

## Chapter 5: English words and sentences.

The words forms in isolation → when the words stands alone itself, it's usually reflects (The citation form)

→ Citation form: is the word in isolation, the words it is an actual form without any changes that we make it.

For Example: The word can /kæn/, play /pleɪ/.

we deal with 3 important aspects:

\* Suprasegmentals:

1. Stress

2. Intonation

3. Rhythm.

and we also deal with strong and weak forms of words

The function of suprasegmentals → They reflect the speaker's mood/emotions (How he feels as he speaks).

↳ Example: The word enough, but when the speaker shouts enough that particular way → we understand that the speaker is angry.

Another important point that we need to focus on is pronunciation with reference to 2 basic forms of pronunciation:

1. Phonemic pronunciation

2. Phonetic pronunciation

Can  $\left\{ \begin{array}{l} kden \\ kdn \end{array} \right.$

and  $\left\{ \begin{array}{l} dnd \\ nd \\ n \end{array} \right.$

we write in 5 different ways.

\* words in the English language can be 1) lexical 2) functional.

1. **Lexical Category** reflects to: Nouns, Verbs, Adjectives, Adverbs.

2. **Functional Category** reflect to: Articles, determiners, auxiliaries, pronouns, prepositions, inf. to, complementizers.

→ these words whether lexical or functional can be produced in 2 forms:-

1. **strong form** → means **the phonemic form**.

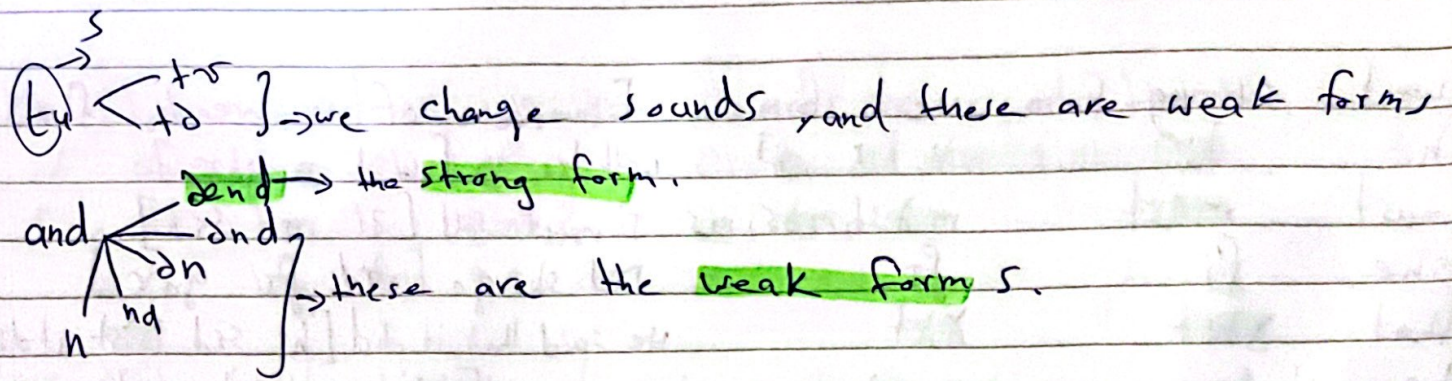
2. **weak form**.

→ strong form: **the form which cannot change any sound in the world**, and the strong form is used with lexical categories so **lexical category is strong form**, but **functional is strong and weak form depending on the speaker**.

Example: school /skul/ and if I change it to /skil/ so the meanings become different, school /skul/ → so school as a lexical has to be produced /skil/ and it's full form, I can't change the vowel /skul/ to any thing else or delete, change sounds. /skeil/

However the functional category: The Article a → /eɪ/ so the /eɪ/ becomes /ə/

Another Example: that  $\left\{ \begin{array}{l} hdeɪ \\ t \\ t \end{array} \right.$  has  $\left\{ \begin{array}{l} hdeɪ \\ t \\ t \end{array} \right.$  → weak



strong lexical and functional forms → depending on the speaker but weak form only on functional.

will → [wɪl] → strong form.  
 you'll → [l] → weak form.

Lexical words all the time produced with strong form, we can't change a sound in the lexical word because the meaning is change.

Example: wɜːd

wɜːd → the meaning is changes, but each one of it  
 wɪd → reflects caution form.

As we produce words in sentences, we often delete some sounds → Ex: you and I → ju ən əɪ.

Table 5.1 Page 117:

word	strong form	weak form	Example of a weak form
a	eɪ	ə	a cup [ə kʌp]
and	ænd	ənd, ɒn, ən, ɪ	you and me [ju ən mi]
as	əz	əz	as good as [əz gʊd əz]
at	ət	ət	at home [ət həʊm]
can	kæn	kən, kɪ	I can go [aɪ kən goʊ]
has	hæz	həz, əz, ɪz	He's left [hɪz left]

word	strong form	weak form	Example of a weak form
he	hi	i, hɪ, i	will he go [wɪl i goʊ]
must	mʌst	mʌst, mʌs, mɪs	I must sell [aɪ mɪs sel]
she	ʃi	ʃɪ	Did she go [dɪd ʃɪ goʊ]
that	ðæt	ðət	He said that it did [hi seɪd ðət ɪt dɪd]
to	tu	tʊ, tə	to Mexico [tə məksɪkoʊ]
would	wɜːd	wəd, əd, d	it would do [ɪt əd du]

\* These aren't the only words in the English language that have weak forms. Example: will/shall/have/is.  
 Example: he is eating hi-ɪz ɪt ɪŋ → hi-ɪz ɪt ɪŋ.  
 So any word that can be used on a weak form is actually a function word.

\* **Homophones**: when words with different spelling and meaning have the same pronunciation.

- Example: write } → /raɪt/
- right } → /raɪt/
- two } → /tuː/
- too } → /tuː/
- where } → /weə/
- were } → /weə/
- Song } → /sɒŋ/
- Sun } → /sʌn/

\* So there are no differences in the pronunciation of Homophones.

Can, has, would → when these words come at the beginning of question should they produced in full form.

Example: Has he gone?  
hæz hi gɒn?

we don't say /z hi gɒn /, so auxiliaries are used in full form when they are at the beginning of Interrogative Yes/No question

† **Stress**: is used when we stressed a certain word, and to compare between two words, when we show syntactic relationship.

Example: 1) It is cold → I stressed the word Cold

2) it is going to be exam not a quiz → I stressed the word exam and quiz

3) project < <sup>N</sup> → 'pro.ject  
              < <sup>V</sup> → project

Support < <sup>1</sup> sʌ.pɔ:t  
                  < sʌ.'pɔ:t

insult < <sup>N</sup> → 'insult  
              < <sup>V</sup> → insult

object < <sup>N</sup> → 'ob.ject  
              < <sup>N</sup> → object

→ In the English language we have certain words, these words consist of 2 syllables but at the same time we have grammar when these words can be noun or verb

\* if the word is a noun → the stress usually in the first syllable, and if the word is verb → the stress usually in the second syllable.

→ so stress creates difference in pronunciation

\* vowels in stressed syllables are longer and more tense.

\* As we speak any words that gives **new information** should **all the time** be **stressed**.

↳ Example: what's your name?

my name is Johnny

↳ Johnny → must be stressed (because any word that give new information)

Another Example: where do you live?

'Jerusalem

or I lived in Jerusalem

↳ so the new word give new information is Jerusalem.

\* **Diacritic symbol of stress** [']

↳ How many brothers do you have?

I have 'two brother.

'Two

**Note:** when we talk about syntactic relationships we need to talk about (**idioms**).

\* **Idioms**: phrasal expressions that have when combined together (come together) → they form **idioms**, so idioms are **frozen expression** which consists of two or more words, and the meaning of the idiom itself is different from the meaning of words that form it.

Example: **look up**: look (UP) → Adv. There is a strange bird flying.

↓  
we have a literal meaning. (**we stress the two words**)

I want you to look up the meaning of words → **the only first part is stressed**.  
↳ this is **idiomatic meaning** → **exceptions**

so there is a difference in the suprasegmental features in stressed → in literal we stressed Look and up but in idiomatic we stress the first part (Look).

Another Example: put on → can have two different meanings

1- I want you to 'put on' heavy clothes because it is cold.  
↓  
it means (wear) → literal.

2- Many students at this university are 'put on'.

so in the first Example we stressed both (put and on) but in the second we stressed only the first part. (it has idiomatic meaning (and it means to pretend to be someone else))

Example: walk out → this phrase can be two meanings

1- I want you to 'walk out' of my class  
↳ (this an actual phrase, it is 'literal meaning' and it's means Leave)

2- people in my town are having a 'walk out' in support of Palestinians.

↳ this an idiomatic meaning, so there is a difference in meanings.

Example: push over → it can be two meanings

1- He 'pushed' his friend 'over' the fence.

↳ this is a literal meaning, we stressed two parts (push, over)

2- jimmy is 'push over'.

↳ it is id. at meaning → means naive (simple person). and we stress the first part only.

→ so idiom makes a difference in meaning -  
but in general stress and intonation as suprasegmental features are not phonemic because they don't create a difference in meaning.

↓ Table 5.12 page 121:

If we have a word in which a certain syllable is stressed → it does not all the time mean that syllable should be stressed all the time or in other derivations of the words.

Sometimes derivations adding prefixes or suffixes → changes the stress and sometimes it does not.

Examples in page 121:

'diplomat → the stress in the first  
diplomacy → the stress in the second  
diplomatic → the stress in the third.

'monotone → stress in the first  
monotony → stress in the second  
monotonic → stress in the third.

\* So the stress is not all the time the same on different derivations of the words, sometimes derivations create differences in stress, and sometimes they do not change.



In the English Language final syllables are almost always not stressed (unstressed).

Table 5.3 Page 122:-

multiply → mʌltɪplɪ → Tense vowel

multiple → mʌltɪpl̩ → reduced vowel

↳ So because they are in final positions → they are not stressed.

Regulate → ɹɛg.jʊ.lət̩ → Tense vowel

Regular → ɹɛg.jʊ.l̩ → reduced.

and even tense vowel is unstressed because it's final. Here is no difference between the tense and reduced in final syllables (both of them are not stressed).

\* Stress rules:

1. final syllables are not stressed.
2. Reduced vowels can never carry stress.
3. Two syllable words which reflect the syntactic relationship of a noun a verb have stress on the first syllable if the word is a noun and on the second if the word is a verb.
4. words with four and more syllables have two types of stress: primary and secondary.
5. In words with primary and secondary stress, quite often the tense vowel carries the primary stress and the lax carries the secondary.
6. words with 1 to 3 syllables can have one stress type only: the primary.

7 - In English, we can't have two stressed syllables in a row <sup>Following each other.</sup>  
Reduced vowels can never carry stressed.

↳ Example:  $dɪsɪd$        $ɪkspleɪn$   
 $dɪsɪf$        $ɪkspləneɪ$

Two syllables which reflect syntactic relationship of a noun and a verb have a stress on the first syllable if the word is noun and on the second if the word is verb.

↳ Example: object  $\leftarrow$  <sup>n</sup>      subject  $\leftarrow$  <sup>n</sup> stress on the first  
 $\leftarrow$  <sub>v</sub>       $\leftarrow$  <sub>v</sub> stress on the second

word with four and more syllables have two types of stress: Primary, secondary

↳ Example:  $ɪkspləneɪʃən$  → we have 4 syllables, so we usually have 2 types of stress.

$eɪ$  → is tense because it's diphthong → so it carries the primary stress

$ə$  → lax → carries the secondary stress

words with 1 to 3 syllables can have one stress type only Primary.

↳ Example: cat →  $ˈkæt$  → consist one syllable only (one type of stress)

between →  $bɪtwɪn$  → 2 syllables

banana →  $bənəˈnɑːnə$  → 3 syllables

↳ we can't have 2 stress types because Primary and Secondary are only when we have four or more syllable words.

It's impossible in the English language to have two syllables following each other and these two syllables are stressed

↳ Example: 'ɛks. 'plɒ. neɪ. fən → we can not two stressed syllables following each other, we should have some unstressed in between.

Page 123:

Intonation Peak  
 stress — 'ɛks. 'plɒ. neɪ. fən  
 segments

\* All the time any syllable that carries the primary stress should have Intonation Peak  
 (The highest Intonation)

In / 'ɛks. 'plɒ. neɪ. fən / we have 4 syllables so we have 2 types of stress: primary and secondary.

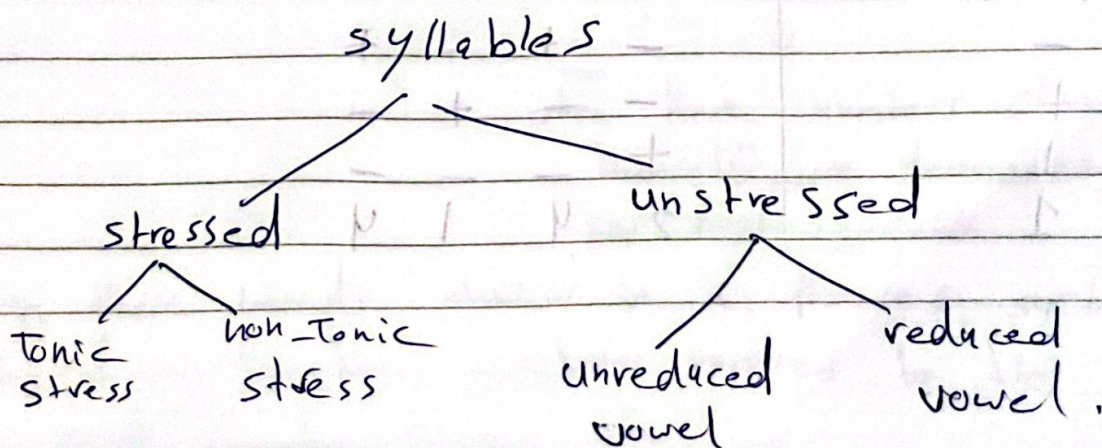
\* **Binary features** :- +

↳ If the certain feature exist → we write + and if the feature does not exist → we write -

Intonation Peak (+)

Intonation Peak (-)

→ **Primary intonation peak** → the vowel in the syllable usually carries the **highest intonation** (↑).



\* Table 5.4 : Page 123.

	ɪks'pleɪn		ɪks'plə'neɪʃən				ɪks'plɔɪt		ɪks'pɪ'teɪʃən			
Intonation peak	-	+	-	-	+	-	-	+	-	-	+	-
stress	-	+	+	-	+	-	-	+	+	-	+	-
Primary	-	+	-	-	+	-	-	+	-	-	+	-
Secondary	-	-	+	-	-	-	-	-	+	-	-	-
Full vowel	-	+	+	-	+	-	-	+	+	+	+	-
Reduced	-	-	-	+	-	+	+	-	-	-	-	+
Tonic accent	-	+	-	-	+	-	-	+	-	-	+	-
non-tonic	-	-	+	-	-	-	-	-	+	-	-	-
multilevel stress	4	1	2	4	1	4	4	1	2	3	1	4

\* Multilevel stress :

1. Primary
2. Secondary
3. Full unstressed
4. Reduced

Tonic accent = Primary

Non-Tonic = Secondary

	ɪn'klaɪn		ɪn'klɪ'neɪʃən			
stress	-	+	+	-	+	-
Full vowel	+	+	+	-	+	-
Intonation	-	+	-	-	+	-
Reduced	-	-	-	+	-	+
Primary	-	+	-	-	+	-
Secondary	-	-	+	-	-	-
multilevel	3	1	2	4	1	4

\* Rhythm: helps us in 2 important points:-

↳ [1] **modify stress**: sometimes we change stress from unstressed syllable or to make an stressed one (stress → unstressed and unstressed → stress) → (stress modification).

[2] **Timing**: we should give them the same amount of time as we produce them.

↳ Example: one

two

three

four

five

six

} all of these are 1 syllable words

seven → 2 syllables.

eight

nine

ten

} 1 syllable

eleven → 3 syllables

twelve → 2 syllables

\* None of them should take more time than the others. So one which is 1 syllable word takes the same amount of time as that seven which is 2 syllables, as that eleven which is a 3 syllables.

\* In English numbers such as thirteen, fourteen, sixteen.

↓

when these numbers stands by themselves, we have a stress on the first syllable.

So when these words obvious in the phrases such as:-

Ex: She's only thirteen → Stress moves to the second part  
I need fourteen guys.

\* So this gives us another evidence that stressed syllable in a certain word, context doesn't necessarily mean it should be stressed all the time.  
So in She's only thir'teen → we shift stress when it's on rhythm.

\* **Intonation**: we have 2 basic Intonational Patterns  
1) falling intonation →  
2) rising intonation →  
3) falling-rising ?  
4) rising-falling → we don't look at these.  
when we talk about intonation → we talk about sentence or phrase.

∨ **Intonation is predictable if you are a mind reader**  
↳ intonation is something that belongs to the speaker  
So I don't know how the speaker feels when he is speaking he might be angry → so he might use rising intonational patterns or he might be sad → he use falling  
→ Intonation is often affected by the context and **no body**,  
**Can predict intonation**

note: **stress and intonation all the time belongs to the speaker**  
\* any new word, or new information → should all the time be stressed, Ex: How many brothers do you have?  
1) I have "three" brothers.  
2) three → new information.

Ex: what's your father's name?  
His name is "bahjat".



6. **polite requests**.

Ex: would you open the window, please?

↳ normal polite intonation.

7. when we are in **control**: (we use falling)

8. **Certainty** (when we are certain of something) → we use the falling intonation pattern.

So when people are certain → they speak lowly and use falling intonation.

9. **Yes/No question** ending with "or not"?

Ex: Are you giving my money, or not?

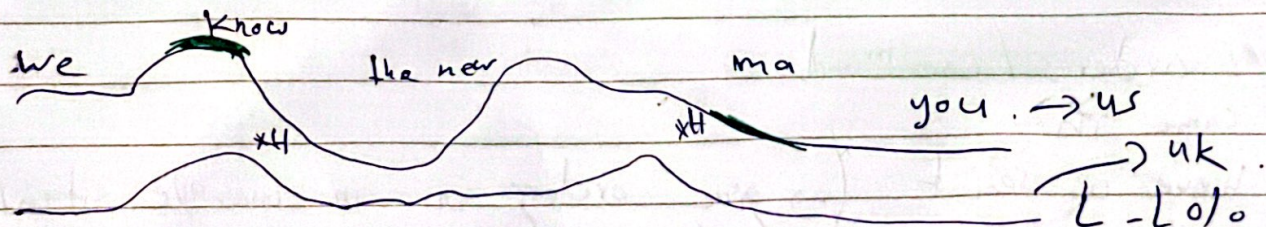
↳ Yes/No question end with rising intonation, but because we have "or not" → we have **falling intonation**.  
→ this falling means I'm in control and there is a threat.

10. **Introductory phrase** introducing bad/sad information

Ex: Sorry, he didn't make it.  
unfortunately, no body survived.

→ carrier sad/bad information.

Intonation page 127: **boundary tone** → H0/L0, L0/L0



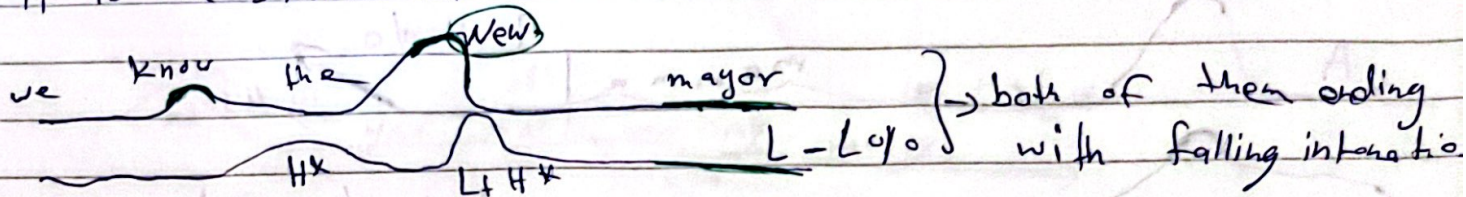
we know the new **★** mayor

stress

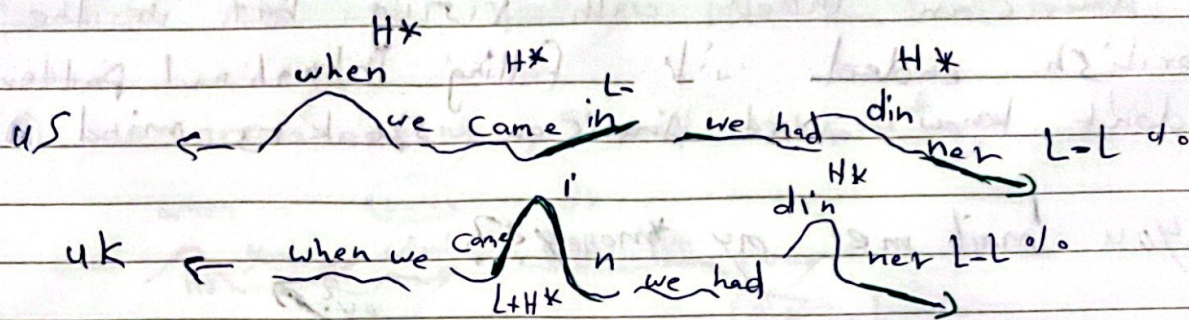
↳ the star indicate the topic we are talking about.



both of them end sentence with falling intonation because it is a statement.



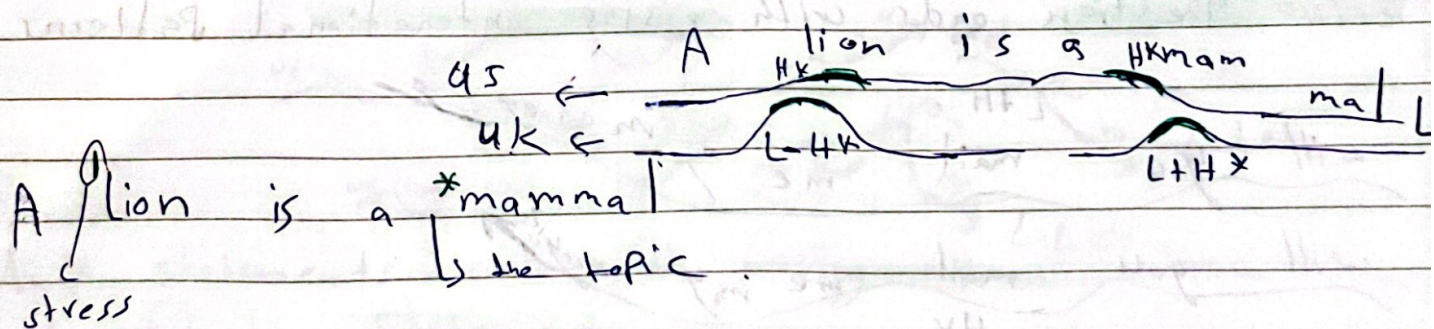
we know the <sup>stress</sup> new <sup>topic</sup> mayor.



Time adverbials at the beginning of the sentence end with a rising intonational pattern.

Example: when we came in.

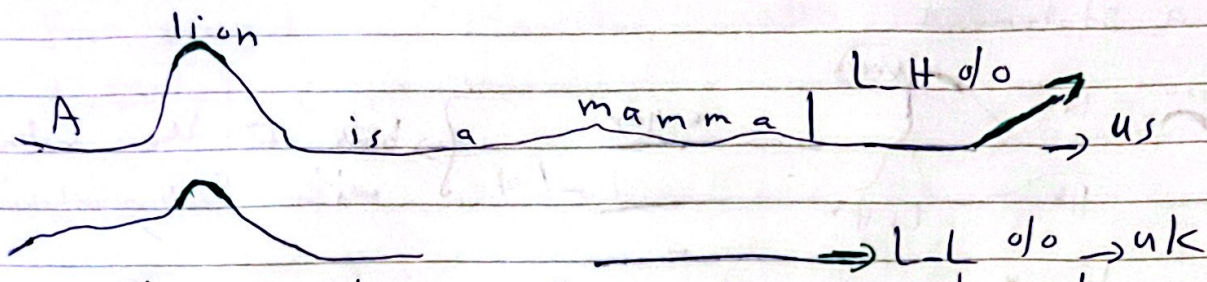
both of them end the sentence with falling intonation.



mammal → refers to the species of animals that have four feet

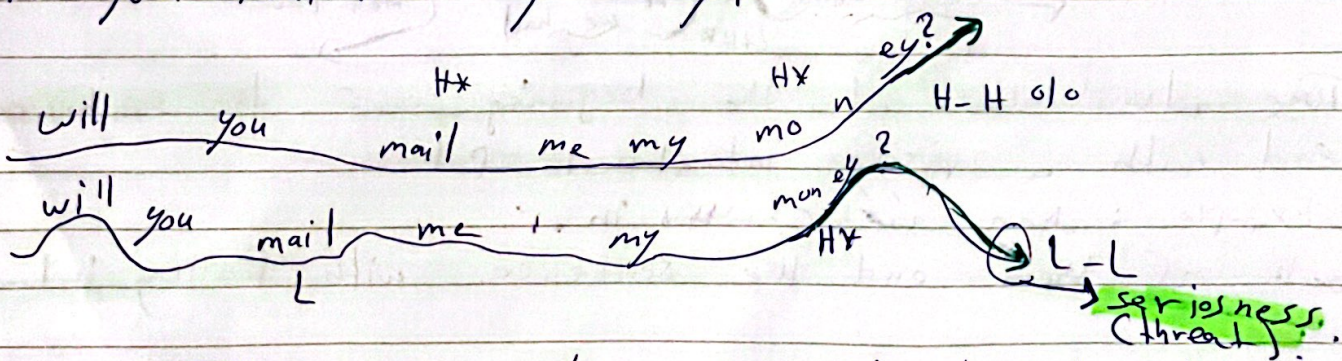
both of them (the British and the American) end the sentence with a falling intonational pattern.

A \*Lion is a mammal |

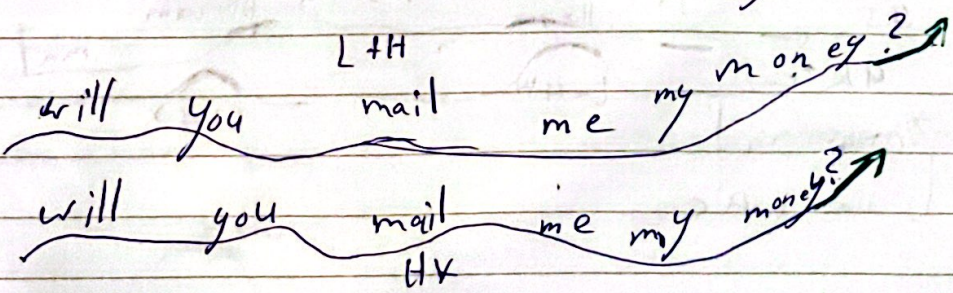


a topic should be all the time stressed  
 ↳ so (Lion) → the topic receives to the higher intonation  
 The American ended with rising but in the  
 British ended with falling intonational pattern.  
 we don't know about American speakers mind.

will you mail me my \*money?



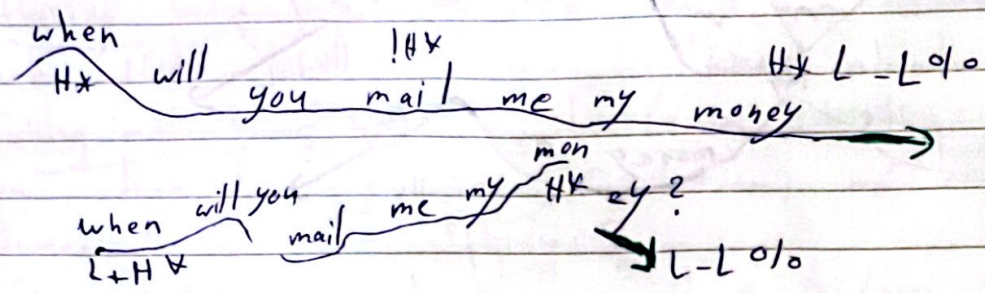
Yes/No question ends with rising intonational patterns.



will you \*mail me my money.

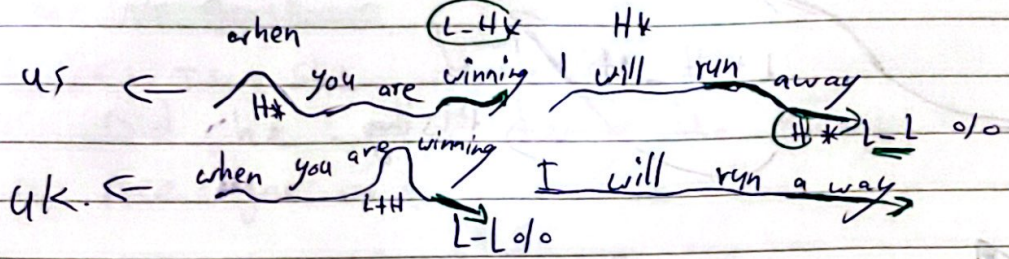
both of them end questions with rising intonation.

'When will you mail me my money?'



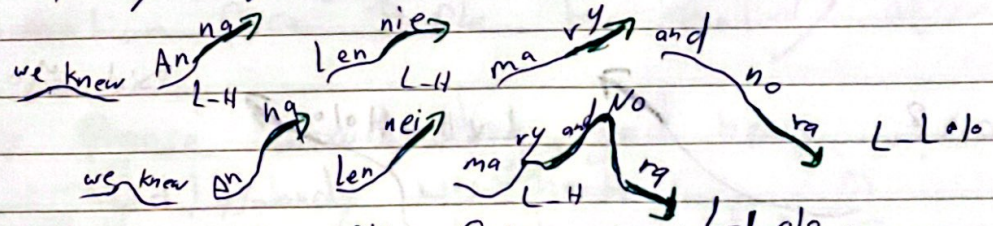
→ wh question end with falling intonation patterns.

'When you are winning, I will run away.'



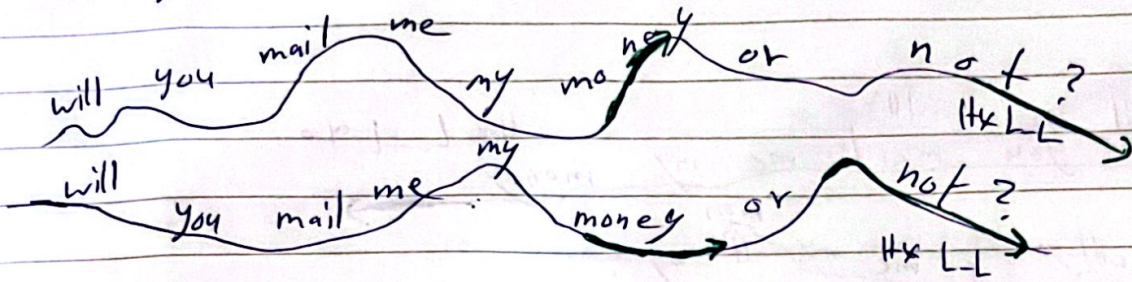
end with falling intonation in both.

we knew Anna, Lenny, Mary and Nora.



→ both statements end with falling intonation because it reflects statements.

will you mail me my money or \*not ?



Yes

Lx L-H

→ Rising intonation.

Go on

Lx H-H

→ Rising.

Yes?

LxH-H

Did you say "Yes?"

Go on?

LxH-H<sup>0</sup>

Did you say "go on?"

\*The intonation itself make us to understand what the speaker said.

1) I 'sent you an 'email scheduling your 'fourth  
phonetics exam.

→ falling intonation because it is a statement

2) what did they say when they knew about the robbery?

→ falling intonation because it is a wh-question

3) can they accept the conditions of the agreement between the two parties?

→ raising intonation because it is yes/no question

## 2) Rising intonational patterns:

### 1. Yes/No questions

↳ Ex: Is she there?

Did he admit taking the money?

Are you in?

### 2. Tag questions (when we want people to negatively agree with us)

↳ Ex: you're not buying this, are you?

So the intonation force people to negatively agree with

### 3. Introductory phrase introducing good news

↳ Ex: thank god! nobody was hurt

Fortunately, we made it through the forest.

### 4. [A series of items], except [for the last]

↳ Ex: I visited London, Paris, Madrid and California

↓  
it's falling  
because it's  
a statement  
also.

5. **wh-questions** to **which** there's **no definite answer**.  
↳ Ex: what am I supposed to do?

6. **Encouragement**.  
↳ Ex: Come on, it's easy.  
You can do it.  
It's a piece of cake.

7. **surprise** (when we feel surprised).  
↳ Ex: I passed  
we won.

8. **Happiness** (situation more than sentence).

9. **uncertainty** (when people usually aren't certain).  
↳ Ex: what's his name?  
wael? I guess.

10. **Lack of control**. \* situation more than sentence.

11. **Anger** \* situation more than sentence.

12. **Suggestions**.  
↳ Ex: what about going to the beach?  
How about ordering pizza?

13. **Introductory adverb clauses**.  
↳ Ex: when I saw them coming, I ran away.

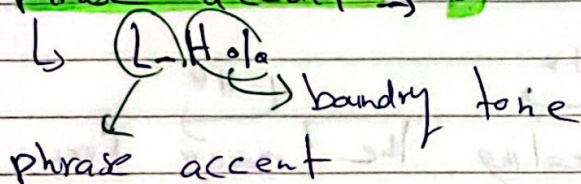
14. **Exifemen t**.

- 1) Will you<sup>H\*</sup> parents<sup>H\*</sup> accept<sup>H\*</sup> for you to travel with us to London?
- 2) When did they say that they will be arriving to attend our ceremony?
- 3) I went to London, Paris, Vienna, Istanbul and California.

\* Usually the last intonational pattern is referred to as (boundary tone).

\* boundary tone  $\rightarrow$  by using the percentage diacritic symb.

\* phrase accent  $\rightarrow$



\* Nuclear pitch accent\*  $\rightarrow$  refers for the items before  
 Ex: on the first: parents, accept, travel (all stressed) and London  $\rightarrow$  these are nuclear pitch accent words

\* ToBI (Tone and Break index): Computerized system that show how people use the kind of intonation and stress while speaking and which stress is used

Table 5.5 Page 135.

optimal pre-nuclear Pitch Accent on stressed syllables	NUCLEAR Pitch Accent	Phrase Accent	Boundary Tone
--	-------------------------	------------------	------------------

H*	H <sup>o</sup>	LG	H <sup>o</sup> /o
L*	L+H <sup>o</sup>		
L+H*	L*+H	H <sup>o</sup>	L <sup>o</sup> /o
L*+H	H+!H*		
H+!H*	(!H*)		
(!H*)			

Example: 1) My father want you not to talk to me ever again.

2) Have they confessed to stealing the money from the bank?

3) I don't want to help you moving the furniture to your new apartment (anger).

\* **Down drift** :- when sentence begins high then ends with low (it refers to falling intonational pattern)

↳ Example: 1) My father want you not to talk to me ever again.

**Down-stepped highs**: like going down stairs (H → L) means → every high is on step down

Ex: what did she say when she heard the news?