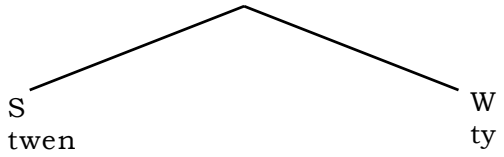
Some linguists have developed a different theory regarding the English speech-rhythm. They regard 'foot' as the unit of rhythm. Clearly, foot has a parallel in the metrical analysis of verse. The foot begins with a stressed syllable and includes all the succeeding unstressed syllables up to (but not including) the next stressed syllable. The sentence given above can be divided into feet as follows :

1	2	3	4	5
'Walk	'down the	'path to the	'end of the ca	'nal

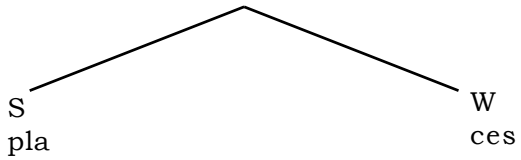
Some other theories of rhythm are also prevalent which go beyond the analysis given above. They point to the fact that some feet are stronger than others, giving rise to strong-weak patterns in larger pieces of speech above the level of the foot. In order to understand this, let us take up a word like twenty.

twenty – /'twenti/

This word has one strong and one weak syllable, comprising one foot. The rhythmical structure of this word is given below, where 's' stands for strong and 'w' stands for weak.

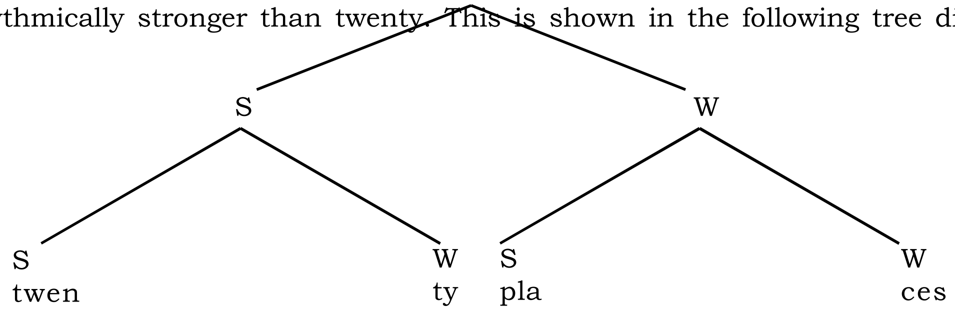


The word *places* also has a similar rhythmical structure, shown below :

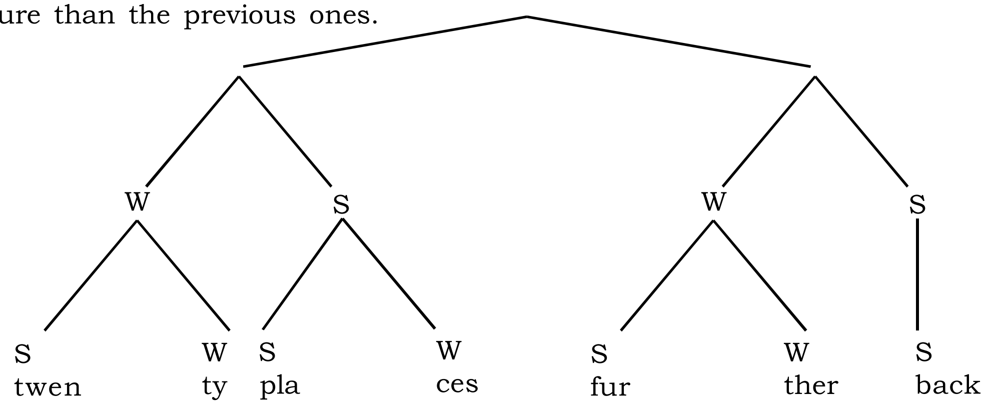


Let us now take up a phrase like *'twenty places'* in which *'places'* generally carries stronger stress than *twenty.* This means that in this phrase, places in

rhythmically stronger than twenty. This is shown in the following tree diagram :



Let us now extend this phrase by adding two more words to it—'**further back**'. Thus, the phrase we now take into consideration is '**twenty places further back**'. This phrase is now shown in the following tree diagram which has a more elaborate structure than the previous ones.



By analysing speech in this way, the relationships between strong and weak elements can be shown and the different levels of stress too can be understood. As per this method, exemplified in the diagram given above, the strength of any particular syllable can be measured by counting up the number of times the 's' symbol occurs above it. The levels in the sentence shown through the tree diagram given above can be put simply as shown below :

						S
		S				
				S		S
S		S		S		S
twen	ty	pla	ces	fur	ther	back

The metrical grid given above clearly shows that in the expression '**twenty places further back**', the right-hand foot is stronger than the left one.

To sum up, we can say that English speech-rhythm tends towards a regular alternation between strong and weak syllables. For example, **twen** (strong) **ty**

(weak), **pla** (strong), **ces** (weak), **fur** (strong), **ther** (weak), **back** (strong). Infact, the shifting of stress is quite evident in the following cases which show the effect of what is called the **stress-shift.** Examples are :

compact (adjective) /**kem'pækt**/ but **compact disc** /'**kɤmpækt 'dɪsk**/
thirteen /**θɛ:'ti:n**/ but **thirteenth place** /**θɛ:ti:nθ 'pleɪs**/
Westminster /**west'minst➢**/ but **Westminster Abbey** /'**westmɪnst➢r 'æbi**/

Thus, word-stress does get altered in accordance with certain contexts. Moreover, it is worth keeping in mind that while speaking English, we do vary the rhythmicality—that is, there are times when we speak very rhythmically (during some instances of public speaking) while at other times we may speak a trifle arhythmically if we are hesitant or nervous. In this way, the stress-timed rhythm could be thought of as the characteristic feature of one style of speaking with the degree of rhythmicality varying between a minimum level (a rythmical) and the maximum value (completely stress-timed rhythm).

Assimilation

Assimilation is a very significant feature of connected speech. It refers to the way sounds belonging to one word can cause changes in sounds belonging to neighbouring words. For example, in rapid connected speech, an expression **good girl** /**gʊd gɛ:l**/ becomes /**gʊg gɛ:l**/. Here the terminal /**d**/ sound of good changes into /**g**/ sound under the influence of the initial /**g**/ of the following word **girl**—this change of /**d**/ into /**g**/ is an example of assimilation. Similarly, in rapid speech, the expression **good night** /**gʊd naɪt**/ tends to be articulated as /**gʊn naɪt**/. This change of /**d**/ into /**n**/ under the influence of the neighbouring /**n**/ of **naɪt** can be referred to as assimilative change.

Let us, for a moment, think as to why do assimilative changes occur in rapid speech. In order to understand this, we must keep in mind the following few facts.

The sounds in a word do not simply follow one another like printed letters, clearly demarcated from each other. Unlike letters, sounds tend to overlap and modify each other. This characteristic of speech is called co-articulation. As the articulators are in the process of forming one sound, their pattern of adjustment prepares them for the sound which is to follow. Co-articulation is a feature unique to the blending of sounds in contextual speech.

For example, let us consider the word two /**tu:**/. In saying this word, there is a noticeable movement of the lips towards a lip-rounded vowel /**u:**/. You will notice that this movement of the lips begins at or before the consonant /**t**/ is released. This is a case of co-articulation, which leads to the process of assimilation. Contrastively speaking, consider the word **tea** /**ti:**/. In saying this word, there is no movement towards lip-rounding.

Assimilation thus occurs due to the influence a sound may have on another when the two are contiguous in time, as a result of co-articulation. Assimilative

changes are those which alter the phonetic characteristics of sounds while co-articulation is the physiological basis for these changes. These adaptive changes are almost exclusively the result of neuro-motor adjustments to enhance the facility of movement and economy of effort. Therefore, when a phoneme is realised differently as a result of being near some other phoneme belonging to a neighbouring word, it is an example of assimilation.

Assimilation varies in extent according to the speaking rate and style. Obviously, there are more instances of assimilation in rapid, casual speech and fewer in slow, careful, speech. In some cases the assimilative changes are quite noticeable whereas in others they are slight. In other words, these changes can be of a higher or a lesser degree. (They can also be thought of as complete or partial). Assimilation occurs in both consonants and vowels but in this lesson we will consider only those assimilative changes which affect consonants.

There are three major types of assimilations :

(i) Regressive
(ii) Progressive
(iii) Reciprocal

(i) Regressive Assimilation :

Let us consider a case where two words are combined. The first word ends with a single final consonant which will be referred to as C^f. The second word across the word boundary ends with a single initial consonant which will be referred to as C^i. This can be shown diagrammatically as follows :

---------- C^f | C^i ----------

word
boundary

When C^f changes to become like C^i either completely or partially—i.e. the phoneme that comes first is affected by one that comes after it—it is a case of regressive assimilation. Thus, regressive assimilation takes place when a particular sound influences and modifies the one immediately preceding it.

a b → b b

e.g. **income** /**ɪŋkʌm**/

Here, in this word the alveolar /**n**/ becomes velar /**ŋ**/ under the influence of velar /**k**/ which comes right after it.

Generally speaking, the regressive assimilation is the commonest type of assimilation. A few more examples of regressive assimilation are :

good boy

/**gʊd bɔɪ**/ → /**gʊb bɔɪ**/

good night

/gʊd naɪt/ → /gʊn naɪt/

light colour

/laɪt kʃl➢/→ /laɪk kʃl➢/

(ii) Progressive Assimilation :

When C^i changes to become like C^f in some way, it is a case of progressive assimilation. In other words, progressive assimilation takes place when a phoneme markedly influences the following phoneme in a given phonetic context.

a b → a a

e.g. **Miss Doan**

/mɪs d➢ʊn/ → /mɪs t➢ʊn/

In this example, /**d**/ (voiced) becomes /**t**/ (voiceless) under the influence of the preceding voiceless /**s**/.

(iii) Reciprocal Assimilation :

Reciprocal assimilation takes place when two sounds influence each other to change the nature of the sound produced. For example,

picked your

/pɪkt jɪ:/ → /pɪktʃ➢/

alveolar + palatal → palato – alveolar

/t/ + /j/ → /ʧ/

Similarly

got you

/gɪt ju/ → /gɤtʃ➢/

As already stated above, we will consider here only those assimilations which are consonant dominated. You will remember from your earlier lessons that three aspects are very important in the case of consonants. They are :

(i) Place of articulation

(ii) Manner of articulation

(iii) Voicing

In consonance with these three indicators, we will study assimilations of place, of manner and of voicing among consonants. (i) Assimilation of place is most clearly noticeable in some cases where the final consonant (C^f) happens to be an alveolar and it is followed by an initial consonant (C^i) whose place of articulation is not alveolar.

For example, in a word like **that** /**ðæt**/, the C^f is the alveolar /**t**/. In rapid, casual speech, /**t**/ becomes /**p**/ before a bilabial consonant, as in :

that person

/ðæt pf:sn/ → /ðæp pf:sn/

light blue

/laɪt blu:/ → /laɪp blu:/

meat pie

/mi:t paɪ/ → /mi:p paɪ/

The alveolar /t/ becomes a dental plosive (symbolised by /¢/ before a dental consonant as in :

that thing

/ðæt θiŋ/ → /ðæ¢ θiŋ/

get those

/get ðəʊz/ → /ge¢ ðəʊz/

cut through

/kžt θru:/ → /kž¢ θru:/

Also /t/ becomes /k/ before a velar consonant as in

that case

/ðæt keɪs/ → /ðæk keɪs/

bright colour

/braɪt kžlə/ → /braɪk kžlə/

quite good

/kwaɪt gʊd/ → /kwaɪk gʊd/

In similar contexts, /d/ can become /b/, /Î/ and /g/ respectively as in :

good boy

/gʊd bɔɪ/ → /gʊb bɔɪ/

shed these

/ʃed ði:z/ → /ʃeÎ ði:z/

good gun

/gʊd gžn/ → /gʊg gžn/

/n/ also, in similar phonetic contexts, becomes /m/, /Ä/ and /ŋ/ as in :

turn page

/tf:n peɪd9/ → /tf:m peɪd9/

turn this

/tf:n ðɪs/ → /tf:Ä ðɪs/

broken kit

/brəʊkən kɪt/ → /brəʊkəŋ kɪt/

It is worth keeping in mind that in all the examples given above, the C^f comes to acquire the same place of articulation as C^i. Besides, all these are examples of regressive assimilation.

However, alveolars such as /s/ and /z/ undergo a slightly different change. /s/ becomes /ʃ/ and /z/ becomes /9/ when followed by /ʃ/ as in

this shoe

/ðɪs ʃu:/ → /ðɪʃ ʃu:/

those years

/ðəʊz jɪəz/ → /ðəʊ9 jɪəz/

Most usually, assimilation of place is observable in the above mentioned regressive assimilation of alveolar consonants.

(ii) Assimilation of manner is to be found in the most rapid and casual speech. It

is much less noticeable than assimilation of place. The general trend here is once again for regressive assimilation. Besides, the change in manner is most commonly towards an easier consonant, i.e. a consonant which makes less obstruction to the airflow. For example, in the following two phrases, the final alveolar plosives /**t**/ and /**d**/ i.e. C^f becomes a fricative and a nasal i.e. C^i respectively :

that side

/ðæt saɪd/ → /ðæs saɪd/

good night

/gʊd naɪt/ → /gʊn naɪt/

On the other hand, it is highly unlikely to come across a case where a final fricative or nasal, C^f would become a plosive. The following three examples show progressive assimilation of manner where the word-initial/ð **i.e.** C^i follows the C^f which is a plosive or nasal at the end of a preceding word. In all the three cases C^i becomes identical in manner to the C^f but with place of articulation being dental :

in the

/ɪn ðə/ → /ɪÄ Ä/

get them

/get ðəm/ → /ge¢ ¢m/

read these

/ri:d ði:z/ → /ri:Î Îi:z/

(iii) Assimilation of voice occurs in a limited way. It is found much less than assimilations of place and manner. Also, there is only one type of assimilative change that occurs in voicing and that is, the change of voiced consonant into a voiceless one. The reverse of this never takes place in English language. Thus, in a given context, if C^f is voiceless (fortis) and C^i is voiced (lenis) then C^f can never become voiced and only C^i can become voiceless under the influence of preceding fortis C^f. For example,

Miss Doan

/mɪs dəʊn/ → /mɪs təʊn/

Here, the voicing assimilation takes place when C^i which is a voiced alveolar becomes a voiceless alveolar under the influence of C^f which is a voiceless alveolar fricative. The opposite of this is not permitted in English language, i.e. under the influence of voiced C^i, the voiceless C^f does not become voiced.

Lastly, it should be kept in mind that assimilation takes place not only across word boundaries but also across morpheme boundaries within a word. Infact, assimilation also takes place within a morpheme. For example, in words such as **bump /bžmp/**, **tenth /teÄθ/**, **hunt /hžnt/** and **bank /bæŋk/**, the place of articulation of the nasal is influenced and determined by the place of articulation of the following consonant. Such an assimilation has however become fixed as part

of the phonological structure of English syllables. The progressive assimilation of voice in the case of suffixes /s/ and /z/ is another example of a type of assimilation that has become fixed in English language. Thus, when a verb carries a third person singular '**s**' suffix or a noun carries an '**-s**' plural suffix or a or an '**-s**' possessive suffix, the suffix is pronounced as /**s**/ if the preceding consonant is voiceless and is pronounced as /z/ if the preceding consonant is voiced. This is evident in the following examples :

cats /kæts/ **dogs /dɪgz/**
jumps /dʒʌmps/ **runs /rʌnz/**
pat's /pæts/ **Pam's /pæmz/**

To conclude, assimilation is essentially a natural phenomenon that can be seen in any sort of complex physical activity. The essential nature of spoken language can be understood only in terms of the dynamics of articulatory movement of speech sounds in the context of which assimilations are an important facet.

Elision

Like assimilation, elision too is a feature of rapid, casual and continuous speech. When native speakers of English talk to each other, quite a few sounds that one might expect to hear are not actually pronounced. Elision may thus be understood as phenomenon which involves the disappearance of sounds under certain circumstances. This means that under certain circumstances, a phoneme may be realised as zero or have a zero realisation—i.e. a phoneme may be deleted.

Let us now consider briefly why does elision take place.

In connected speech, rhythm is the all-pervasive and determining element. In order to keep the flow of rhythm, elements are omitted in informal conversational speech. These elements are present in a full, formal style of utterance. When obliged to choose between rapid speech and phonetic detail, the speaker chooses the former. Only when he consciously or unconsciously senses a need, will he choose the phonetic detail which is typical of a slow formal style of speaking.

Besides conversational speed and rhythm, other factors responsible for elision are :

(i) use of informal, grammatical constructions such as contractions
(ii) assimilation
(iii) occurrence of consonant clusters which are difficult to pronounce.

Elisions like assimilations are due to economy of effort. If a word remains perfectly intelligible without a certain sound, the tendency is to elide it e.g. loss of /**r**/ before consonants.

arm /a:m/
church /tʃɜ:tʃ/

A few examples of elisions are :

(i) Loss of weak vowel after /p/, /t/ and /k/. In words such as **potato, tomato, correct, perhaps, today,** the vowel in the first syllable may disappear. The aspiration of the initial plosives extends to the middle portion of the syllable as shown in the following pronunciations :
/**pʰ'teɪtəʊ**/, /**tʰ'ma:təʊ**/, /**kʰ'rekt**/, /**pʰ'hæps**/, /**tʰ'dei**/.

(ii) In words where weak vowels are followed by /**n**/ /**l**/ or /**r**/, the weak vowels get elided and the following consonants become syllabic consonants, for example,
tonight /**tnaɪt**/, **police** /**pə li:s**/, **corrode** /**kə'rəʊd**/

(iii) Avoidance of complex consonant clusters. Let us consider the following two examples :
George the Sixth's throne
/**dʒɔ:dʒ ðə sɪksθs θrəʊn**/
pages of texts torn
/**peɪdʒɪz əv teksts tɔ:n**/
It is generally felt that no normal English speaker would ever pronounce all the consonants between the last two words of the phrases given above. /**sɪksθs θrəʊn**/ is more likely to be heard as /**sɪksθrəʊn**/ in which /**θ**/ and /**s**/ have been elided. Similarly, in the second phrase /**teksts tɔ:n**/, /**t**/ and /**s**/ are elided and the expression is more likely to be heard as /**teksttɔ:n**/.
In consonant clusters of three plosives or two plosives plus a fricative, the middle plosive may get deleted as in :
acts /**æks**/, looked back /**lʊk bæk**/, scripts /**skrɪps**/.

(iv) Loss of final /**v**/ in '**of**' and before consonants, for example :
lots of them /**lɔts əðəm**/
waste of money /**weɪst əmʌnɪ**/

In this context, it should be mentioned that contractions of grammatical words are generally regarded as instances of elision. But there is a minor difference between contractions and elisions which should be kept in mind. The contractions are regularly represented with special spelling forms which make them seem a little different from the above-mentioned examples of elision.

Before giving examples of contractions or the contracted forms, let us briefly see what a contraction is. A contraction may be defined as a shortened form used either in speech or writing. These shortened (contracted) forms are represented in writing that reproduces spoken language, e.g. drama, personal letters, direct speech in novels and short stories, by omitting one or two letters and replacing the letters that are omitted by an apostrophe (').

The examples of some of the contracted forms are given below :

		Contracted form
Uncontracted form	**Written**	**Spoken**
I am	i'm	/aɪm/
He is	He's	/hi:z/
He had, would	He'd	/hi:d/ (after vowels)
Ram had, would		/ra:m ˃d/ (after consonants)
He will	He'll	/hi:l/ (after vowels)
Ram will	Ram'll	/ra:m¤ l/ (after consonants)
I have	I've	/aɪv/ (after vowels)
The boys have	The boys've	/ðe bɔɪz ˃v/ (after consonants)
I can not	I can't	/aɪ ka:nt/
I do not	I don't	/aɪ d˃ʊnt/
I shall not	I shan't	/aɪ ʃa:nt/
Ram is	Ram's	/ra:mz/ (after voiced phonemes)
Rick is	Rick's	/rɪks/ (after voiceless phonemes)
Harsh is	Harsh's	/hɜ:ʃɪz/ (after s, z, ʃ, ɘ, tʃ, dɘ)
We are	We're	/Wɪ˃/
You are	You're	/jʊ˃/ or /jɔ:/
They are	They're	/ðe˃/

Linking

In connected speech, words and sounds are linked together in special ways. The most familiar case of linkage is the use of linking /r/.

In BBC accent, the phoneme /r/ does not occur in syllable-final position. The phoneme /r/ at the end of a word is pronounced only when the next word begins with a vowel sound within the same meaning or tone-group. In other words, when a word's spelling suggests a final r and the word that follows it begins with a vowel, then the final /r/ of the preceding word is pronounced. This is a case of linking /r/. For example,

'here' /hɪ˃/ but 'here are' /hɪ˃‿r ˃/

four /fɔ:/ but 'four eggs' /fɔ:r‿egz/.

car /ka:(r)/ or /ka:ʳ/

car park /ka: pa:k‿/

car engine /ka:rendɘɪn/

doctor /dɤkt˃/

doctor is in /dɤkter‿ɪz ɪn/

A considerable number of BBC speakers often use /r/ to link words in which the preceding word ends with a vowel and the following word begins with a vowel. For example :

'Formula A' /fɔ:mj˃l˃r eɪ/

Australia all out /ɤstreɪli˃r ɔ:l aʊt/

media event /mi:di˃r ɪvent/

This use of /r/ to link words ending with a vowel even when there is no

justification for the use of /r/ from the spelling is referred to as **intrusive /r/.** Some English speakers and teachers continue to regard the use of intrusive /r/ as incorrect or sub-standard pronunciation but the intrusive /r/ is indeed widely used.

Juncture :

Last of all, we need to consider the concept of juncture which literally means a particular, especially important stage in a series of events. Linking /r/ and intrusive /r/ are special cases of juncture. In this phonetic context, juncture refers to the relationship between one sound and the sounds that immediately precede and follow it. Juncture carries some importance in phonological theory.

Let us take up two words '**my turn**' /**maɪt 3:n**/. The relationship between /**m**/ and /**aɪ**/ between /**t**/ and /**ɟ:**/ and between /**ɟ:**/ and /**n**/ is said to be one of close juncture. The sound /**m**/ is preceded by silence and /**n**/ is followed by silence. Thus /**m**/ and /**n**/ are said to be in a position of external open juncture. The relationship between /**aɪ**/ between /**t**/ in the phrase '**my turn**' /**maɪt ɟ:n**/ is the one that is slightly problematic. It may be called as the relationship of internal open juncture which is usually referred to as juncture for short. It must be kept in mind that there is no pause or silence between /aɪ/ and /t/ to indicate word division and to justify the space left in the transcription. And yet the fact remains that English speakers, on hearing /**maɪ tɟ:n**/, usually recognise this as '**my turn**' and not as '**might earn**'. How does an English speaker do that ? The answer lies in the fact that in the case of my turn /maɪ tɜ:n/, /t/ is aspirated since it lies in the initial position of a stressed syllable whereas in the case of '**might earn**' /**maɪ tɟ:n**/, /**t**/ is unaspirated since it is the final sound in the word '**might**'. Thus, we can conclude from here that the position of a word boundary has some effect on the realisation of the /**t**/ phoneme.

The importance of juncture can be understood by looking at the following minimal pairs :

(i) 'might rain' /maɪt reɪn/ (/r/ being in the initial position in **rain** is voiced) vs. my train /maɪ treɪn/(/r/ following /t/ in **train** is voiceless).

(ii) 'all that I'm after today /ɔ:l ð➢t aɪm a:ft➢ t➢deɪ/ (/**t**/ being final in '**that**' is aspirated).
'all the time after today' /ɔ:l ð➢ taɪm a:ft➢ t➢deɪ/ (/t / being initial in '**time**' is aspirated).

(iii) he lies /hi: laɪz/ (/**l**/ being initial in '**lies**' is clear (/**l**/).
'**heal eyes**' /**hi:l aɪz**/ (/**l**/ being final in heal is dark /**l**/).

(iv) 'keep sticking' /**ki:p stɪkɪŋ**/ (/t/ is unaspirated)
'**keeps ticking**' /**ki:ps tɪkɪŋ**/ (/**t**/ is aspirated)

More than the information about juncture, it is the context in which the words occur that almost always makes it clear where the word boundary comes.

LESSON NO. 2.4 PREPARED BY : DR. KUMKUM BAJAJ

ENGLISH PHONETICS AND PHONOLOGY

SYMBOLS USED FOR TRANSCRIPTION

Vowel Phonemes

ɪ ..... as in ..... pit
e ..... as in ..... pet
æ ..... as in ..... pat
ʌ ..... as in ..... cut
ɒ ..... as in ..... pot
ʊ ..... as in ..... put
ə ..... as in ..... potato, upper
i: ..... as in ..... key
a: ..... as in ..... car
ɔ: ..... as in ..... core
u: ..... as in ..... coo
ɜ: ..... as in ..... cur
eɪ ..... as in ..... bay
aɪ ..... as in ..... buy
ɔɪ ..... as in ..... boy
əʊ ..... as in ..... low
aʊ ..... as in ..... how
ɪə ..... as in ..... here
eə ..... as in ..... there
ʊə ..... as in ..... moor

Consonant Phonemes

p b ..... as in ..... 'pea', 'bee'
t d ..... as in ..... 'tea', 'do'
k g ..... as in ..... 'key', 'go'
f v ..... as in ..... 'fat', 'vat'
θ ð ..... as in ..... 'thin', 'that'
s z ..... as in ..... 'sip', 'zip'
ʃ ʒ ..... as in ..... 'ship', 'measure'
h ..... as in ..... 'hat'
m l ..... as in ..... 'map', 'lad'
n r ..... as in ..... 'nap', 'red'
j ..... as in ..... 'yet'
ŋ ..... as in ..... 'hang'
w ..... as in ..... 'wet'
tʃ ..... as in ..... 'chin'
dʒ ..... as in ..... 'gin'

Prosodic Marks

' (primary stress)
as in better |'bet.ə|

ˌ (secondary stress)
as in retell |ˌri:'tel|

. (syllable division)
as in differ |'dif.ə|

Given below is a list of words phonetically transcribed.

A

Word	*Transcription*
Aaron	'eɚ.rɚn
Abacus	'æb.ɚkɚs
Abandon	ɚ'bæn.dɚn
Abbreviate	ɚ'bri:vi.eit
Abbreviation	ɚˌbri:vi'ei.ʃˇn
Abdomen	'æb.dɚmɚn
Abduct	ɚb'dʌkt
Aberration	ˌæb.ɚ'reiʃˇn
Abhor	ɚb'hɔ:ʳ
Ability	ɚ'b2l.ɚ.ti
(words containing 'ability' as a suffix always exhibit the primary stress as for 'ability' i.e. capability |ˌkei.pɚ'bil.ɚ.ti|)	
Ablative	'æb.lɚ.t2ve
Abnormal	æb'nɔ:mˇl
Aboard	a'bɔ:d
Abode	ɚ'bɚʊd
Aboriginal (A)	ˌæb.ɚ'r2d$_3$.ˇnˇl
Aborigines (A)	ˌæb.ɚ'r2d$_3$.ˇni:$_3$
Abrasion	ɚ'bre2.$_3$ˇn
Abcess	'æb.ses
Absent (adj.)	'æb.sˇnt
Absent (v.)	'æb|'sent
Absentee	ˌæb.sˇn'ti:
Absolute	ˌæb.sɚ'lu:t
Absolve	ɚb'zɒlv
Absorb	ɚb'zɔ:b
Abstemous	æb'sti:m2ɚs
Abstinence	'æb.st2.nɚn|ts
Abstract (adj.)	'æb.strækt
Abstract (v.)	æb'stækt
Absurd	ɚb'zɜ:d
Abuse (n.)	ɚ'bju:s
Abuse (v.)	ɚ'bju:z

Abusive ..... ɚ'bju:s2v
Academic ..... ˌæk.ɚ'dem.2k
Academy ..... ɚ'kæd.ɚ.m|2
Accelerate ..... ɚk'sel.ɚ|.re2t
Acceleration ɚkˌsel.ɚre2ʃˇn
Accent (n.) ..... 'æk.sˇnt
Accent (v.) ..... ɚk|'sent
Access ..... 'æk.ses
Accessory ..... ɚk'ses.ˇr|.2
Accident ..... 'æk.s2.dˇnt
Acclimatize ..... ɚ'kla2.mɚ.ta2z
Accommodate ..... ɚ'kɒm.ɚ|.de2t
Accomplice ..... ɚ'kʌm.pl2s
Accord ..... ɚ'kɔ:d
Accrue ..... ɚ'kru:
Accumulate ..... ɚ'kju:mje|le2t
Accuracy ..... 'æk.jɚ.rɚ.s2
Accusative ..... ɚˌkju:zɚ't2v
Acetic ..... ɚ'si:t2k
Achilles ..... ɚ'kil.i:z
Acid ..... 'æs.2d
Acme ..... 'æk.m2
Acorn ..... 'e2.kɔ:n
Acoustic ..... ɚ'ku:st2k
Acquaint ..... ɚ|'k.we2nt
Acquiesce ..... ˌæk.w2'es
Acquisition ..... ˌæk.w2'z2.ʃɚn
Acquisitive ..... ɚ'kw2z.2.t2v
Acrimonious ˌæk.r2mɚʊ.n2.ɚs
Acrobat ..... 'æk.rɚ.bæt
Across ..... ɚ'krɒs
Active ..... 'æk.t2v
Actress ..... 'æk.trɚs
Actually ..... 'æk.tʃu.ɚl2
Acumen ..... 'æk.jʊ.mɚn
Adage ..... 'æd.2dʒ
Adamant ..... 'æd.ɚ.mɚnt
Adapt ..... ɚ'dæpt

Addict (n.) ..... 'æd.ɪkt
Addicted ..... ˈd ɪkt ɪd
Addle ..... 'æd.l
Address (n.) ..... ˈdres
Addressee ..... ˌæd.res'i:
Adept (n.) ..... 'æd.ept
Adequate ..... 'æd.ɪ.kwˈt
Adhere ..... ˈd h ɪˈ
Adhesion ..... ˈd'hi:.ʒen
Adhesive ..... ˈd'hi:sɪve
Adhoc ..... ˌæd'hɒk
Adieu ..... ˈdju:
Adjacent ..... ˈd ʒeɪ.sˇnt
Adjectival ..... ˌæd ʒ.ɪk'taɪ.vˇl
Adjective ..... 'æd ʒ.ɪk.tiv
Adjoin ..... ˈd ʒˈɔɪn
Adjunct ..... 'æd ʒ.ʌŋkt
Adjust ..... ˈd ʒʌst
Administer ..... ˈd'mɪn.ɪ.stˈ
Admirable ..... 'æd.mˇr.ˈ.bl'
Admiration ..... ˌæd.mˈ're ɪ.ʃˇn
Ado ..... ˈdu:
Adolescence ..... ˌæd.ˇl'es.ˇnts
Adonais ..... ˌæd.ˈʊ'neɪ.ɪs
Adonis ..... ˈd ʊ.nɪs
Adulterate ..... ˈdʌl.tˇr|.eɪt
Advantage ..... ˈd'va:n.tɪd ʒ
Advantageous ..... ˌæd.vˈn'teɪ.d ʒˈs
Advent (A.) ..... 'æd.vent
Adventure ..... ˈd'ven.t ʒˈ
Adverb ..... 'æd.vɜ:b
Adversary ..... 'æd.vˈ.sˇrɪ
Advert (n) ..... 'æd.vɜ:t
Advert (v) ..... ˈd'vɜ:t
Advertise ..... 'æd.vˈ.taɪz
Advertisement ..... ˈd'vɜ:.tɪs.mˈnt
Advisability ..... ˈdˌvaɪ.zˈ'bɪl.ˈ'tɪ
Advisable ..... ˈd'vaɪ.zˈ.bl

Advocacy ..... 'æd.vəˌ.kəˌ.s2
Advocate (n) ..... 'æd.vəˌkəˌt
Advocate (v) ..... 'æd.vəˌke2t
Aeon ..... 'i:.əˌn
Aerial ..... 'eəˌ.r2.əˌl
Aeroplane ..... 'eəˌ.rəˌ.ple2n
Aeschylus ..... 'i:.sk2.ləˌs
Aesthete ..... 'i:s.θi:t
Aesthetic ..... i:s'θet.2k
Affable ..... 'æf.əˌ.bl
Affiliate ..... əˌ'f2l.2.e2t
Affix (n.) ..... 'æf.2ks
Affix (v.) ..... əˌ'f2ks
Affluence ..... 'æf.lu.əˌnts
Aftermath ..... 'a:f,təˌ.ma:θ
Again ..... əˌ'gen
Against ..... əˌ'gentst
Agape ..... əˌ'ge2p
Agate ..... əˌæg.əˌt
Agatha ..... əˌæg.əˌ.θəˌ
Aged 'a man aged 40' ..... 'eid$_3$d
Aged 'old' ..... e2d$_3$2d
Agency ..... 'e2.d$_3$ˇnt.s2
Aggravate ..... 'æg.rəˌ|.ve2t
Aggregate (v.) ..... 'æg.r2.ge2t
Aghast ..... əˌ'g:st
Agnes ..... 'æg.nəˌs
Agnostic ..... æg'nɒs.t2k
Ago ..... əˌ'geʊ
Agony ..... 'æg.əˌ.n2
Agrarian ..... əˌ'greəˌ.r2.əˌn
Agree ..... əˌ'gr2;
Ague ..... 'e2g.ju:
Ah ..... ɑ:
Albatross ..... 'æl.bəˌ.trɒs
Albeit ..... ɔ:l'bi:.2t
Alchemist ..... 'æl.kəˌ.m2st
Aldous ..... 'ɔ:l.dəˌs.

Algebraic ..... ˌæl.dʒ2'bre2.2k
Alias ..... 'e2.l2.ɚs
Alibi ..... 'æl.2.ba2
Alien ..... 'e2.l2.ɚn
Alive ..... ɚ'la2v
All ..... ɔ:l
Allegiance ..... ɚ'li:.dʒˇnts
Allegory ..... 'æl.2.gɚ.r2
Allergy ..... 'æl.ɚ.dʒ2
Alleviate ..... ɚ'l2:.v2.e2t
Alley ..... 'æl.2
Alliteration ..... ɚˌl2t.ɚ're2.ʃˇn
Allude ..... ɚ'lu:d
Allusion ..... ɚ'lu:.ʒˇn
Ally (n.) ..... 'æl.a2
Ally (v.) ..... ɚ'la2
Almond ..... 'a:.mɚnd
Alms ..... a:mz
Alone ..... ɚ'lɚʊn
Alphabet ..... 'æl.fɚ.bet
Already ..... ɔ:.l'red.2
Alsatian (A) ..... æl'se2.ʃˇn
Alternate (adj.) ..... ɔ:l'tɜ:.nɚt
Alternate (v.) ..... 'ɔ:l.tɚ.ne2t
Altitude ..... 'æl.t2.tju:d
Altruism ..... 'æl.tru.i.zˇm
Amalgamation ..... ɚˌmæl.gɚ'mei.ʃˇn
Amanda ..... ɚ'mæn.dɚ
Amateur ..... 'æm.ɚ.tɚʳ
Ambiguous ..... æm'b2g.ju.ɚs
Ambivalent ..... æm'b2vˇl.ɚnt
Ameliorate ..... ɚ'mi:l:.ˇr.e2t
Amenity ..... ɚ'mi:.nɚ.t2
Amiable ..... 'e2.m2.ɚ.bl
Amicable ..... 'æm.2.kɚ.bl
Amok ..... ɚ'mʊk
Amorous ..... 'æm.ˇr.ɚs
Amplitude ..... 'æm.pl2.tju:d

Amuck ..... ˃'mʌk
Anachronism ..... ˃'næk.r˃.n2.z˜m
Anaesthesia ..... ˌæn.˃s'ɾi:.z2.˃
Anagram ..... 'æn.˃.græm
Analogus ..... ˃'næl.˃.g˃s
Analogy ..... ˃'næl.˃.d$_3$2
Anarchy ..... 'æn.˃.k2
Anathema ..... ˃'næɾ.˃.m˃
Anatomical ..... ˌæn.˃'tɒm.2k˜l
Ancient ..... 'e2n.tʃ˜nt
Anecdote ..... 'æn.2k.d˃ʊt
Angel (A.) ..... 'e2n.d$_3$˜l
Annex (n.) ..... 'æn.eks
Annex (v.) ..... ˃'neks
Annihilate ..... ˃'nɑ2.le2t
Another ..... ˃'nʌð˃ʳ
Antagonism ..... æn'tæg.˜n.2.z˜m
Antecedent ..... ˌæn.t2's2:d˜nt
Antenna ..... æn'ten˃
Anthony ..... 'æn.t˃.n2
Anthropological ..... ˌænt.ɾr˃.p˃'lɒd$_3$.2.k˜l
Antibiotic ..... ˌæn.t2.bɑi'ɒt.2k
Anticipate ..... æn't2s.2.pe2t
Antimony ..... 'æn.t2.m˃.n2
Antipathy ..... æn't2p.˃.ɾi
Antithesis ..... æn'tiɾ.˃.s2s
Anxious ..... 'æɧk.ʃ˃s
Apartheid ..... ˃'pɑ:.te2t
Apathetic ..... ˌæp.˃ɾet.2k
Apathy ..... 'æp.˃.ɾ2
Apostrophe ..... ˃'pɒs.tr˃.f2
Appal ..... ˃'pɔ:l
Apparatus ..... ˌæp.ɹ'e2.t's
Apparent ..... ˃'pær.˜nt
Applicable ..... ˃'pl2k.˃.bl
April ..... 'e2.pr˜l
Apron ..... 'e2.pr˃n
Archaic ..... ɑ:'ke2.2k

Archangel ..... 'ɑːˌkeɪn.dʒˇl
Arduous ..... 'ɑː.dju.ˠs
Area ..... 'eˠ.rɪˠ
Arena ..... ˠ'rɪ.nˠ
Aristocrat ..... 'ær.ɪ.stˠ.kræt
Aristophanes ..... ˌær.ɪ'stɒf.ˠ.niːz
Armada (A) ..... ɑːmɑːdˠ
Aroma ..... ˠ'rˠʊ.mˠ
Arrears ..... ˠ'rɪˠʳs
Arrogance ..... 'ær.ˠ.gˠnts
Arterial ..... ɑː'tɪˠ.rɪ.ˠl
Arthritis ..... ɑːˈrɑɪ.tɪs
Articulate (v.) ..... ɑː'tɪk.jˠ.leɪt
Artisan ..... ˌɑː.tɪ.'zæn
Artist ..... 'ɑːtɪst
Artiste ..... aː'tɪːst
Ascertain ..... ˌæs.ˠ.'teɪn
Ascribe ..... ˠ'skrɑɪb
Asia ..... 'eɪˌʃˠ
Askance ..... ˠ'skænts
Aspect ..... 'æs.pekt
Assemble ..... ˠ'sem.bl
Asset ..... 'æs.et
Assimilation ..... ˠˌsɪm.ɪ'leɪʃˇn
Associate (n.) ..... ˠ'səʊ.ʃɪ.ˠt
Associate (v.) ..... ˠ'sˠʊ.ʃɪ.eɪt
Assonance ..... 'æs.ˇn.ˠnts
Assorted ..... ˠ'sɔːtɪd
Assuage ..... ˠ'sweɪdʒ
Assume ..... ˠ'sjuːm
Astern ..... ˠ'stɜːn
Asthma ..... 'æsˈ.mˠ
Astrological ..... ˌæs.trˠ'lɒdʒ.ɪkˇl
Astute ..... ˠ'stjuːt
Asylum ..... ˠ'sɑɪ.lˠm
Ate ..... eɪt
Athlete ..... 'æˈ.liːt
Athletic ..... æˈ'let.ɪk

Atlantic ..... ˃t'læn.t2k
Atmospheric ..... æt.m˃s'fer.2k
Atomic ..... ˃'tɒm.2k
Atrocious ..... ˃'treʊ.ʃ˃s
Atrophy ..... 'æt.r˃.f2
Attache' ..... ˃'tæeʃ2
Attitude ..... 'æt.2.tju:d
Attorney ..... ˃'tɜ:.n2
Auctioneer ..... ˌɔ:k.ʃˇn'2˃r
Audacious ..... ɔ:'de2.ʃ˃s
Audience ..... 'ɔ:.d2.˃nts
Augment (v.) ..... ɔ:.g'ment
August (n.) ..... 'ɔ:g˃st
August (Adj.) ..... ɔ:'gʌst
Aunt ..... ɑ:nt
Au pair ..... ˌ˃ʊ'pe˃r
Auspices ..... 'ɔ:.sp2s2z
Authoritative ..... ɔ:'ɒr.2.t˃.t2v
Autocracy ..... ɔ:'tɒk.r˃.s2
Autumn (A) ..... 'ɔ:t˃m
Autumnal ..... ɔ:'tʌm.nˇl
Avarice ..... 'æv.ˇr.2s
Avaricious ..... ˌæv.ˇr'ʃ.˃s
Aviary ..... 'e2v2.ˇr2
Avoirdupois ..... ˌæv.˃.d˃'pɔiz
Away ..... ˃'we2
Azure ..... 'æ3.˃r

B

Baboon ..... b˃'bu:n
Bacon ..... 'be2.kˇn
Bade (from bid) be2d
Balcony ..... 'bæl.k˃.n2
Balk ..... bɔ:lk, bɔ:k
Ball ..... bɔ:l
Ballet ..... 'bæl.e2
Balliol ..... 'be2.l2.˃l
Balloon ..... b˃'lu:n

Ballot ..... 'bæl.ɚt
Bamboo ..... bæm'bu
Banal ..... bɚ'nɑ:l
Bankrupt ..... 'bæɳ.krʌpt
Bankruptcy ..... 'bæɳ.krɚpt.s2
Banquet ..... 'bæɳ.kw2t
Baptismal ..... bæp't2z.mˇl
Barbaric ..... bɑ:'bær.2k
Bargain ..... 'bɑ:.g2n
Barley ..... 'bɑ:.l2
Barman ..... 'bɑ:.mɚn
Barometer ..... bɚ'nɒm.2.tɚ
Baron ..... 'bær.ˇn
Baronial ..... bɚ'rɚʊ.n2.ɚl
Baoque ..... bɚ'nɒk
Barrack ..... 'bær.ɚk
Barrage ..... 'bær.ɑ:dʒ
Basically ..... 'be2.s2kˇl2
Basil ..... 'bæz.ˇl
Bas-relief ..... ˌbɑ:.r2'li:f
Bass be2s
Bassoon ..... bɚ'su:n
Bastion ..... 'bæ.t2.ɚn
Bathos ..... 'be2.ẗɒs
Bawdy ..... 'bɔ:d2
Bayonet ..... 'be2.ɚ.nɚt
Bazaar ..... bɚ'zɑ:r
Bear ..... beɚr
Beatific ..... ˌb2:ɚ't2f.2k
Beatitude ..... b2'æt.2.tju:d
Beatrice ..... 'b2ɚ.tr2s
Because b2kɒz
Beckon ..... 'bek.ˇn
Bedlam ..... 'bed.lɚm
Bedroom ..... 'bed.rʊm
Been ..... bi:n
Before ..... b2'fɔ:r
Began ..... b2'gæn

Beggar ..... 'beg.ɚ
Begin ..... bɪ'gɪn
Beige ..... beɪʒ
Belief ..... bɪ'liːf
Belinda ..... bɚ'lɪndɚ
Belle ..... bel
Belligerent ..... bɚ'lɪdʒ.ɚr.ɚnt
Beloved (used predicatively) ..... bɪ'lʌvd
Beloved (used attributively or as a noun) ..... bɪ'lʌvɪd
Benefice ..... 'ben.ɪfɪs
Beneficient ..... bɪ'nef.ɪ.ʃənt
Beneficial ..... ˌben.ɪ.'fɪʃ.əl
Benefit ..... 'ben.ɪ.fɪt
Benevolent ..... bɪ'nev.əl.ɚnt
Benign ..... bɪ'naɪn
Benignant ..... bɪ'nɪg.nɚnt
Bequeath ..... bɪ'kwɪːð, beˈkwiːθ
Bequest ..... biˈkwest
Beret ..... 'ber.eɪ
Berkley ..... 'bɑːklɪ
Berserk ..... bɚ'zɜːk
Betroth ..... bɪ'trɚʊð, bɚ'trɚʊθ
Between ..... bɪ'twiːn
Beverage ..... 'bev.ɚr.ɪdʒ
Bias ..... 'baɪɚs
Bibliography ..... ˌbɪb.lɪ'ɑg.rɚ.fɪ
Bicycle ..... 'baɪ.sɪ.kl
Bigamy ..... 'bɪg.ɚ.mɪ
Bigot ..... 'bɪg.ɚt
Bikini ..... bɪ'kiːnɪ
Bilingual ..... baɪ'lɪɴ.gwəl
Billet-doux ..... ˌbɪl.eɪ.'duː
Binoculars ..... biˈnɑk.jə.lɚz
Biography ..... bɑɪ'ɑg.rɚ.fɪ
Biology ..... bɑɪ'ɑl.ɚ.dʒɪ
Biscuit ..... 'bɪs.kɪt
Bison ..... 'bɑɪ.sɚn
Blackberry ..... blæk.bɚr

Blackguard ..... 'blæg.ɑ:d
Blase ..... 'blɑ:ze2
Blaspheme ..... blæs'fi:m
Blasphemy ..... 'blæs.fɚ.m2
Blatant ..... 'ble2.tˇnt
Blithe bla2ð
Blockade ..... blɒk'e2d
Boa ..... bɚʊɚ
Boat ..... bɚʊt
Bodice ..... 'bɒd.2s
Bonafide ..... ˌbɚʊ.nɚ'fa2.d2
Bonanza ..... bɚ'næn.ʒɚ
Bonhomie ..... 'bɒn.ɒm.2
Booklet ..... 'bʊk.lɚt
Boor ..... bɔ:ʳ
Booth ..... bu:ð, bu:ṫ
Borax ..... 'bɔ:ræks
Born ..... bɔ:n
Borne ..... bɔ:n
Borough ..... 'bʌr.ɚ
Bosom ..... 'bʊʒˇm
Botanical ..... bɚ'tæn.2kˇl
Botany ..... 'bɒtˇn.2
Boudoir ..... 'bu:d.wɑ:ʳ
Bough ..... bɑʊ
Bouquet ..... bʊ'ke2
Bourgeoirs ..... 'bɔ:ʒ.wɑ:
Bourgeois ..... ˌbɔ:ʒ.wɑ:'zi:
Boutique ..... bu:'ti:k
Bow (n.) ..... bɚʊ
Bow (v.) ..... bɑʊ
Bowel ..... bɑʊɚl
Bowl ..... bɚʊl
Braggart ..... 'bræg.ɚt
Brassiere ..... 'bræs.ˇr2
Bravado ..... brɚ'vɑ:.dɚʊ
Bravo ..... brɑ:'vɚʊ
Brawl ..... brɔ:l

Breadth ..... bretˈ
Breakfast ..... ˈbrek.fˌst
Breviary ..... ˈbre.v.i.ˍr.i
Brigade br2ˈgeid
Brocade brˌʊˈke2d
Brochure ..... ˈbrˌʊ.ʃˌɹ
Brooch ..... breʊtʃ
Bruise ..... bru:ʒ
Brunet ..... bru:ˈnet
Buffalo ..... ˈbʌf.ˍl.ˌʊ
Buffet (n.) ˈbʌf.2t
Buffet (v.) ˈbʌf.2t
Buffet (refreshments) ˈbʊf.e2
Bullock ..... ˈbʊl.ˌk
Bulwark ..... ˈbʊl.wˌk
Bunglow ..... ˈbʌɪɡ.gˍl.ˌʊ
Bureau ..... ˈbjʊˌ.rˌʊ
Burial ˈber.2.ˌl
Bury ˈber.2
Busy ˈb2ʒi
Business ˈb2z.nis
Busyness ˈb2ʒ.2.nˌs
Button ..... ˈbʌt.ˍn

Suggested Reading

Q.1. Phonetically transcribe the following :

1. Byzantium
2. Bye-Bye
3. Buy
4. Buttress
5. Bush
6. Butane
7. Burgundy
8. Burger
9. Burly
10. Besiege
11. Bicentennial

12. Bereavement
13. Begun
14. Beowulf
15. Benediction
16. Behest
17. Back
18. Baba
19. Boy
20. Bachelor
21. Auto
22. Avon
23. Awe
24. Anthentic
25. Authority
26. Attain
27. Attendant
28. Assess
29. Artist
30. Artificial
31. Article
32. Artefact
33. Arid
34. Argument
35. Agent
36. Accurate
37. Axis
38. Arbitrary
39. Architect.

LESSON NO. 2.5 PREPARED BY : DR. KUMKUM BAJAJ

Given below is a list of words phonetically transcribed.

C

Word	*Transcription*
Cabal	k➢'bæl
Cabaret	'kæb.➢.re2
Cabbage	'kæb.2d_3
Cachet	'kæʃ.e2
Cacophonous	k➢'kɒf.➢.n➢s
Cacophony	k➢'kɒf.➢.ni
Cadaverous	k➢'dæv.˜r.➢s
Cadeuce	'ke2.d˜nts
Cadet	k➢'det
Cadre	'kɑ:.d➢^{r}
Caesar	'si:.z➢^{r}
Cage	ke2d_3
Cajole	k➢'d_3➢ʊl
Calamity	k➢'læm.➢.t2
Calcium	'kæl.s2.➢m
Calculable	'kæl.kje.l➢.bl
Calcutta	kæ'kʌt.➢
Calendar	'kæl.➢n.d➢^{r}
Callous	'kæl.➢s
Calumny	'kæl.➢m.n2
Cambridge	'keim.br2d_3
Camouflage	'kæm.➢.fla:$_3$
Campaign	kæm'pe2n
Canal	k➢'næl
Canary	k➢'ne➢
Canine	'ke2.na2n
Cannibal	'kæn.b˜l
Canoe	k➢'nu:
Canopy	'kæn.➢.pi

Cant ..... kænt
Cantankerous ..... kæn'tæʜ.kˇr.ɚs
Canteen ..... kæn'tɜ:n
Capacious ..... kɚ'pei.ʃɚs
Capitulate ..... kɚ'pɜt.jʊ.leɜt
Caprice ..... kɚ'pri:s
Capricious ..... kɚ'prɜʃ.ɚs
Capsize ..... kæp'saɜ$_3$
Captivity ..... kæp'tɜv.ɚ.ti
Carburettor ..... ˌka:.bjɚ'ret.ɚ^r
Career ..... kɚ'rɜɚ^r
Caress ..... kɚ'res
Caricature ..... 'kær.ɜ.kɚ.tʃʊɚ^r
Carnage ..... 'ka:.nɜd$_3$
Carnivorous ..... ka:'nɜvˇr.ɚs
Carouse ..... kɚ'raʊs
Carrier ..... 'kær.ɜ.ɚ^r
Cartoon ..... ka:'tu:n
Cascade ..... kæs'keɜd
Casino ..... kɚ's$_2$:.nɚʊ
Castigate ..... 'kæs.tɜ.geɜt
Castle ..... 'ka:.sl
Castor ..... 'ka:stɚ^r
Castrate ..... kæs'treɜt
Casual ..... 'kæ$_3$.ju.ɚl
Catastrophe ..... kɚ'tæs.trɚ.fɜ
Catechism ..... 'kæt.ɚ.kɜ.zˇm
Catharsis ..... kɚ'θa:sɜs
Cathedral ..... kɚ'θi:.drˇl
Caught ..... kɔ:t
Causal ..... 'kɔ:z^{e}l
Caviare ..... 'kæv.ɜ.a:^{r}
Cease ..... si:s
Cedar ..... 'si:.dɚ^r
Celebrity ..... sɚ'leb.rɚ.ti
Celt ..... selt
Cement ..... sɜ'ment
Centenary ..... sen'ti:.nˇri

Ceramic ..... sˈræm.ək
Certficate (n) ..... sˈtɪf.ɪ.kˌt
Certitude ..... ˈsɜ:tɪ.tju:d
Chagrin (n.) ..... ˈʃæg.rɪn
Chaise ..... ʃeɪz
Chamber ..... ˈtʃeɪm.bˌr
Chamelion ..... kˌˈmi:.lɪ.ˌn
Champagne ..... ʃæmˈpeɪn
Chandelier ..... ʃæn.dˌ.ˈlɪˌr
Chant ..... tʃɑ:nt
Chaos ..... ˈkeɪ.ɒs
Chaperon ..... ˈʃæp.ˇr.ˌʊn
Charade ..... ʃˌˈrɑ:d
Charge d' affairs ..... ˌʃɑ:.ʒeɪ.dæfˈeˌr
Charlatan ..... ˈʃɑ:.lˌ.tˇn
Charlotte ..... ˈʃɑ:.lˌt
Chase ..... tʃeɪs
Chasm ..... ˈkæz.ˇm
Chassis ..... ˈʃæ.s.i
Chaste ..... tʃeɪst
Chastity ..... ˈtʃæs.tˌ.tɪ
Chteau ..... ˈʃæt.ˌʊ
Chauffeur ..... ˈʃəʊ.fˌr
Chief ..... ʃef
Chemise ..... ʃˌˈmi:z
Chevron ..... ˈʃev.rˇn
Chic ..... ʃi:k
Chiffon ..... ˈʃ:f.ɒn
Chiropodist ..... kiˈrɒp.ˌ.dɪst
Chivalrous ..... ˈʃɪv.ˇl.rˌs
Chivalry ..... ˈʃɪv.ˇl.ri
Chore ..... kwɑ:ˌr
Christen ..... ˈkris.ˇn
Christianity ..... ˌkrɪs.tɪˈæn.ˌ.ti
Chronological ..... ˈkrɒn.ˌˈlɒdʒ.ɪkˇl
Chronology ..... ˈkrɒnˈɒl.ˌ.dʒi
Chronometer ..... ˈkrɒnˈɒm.ɪ.tˌr
Chute ..... tʃu:t

Cider ..... 'sɑ2.d➢r
Cigar ..... s2'gɑ:r
Cigarette ..... ˌs2g.ˇr'et
Cine ..... 's2n.i
Cipher ..... 'sɑ2.f➢r
Civilian ..... s2'v2l.2.➢n
Civility ..... s2v2l.➢.t2
Civilization ..... ˌs2v.ˇl.ɑ2'se2.ʃˇn
Clandestine ..... klæn'des.t2n
Classic ..... 'klæs.2k
Clean ..... kli:n
Cleanliness ..... 'klen.l2.n➢s
Cleanse ..... klenz
Clergy ..... 'klɜ:dʒi
Clerk ..... klɑ:k
Cliche ..... 'kli:.ʃei
Clique ..... kli:k
Cloth ..... klɒθ
Clothe ..... kl➢ʊð
Clothes ..... kl➢ʊðz
Clue ..... klu:
Coalesce ..... k➢ʊ➢'les
Coat ..... k➢ʊt
Cobra ..... 'k➢ʊ.br➢
Coercion ..... k➢ʊ'ɜ:ʃˇn
Cognac ..... 'kɒn.jæk
Coherent ..... k➢ʊ'h2➢.rˇnt
Collapse ..... k➢'læps
Collateral ..... k➢'læt.ˇr.ˇl
Collect (v.) ..... k➢'lekt
Colloquial ..... k➢'l➢ʊ.kw2.➢l
Cologne ..... k➢'l➢ʊn
Colonel ..... 'kɜ:.nˇl
Colossal ..... k➢'lɒs.ˇl
Coma ..... 'k➢ʊ.m➢
Combine (n.) ..... 'kɒm.bɑ2n
Combine (v.) ..... k➢m'bɑ2n
Comedian ..... k➢'mi:.d2➢n

Comedienne ..... kˌmi:.d2'en
Comma ..... 'kɒm.ˈ
Commandent ..... 'kɒm.ˈn.dænt
Comment (n.) ..... 'kɒm.ent
Committeee ..... kˈ'm2t.i
Communique ..... kˈ'mju:.n2.ke2
Commute ..... kˈ'mju:t
Compact (adj.) ..... kˈm'pækt
Compact (n.) ..... 'kɒm.pækt
Comparable ..... 'kɒm.pˇr.ˈ.bl
Comparison ..... kˈm'pær.2.sˇn
Compere ..... 'kɒm.peˈʳ
Competitive ..... kˈm'pet.2.t2v
Competitor ..... kˈm'pet.2.tˈʳ
Complacent ..... kˈm'ple2.sˇnt
Complacency ..... kˈm'ple2.sˇntsi
Complicity ..... kˈm'pl2s.ˈ.ti
Compound (n.) ..... 'kɒm.pɑʊnd
Compound (v.) ..... kˈm'pɑʊnd
Concentric ..... kˈn'sen.tr2k
Concept ..... 'kɒn.sˈpt
Concert (n.) (musical instrument) ..... 'kɒn.sˈt
Concert (n) (union) ..... 'kɒn.sɜ:t
Concert (v) ..... kˈn'sɜ:t
Concord (n) ..... 'kɒɐ.kɔ:d
Concord (v) ..... kˈn'kɔ:d
Concur ..... kˈn'kɜ:ʳ
Condemn ..... kˈn'dem
Condemnation ..... ˌkɒn.dem.'ne2.ʃˇn
Conduct (n.) ..... 'kɒn.dʌkt
Conduct (v.) ..... kˈn'dʌkt
Confederation ..... kˈnˌfed.ˈ're2.ʃˇn
Confidant ..... 'kɒn.f2.dænt
Congratulate ..... kˈn'grætʃ.ʊ.le2t
Congregate ..... 'kɒɐ.gr2.ge2t
Congress ..... 'kɒɐ.gres
Congruent ..... 'kɒɐ.gru.ˈnt
Conjugal ..... 'kɒn.dʒʊˌgˇl

Conjure (to do tricks) ..... 'kʌn.dʒ|ɹˠ
Conjure (to appeal) ..... kɹˠn'dʒʊɹˠ
Connect ..... kɹˠ'nekt
Connnoisseur ..... ˌkɒn.ɹˠ'sɜːˠ
Conscience ..... 'kɒn.tʃˇnts
Conscientious ..... ˌkɒn.tʃ2'entʃɹˠs
Consecrate ..... 'kɒnt.s2.kre2t
Consecutive ..... kɹˠn'sek.jʊ.t2v
Conservative ..... kɹˠn'sɜː.vɹˠ.t2v
Conspicuous ..... kɹˠn'sp2k.ju.ɹˠs
Conspiracy ..... kɹˠn'sp2r.ɹˠ.si
Conspire ..... kɹˠn'spa2ɹˠ
Constancy ..... 'kɒnt.stɹˠnt.si
Consul ..... 'kɒnt.sˇl
Consular ..... 'kɒnt.sjʊ.lɹˠ
Consultative ..... kɹˠn'sʌl.tɹˠ.t2v
Consummate (adj.) ..... kɹˠn'.sʌm.ɹˠt
Consummate (v) ..... 'kɒnt.sɹˠ.me2t
Consumptive ..... kɹˠn'sʌmp.t2v
Contagion ..... kɹˠn'te2.dʒˇn
Contagious ..... kɹˠn'te2.dʒɹˠs
Contentious ..... kɹˠn'ten.tʃɹˠs
Context ..... 'kɒn.tekst
Contiguous ..... kɹˠn'tg.Ju.ɹˠs
Contingent ..... kɹˠn't2n.dʒˇnt
Contour ..... 'kɒn.tʊɹˠ
Contrary (oposed) ..... 'kɒn.trˇri
Contrary (perverse) ..... kɹˠn'treɹˠ.ri
Contretemps ..... 'kɒn.trɹˠ.ta:ʁ
Contrite ..... kɹˠn'tra2t
Controversy ..... 'kɒn.trɹˠ.vɜː.si
Convalesce ..... ˌkɒn.vɹˠ'les
Convalescene ..... ˌkɒn.vɹˠ'les.ˇnts
Converse (adj.) ..... 'kɒn.vɜːs
Converse (v.) ..... kɹˠn'vɜːs
Convex ..... kɒn'veks
Convivial ..... kɹˠn'v2v.2.ɹˠl
Conviviality ..... kɹˠnˌv2v.2'æl.ɹˠ.ti

Coolie ..... 'ku:.li
Co-operate ..... kˎʊ'ɒp.ˋr.eˏt
Copious ..... 'kˎʊ.pˏ.ˎs
Copulate ..... 'kɒp.jˎ.leˏt
Coquette ..... kɒk'et
Coquettish ..... kɒk'et.ˏʃ
Cordial ..... 'kɔ:.dˏ.ˎl
Corn ..... kɔ:n
Corporal ..... 'kɔ:.pˋr.ˋl
Corporeal ..... kɔ:ˋpɔ:.rˏ.ˎl
Correct ..... kˎ'rekt
Correlate ..... 'kɒr.ˋl.ˎt
Cosmetic ..... kɒz'met.ˏk
Cosmos ..... 'kɒz.mɒs
Coterie ..... 'kˎʊ.tˎr.i
Cottage ..... 'kɒt.ˏdʒ
Cough ..... kɒf
Countenance ..... 'kʊʊn.tˋn.ˎnts
Counterfeit ..... 'kʊʊn.tˎ.fˏt
Countryman ..... 'kʌn.trˏ.mˎn
Coup ..... ku:
Coup de grace ..... ˌku:.dˎ'grɑ:s
Coup de tat ..... ˌku:.deˏ'tɑ:
Coupe' ..... 'ku:.pei
Courage ..... 'kʌr.ˏdʒ
Courageous ..... kˎ'reˏ.dʒˎ.ˎs
Courier ..... 'kʊr.ˏ.ˎʳ
Courtesan ..... ˌkɔ:.ti'zæn
Couth ..... kuːθ
Coxcomb ..... 'kɒk.skˎʊm
Cradle ..... 'kreˏ.dl
Crass ..... kræs
Crease ..... kri:s
Creche ..... kreʃ
Credence ..... 'kri:dˋnts
Credentials ..... kri'den.tʃˋl
Credulity ..... krˎ'dju:.lˎ.ti
Crew ..... kru:

Criminology ..... ˌkr2m.2'nɒl.ˠ.d$_3$i
Crimson ..... 'kr2m.zˇn
Crises ..... 'kr*a*2.si:z
Crisis ..... 'kr*a*2.s2s
Critique ..... kr2'ti:k
Crochet ..... 'krˠʊ.ʃei
Crude ..... kru:de
Cruise ..... kru:z
Crupper ..... 'krʌp.ˠ^{r}
Cuisine ..... kw2z'i:n
Culpable ..... 'kʌl.pˠ.bl
Cumulative ..... 'kju:.mjˠ.lˠ.t2v
Cupboard ..... 'kʌb.ˠd
Cupidity ..... kju'p2d.ˠ.ti
Curfew ..... 'kɜ:.fju:
Curriculum ..... kˠ'r2k.j.lˠm
Curtail ..... k$_3$:'te2l
Curtsy ..... 'kɜ:.tˠ.si
Cushion ..... 'kʊʃ.ˇn
Cussed (adj.) ..... 'kʌs.2d
Custodian ..... kʌs't ˠʊ.d2.ˠn
Cute ..... kju:t
Cynosure ..... 's*a*2.nˠ.sjʊˠ^{r}
Czar ..... z*a*:^{r}

D

Dabble ..... dæb.l
Dactyl ..... 'dæk.t2l
Dairy ..... 'deˠ.ri
Dais ..... 'de2.2s
Dalliance ..... 'dæl.2.ˠnts
Damask ..... 'dæm.ˠsk
Damsel ..... 'dæm.zˇl
Daniel ..... 'dæn.je1
Daphne ..... 'dæf.ni
Daughter ..... 'dɔ:.tˠ^{r}
Dearth ..... dɜ:†
Debacle ..... de2'b*a*:.kl

Debilitate ..... dɪ'bɪl.ɪ.teɪt
Debris ..... 'deɪ.bri:
Debut ..... 'deɪ.bju:
Decade ..... 'dek.eɪd
Decadence ..... 'dek.ɚ.dˇnts
Decease ..... di'si:s
December ..... di'sem.bɚ
Decisive ..... dɪ'saɪ.sɪv
Declamation ..... ˌdek.lə'meɪ.ʃˇn
Decor ..... 'deɪ.kɔ:
Decorous ..... 'dek.ˇres
Decorum ..... dɪ'kɔ:.rəm
Decrease (n.) ..... 'di:ˌkri:s
Decrease (v.) ..... di'kri:s
Defamation ..... ˌdef.ə'meɪ.ʃˇn
Defer ..... dɪ'fɜ:
Deference ..... 'def.ˇr.ˇnts
Deficient ..... dɪ'fɪʃ.ˇnt
Deficit ..... 'def.ɪ.sɪt
Definitive ..... dɪ'fɪn.ə.tɪv
Defunct ..... dɪ'fʌŋkt
Deify ..... 'deɪ.ɪ.faɪ
Deity ..... 'deɪ.ɪ.tɪ
Deleterious ..... ˌdel.ɪ'tɪə.rɪ.ə.rəs
Delicious ..... dɪ'lɪʃ.əs
Delineate ..... dɪ'lɪn.ɪ.eɪt
Delinquency ..... dɪ'lɪŋ.kwə.nt.si
Delirium ..... dɪ'lɪr.ɪ.əm
Delude ..... dɪ'lu:d
Deluge ..... 'del.ju:dʒ
Delusion ..... dɪ'lu:.zˇn
Demeanour ..... dɪ'mi:.nɚ
Demesne ..... dɪ'meɪn.də
Demise ..... dɪ'maɪz
Demon ..... 'dɪ:.mən
Denigrate ..... 'den.ɪ.greɪt
Denouement ..... deɪ'nu:.maʊ
Deodorant ..... dɪ'əʊ.dˇr.ent

Depot .... 'dep.➣ʊ
Depreciate .... d2'pri:.ʃ2.eit
Derby .... 'dɑ:.bi
Derelict .... 'der.➣.l2kt
Derisive .... d2'rɑ2.s2v
Derivative .... d2'r2v.➣.t2v
Derogatory .... d2'rɒg.➣.t˜ri
Desdemona .... ˌdez.d2'm➣ʊ.n➣
Desecrate .... 'des.2.kre2t
Desecration .... ˌdes.2.'kre2.ʃ˜n
Desert (n) .... d2'zɜ:t
Desert (v) .... d2'zɜ:t
Designate (adj.) .... 'dez.2g.ne2t
Designate (n) .... 'deʒ.2g.neit
Desist .... d2's2st
Desolate (adj.) .... 'des.˜l.➣t
Desolate (n) .... 'des.˜l.e2t
Desperado (adj.) .... ˌdes.p➣'rɑ:.d➣ʊ
Despicable .... d2'sp2k.➣.bl
Despise .... d2'spɑ2z
Dessert .... d2'zɜ:t
Desultory .... 'des.˜l.t˜ri
Detail .... 'di:.te2l
Detainee .... ˌdi:.te2'ni:
Deter .... di'tɜ:r
Deterrent .... di'ter:˜nt
Deuce .... dju:s
Devastate .... 'dev.➣.ste2t
Deviate .... 'di:.v2.e2t
Devour .... d2'vɑʊ➣r
Devout .... d2'vɑʊt
Diet .... da2➣t
Digraph .... 'dɑ2.grɑ:f
Dilatory .... 'd2l.➣.t˜ri
Dilemma .... d2'lem.➣
Dilettante .... ˌd2l.2'tæn.t2
Diplomacy .... d2'pl➣ʊ.m➣.s2
Direct .... d2'rekt

Disaster ..... d2'zɑ:.stɹ
Discotheque ..... 'd2s.kɹ.tek
Discrepancy ..... d2'skrep.ˇnt.si
Discrete ..... d2'skri:t
Discretion ..... d2'skreʃ.ˇn
Discus ..... 'd2s.kɑs
Discuss ..... d2'skʌs
Disease ..... d2'zi:z
Disguise ..... d2s'ga2z
Dishevelled ..... d2'sev.ˇld
Disinfectant ..... ˌd2s.in'fek.tɹnt
Dismal ..... 'd2z.mɹl
Dissect ..... d2'sekt
Dissident ..... 'd2s.2.dˇnt
Dissolve ..... d2'zɒlv
Diurnal ..... ˌdɑ2'ɜ:nˇl
Divers ..... 'dɑ.vɹz
Divination ˌd2v.2.ne2.ʃˇn
Divinity ..... d2'v2n.ɹ.ti
Divorce ..... d2'vɔ:s
Domestic ..... dɹ'mes.t2k
Domineer ..... ˌdɒm.'n2ɹr
Donkey ..... 'dɒŋ.ki
Doth ..... dɹɬ
Douche ..... du:ʃ
Dragon ..... 'dræg.ˇn
Dramatic ..... drɹ'mæt.2k
Dramatist ..... 'dræm.ɹ.t2st
Drastic ..... 'dræs.t2k
Drawer (person) ..... 'drɔ:
Drawer (sliding box) ..... drɔ:r
Drill dr2l
Droll ..... drɹʊl
Dubious ..... 'dju:.b2.ɹs
Dungeon ..... 'dʌn.dzˇn
Dynastic ..... d2'næs.t2k
Dynasty ..... 'd2n.ɹ.st2

E

Eagle ..... 'i:gle
Earl ..... ɜ:l
Earthen ..... 'ɜ:ɾ˃n
Easel ..... 'i:z˃l
Easily ..... 'i:z˃li
Easy ..... 'i:zi
Eanu-de-cologne ..... '˃ʊ-d˃.k˃'leʊn
Echo ..... 'ek.˃ʊ
Eclipse ..... ɔ'klɔps
Ecology ..... i:'kɒl.˃.dʒi
Ecstasy ..... 'ek.st˃.si
Eczema ..... 'ek.sɔ.m˃
Edict ..... 'i:.dɔkt
Eerie ..... 'ɔ˃.ɾi
Efface ..... ɔ'feɔs
Effeminate (adj.) ..... ɔ'fem.ɔ.n˃t.
Effeminate (v) ..... ɔ'fem.ɔ.neɔt
Effete ..... ɔ'fi:t
Efficacy ..... 'ef.ɔ.k˃.si
Efficiency ..... ɔ'fɔʃ.˃nt.si
Ego ..... 'i:g˃ʊ
Eight ..... eɔt
Eighteen ..... 'eɔ.ti
Elastic ..... i'læs.tɔk
Embassy ..... 'em.b˃.si
Emotion ..... ɔ'm˃ʊ.ʃ˃n
Emphatic ..... ɔm.'fæt.ik
Enable ..... i'nei.bl
Enclosure ..... ɔn'kl˃ʊ.ʒ˃ʳ
Encumbrance ..... in'kʌm.br˃nts
Endear ..... ɔn'dɔ˃ʳ
Endemic ..... en'dem.ɔk
Engine ..... 'en.dʒɔn
Engima ..... ɔ'nɔg.m˃
En masse ..... ã:m'mæs
Ennui ..... 'ã:n.wi:

Eu passant ..... ˌã:m'pæs.ã:ʁ
En route ..... ˌã:n'ru:t
Ensemble ..... ã:n'sã:m.bˇl
Enthuse ..... in'ɬju:z
Enthusiasm ..... 2n'ɬju:.z2.æz.ˇm
Entrance (n.) ..... 'en.tr➢nts
Entrance (v.) ..... in'tra:nts
Entrie ..... 'ã:n.trei
Envenom ..... 2n'ven.➢m
Envious ..... 'en.v2.➢s
Ephemeral ..... 2ˌfem.➢'ræl
Epidemic ..... ˌep.2'dem.2k
Epistle ..... 2'pis.l
Epitome ..... 2'p2t.➢.mi
Epoch ..... 'i:pɒk
Equal ..... 'i:kw➢l
Euanimity ..... ˌek.w➢'n2m.➢.ti
Equivalent ..... 2'kw2v.ˇl.➢nt
Equivocal ..... 2'kw2v.➢.kˇl
Era ..... ˌi:a:ʳei
Ere ..... e➢ʳ
Erotic ..... 2'ɱt.2k
Erratic ..... i'ræt.2k
Erudite ..... 'er.ʊ.dɑ2t
Escapade ..... ˌes.k➢'pe2d
Eschew ..... 2s'tʃu:
Esoteric ..... ˌes.➢ʊ.'ter.2k
Espouse ..... 2'spɑʊz
Essay (n.) ..... 'es.e2
Essay (v.) ..... es'e2
Estate ..... 2'ste2t
Esteem ..... 2'st2:m
Esthete ..... '2:s.ɬi:t
Esthetic ..... i:s'ɬet.2k
Etiquette ..... 'et.2.ket
Eunuch ..... 'ju:n➢k
Euphoric ..... 'ju:'fɒr.2k
Evacuee ..... 2.væk.ju'i:

Evocative ..... 2'vɒk.ɹ.t2v
Ewer ..... 'ju:.ɹ
Exacerbate ..... 2g'zæs.ɹ.be2t
Exaggerate ..... 2g'zæd$_3$.ˇr.e2t
Exalt ..... 2g'zɔ:lt
Examination ..... 2gˌzæm.2'ne2'.ʃˇn
Example ..... 2g'z*ɑ*:m.pl
Exasperate ..... 2g'zæs.pˇr.e2t
Except ..... 2k'sept
Excrement ..... ˌek.skrɹ'ment
Excrescence ..... 2k.'skres.ɹnts
Executive ..... 2g'zek.jɹ.t2v
Exegesis ..... ˌek.s2'd$_3$i:.s2s
Exhale ..... eks'he2l
Exhaust ..... 2g'zɔ:st
Exigency ..... 'ek.s2.d$_3$ɹnt.s2
Exonerate ..... 2g'zɒn.ˇr.e2t
Exotic ..... 2g'zɒt.2k
Extravagance ..... 2k'stræv.ɹ.gɹnts

Suggested Question

Attempt Phonetic transcription of the following words :-

1. Cough
2. Carry
3. Coin
4. Comb
5. Caress
6. Confidence
7. Conscience
8. Cooperate
9. Cyst
10. Cymbal
11. Chorus
12. Choreograph
13. Creche
14. Crease

15. Dumb
16. Duffer
17. Dwarf
18. Duncan
19. Dubious
20. Dangerous
21. Dungeon
22. Dross
23. Drought
24. Donkey
25. Delicate
26. Delinquent
27. Demograph
28. Demagogue
29. Dementia
30. Demonical
31. Donation
32. Doughty
33. Expurgate
34. Expunge
35. Exquisite
36. Extensive
37. Eyewash
38. Exuvial
39. Exultant
40. Extrude
41. Extirpation
42. Extinguish

LESSON NO. 2.6 **PREPARED BY : DR. KUMKUM BAJAJ**

Given below is a list of words phonetically transcribed.

F

Word	*Transcription*
Fabulous	'fæb.jˠ.lˠs
Facade	fˠ'sa:d
Facet	'fæs.2t
Facetious	fæksim-1-li
Facsimile	fˠ's2:.ʃˠs
Faculty	'fæk.ˠl.ti
Fakir	'fe2.k2ˠʳ
Falcon	'fɔ:l.kˇn
Fallacy	'fæl.ˠ.si
Fallacious	fˠ'le2.ʃˠs
Fallow	'fæl.ˠʊ
Famous	'fe2.mˠs
Fanatic	fˠ'næt.2k
Fantastic	fæn.tæs.t2k
Fantasy	'fæn.tˠ.s2
Fascism	'fæʃ.2.zˇm
Fastidious	fæs't2d.2ˠs
Fatal	'fe2.tˇl
Fatality	fˠ'tæl.ˠ.ti
Fatuous	'fæt.ju.ˠs
Faust	fɑʊst
Faustus	'fɔ:.stˠs
Faux pas (singular)	ˌfˠʊ'pɑ:
Faux pas (plural)	ˌfˠʊ'pa:
Feasible	'f2:.zˠ.bl
February	'feb.ru.ˇr.i
Fecund	'fek.ˠnd
Feint	fe2nt

Felicitate ..... f2'l2s.2.te2t
Felicity ..... f2'l2s.ˆ.t2
Female ..... 'fi:.me2l
Ferocious ..... fˆ'rˆʊʃˆs
Fete fe2t
Fiance (e) ..... f2'ɑ:n.sei
Fiasco ..... f2'æs.kˆʊ
Fidelity ..... f2'del.ˆ.ti
Fiend ..... fi:nd
Finale ..... fi'nɑ:.li
Finance ..... 'fɑ2.nænts
Finite ..... 'fɑ2.nɑ2t
Firmament ..... 'f:.mˆ.mˆnt
Fish monger ..... 'f2ʃ.mʌɜ.gˆr
Fissiparous ..... f2's2p.ˇr.ˆs
Flaccid ..... 'flæk.s2d
Flag ..... flæg
Flagellation ..... flæd$_3$.ˆ'le2.ʃˇn
Flagrant ..... 'fle2.grˆnt
Flamboyant ..... flæm'bɔ2.ˆnt
Flew ..... flu:
Flippant ..... 'fl2p.ˇnt
Flirtatious ..... flɜ:'te2.ʃˆs
Flour ..... flɑʊˆr
Flower ..... flaʊˆr
Fluidity ..... flu'2d.ˆ.ti
Flute ..... flu:t
Foetus ..... 'fi:.tˆs
Foliage ..... 'fˆʊ.li:.2d$_3$
Foment ..... fˆʊ'ment
Forensic ..... fˆ'rent.s2k
Forgive ..... fˆ'giv
Fortuitous ..... fɔ:'tjuj:.2.tˆs
Fought ..... fɔ:t
Fountain ..... 'fɑʊn.t2n
Foyer ..... 'fɒ2.e2
Fragile ..... 'fræd$_3$.ɑ2l
Fragrance ..... 'fre2.grˆnts

Fraternal ..... frˈtɜːnˇl
Fraudulent ..... ˈfrɔː.djˈ.lˈnt
Freight fre2t
Frigate ˈfr2g.ˈt
Frivolity fr2ˈvɒl.ˈ.ti
Frivolous ˈfr2v.ˇl.ˈs
Frontispiece ˈfrʌn.t2s.piːs
Fugitive ˈfjuː.dʒˈ.t2v
Fundamental ..... ˌfʌn.dˈˈmen.tˇl
Funeral ..... ˈfjuː.nˇr.ˈl
Funereal fjuːˈn2ˈ.r2.ˈl
Furnace ˈfɜː.n2s
Fusillade ˌfjuː.zˈ.ˈle2d
Futurity ..... fjuːˈtjʊˈ.rˈ.ti

G

Gabardine ˌgæb.ˈ.ˈd2n
Gaiety ˈg2.ˈ.ti
Galaxy ..... ˈgæl.ˈk.si
Gallivant ˈgæl.2.vænt
Galore ..... gˈˈlɔːʳ
Galoshes ..... gˈˈlɑ͡ʃ2ɜ
Gaol dʒe2l
Garrison ˈgær.2.sˇn
Garrulity ..... gærˈuː.lˈ.ti
Garrulous ..... ˈgær.ˇl.ˈs
Gaseous ˈgæs.2.ˈs
Gaudy ..... ˈgɔː.di
Gauge ..... gɔːz
Gazette ..... gˈˈzet
Gazetteer ˌgæz.ˈ.ˈt2ˈʳ
Generative ˈdʒen.ˇr.ˈ.t2v
Generic dʒˈˈner.2k
Genre ..... ˈʒɑː.nr.ˈ
Genetics dʒˈˈnet.2ks
Genie ˈdʒ2ː.ni
Genteel ..... dʒenˈtiːl
Gesticulate dʒesˈt2k.je.le2t

Ghastly ..... 'ga:st.li
Ghetto ..... 'get.ˠʊ
Gig g2g
Gloucester ..... 'glɒs.tˠr
Go ..... gˠʊ
Gnu ..... nu:
Goulashes ..... gˠ'lɒ2z
Goose ..... gu:s
Goose berry ..... 'gʊz.bˇr.i
Gorgeous ..... 'gɔ:.dʒˠs
Gorilla ..... gˠ'r2lˠ
Gourd ..... gʊˠd
Gourmet ..... 'gʊˠ.me2
Govern ..... 'gʌv.ˇn
Governess ..... 'gʌv.ˇn.ˠs
Government ..... 'gʌv.ˇn.mˠnt
Governor ..... 'gʌv.ˇn.ˠr
Grandeur ..... 'græn.djˠr
Gratuity ..... grˠ'tju:.ˠ.ti
Gravel ..... 'græv.ˠl
Grease (n) ..... gri:s
Greenwich ..... 'gren.2dʒ
Gregarious ..... gr2'geˠ.r2.ˠs
Grievous ..... 'gri:.vˠs
Grisly ..... 'gr2z.li
Grotesque ..... grˠʊ'tesk
Group ..... gru:p
Guarantee ..... ˌgær.ˇn'ti:
Guava ..... 'gwɑ:
Guerrilla ..... gˠ'r2lˠ
Guillotine ..... 'g2l.ˠ.ti:n
Guise ..... gi:z
Gymnastics ..... dʒ2m'næs.t2ks

H

Habitat ..... 'hæb.2.tæt
Habitual ..... hˠ'b2tʃ.u.ˠl
Haemoglobin ..... ˌhi:.mˠʊ'glˠʊ.b2n

Haemorrhage ..... 'hem.ˆr.2d_3
Half penny ..... 'ha:f.pen.i
Half pence ..... 'he2.pˆnts
Hall ..... hɔ:l
Hallo ..... hˆ'lˆʊ
Hallow ..... 'hæl.ˆʊ
Halo ..... 'he2.lˆʊ
Handkerchief ..... 'hæʁ.kˆ.tsi:f
Haphazard ..... ˌhæp'hæz.ˆd
Happily ..... 'hæp.2.li
Harangue ..... hˆ'ræʁ
Harass ..... 'hær.ˆs
Harem ..... 'ha:.ri:m
Hassock ..... 'hæs.ˆk
Havoc ..... 'hæv.ˆk
Healthy ..... 'he1.θi
Hearken ..... 'ha:kˆn
Hearse ..... hɜ:s
Heart ..... ha:t
Hearth ..... ha:θ
Heavily ..... 'hev.2.li
Heckle ..... 'hek.l
Hedonism ..... 'hi:.dˆn.2.zˆm
Hegemony ..... h2'gem.ˆ.ni
Heifer ..... 'hef.ˆr
Height ha2t
Heinous ..... 'he2.nes
Heir ..... e$ɑ^{r}$
Herald ..... 'her.ˆld
Heredity ..... h2'red.ˆ.ti
Heretic ..... 'her.ˆ.t2k
Hero ..... 'hiˆ.rˆʊ
Heroic ..... h2'rˆʊ.2k
Heroine ..... 'her.ˆʊ.2n
Hesitate ..... 'hez.2.te2t
Hiatus ..... ha2.'e2.tes
Hiccough ..... 'h2k.ʌp
Hideous ..... 'h2d.2.ˆs

Hippopotamus ..... h2p.ˈpɒt.ˌm ˌs
Histrionic h2s.tr2ˈɒn.2k
Homogeneity ..... ˌh ˌʊ.meʊ.dʒeˈni:. ˌ.ti
Housewife ˈhɑʊs.wa2f
Husband ..... ˈhʌz.b ˌnd
Hussy ..... ˈhʌs.i
Hyperbole ..... ha2ˈpɜ:.b ˈl
Hypnosis ..... hipˈn ˌʊ.s2s
Hypocrisy h2ˈpɒk.re.si

I

Icicle ˈɑ2.s2.kl
Icon ..... ˈai.kɒn
Idea ..... a2d2 ˌ
Ideograph ..... ˈ2d.2. ˌ.grɑ:f
Idyll ..... ˈ2d. ˈl
Ignominious ..... ˌ2g.n ˌʊˈm2n.2. ˌs
Illicit 2ˈl2s.2t
Imbecile ˈ2m.b ˌ.s2:l
Immovable ..... 2ˈmu:.v ˌ.bl
Impasse ..... ˈæm.pa:s
Imperial ..... 2mˈp2 ˌ.r2. ˌl
Imperious ..... 2mˈp2 ˌ.r2. ˌs
Important ..... 2mˈpɔ:t ˈnt
Impotent ..... ˈ2m.p ˌ.t ˌnt
Impudent ..... 2m.pj ˌ.d ˈnt
Inaccurate ..... 2n.ˈæk.j ˌ.r ˌt
Incest ˈ2n.sest
Incestuous ..... 2nˈses.tju. ˌs
Increase (v) 2n.ˈkri:s
Indict 2n.ˈda2t
Indigenous ..... 2nˈd2dʒ.2.n ˌs
Indolence ..... ˈ2n.d ˈl. ˌnts
Infamous ..... ˈ2n.f ˌ.m ˌs
Infidel ..... ˈ2n.f2.d ˈl
Infinity ..... 2nˈfin. ˌ.ti
Inflammable ..... 2nˈflæm. ˌ.bl
Influence ..... ˈ2n.flu. ˌnts

Ingenuity ..... ˌɪn.dʒɪ'nju:.ɚ.ti
Ingenious ..... ɪn'dʒen.ju.ɚs
Inherent ..... ɪn'her.ənt
Inimical ..... ɪ'nɪm.ɪ.kəl
Iniquitous ..... ɪ'nɪk.wɪ.tɚs
Injurious ..... ɪn'dʒʊɚ.rɪ.ɚs
Innate ..... ɪ'neɪt
Innocence ..... 'ɪn.ɚ.sənts
Innuendo ..... ɪn.ju'en.doʊ
Inquisition ..... 'ɪŋ.kwɪ'zɪʃ.ən
Insidious ..... ɪn'sɪd.ɪ.ɚs
Instance ..... 'ɪnt.stɚnts
Insurance ..... ɪn'ʃʊɚ.rənts
Interim ..... 'ɪn.tər.ɪm
Interrupt ..... ˌɪn.tɚ'rʌpt
Interval ..... 'ɪnt.ɚ.vəl
Intimacy ..... 'ɪn.tɪ.mɚ.sɪ
Intestine ..... ɪn'tes.tɪn
Intrepid ..... ɪn'trep.ɪd
Intricate ..... 'ɪn.trɪ.kɚt
Invalid (noun) ..... 'ɪn.vɚ.lɪd
Invalid (adj.) ..... ɪn'væl.ɪd
Iron ..... aɪɚn
Irony (n) ..... 'aɪɚ.rəni
Irony (adj.) ..... 'aɪɚ.nɪ
Irrelevant ..... ɪ'rel.ɚ.vənt
Irreligious ..... ˌɪr.i'lɪdʒ.ɚs
Islam ..... 'ɪz.la:m
Isthmus ..... 'ɪs.mɚs
Itinerary ..... aɪ'tɪn.ər.ər.ɪ

J

Jackal ..... 'dʒæk.ɔ:l
Jacket ..... 'dʒæk.ɪt
Jeopardy ..... 'dʒep.ɚ.di
Jersey ..... 'dʒɜ:.zi
Jew ..... dʒu:
Joust ..... dʒaʊst

Juice ..... dʒu:s

K

Kangaroo ..... ˌkæɪ.gˇr'u:
Karate ..... k˃'rɑ:.ti
Kilo ..... k2l.˃ʊ
Kinetic ..... k2'net.2k
Kiosk ..... 'k2:.ɒsk
Kudos ..... 'kju:.dɒs

L

Lackadaisical ..... ˌlæk.˃'de2.z2.kˇl
Lacunae ..... l˃'kju:.n˃
Lager ..... 'la:.g˃ʳ
Laity ..... le2.˃.ti
Lament ..... l˃'ment
Language ..... 'læɪ.gw2dʒ
Latent ..... 'le2.tˇnt
Lethe le2ð
Lavatory ..... 'læv.˃.tˇri
Lawyer ..... 'ɔ2.˃ʳ
Learned (adj.) ..... 'lɜ:.n2d
Lease ..... li:s
Legacy ..... 'leg.˃.si
Legend ..... 'ledʒ.˃nd
Legion ..... 'li:.dʒ˃n
Leicester ..... 'les.t˃ʳ
Leigh ..... li:ˌlɑi
Leisure ..... 'leʒ.˃ʳ
Leopard ..... 'lep.˃d
Lessee ..... les'2:
Lethal ..... 'li:.θˇl
Lethargic ..... l˃'θɑ:.dʒ2k
Lewd ..... lju:d
Liaison ..... l2'e2.zˇn
Liar ..... 'la2.˃ʳ
Lieutenant ..... lef'ten.˃nt

Lilliput ..... 'lɪl.ə.pʌt
Lilliputian ..... ˌlɪl.ə.pju:.ʃən
Limb ..... lɪm
Limousine ..... ˌlɪm.ɚ'.zi:n
Linguist ..... 'lɪŋ.gwəst
Literature ..... 'lɪt.rɚ.tʃɚ
Litigious ..... lɪtˈdʒ.ɚs
Litre ..... 'li:.tɚ
Live (adj.) ..... laɪv
Live (v.) ..... lɪv
Lively ..... 'laɪv.li
Loathe ..... lɚʊð
Loath ..... lɚʊθ
Loathsome ..... lɚʊð.sɚm
Longitude ..... 'lɒn.dʒə.tju:d
Loose ..... lu:s
Lose ..... lu:z
Lucidity ..... lu:'sɪd.ɚ.ti
Ludicrous ..... 'lu:.dɪ.krɚs
Lugubrious ..... lu:'gu:.brə.ɚs
Lunatic ..... 'lu:.nɚ.tɪk
Luncheon ..... 'lʌn.tʃɚn
Luxuriant ..... lʌgˈʒʊɚ.rə.ɚnt
Luxurious ..... lʌgˈʒʊɚ.rə.ɚs
Luxury ..... 'lʌk.ʃɚ.ə

M

Macabre ..... mɚ'kɑ:.brɚ
Magazine ..... ˌmæg.ɚ'zi:n
Magi ..... 'meɪ.dʒɑɪ
Maintain ..... meɪn'teɪn
Maintenance ..... 'meɪn.tɚ.nɚnts
Malady ..... 'mæl.ɚ.di
Malaise ..... mɚ'leɪz
Malevolent ..... mɚ'lev.ɚl.ɚnt
Malignant ..... mɚ'lɪg.nənt
Maligns ..... mɚ'laɪn
Mall ..... mæl

Mama ..... mˈmaː
Mandatory ..... ˈmæn.dˈ.tˇri
Manoeuvre ..... mˈnuː.vˈʳ
Manger ..... ˈmeɪn.dʒˈʳ
Maniac ..... ˈmeɪ.nɪ.æk
Manure ..... mˈnjʊˈʳ
Marathon ..... ˈmær.ˈ.θˇn
Marine ..... mˈriːn
Maroon ..... mˈruːn
Martyr ..... ˈmaː.tˈʳ
Masochism ..... ˈmæs.ˈ.kɪ.zˇm
Massacre ..... ˈmæs.ˈ.kˈʳ
Masturbate ..... ˈmæs.tˈ.beɪt
Maternal ..... mˈˈtɜː.nˇl
Maternity ..... mˈˈtɜː.nˈ.ti
Matriculate ..... mˈˈtrɪk.jˈ.leɪt
Matron ..... ˈmeɪ.trˇn
Mature ..... mˈˈtjʊˈʳ
Meadow ..... ˈmed.ˈʊ
Meander ..... mɪˈæn.dˈʳ
Mediaeval ..... ˌmed.ɪˈː.vˇl
Mediocre ..... ˌmiː.dɪˈˈʊ.kˈʳ
Melodic ..... mˈˈlɒd.ɪk
Memoir ..... ˈmem.waːr
Menu ..... ˈmen.juː
Mercenary ..... ˈmɜː.ʃˇn.ˇri
Mete ..... miːt
Middle ..... ˈmɪd.l
Midget ..... ˈmɪdʒ.ɪt
Miraculous ..... mɪˈræk.jˈ.lˈs
Miscreant ..... ˈmɪs.krɪ.ˈnt
Mnemonic ..... nɪˈmɒn.ɪk
Modal ..... ˈmˈʊ.dˇl
Model ..... ˈmɒd.ˇl
Modernity ..... mɒdˈɜː.nˈ.ti
Molecular ..... mˈʊˈlek.jˈ.lˈʳ
Monarch ..... ˈmɒn.ˈk
Monopoly ..... mˈˈnɒp.ˇli

Monotony ..... mˈnɒt.ˇni
Moral ..... ˈmɒr.ˇl
Morale ..... mˈrɑ:l
Moslem ..... ˈmɒz.lˈm
Mosquito ..... mɒsˈki:.tˈʊ
Moustache ..... mˈstɒ:ʃ

N

Nadir ˈne2.d2ˈr
Naive na2ˈi:v
Nasty ..... ˈna:.sti
Nation ˈne2.ʃˇn
National ..... ˈnæ.ʃˇn.ˇl
Nausea ˈnɔ:.s2.ˈ
Navel ˈne2.vˇl
Necessarily ..... ˈnes.ˈ.sˇr.ˇl.i
Necessary ..... ˈnes.ˈ.sˇri
Nee ..... nei
Neg'lige ˈneg.l2.ˌ3ei
Nephew ..... ˈnef.ju:
Nisi ˈna2.sai
Nomadic nˈʊˈmæd.2k
Nominee ˌnɒm.2ˈni:
Noose ..... nu:s
Notoriety ˌnˈʊ.tˇrˈa2.ˈ.ti
Notorious nˈʊˈtɔ:.r2.ˈs
Nude ..... nju:d
Nugget ˈnʌg.2t

O

Oasis ˈʊˈe2.s2s
Oaths ..... ˈʊθ
Obedience ˈʊˈbi:.d2.ˈnts
Obese ..... ɔʊˈbi:s
Obsequious ..... ˈb'si:.kw2.ˈs
Occasion ˈˈke2.ˌ3ˇn
Occur ..... ˈˈkɜ:ʳ

Oceanic ..... ˌ➢ʊ.ʃ2'æn.2k
Of ..... ɒv
Off ..... ɒf
Omelette ..... 'ɒm.l➢t
Omit ..... ➢ʊ'm2t
Onion ..... 'ʌn.j➢n
Onerous ..... '➢ʊ.n˃r.➢s
Onomatopoeia ..... ˌɒn.➢ʊ.mæt.➢'pi:➢
Opera ..... 'ɒp.˃r.➢
Operative ..... 'ɒp.˃r.➢.tiv
Opinion ..... ➢'p2n.j➢n
Oppress ..... ➢'pres
Oracular ..... 'ɒr'æk.j➢.l➢ʳ
Orb ..... ɔ:b
Ordeal ..... ɔ:'di:l
Ordinance ..... 'ɔ:.d2.n➢nts
Orient (v.) ..... 'ɔ:.r2.ent
Orthographic ..... ˌɔ:.θ➢ʊ'græf.2k
Otiose ..... '➢ʊ.t2.➢z
Oven ..... 'ʌv.˃n
Owl ..... ɑʊl
Ozone ..... '➢ʊ.z➢un

Suggested Question

Phonetically transcribe the following words :

1. Fame
2. Famous
3. Further
4. Furious
5. Fashion
6. Fetish
7. Fragrance
8. Girl
9. Goose
10. Gander
11. Grandeur
12. Grace

13. Hiatus
14. Hang
15. Hiccup
16. Harangue
17. Host
18. Inky
19. Icicle
20. Ice-cream
21. Imp
22. Jam
23. Jazzy
24. Junior
25. Jockey
26. Junkey
27. Knit
28. Cross
29. Christmas
30. Cash
31. Costume
32. Lame
33. Loan
34. Lunar
35. Lunacy
36. Morning
37. Moss
38. Nude

LESSON NO. 2.7 PREPARED BY : DR. KUMKUM BAJAJ

Given below is a list of words phonetically transcribed.

P

Word	*Transcription*
Pacific	pəˈsɪfɪk
Packet	ˈpækɪt
Padre	ˈpɑːdreɪ
Pageant	ˈpædʒənt
Pajamas	pəˈdʒɑːməz
Palace	pˈælɪs
Palate	ˈpælət
Palfrey	ˈpɔːlfri
Palsy	ˈpɔːlzi
Pamphleteer	ˌpæmfləˈtɪə^{r}
Panacea	ˌpænəˈsiːə
Panegyric	ˌpænəˈdʒɪrɪk
Papier-mâché	ˌpæpɪeɪˈmæʃeɪ
Paradise	ˈpærədɑɪs
Paralysis	pəˈrælɪsɪs
Paranoid	ˈpærənɔɪd
Parliament	ˈpɑːləmənt
Parody	ˈpærədi
Paroxysm	ˈpærəksɪzəm
Participate	pɑːˈtɪsɪpeɪt
Particular	pəˈtɪkjələ^{r}
Pastor	ˈpɑːstə^{r}
Patent	ˈpeɪtənt
Patois (singular)	ˈpætwɑː
Patois (plural)	ˈpætwɑːz
Patrician	pəˈtrɪʃən
Patron	ˈpeɪtrən
Payee	peɪˈiː
Pejorative	pɪˈdʒɒrətɪv

Penchant ..... 'pɑ:ʁ.ʃɑ:ʁ
Peremptory ..... pˎ'remp.tˇr.i
Perilous ..... 'pe.ˇl.ˎs
Perquisite ..... 'pɜ:.kw2.z2t
Personnel ..... ˌpɜ:.sˇn'el
Peruse ..... pˎ'ru:z
Petite ..... pˎ'ti:t
Phoneme ..... 'fˎʊ.ni:m
Photograph ..... 'fˎʊ.tˎ.grɑ:f
Photographic ..... ˌfˎʊ.tˎ'græf.2k
Physician ..... f2'z2ʃ.ˇn
Piazza ..... p2'æt.sˎ
Picturesque ..... ˌp2k.tʃˇr'esk
Pioneer ..... ˌpɑiˎ'n2ˎʳ
Pique ..... 'p2:.kei
Pittance ..... 'p2t.ˇnts
Plait ..... plæt
Plasma ..... 'plæz.mˎ
Plaza ..... 'plɑ:.zˎ
Pleasure ..... 'plez.ˎʳ
Poignant ..... 'pɔ2.njˎnt
Police ..... pˎ'li:s
Position ..... pˎ'z2ʃ.ˇn
Posthumous ..... 'pʌs.tjˎ.mˎs
Postpone ..... pˎʊst'pˎʊn
Potato ..... pˎ'te2.tˎʊ
Precipitate (adj.) ..... pri's2p.2.tˎt
Precipitate (n) ..... pr2's2p.2.te2t
Precis (singular) ..... 'pre2.si:
Precis (plural) ..... 'pre2.si:z
Predicative ..... pr2'd2k.ˎ.t2v
Prefer ..... pr2'fɜ:ʳ
Preference ..... 'pref.ˇr.ˇnts
Premiere ..... 'prem.2.eˎʳ
Preparatory ..... pr2'pær.ˎ.tˇri
Present (v) ..... pr2'zent
Present (n) ..... pr2'zent
Present (adj.) ..... 'prez.ˇnt

Prestige ..... pres'ti:z
Pretty ..... 'pr2t.i
Privacy ..... 'pr2v.ɚ.si
Prodigious ..... prɚ'd2dz.ɚs
Proficient ..... prɚ'f2ʃ.ˇnt
Profiteer ..... ˌprɒf.2't2ɚr
Profligate ..... 'prɒf.l2.gɚt
Profuse ..... prɚ'fju:s
Prohibition ..... ˌprɚʊ.h2.'b2ʃ.ˇn
Promenade ..... 'prɒm.ɚ'nɑ:d
Proximity ..... prɒk's2m.ɚ.ti
Prudent ..... 'pru:.dɚnt
Publicity ..... pʌb'l2s.ɚ.ti
Pulpit ..... 'pʊl.p2t
Puny ..... 'pju:.ni
Pursue ..... pɚ'sju:
Puss ..... pʊs
Pussy ..... 'pʊs.i

Q

Quality ..... 'kwɒl.ɚ.ti
Quay ..... ki:
Questionaire ..... ˌkwes.tʃɚ'neɚr
Quote ..... kwɚʊt

R

Racketeer ..... ˌræk.2'tiɚr
Radar ..... 're2.dɑ:r
Raft ..... rɑ:ft
Rapport ..... ræp'ɔ:
Rascal ..... 'rɑ:.skˇl
Raspberry ..... 'rɑ:z.bˇr.i
Rather (adj.) ..... 'rɑ:.ðɚr, 'ræð.ɚr
Ration ..... 'ræʃ.ɚn
Rationale ..... 'ræʃ.ˇn.ˇl
Ravine ..... 'ræv.2n
Realistic ..... ˌr2ɚ'l2s.t2k

Rebel (v) .... r2'bel
Rebel (n) .... 'reb.˜l
Recapitulate .... ˌri:.k➢.'p2t.j➢.le2t
Receipt .... r2'si:t
Recipient .... r2's2p.2.➢nt
Recluse .... r2'klu:s
Reconcile .... 'rek.˜n.sɑ2l
Recur .... r2'kɜ:r
Refer .... r2'fɜ:r
Refuse (n) .... 'ref.ju:s
Refuse (v) .... r2'fju:z
Regime .... re2'ʒ:m
Region .... 'ri:.d3˜n
Release .... r2'li:s
Reparable .... 'rep.˜r.➢.bl
Repartee .... ˌrep.ɑ:'ti:
Resign .... r2'zɑ2n
Resignation .... ˌrez.2g'ne2.ʃ˜n
Rescue .... 'res.kju:
Resume (V) .... r2'zju:m
Resume (N) .... rez➢hei
Reynolds .... 'ren.˜ld
Rhetorical .... r2'tɒr.2.k˜l
Ribaldry .... 'r2b.˜ldri
Rigorous .... 'r2g.˜r.➢s
Romance .... reʊ'mæts
Rook .... rʊk
Rouge ru:3
Rural .... 'rʊ➢.r˜l

S

Sacred .... 'se2.kr2d
Sagacious .... s➢'ge2.ʃ➢s
Salmon .... 'sæm.➢n
Sample .... 'sɑ:m.pl
Sandwich .... 'sæn.w2d3
Satanic .... s➢'tæn.2k
Said se2d

Say se2
Says ..... sez
Scarcity ..... 'ske➢.s➢.t2
Schedule ..... 'ʃed.ju:l
Schizophrenia ..... ˌsk2t.s➢ʊ'fri:.n2.➢
Schooner ..... 'skʊ:.n➢r
Scythe sɑ2ð
Seethe s2:ð
Sensual ..... 'sent.sjʊ➢l
Sensuous ..... 'sent.sjʊ➢s
Sentence (n) ..... 'sen.t➢nts
Sepia ..... 'si:.p2.➢
Sequel ..... 'si:.kw˜l
Sergeant ..... 'sɑ:.dz˜nt
Serenade ..... ˌser.➢.'ne2d
Serviette ..... ˌsɜ:.v2'et
Sever ..... 'sev.➢r
Severe ..... s2v2➢r
Sew ..... s➢ʊ
Sewage ..... 'su:.2dz
Sheath ..... ʃi:ŧ
Sheathe ..... ʃi:ð
Shove ..... ʃʌv
Shovel ..... 'ʃʌv.˜l
Show ..... ʃ➢ʊ
Sieve s2v
Sikh ..... si:k
Signature ..... 's2g.n➢.tʃ➢r
Simultaneity ..... ˌs2m.˜l.t➢'ni:.➢.ti
Simultaneous ..... ˌs2m.˜l'te2.n2.➢s
Sinecure ..... 'sɑ2.n2.kjʊ➢r
Slander ..... 'slɑ:n.d➢r
Slough (n) ..... slɑʊ
Slough (v) ..... slʌf
Smear ..... sm2➢r
Sobriety ..... s➢ʊ'brɑ2.2.ti
Soliloquy ..... s➢'l2l.➢.kwi
Soot ..... sʊt

Soothe ..... su:ð
Sophism ..... 'sɒf.ɪ.zˇm
Sophisticated ..... sˇ'fɪs.tɪ.keɪtɪd
Sordid ..... 'sɔ:.did
Spasm ..... 'spæz.ˇm
Spinach ..... 'spɪn.ɪtʃ
Spontaneity ..... ˌspɒn.tˇ.'neɪ.ˇ.ti
Square ..... skweˇ[r]
Stability ..... stˇ'bɪl.ˇ.ti
Stampede ..... stæm'pi:d
Stephen ..... sti:.vˇn
Stomach ..... 'stʌm.ˇk
Stubborn ..... 'stʌb.ˇn
Student ..... 'stju:.dˇnt
Suave ..... swɑ:v
Suede ..... sweɪd
Sugar ..... 'ʃʊg.ˇr
Suggest ..... sˇ'dzest
Suite ..... swi:t
Supreme ..... su:'pri:m
Swear ..... sweˇ[r]
Synonymous ..... sɪ'nɒn.ɪ.mˇs

T

Taboo ..... tˇ'bu:
Tactile ..... 'tæk.tɑɪl
Talc ..... tælk
Talent ..... 'tæl.ˇnt
Talkative ..... 'tɔ:.kˇ.tɪv
Tangerine ..... ˌtæn.dzˇr'i:n
Tapestry ..... 'tæp.ɪ.stri
Tattoo ..... tæt'u:
Tear (n) ..... tɪˇ[r]
Tear (n.v.) ..... teˇ[r]
Telegraphist ..... tɪ'leg.rˇ.fɪst
Telephony ..... tɪ'lef.ˇn.i
Temperature ..... 'tem.prˇ.tʃˇ[r]
Temporary ..... 'tem.pˇr.ˇr.i

Tenacity ..... tə'næs.ɚ.ti
Tentative ..... 'ten.tɚ.tɘv
Tete-a-tete ..... ˌteɪt.ɑ:'teɪt
Thames ..... teɪmz
Theist ..... θi:'ɪs.t
Theistic ..... θi:'ɪs.tɪk
Thomas ..... 'tɒm.ɚs
Thermos ..... θɜ:.mɒs
Thorough ..... 'θʌr.ɚ
Thought ..... θɔ:t
Thursday ..... 'θɜ:z.deɪ
Thwart ..... θwɔ:t
Timothy ..... 'tim.ɚ.θi
Tithe ..... taið
Tobacco ..... tɚ'bæk.ɚʊ
Tolerable ..... 'tɒl.ɚr.ɚ.bl
Tomato ..... tɚ'mɑ:.tɚʊ
Tomb ..... tu:m
Tooth ..... tu:θ
Topography ..... tɒp'ɒg.r ɚ.fi
Tornado ..... tɔ:'neɪ.dɚʊ
Tortoise ..... 'tɔ:.tɚs
Tournament ..... 'tʊɚ.n ɚ.m ɚnt
Tousle ..... 'taʊ.zl
Towel ..... taʊɚl
Tradition ..... trɚ'dɪʃ.ɚn
Tragedian ..... trɚ'di:.dʒɪ.ɚn
Transact ..... træn'zækt
Travail ..... 'træv.eɪl
Treasure ..... 'treʒ.ɚ
Triad ..... 'traɪ.æd
Trough ..... trɒf
Truths ..... tru:θ
Tryst ..... traɪst
Tuition ..... tju'ɪʃ.ɚn
Tyranny ..... 'tɪr.ɚn.i

U

Ubiquitous ..... ju:'b2k.w2.t➢s
Unanimous ..... ju:'næn.2.m➢s
Uneasy ..... ʌn'i:.z2
Urban ..... 'ɜ:.b˜n
Urbane ..... ɜ:'be2n
Urine ..... 'jʊ➢.r2n
Use (n) ..... ju:s
Use (v) ..... ju:z
Used (accustomed) ..... ju:st, ju:zd
Used (employed) ..... ju:zd
Usual ..... 'ju:.ʒ˜l
Usurer ..... 'ju:.ʒ˜r
Uxorious ..... ʌk'sɔ:.r2.➢s

V

Vacancy ..... 've2.k˜nt.si
Vacuum ..... 'væk.ju:m
Vagina ..... v➢'d$_3$ɑ2.n➢
Vandal ..... 'væn.d˜l
Various ..... 've➢.r2.➢s
Varsity ..... 'vɑ:.s➢.ti
Vase ..... vɑ:z
Vassal ..... 'væs.˜l
Vehement ..... 'vi:.➢.m➢nt
Vehicular ..... v2'2k.j➢.l➢^{r}
Veneer ..... v➢'n2➢^{r}
Venison ..... 'ven.2.s˜n
Veracity ..... v➢'ræs.➢.ti
Verdure ..... 'vɜ:.dj➢^{r}
Vessel ..... 'ves.˜l
Veteran ..... 'vet.˜r.˜n
Vicar ..... 'v2k.➢'
Victuals ..... 'v2t.˜l
Villian ..... 'v2l.➢n
Visual ..... 'v2$_3$.u.➢l
Vicavious ..... v2've2.ʃ➢s
Vocabulary ..... v➢ʊ'kæb.j➢.l˜r.i

Volcano ..... vɒl'ke2.nɚʊ
Vowel ..... vaʊɚl

W

Waft ..... wɒft
Waltz ..... wɒls
Warmth ..... wɔ:mpˈ
Watch ..... wɒtʃ
Water ..... 'wɔ:.tɚʳ
Wear ..... weɚʳ
Wednesday ..... 'wenz.de2
Whale ..... 'hwe2l
Wheat ..... hwi:t
Whey hwe2
White hwa2t
Width w2tˈ
Woman ..... 'wʊm.ɚn
Women ..... 'w2m.2n
Womb ..... w:m
Worsted ..... 'wʊs.t2d
Wreath ..... ri:ˈ
Writhe ra2ð

X

Xerox ..... 'z2ɚ.rɒks
Xylophone ..... 'za2.ɚf◌ʊn

Y

Yacht ..... jɒt
Year j2ɚr
Yeast j2:st
Yeats je2ts
Your ..... jɔ:ʳ
Youths ..... ju:ˈ

Z

Zenith ..... 'zen.2ˈ

Zoological ..... 'z➢ʊ.➢ʊ'.lɒdʒ.ə.kˇl

Suggested Questions

Phonetically transcribe the following words :

1. Prudent
2. Proxy
3. Prism
4. Prevent
5. Piquant
6. Pierce
7. Pyre
8. Poignant
9. Precarious
10. picturesque
11. Random
12. Rodent
13. Relinquish
14. Rhapsody
15. Raucous
16. Redeem
17. Rampant
18. Rapacious
19. Rostrum
20. Sully
21. Sullivan
22. Sagacious
23. Sordid
24. Solemn
25. Succour
26. Sophism
27. Sojourn
28. Sombre
29. Tissue
30. Timer
31. Tinker
32. Tense
33. Talkative
34. Tulip
35. Umbrella
36. Umpteen
37. Vine
38. Vacuous
39. Xenophobia
40. Zebra