

young executives and engineers coming to this institute from various parts of India and other countries such as Iran, Sri Lanka, Bangladesh, China, Kenya and other Afro-Asian countries. The course has got a high rating in student evaluation. I have also got very encouraging feedback from African and British universities.

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Shreesh Chaudhary

Contents

<i>Forward</i>	<i>v</i>
<i>Preface</i>	<i>vii</i>
<i>How to Use this Book</i>	<i>xi</i>
1 Speaking to the Global Village (Introduction)	1
2 Can You Help Me, Please? (Pragmatics)	23
3 Slow and Steady... (Tempo of Speech)	37
4 To Be or Not To Be (Phrasal Pause)	51
5 Fall and Rise (Intonation)	63
6 On Stress (Word Stress)	79
7 Exports and Imports (Stress in Noun, Verb, Adjective, etc.)	89
8 Stress According to Word Ending – I (Stress in Derived Words)	109

x Better Spoken English	
9 Stress According to Word Ending – II (Stress in Derived Words)	121
10 Air Hostess and Income (Stress in Compound Words and Phrases)	141
11 Clerks and Wives (Some Long Vowels)	169
12 Vets and Wets (Some Consonants)	187
13 Understanding Global English	209
<i>Answers to Exercises</i>	221

How to Use this Book

Conventions and symbols showing pronunciation and other things in the book

1. Underlining :
 - i. shows a word as an example. For example, in *cat*, there is only one vowel. Here *cat*, is an example.
 - ii. shows spelling. A word spelt as *quay* is pronounced as *key*.
 - iii. shows chapter and section headings, such as Fall and Rise in Chapter 5, or Some Contrasted Sounds in Section 15 of Chapter 12.

Two right slanted bars show how

 - i. a word is pronounced, or
 - ii. it should be pronounced. Many people pronounced *quay* as /kwe/ but it should be pronounced as /kii/. The left slanted inverted comma within slanted bars shows how
 - i. a word is main stressed, or
 - ii. it should be main stressed. In India, *develop* is generally pronounced as /'debhālp/ or
2. / /
3. ‘ ’

as /'deolap/. But it should be pronounced as /di'velap/ or as /de'velap/.

- 4. Capital Letters :** In addition to their conventional uses, in this book block capital letters have been used in word lists and elsewhere to show a syllable having main stress in a bi- or poly-syllabic word, as for example, in aROMa, baNAAna, CANama, deGREE, etc.
- 5. The following letters and combinations of letters from the English alphabet have been used as symbols to show certain sounds in Spoken English.**

Vowels

Sound	as in	Sound	as in
/i/	bit	/ii/	beat
/e/	bet	/x/	bat
/el/	bait	/aa/	bar
/a:/	bird	/oo/	boat
/u/	bush	/uu/	boot
/aai/	bite	/aau/	bout
/eea/	bare	/iia/	beer
/uua/	poor		

Consonants

/P/	pin	/b/	bin
/t/	tin	/d/	din

/k/	kin	/g/	begin
/ch/	chin	/j/	jet
/f/	fish	/v/	vain
/th/	think	/dh/	this
/T/	Hindi Taalaa "lock"	/dhh/	Hindi dhhan "wealth"
/D/	American English pronunciation of writer, rider, etc.		
/S/	sip	/z/	zip
/sh/	ship	/zh/	vision
/h/	him	/m/	man
/n/	man	/r/	room
/l/	loom	/w/	wet
/y/	yet		

- 6.** * Star before a sentence or utterance indicates, that sentence or utterance is ungrammatical.

Speaking to the Global Village

English is spoken as mother tongue by most people in Australia, Canada, Great Britain, Ireland, New Zealand, South Africa, and in the United States of America. In other countries like India, Pakistan, Bangladesh, it is used as a second language, official language, or a popular foreign language.

English is an official language of the United Nations (UN). It is practically the only language of international aviation, trade, games and sports, science and technology, and shipping.

People read English newspapers, watch English cinema and English programmes on television, and hear broadcasts in English more than in any other language in the world. Nearly 80 per cent of information in the world's computers is said to be in English.

With instant worldwide communication through satellites, the world has become a global village. By speaking English we speak to this global village. This book offers a course in spoken English for global understanding.

English continues to be an official language of the Indian union and many state governments. Besides,

it is a link language between people of different parts of the country. English continues to be the medium of instruction at many universities in the country. English is still the only medium for higher education in science and technology. Surveys of public opinion have revealed that it is difficult to get a good job or do well in a career without good English. Advertisements, such as the following, are fairly common in Indian newspapers.

- 1. Sales Executive:** Should be a graduate, preferably with PG diploma in marketing, around 25 years of age, should have excellent communication skills with *fluency in English* and willing to travel extensively.

People from the Indian subcontinent have found employment in government and private organisations in nearly all countries, from Singapore to the Persian Gulf, and one of their important qualifications has been proficiency in English. Proficiency in English has also helped people from this subcontinent get important jobs in Britain, Canada and the USA.

In India, English is becoming an important factor in the selection of a spouse too. Advertisements such as the following frequently appear in the matrimonial columns of Indian newspapers.

- 2. a. Hindu Reddy parents invite biodata and horoscope from doctor boys only for their government employed MBBS daughter, 24/161, beautiful, brilliant, musically talented with melodious voice, fluent in English, brought up in Hindu religious tradition.**

- b. Correspondence invited for tall, handsome 30 year old man with clean habits, research scientist, Tanjorean caste from decent and cultured Hindu non-vegetarian Tamilian families. Bride must be *English speaking*, amiable, attractive, smart, slim, very fair and home loving.
- c. Gajju Balija fair, beautiful, *convent educated*, graduate, 24/163, home loving girl, invites correspondence from professionals.

In India, English seems to have become essential for social and career advancement. It is, therefore, natural that you need to improve your pronunciation or as people call it, your accent of English. In this book we shall tell you about some easy ways to have a better spoken English.

Is it important for us to change our accent of English? Should we try to speak like the British or Americans? First, we shall try to answer these questions.

Most of us in India learn English from books and from our teachers. Books do not speak, and most of the teachers speak English as they speak their mother tongue. Moreover, in our schools and colleges many hours are spent teaching how to write in and read English. But hardly any hour is spent in teaching how to speak it. Thus, teaching of spoken English remains largely incomplete.

English spoken by many people, therefore, does not sound very different from their mother tongue. That defeats one of the most important purposes of learning English — to use it as a link language to speak to people with whom you cannot speak in your

mother tongue, or in another Indian language. If you are not understood by your listener even when you speak in English, then the purpose behind your learning of English has not been completely fulfilled.

You cannot see these weaknesses in your spoken English so long as you speak to people of your own community. Unless there are serious differences, our pronunciation may be all right for the purpose of our community. Just try the test given at the end of the chapter to see if you can speak English that can be understood by people outside your community. If you do not get all correct answers, then you need to have better spoken English.

You may have heard English spoken by foreigners or by Indians from other states. It is possible that you found parts of their pronunciation strange. Many speakers of English from north-eastern states in India pronounce both *sip* and *ship* in the same way, either as /ship/ or /sip/.

People from other parts of India also have similar difficulties in pronouncing words beginning with *sp*, *sk*, *st*, *pr*, *pl*, *kr*, *kl* etc. Many speakers of English from north-western parts of India pronounce both *bed* and *bad* as *bad*. They often pronounce *skill* as *sickle*, *special* as *sapecial*, and *station* as *satation*. They add an *a* after *s*. But there are others who add an *i* or *e* at the beginning of these words. So they pronounce them as *iskill*, *especial*, *estation*, etc.

Some speakers of English in south India pronounce both *far* and *for* as *for*. While the Hindi speakers pronounce both these words as *far*. Some south Indian speakers of English have difficulties in pronouncing words like *fixed*, *film*, *against*, etc. They

pronounce these words as /fiksəd/, /filim/, /againest/, etc. Some Malayalam and Tamil speakers also have difficulties with the pronunciation of *p*, *t*, *k*, etc. Words like *temple*, *simple*, *mantle*, *uncle*, etc are pronounced as /tembal/, /simbal/, /maendal/, /angal/, etc. Some south Indian speakers of English pronounce both *coffee* and *copy* as *copy*. Some Telugu speakers pronounce *paper* as *pepper*, *embarrass* as /embraas/.

There are many Indians who pronounce *veil* as *wail*, or *fail* as *pail*. Some speakers of English from north-eastern parts of India pronounce *level* as *label*. They also do not distinguish between *live* and *leave*.

Some Indian speakers of English tend to stretch the *i* or the *y* at the end of a word. They pronounce *sorry* as *sorree* and *funny* as *funnee*. Also, Gujaratis use *j* for *z* like *jebra* for *zebra* and *jero* for *zero*. Similarly, Maharashtrians often use *jh* for *z*, thus pronouncing *Tarjhan* for *Tarzan* and *jherox* for *xerox*. Among the South Indian speakers, there is a tendency to precede some initial vowels by a *y* sound. Thus, we can come across words like *yell*, *yem* and *yen* for the letters *l*, *m* and *n*.

There are many jokes and parodies about different varieties of Indian English. At a wedding reception, guests were surprised to hear that *snakes were waiting for them in the hole*. They later discovered that *snacks were waiting for them in the hall*.

Khushwant Singh in his book *India Without Humbugs* gives typical examples of Tamilian English.

3. India govermentta no gudda

Madras govermentta verry gudda

6 Better Spoken English

India govermentta morning appointmentta
evening ruttrunchmentta

Madras govermentta morning appointmentta
evening permanentta

You certainly speak better than this. But you may like to improve.

Indian speakers have a greater, and as yet not so well recognised, difficulty with English word stress. Most Indians pronounce *develop* as /'dewlap/ or as /'debhlap/, with main stress on the initial syllable, rather than as /di'velap/, as in American English or the British English, with main stress on the pre-final syllable. Some researches have shown that a typical Indian pronunciation of this word has been misunderstood by native speakers of English as *double up*.

Many Indians stress a large number of English words differently from British or American English. It has been found that different systems of word stress cause unintelligibility between speakers of English from different countries.

It has also been shown that the tempo of speaking adds to difficulties in understanding. Greater difficulties in understanding can be caused by differences in systems of word stress rather than just the differences of one or two sounds.

Other non-native speakers of English also have their own peculiarities. Many French, Spanish, African, Arab and South-East Asian speakers of English pronounce the first sounds of *taught* and *thought* alike, with the tip of the tongue touching the upper teeth. This is different from the pronunciation in standard

varieties of English. You may hear these varieties of English and notice their peculiarities in any programme on the British Broadcasting Corporation (BBC) radio or a programme featuring a typical speaker of any of these varieties of English.

Many Japanese as well as Indians from the North-East do not distinguish between *r* and *l*. Many Japanese pronounce *for* and *fall* alike. Do not be surprised if you hear a Japanese saying *velly velly good*. He actually means *very very good*. Similarly, many students from the North-East say *Malia* instead of *Maria*.

Native forms of English also have their own peculiarities of pronunciation. There are many differences between British English and American English. Similarly, there are differences between Australian English and American English, and between Australian English and British English.

There are many differences among different dialects of British English itself. English that we hear on BBC radio is typical only of a small class of educated people, mostly from London and adjoining areas in south England.

In Lancashire, which is only about 200 kms to the north west of London, words like *bus*, *come*, *cut*, *enough*, *Monday*, etc. are pronounced as /bus/, /kam/, /kat/, etc., as we hear in BBC.

There are also differences between BBC English and some southern pronunciations of English in Britain. In some southern dialects, *brush* is pronounced as /brosh/ rather than as /brash/. The first letter of English alphabet *A* in these dialects is spoken as

/aai/. BBC pronounces this letter as /eei/. There are many other differences of this kind among different dialects of English within Britain itself.

There are similar differences between British English and American English too. In British English *court* and *caught* are both pronounced as /koot/. In American English they are pronounced differently. American English, on the other hand, does not distinguish between *bomb* and *balm*. Both words are pronounced as /baam/. In Australian English, *dame* and *dime* are pronounced as /daaim/, *game* is pronounced as /gaaim/ and *day* as /daai/. Do not be shocked if some Australian asks you 'Did you come here to die?' He may only be making a polite enquiry about your arrival: *Did you come here today?* 'Bison' is an animal in America and Britain. But in Australia people wash their hands in it. (*Basin* is pronounced as /'baaisin/ in Australia). The final letter of *car* is not pronounced by speakers of standard English in London, but it is pronounced with vigour by speakers of standard English in Edinburgh, only about 300 miles to the north. Pronouncing *car* without the final *r* is considered substandard in American English. Many speakers of English in Britain do not pronounce the first sound of words like *hear*, *heat*, *hotel*, etc. But the rest of the English speaking world does.

English is truly the world language today. But it is spoken differently in different parts of the world. This poses a problem for a student learning to speak in English. It is not clear which pronunciation to follow as the model.

Non-native forms of English arguably may not be the model to learn. But today English has more non-

native speakers than native speakers, and one is more likely to be speaking with non-native speakers than with native speakers.

Besides, native pronunciation also differs from form to form, dialect to dialect as we saw above. So if one wants to have better spoken English, a real problem will be in deciding whom to follow. What variety of English should we adopt as our model for learning? We shall now try to answer this question.

This question can be better answered by trying to understand the nature of rules in language. You know that we write or speak in any language according to some rules. For instance, you cannot say **John Mary like*. That is ungrammatical. You will have to say *John likes Mary* or *Mary likes John*. So each language is used according to similar rules. We, the speakers of English as a second or foreign language, know much about the rules of sentence construction in English. There are similar rules for word formation in English and pronunciation.

For instance, we can make a new word out of *mind* by adding *less* to it. So it becomes *mindless*. We can make another new word by adding *ness* to it. Now it becomes *mindlessness*. But we do not have a choice here. We cannot write or say *mindlessness*. The rules of word formation in English do not allow that. There are similar rules about pronunciation also. We are seldom told about these rules.

But you may have noticed that all rules of grammar of any language are not equally strong. You can break some rules, but you cannot break some others. For example, you can take no liberties with the rules of subject verb agreement in English sentences. You

cannot say *Boys goes to school or *A boy go to school. These are ungrammatical sentences. You have to say Boys go to school, or A boy goes to school.

Similarly, you cannot change the order in which subject, verb and object come in an English sentence. For instance, you cannot say *John Mary book a gave. That is ungrammatical. This sentence does not say clearly who gave what and to whom. But between two objects, as between *Mary* and *book*, it is possible to change the order. You can either say *John gave a book to Mary*, where *book* comes before *Mary*, or you can say *John gave Mary a book*, where *book* comes after *Mary*. They both are equally correct.

The order of some other kinds of words in some other positions can also be changed. You can say *John does not agree with your point of view*, or you can say *John does not agree with your view point*. Whether you say *point of view* or *view point*, they are equally correct.

Thus we see that there are two kinds of rules. There are some rules that cannot be changed. The two rules we have seen in this category are the rule of subject verb agreement, and the rule of subject, verb and object word order. These rules can be called part of the core rules of the language.

But we saw that there are some other rules of sentence construction in English which are very flexible. The two rules we have seen are the order of objects when we have two objects, and the order of words in a noun group when we have two nouns. These rules might be called parts of peripheral rules of the language.

Dialects of any language differ mostly in peripheral rules only. No human language is spoken in the same form. Dialects of any language differ with regard to peripheral rules of grammar, word formation and pronunciation. Core rules are mostly alike in all dialects.

There are core rules and peripheral rules for pronunciation also. We can pronounce a word like director as /daai'rektar/ or as /di'rektar/. The vowel in the first syllable can be pronounced as /aai/ or as /i/. Variation is possible there.

But the main word stress has to be on the pre-final syllable /-rek-/. Standard varieties of English allow no variation there. Similarly, one can pronounce enough as /i'nuf/ or as /i'naf/, but the main word stress on this word will have to be on the final syllable. Whether one pronounces today as /tu'deei/ or as /tu'daai/, the main stress on this word will have to be on the final syllable.

You may be aware of dialectal differences in the pronunciation of English. Most of these differences are found in the pronunciation of some vowels and consonants. We have already seen several instances of such differences between American English and British English. Some more instances are being given below.

Anti as in *anti-social* is pronounced /aentaai/ in American, and /aenti/ in British English. A phrase like *multi-dimensional* is pronounced as /'maltaai di'menshanal/ in American English, and as /'malti daai'menshanal/ in British English. In USA, *class* is pronounced as /klaes/ with a vowel sound such as

in clash. In British English it is pronounced as /klass/. Thus, a large class of words like *ask*, *bask*, *class*, *cast*, *fast*, *past*, *mass*, etc. are pronounced differently in British English and American English. Many Americans pronounce *writer* and *rider* alike as /'raaidər/.

So we see that there are many differences in the pronunciation of vowels and consonants even among native varieties of English. But these differences are limited mostly to the peripheral features. Differences here are not likely to affect understanding greatly.

Sometimes you may find differences between American English and British English in the matter of word stress also, which we have called part of the core features of English pronunciation. In BBC English, *garage* has main stress on the first syllable, but in American English this word gets main stress on the final syllable. In American English, *laboratory* is pronounced as /læb'retɔri/ and in British English it is pronounced /le'bɔrətri/. British English has main stress on *bo*, and American English on the initial syllable *la*. There are some other words also which are stressed differently by speakers of American English and British English. But differences of word stress are far fewer than differences in the pronunciation of vowels and consonants. That is so in all standard varieties of English worldwide, whether native or non-native.

Similar distinctions must be kept in pairs of vowels and consonants also where loss of such distinctions can cause difficulties in understanding. For

instances, if both *sip* and *ship*, *for* and *far*, *bed* and *bad*, *vest* and *west*, etc. are spoken alike, then it may be difficult to understand which word has been said. So there seems to be little dialectal difference in this matter also.

A special feature of standard English pronunciation is its phrasal groups. In English, a group of words making one phrase is pronounced together with a pause at the end of that group of words. For example, look at the phrasal groups in the following sentences.

4. Not all speakers of English/ are natives of England. Speakers of English/ who have been born in England/ may not constitute more/ than a small percentage/ of all English speakers/ from all over the world.

Speakers of all standard varieties of English prefer speaking in groups of words as indicated with slanted bars in (4). The groups shown in (4) are not the only possible groups of words in these sentences. Different kinds of groups are also possible, depending on the meaning and mood of the speaker. But there have to be phrasal groups of whatever size and kind. In this matter too, there is similarity among standard varieties of English. Phrasal groups are discussed in detail in chapter 4.

Many non-native speakers of English do not speak with words grouped together in this way. They do not pause between phrases. They pause only between sentences.

Thus, features listed in (5) below may be called **core features** of English pronunciation.

Core Features of English Pronunciation

5. a. System of phrasal groups, e.g., 'Students of science/are not necessarily/ good students of engineering.'
- b. System of word stress where one syllable in any word is more clearly audible is more prominent than other syllables, e.g., initial syllable in India, pre-final syllable in Sri Lanka, and final syllable in Japan, according to standard English pronunciation.
- c. Vowels and consonants keeping distinction between pairs of words like *pet-bet*, *vest-west*, *bird-bard*, etc.

Peripheral Features of English Pronunciation

Features listed in (6) are examples of **peripheral features** of English pronunciation.

6. a. Dialectal differences of vowels such as /e/ or /i/ where it does not affect word meaning, e.g., /horsiz/ or /horsez/ as the pronunciation for *horses*.
- b. Dialectal realisations of consonants as /d/ or /j/ as in /'gaardian/ or /'gaarjian/ as the pronunciation for *guardian*.

As mentioned earlier, no language allows variation in its core features, while such variations are not impossible in its peripheral features.

You may be aware of some variations of peripheral features in Indian English also. We saw earlier in this chapter that as in any other variety, pronunciation of English in different parts of India

has its own dialectal features. These variations are acceptable so long as they are limited to relatively unimportant features of pronunciation. But in core features, such as word stress, or phrasal pause, variation may not be desirable.

In India also, we do not speak sentences like **Plants develops from seeds*. It violates the rule of subject verb agreement in number which is a violation of the core rule of grammar.

And although we use dictionaries to see the exact meaning of words, the very word *dictionary* is often mispronounced. The correct pronunciation is /dictionry/ in British English or /dictionery/ in American English.

Similarly, we should not pronounce *develop* as */'devlap/. You can say /di'velap/ or /de'velap/, pronouncing the first vowel of the word as /i/ or /e/. That cannot cause difficulty in understanding. But the main word stress here must be on the pre-final syllable, on *ve*, rather than on *de*.

We can then solve the problem of model in this manner. We need not necessarily imitate a particularly standard native or non-native variety in our spoken English. In our speech we can retain all the dialectal features except those which are different from core features of standard varieties of English. This will help us keep our cultural identity, and yet help us acquire international intelligibility.

This approach will make it much easier for us to have a better spoken English. We shall not waste our time and energy changing dialectal features of our pronunciation of English which we really do not need to.

Many people wrongly believe that fluency in any language means ability to speak that language rapidly. Fluency, actually, means the ability to speak or write easily and correctly, and without hesitation or inaccuracy, and without having to grope for the right word.

By speaking very rapidly, in any language, we make it very difficult for our listeners to understand us. But because of a wrong understanding of the meaning of 'fluency', many people speak rapidly, especially in English. As a result we make ourselves quite difficult to be understood by all except those quite familiar with our manner of speaking. On the other hand, if we speak slowly we will be understood easily by all. In chapter 3 of this book we shall tell you how to measure the speed of your speech in English, and how you can become a better speaker by speaking slowly.

Speaking better in any language is not just a matter of better pronunciation. For speaking better, we also need a good understanding of social manners. For example, it may not be polite to make requests in imperative sentences. Rules of politeness say that requests should be made in question sentences.

'Bring me a cup of tea' will sound rude. 'Bring me a cup of tea, please', is neither rude nor polite. But you will be considered a polite and cultured person, if you say 'Can I have a cup of tea, please?' or 'Can you give me a cup of tea, please?'

Speakers of standard varieties of English use *please* and *thanks* frequently, even in family and with friends. We need not necessarily use *please* and *thanks* with friends and relatives. But when we speak

to strangers, we will be better understood if we speak slowly and politely, using *please* and *thanks* wherever necessary.

All languages have different ways of asking for and telling time, distance, weight, direction, numbers, etc. There are rules also for asking and offering help in both familiar and unfamiliar situations.

In all our schools and colleges we are told how to write letters to elders, friends, officials and strangers. But we are rarely told how to speak to these people. It may be helpful to know about these manners and norms, even if we are not going abroad in the near future.

In chapter 2, we shall discuss more about these norms, which you must observe when speaking with different kinds of people in different situations. We shall also discuss about how to ask for and offer help.

A word about the arrangement of chapters in this book. We have followed the remedial approach in this book. The book does not talk about all aspects of English pronunciation. It talks only about those aspects of spoken English which seem important and difficult for non-native speakers of English in the Indian subcontinent.

There are 12 chapters in this book. Each chapter contains a teaching/self-learning unit in spoken English. These chapters have been arranged in the order of importance. The chapter on speed of speaking, therefore, comes before the chapter on the pronunciation of some consonants.

Each chapter has been arranged in the following manner. First, we discuss the subject of the chapter, the difficulties it poses, and how we can speak it properly. Then each chapter offers enough practice material in that aspect of spoken English. Finally, each chapter has exercises for self-evaluation/evaluation by teachers. Model answers for exercises in each chapter have been given at the end of the book.

Teachers can, however, use material in any way that fits into the organisation of their course. This course has been taught to several batches of undergraduate students in IIT. The intelligibility of English spoken by students of this course (both native and non-native speakers of English) has also been tested. The organisation of this course has given very satisfactory results.

Regular practice, for even about an hour a day, can help you have a better spoken English soon. You do not have to get words or other practice material given in this book by heart. Try and understand the system behind it, and then try to change your pronunciation accordingly.

A marvellous thing with human mind is that if you speak ten words of a particular kind in a particular way for some time, then you will find that you are speaking other words of that kind also in the new way. You may not have done any drill with these new words. Yet you will speak them in the manner of words with which you may have done the drill.

So acquiring a better spoken English quickly is not a difficult thing at all. All it requires is some

motivation to do so, and some practice, for which, I hope, this book will be helpful.

When you begin practice with this book, make it a part of your daily routine for a few months. If you are not already doing so, then listen to English news from All India Radio/Doordarshan, BBC, or any news broadcast in standard English. In the beginning you may possibly have some difficulty in understanding their pronunciation, especially of the BBC reporters and newsreaders. But soon you will get used to it, and you will start understanding them, and soon, with the help of this book, you will find that you are speaking better.

You will also find that you are speaking differently. Others might consider your spoken English strange and funny, and might make fun of you. Do not allow that to change your determination to have a better spoken English.

Few people who are in the wrong themselves have ever liked their fellow wrong doers to change. This is as true of spoken English as of any other aspect of life. Soon they will get used to your new accent, and will stop making fun of you, and possibly, they might themselves try to speak like you. In any case, they will be judging you by local norms, by the norms of a small community, while you will be learning to speak according to international norms. And that will be a very strong reason for you to learn English, i.e., to be able to speak to people from other communities. So do not worry if you sound 'funny' initially. It may be a good sign. Your spoken English may have started getting better.

Just one word of caution. Do not overdo the drills, i.e., do not keep doing it all through the day. That might become boring and tiring, and therefore, useless. Do not put on an artificial accent. Speak as naturally as you can. Change your speech habits only along the lines suggested in this book. That is all that you really need to do.

But before you begin, do the following exercise to see the differences between your present level of spoken English and standard varieties of spoken English.

EXERCISE

Answer the following questions as directed. Take a notebook, write your answer to the following questions, and then check them with the answers given for this chapter at the end of the book.

1. In a face to face conversation, are you asked to repeat words/phrases/sentences or spell words? (often/sometimes/rarely/almost never)
2. If you listen to English news from All India Radio or Doordarshan, do you have difficulty in understanding the news? (much/some/no/a little)
3. If you listen to English news from the BBC or the Voice of America, do you have any difficulty in understanding the news? (much/some/no/a little)
4. If you watch an English film, or a television serial in English, do you have any difficulty in understanding the conversation? (much/some/no/a little)

5. If you had to pause after each group of words, then mark the group of words in the following sentences as you would do. Sentence(a) has been marked for your convenience. In the same way, indicate groups of words in other sentences.
 - a. Almost all universities in Britain/ have independent students unions/ which look after the interests of their members/ and think of the ways and means/ to promote these interests.
 - b. Though White Anglo-Saxon Protestants are the most dominant ethnic group in the USA, there are many other ethnic communities which influence the national life there in one way or another.
 - c. Returning from his evening walk, the absent minded professor lay his stick on the couch and stood himself in a corner of his sitting room where he was discovered by his wife after some time.
6. Write such sentences, not more than one or two, as you would like to speak in the following situations.
 - a. To ask someone to tell the time of the day,
 - b. To ask someone to give you change for five rupees, and
 - c. To offer to carry the heavy luggage of an old person.
7. Underline, or encircle, the vowel which has the main stress, or which is most prominent, in the following words. For example, main stress in *veranda* is on A in the pre-final syllable. In

asbestos, the main stress is on e. Similarly, show which vowel in the following words has the main stress.

academic, activity, Canada, cassette, cinema, demolish, democracy, degree, engineer, ecology, sympathy, sympathetic, payee, professor, photograph, photographer, police, prohibit, certificate, petrol, revel, executive, preparatory, interpret, intersect.

8. Speak the following sentences carefully and then say if you stress the same syllable in the underlined word in both the sentences.

- Record in the members' attendance please.
- Bring the record of attendance, please.

9. Speak the following words and note if you pronounce each word in the given pairs differently, or in nearly the same way. Pay special attention to the movement of your lips and tongue to note the difference.

vest, west; coffee, copy; seat, sheet; zoo, jew; ledger, leisure; far, for; bed, bad; live, leave; bird, bard

10. Speak the following words and note if you pronounce each word in the pair differently or in the same way. Once again, note the movement of your lips and tongue. specially, especially; skill, sickle; film, filim; fixed, fiksed; against, againtest.

2

Can You Help Me, Please?

Right pronunciation is important for being understood by others. However being understood by others does not depend entirely on one's pronunciation. A more important thing is the attention of the listener. An attentive listener can understand despite incorrect pronunciation, but an inattentive listener, on the other hand, may not understand in spite of good pronunciation.

Therefore, it is important to draw the attention of the listener first. A listener might be inattentive for several reasons. The listener might be tired, bored, irritated, not interested in the subject, or may have prejudices against the subject of conversation or may be doing something or listening to someone else.

Just think of the reservation clerk at the railway station, an operator in a telephone exchange, a doctor or a nurse in a hospital, a salesperson in a shop or a clerk in a government office. It is the duty of these people to help us. But we cannot get their help without drawing their attention.

As these people meet hundreds of customers in the course of their work, a problem which might seem urgent for us would only be a matter of routine for them. Thus quite often, they become indifferent to

problems without actually realizing it themselves. You may think of many such instances where people were not particularly against you, but were not helpful either. So we should speak in such a way that we draw the attention of the listeners whatever situation it might be. This is true of all spoken languages, especially a foreign language like English which is spoken in India mostly in formal situations. In this chapter we shall discuss certain ways of speaking to draw the attention of the listeners.

The most helpful way to draw the attention of a listener is through politeness. Even if it is the listener's duty to help you, and your right to ask for such help, speak politely. That way you will be understood best, and, therefore, will be promptly helped. Even if you are asking for something small, or unimportant, you must speak like you are asking for something important and extraordinary. Let your listener feel that you would treat his help as a favour.

A very good way of conveying your sense of politeness to your listener is by using interrogative sentences. DO NOT tell your listener, 'I need your help', but say, 'Can you help me, please?' DO NOT say, 'Give me a berth', but say, 'Can you give me a berth, please?'

You may or may not use *sir* or *madam*, though in our country using these words might be quite helpful at times. Using *Mister* or *Doctor* to address or draw the attention of someone seems less helpful than using *sir* or *madam*. In India, 'Can you help me, sir?' is better than saying, 'Can you help me, Mr?' or 'Can

you help me, Dr?' In Britain or America, *sir* is used generally to address strangers.

Of late, however, the use of *miss* or *sister* for young women seems to have become quite fashionable, and, therefore, quite helpful. While speaking to a nurse, it is better to say, 'Can you help me, sister?' In India, *sister* can be used for addressing young women elsewhere also. But in other situations, such as at a shop or government office, it is equally good, or perhaps better, to say, 'Can you help me, miss?' In other countries, use only *miss* in these situations.

Along with a polite tone, about which we shall discuss some in detail in chapter 5, the following are important to convey the sense of politeness when making a request, specially in formal situations.

1. a. Interrogative sentences (Use of can, could, may, might, will, would, etc.)
- b. Proper addressing (Use of please, mister, miss, sister, doctor, sir or madam.)

Many speakers of English in India use imperative forms to make requests. For instance, it is common to hear customers speaking at any bank in the following way.

2. a. Give me a withdrawal form.
- b. Give me some ten rupee notes.
- c. Give me another note.
- d. I want to know the current balance in my account.

Requests for forms or notes or information can be made in a much better way in the following manner.

3. a. Can you give me a withdrawal form, sir/madam/miss?
- b. Can you give me some ten rupee notes, please?
- c. Can you give me another note, please?
- d. Can you tell me the current balance in my account, please?

Britishers or Americans do not like assertive requests like those mentioned in (2). You may not have meant this as an insult. But they may feel insulted or offended. If you are at a busy place, such as when buying a ticket for the bus, or provisions in a shop, you can make your request or enquiry as in (3). Never make a request without *please*. There is a story about a British lift-operator. One day it so happened that somebody was in a great hurry to go to the fifth floor. So he said to this lift-operator, 'Fifth floor'. He did not say *please* as he should have. The lift-operator felt insulted and threw this passenger out. The lift-operator was, of course, punished. But, then, was he entirely in the wrong?

That was in Britain. In India we face no such danger by not using *please*. But it will be immensely helpful if we use *please* wherever possible and appropriate. So is with *thanks*. In India we do not have the custom of thanking, unlike in Britain and U.S.A where they thank for every small help. Indians either thank very elaborately or not at all. We either say things like 'How kind of you!', 'How very generous of you!', or we say nothing at all. Now that seems to be changing. *Thanks* is frequently used, not only while speaking in English but while talking in our native

languages also. To be able to speak effective English, whether in India or abroad, cultivate the habit of saying *thanks* to anyone who helps or compliments.

But the most effective way of conveying your sense of politeness is to use interrogative sentences with 'can, could, may, might', etc. You have already seen in this chapter examples of such requests. But the request itself can be of several kinds. Suppose you want to request someone for some information. In such cases, you can say it in the following way.

4. a. Can you lend me your pen, please?
- b. Can you tell me the time, please?

You may sometimes need to make more delicate requests. Suppose you go to a cinema hall or to some other auditorium with a friend or a relative and you want to sit together. But you find someone else sitting in one of the seats reserved for you. So you have to request him to leave this seat for you. How would you do that? A good way to ask him is:

5. a. Could you move over, please?
- b. Would you mind moving over to another seat, please?

The person sitting next to you is smoking. How would you ask him to stop smoking? You can request him this way.

6. a. Can you stop smoking, please?
- b. Would you mind not smoking, please?

Similarly, if you want to smoke and want to make sure that the person sitting next to you does not mind it, then you can ask him in the following manner.

7. a. Would you mind if I smoke, please?

b. May I smoke, please?

Whenever you have delicate requests to make, it is good to use interrogative sentences. Suppose your neighbour is playing the tape recorder with a very high volume and the noise is disturbing you. How would you request your neighbour not to play it loud? Once again, an effective way would be:

8. a. Could you tone down the music, please?

b. Would you mind toning the music down, please?

You can think of many other situations. In India, it does not matter very much if you make your requests in imperative sentences, like 'Tone down the music', or 'Move a little', etc. But if you use interrogative sentences as suggested, your requests are likely to be much more effective.

So it is important to observe politeness and formality, especially when speaking in a foreign or second language like English in India. More than anything else, your social manners will help determine whether you are understood well or not by your listeners, be they Indians or foreigners. It is not considered bad in any country to ask for help. But help would be available to you only when you are polite. So the first thing you must do to have a better spoken English is to cultivate a habit of making polite requests.

Sometimes the roles may change. You might be the listener with the power to help the person speaking to you. Several people might be trying to draw your

attention all at once. What would you do? You can ignore these people and go on with your work unmindful of the noise, or you can close your office, or have these people removed by police or your security staff, or you can pick up a nasty quarrel with them and waste your time and energy. But the best thing to do will be to tell these people, 'Would you mind waiting, please? I will do my best to help you all.'

Sometimes you may be helpless yourself. Either the rules do not permit such help, or the stocks or quota may be over, or there may be other problems. In such a situation, it is better to speak politely. You may say something like

9. a. I am really sorry. We cannot accept foreign coins. Would you mind trying with a travel agent?

b. I am really sorry. We cannot accept any deposits after two o'clock. Would you mind coming tomorrow, please?

It is not possible to give or get help every time. But polite language can still create understanding and better communication. There are numerous instances, especially in formal situations, when you have to either contradict somebody, or interrupt the speaker, or express your disagreement with speaker. For instance, somebody says you are 35 years old, and you are only 33 years old. What would you do? Would you keep quiet? Similarly, you know that a particular train between New Delhi and Madras takes only about 26 hours. Suppose somebody says that the particular train takes about 30 hours. What would

you do? Would you keep quiet and let wrong information spread?

You can do so, if this wrong information about you or about the train or anything else does no harm. Many times it seems wise not to contradict many people even if they may be saying the wrong things. But if you want to contradict them, or express your disagreement with them, then there are particular ways for doing so in English language and it may be good to follow these ways.

If you want to express your disagreement with the speaker about the time the train takes to reach Madras from New Delhi, do not simply say, 'No, it does not take 30 hours. It takes only 26 hours'. That might be considered rude, and the person you are correcting may harbour ill feelings about you. A better way of giving the correct information may be the following.

10. But, I think, the train takes only about 26 hours.
At least it is so in the railway timetable.

Other disagreements or contradictions can also be expressed in a similar manner. Look at the following examples.

- 11.**
 - a. Actually, I am only 33, not 35.
 - b. Actually, my birthday falls on 15th August.
 - c. I am afraid it may not be possible here. You may have to go to the Reserve Bank for the foreign exchange.
 - d. In fact, you can obtain twenty dollars from the bank counter at the airport also.

- e. I beg to differ from you. Health care/medical facilities in Bangladesh are not all that bad.
- f. I am sorry I must hurry up. We can have a conversation about this problem later.
- g. I am afraid she may not be there. She usually goes home for lunch.

You may notice that disagreement has been expressed in all sentences in (11). But disagreement has been expressed politely.

Sometimes a speaker may by chance or mistake make a wrong statement, and we may not like waiting until the end to correct the speaker. In such situations, it is quite right to interrupt the speaker. But there is a way to do this too. Ideally, it must be done in the following manner.

12. Excuse me for interrupting you, but I think you mean to say *from New Delhi to Bangalore*.

The listener is in doubt. He is not sure if the speaker meant to say *New Delhi to Bangalore* or *New Delhi to Madras*. If the listener waits until the end, he may not understand many things very clearly. So he must interrupt and seek clarification. But such interruption must be made very politely.

13. I am really sorry to interrupt you, but can you please clarify this thing—do you mean to say *from New Delhi to Bangalore* or *from New Delhi to Madras*?

Similarly, we must express our gratitude or appreciation for services, compliments or things very clearly. If you want to appreciate/acknowledge some help given to you, especially in a formal or unusual

situation, then simply saying thanks may not be enough. You may say:

- 14. Thank you so much/Many thanks. It has been so kind of you to help me.**

Similarly, if someone congratulates you for your success or achievement, then mere *thanks* may not be enough. You may say:

- 15. Thank you so much/Many thanks. It is so kind of you to encourage me/It is so good of you to encourage me.**

Sometimes we go to dinner parties or restaurants, and we like a few dishes in particular. Do not keep these impressions just to yourself. Tell the host/hostess, or the waiter at an appropriate moment how much you have liked the particular dish. You can say:

- 16. The cake is/was so delicious/good. I liked it very much.**

If you are not used to these formalities, then it may be difficult for you to give such compliments in the beginning. You may feel self-conscious. But if you try, if you persist, your compliments will sound genuine and with natural warmth. To all human beings, genuine compliments, spoken politely and clearly, are more pleasing than gifts or tips. So be polite. That is the key point. Through politeness we can express differences or seek clarifications, give or accept compliments, with best results.

But there is no one single rule for sounding polite. The examples mentioned above are just to indicate how polite statements are made in English. You may

be polite without using these words too. But without the use of these words or these kind of sentences, you may also be misunderstood. To avoid such a misunderstanding it is better that you be genuinely polite and use these expressions, such as may, can, could, will, would, sorry, please, thanks, etc. Can, could, will, would no longer have any real difference. You can use these words in place of one another, at least when making a request or a polite statement.

It is better to use interrogative sentences to make requests, and assertive sentences with necessary phrases like the ones mentioned in (11) or (12) for expressing contradictions or disagreements.

We do not need formal education to know how to sound polite. No amount of good pronunciation can be of any help without a polite language. In this chapter, we have only emphasised that we must be polite to have better spoken English. Speaking in the manner as suggested in this chapter may sound artificial, as if we were speaking sentences for a book. But second language, especially English, is bookish anyway. We cannot easily avoid that. And then it is better to sound bookish than rude.

EXERCISE

Doing this exercise will help you have some practice in expressing your requests, gratitude and compliments in a formal situation. Some exercises will enable you to express helplessness in certain situations. Write your sentences as you would speak in each of the following situations. Then compare your sentences with those given for this chapter at the end of this book.

1. Ask the enquiry clerk at the railway station in your town to tell you the –
 - a. most convenient train from your town to another town,
 - b. second class fare for this journey, and
 - c. sleeper availability position for this train.
2. Ask the traffic police sub-inspector at the railway station in a new city/town about the following:
 - a. distance from the railway station to the particular locality where your friend lives,
 - b. the possibility of getting a bus, or
 - c. the probable/likely fare for the autorickshaw.
3. Tell a clerk at the bank, where you have an account, that you forgot to bring your passbook but you want to draw some money. Also ask the bank clerk to tell you the current balance in your account.
4. You cannot draw money from the bank after 12 o'clock on Saturdays. For some reasons you are late and go to the bank at 12.10 on a Saturday. Now request the manager of the bank to let you draw some money. You need to draw some money urgently.
5. At the teller counter of the evening branch of the bank, you can draw up to Rs. 500 only from your account. But for some urgent reason, you need to draw Rs. 550. Request the manager to allow you draw this amount of money.
6. Your train is about to leave the station in a few minutes. But there are a few people ahead of

- you in the queue to buy the ticket. Request these people to let you buy the ticket before them.
7. Suppose you are a bank clerk. A customer has brought you a cheque with overwriting on the amount of money to be drawn. Tell the customer that you cannot accept this cheque and that he must get another cheque.
 8. Somebody has called you in a group by a wrong name. Suppose you are Rashmi or Rakesh but you have been mentioned as Lakshmi or Rajesh. Tell the speaker your correct name.
 9. You are in a hurry. You want to buy some postal order before the last clearance of mail for the day. But the postal clerk who can give you the postal order is talking with another colleague. Request him to give you the postal order quickly.
 10. You have been waiting to buy some stamps at a post office for sometime. But there is nobody at the counter. When you go to the postmaster's office for help, you find that he is talking to someone. Request the postmaster to help you get some stamps quickly.
 11. At an interview the interviewer has asked you something which you did not understand quite clearly. Request the interviewer to repeat the question.
 12. At a lecture the speaker has mentioned some amount of money as the cost of a particular project. But you could not understand the figure correctly. At least, you are not sure. Request the speaker to repeat the figure once again, and also, if possible, to write the figure.

13. Thank your teacher who has congratulated you on your performance in the examination.
14. The manager has helped you encash your cheque, though you came late to the bank. Thank the manager.
15. You like a particular dish at a dinner party. Tell the host/hostess/waiter how much you have liked it.

Slow and Steady...

This is the story of a young man. He was appointed as a lecturer in a university, and it was his first day in that job. The young man was a brilliant, hard-working person. He had excellent academic records. Naturally, therefore, he was very particular about making a good impression on his students and colleagues from the first day itself.

Accordingly, he worked hard for his first lecture. He checked the library to make sure that he had all new information on his subject. He also wrote his lecture out and practiced at home. He had even planned when he would stop writing on the blackboard in the classroom. He dressed well and was in the classroom on time.

Usually, students are not very cooperative with new lecturers. But this young man had better luck. His lecture went on exactly as he had planned it. He wrote all the examples on the blackboard and wrote the names of all the books he would like his students to read on that subject. At the end, as he had planned, he asked, 'Any questions or doubts?' No student had any question. The young lecturer thanked his students and went out happy and satisfied that he had done a good job on the first day itself.

Then came the surprise for him. One of the students walked up to him and said, 'It was surely a good lecture, sir. You have a good command of the English language. But I am sorry I just could not understand you. Can you kindly speak slowly, sir?'

The young lecturer now realised that all this time he had been talking very rapidly and that he had been talking only to himself. When you talk rapidly, you talk only to yourself.

There are several stories about how people were not understood or misunderstood because they spoke rapidly. Perhaps the following story will demonstrate the fact better.

There was a young man. Once, in some trouble, he went to a police station for help. Luckily for the young man, the officer-in-charge of that police station was not doing anything in particular. So the young man told the officer his problem. The officer sat motionless. When the young man had finished speaking, the officer said to him 'Now, sit down, young man, and tell me what your problem is.'

The officer was not deaf. But this young man had spoken so rapidly that the officer had not been able to understand much of what the young man had said. That happens most often. If you speak rapidly, you do not get your listener's total attention. If you speak slowly, you get your listener's total attention and you are well understood. At least, your chances of being understood are very high.

Among your many friends, relatives, teachers and acquaintances, you probably know a few people who speak very rapidly and others who speak slowly, or

not as rapidly. Rapid speakers have to repeat themselves pretty often. But the slow speakers do not have to repeat themselves. They do not have to give clarifications frequently.

In fact, you may notice that those who speak slowly get unusual respect. Slow speech draws listener's attention and in turn brings respect.

It is absolutely important, therefore, that you must cultivate the habit of speaking slowly. Your pronunciation, however good, will be entirely useless if you do not speak slowly. This is specially important when we speak in a second or foreign language, like English.

Many speakers of English in India seem to have a wrong opinion that rapid speech indicates a good command of English. They also think that if they speak slowly in English, people may think they are not fluent in English.

This is not true. That is not the meaning of fluency. Fluency means being able to speak smoothly and readily, easily and without hesitation, without groping for right words and expressions. Speaking very fast can be prestigious only to uneducated people. Educated people always admire careful, polite, slow and not too loud speech. Politeness is indicated also by the speed of speaking. Slow speech is usually polite speech.

Thus, there are two advantages in speaking slowly. One, slow speech is considered polite and brings attention and respect. The other, slow speech, whatever your pronunciation, is much easier to understand. It has a very simple reason. Words have

one kind of pronunciation when they are spoken in isolation. But when two words are combined, they acquire a different pronunciation. We can take a simple example.

The last sound of the word *post* and the first sound of the word *office* have distinct pronunciations in isolation. But when we speak them together as *post office*, the two sounds merge into each other and we hear something like *post office*. Take a phrase like *dog cart*. If these words are spoken separately, you can hear the *g* of *dog* and the *k* of *cart*. But when spoken together, they may come to you as *dok art*.

The following conversation between a waitress and a customer at a restaurant turns humorous mainly because their rapid speech shrinks many phrases into names of countries and cities.

1. Waitress: *Hawaii*, Mister? You must be hungry?

Customer: Yes, *Siam*, and I can't *Rumania* long, either. *Venice* lunch ready?

What sounds like *Hawaii* is actually *How are you*. *Yes, Siam* is *Yes, I am* *Rumania* is *remain here*, and *Venice* is actually *When is*.

Suppose a student comes late to the class and asks the teacher, 'Can I take a back seat, sir?' If the student is not careful and does not speak slowly, the entire class is likely to hear, *Can I take a taxi, sir?*

The class and the teacher may wonder, 'Why does this student want to take a taxi now, when he/she is at the door of the class?' But if the student speaks slowly, the student will be correctly understood. Slow

speech will bring in the necessary pause between *back* and *seat* so that the last sound of the word *seat* would be heard clearly and understood well. You can test it yourself.

Many groups of words or phrases in English would sound different from one another only on the basis of pauses between them. For example, *a name* would sound different from *an aim* only on the basis of the pause between the two words in each pair. There are similar pairs of phrases and expressions like the following.

- a. I scream
- Ice cream
- b. Nitrate
- Night rate
- c. That stuff
- That's tough

A careful speaker speaks slowly and keeps the distinction between these words and phrases very clear. When speaking rapidly, such distinctions are more easily lost, making our speech difficult for others to understand.

In normal speech, many other things happen. Vowels which are otherwise long may become short. Short vowels may become long. Some consonants may be dropped. While some new consonants may be added. Sometimes the main stress on the words change. Word stress will be discussed in detail in chapter 6. Because of the changes in the connected normal speech where we do not speak each word as listed

in the dictionary, words and phrases acquire new sounds. Unless we are careful, we may not be understood easily by others.

For example, we often say *don't* for *do not*. We drop the vowel in the second word and thus we make one out of two syllables separated as two words. Similarly, *would not* is sometimes shortened as *wouldn't* or even as *won't*. These days *won't* is used as often as *would not*, or *wouldn't*. In fact, *won't* is considered more stylish.

Sometimes long words become short in normal speech. Not many people pronounce *government* as it should be, but as *govment* or sometimes simply as *gvt*. Another long word which is often pronounced short is *available*. It is mostly pronounced as /ae'leebul/, partly due to rapid speech.

There have been studies on how well British and American people understand English spoken by Indians. Almost all these studies have shown that rapid speech by many Indians makes their English difficult to be understood.

Because of changes in the sound of words in connected speech, many words are heard differently. For example, *machinery* may sound like *missionary*, *convalesce* may sound like *convulse*, *develop* may sound like *double up*, *thirteen* may sound like *thirty*, and *character* may sound like *director* or *erected*. It becomes really bad, if we ask for or tell time, distance, day, date, telephone or roll number and other such things rapidly. If we speak slowly, even our present pronunciation may not be so difficult for others to understand. Therefore, it is important that we cultivate the habit of speaking slowly for better spoken English.

But how can we know whether we speak slowly or fastly? Many people usually have some idea about their speech habits. Speech habits do not change much from language to language. If you speak very rapidly in your mother tongue, it is possible that you speak rapidly in English also. Because of wrong understanding of the concept of fluency, some people speak rapidly in English, though they may be more careful speakers of their mother tongue.

If you speak rapidly than many other people, then you may have already been told so by any of your friends, teachers, or relatives. In that case, you must start practising slow speech, at least in English, at once.

If you have not been told by anyone yet to speak slowly, then it is quite likely that you speak at the normal tempo. To make sure, however, you can ask anyone among your friends, relatives, teachers, or anyone else if they think you speak rapidly, or if they have any difficulty in understanding you, especially when you speak in English.

You can also try out the tests in the exercise. It will help you know the tempo of your speech. The test is based on the rate of syllables per second. If you speak at the rate of three to four syllables per second, then you are a very careful speaker. If, on the other hand, you speak at the rate of five to six syllables per second, then you speak like most people—neither too rapidly nor too slowly. But if you speak faster than six syllables per second, then you better slow down at once.

A syllable is the part of utterance you speak in one breath. For instance, speak the words given below.

2. ass, hag, cat, dog, egg, fish, God, hat, ink

They are all words of one syllable. We usually speak these words in one breath, without pausing even for a fraction of a second anywhere in the middle of a word. But the following are bisyllabic words, i.e., they have two syllables each.

3. agent, Bombay, canteen, doctor, elect, forest, garage

When we speak a word like *agent* or *Bombay*, we usually make a pause in the middle, between *a* and *gent* as between *Bom* and *bay*. In the following example, we have words of three syllables.

4. animal, banana, principal, director, election, forestry

We can divide all the above words into three parts each. For instance, *a, ni* and *mal* in *animal*, *ba, na* and *na* in *banana*, *prin, ci* and *pal* in *principal*.

In English there are many words of four and five syllables or longer. Some are as below.

5. America, democracy, university, individuality

You see that there are four syllables — *a, me, ri* and *ca* in *America*, five syllables *u, ni, ver, si* and *ty* in *university*, and seven syllables — *in, di, vi, du, a, li* and *ty* in *individuality*.

You may have noticed that in each syllable in (2), (3), (4) and (5), the number of consonants is different. In the word *ink*, there are two consonants at the end. In *forestry*, the final syllable *try* has two consonants at the beginning of the syllable, but no consonant at the end.

Many other syllables in the words given above have only one consonant each, sometimes at the beginning, or at the end the syllable, or sometimes at both the beginning and the end of the syllable, as in *rec* in *director*. Sometimes, a syllable may also occur without any consonant at the beginning or the end, as in the first syllable of *agent*, *America*, and *election*.

But you may also notice that all syllables have a vowel, and usually they have only one vowel. Sometimes you may see two vowels as in the second syllable of *canteen*. But these double vowels are spoken as only one vowel. Thus, most syllables have only one vowel, and each syllable takes nearly the same amount of time in speaking. That is the reason why the tempo of speech is measured in the unit of syllables, at the rate of syllables per second.

You can measure your tempo of speech in the following way.

Take the first paragraph from the first page of this chapter — the story of the young lecturer. Count the number of syllables in that paragraph. You will find that there are 84 syllables in that paragraph. Then take a watch, any watch will do.

Read the passage aloud at the same speed and tone as you generally use for speaking to anyone. Do not do silent reading, though you may feel tempted to do so thinking that after all this is how you speak. You do not speak silently. And there are differences of timing between reading silently and reading it aloud. So read the paragraph aloud. This is the most important step of the exercise. Note the time you took to read the paragraph aloud.

You can evaluate your results now.

If you have spent 25 seconds or more reading this passage aloud, that is a very careful speech, maintain it. You will be understood in any part of the world without any difficulty whatsoever, even if you do nothing more to improve your present pronunciation of English.

If you have spent between 20 and 25 seconds reading this passage aloud, then your tempo of speech is acceptable. But you have to remain careful. Do not speak faster than you did for the test. If possible, try and practice speaking slowly.

If you have spent between 15 to 20 seconds reading this passage aloud, then you have a rapid tempo of speech. It would be good for you if you could speak slightly more slowly.

But if it took you less than 15 seconds to read this passage aloud, then it is likely to be extremely difficult for anyone to understand you. You are in the greatest need of reducing the tempo of your speech. Without such a reduced tempo of speech, no practice in improving your pronunciation of English will be useful.

Reducing the present tempo of your speech may not be very easy. You need to have a strong determination to do so. When you begin practising slow speech, you may think you do not sound natural, but funny and artificial. You will think that people will laugh at you, that you are not serious, that you are acting or joking. Some people may actually laugh at you, or tell you, 'Oh! come on now, enough of acting. Speak properly.' That might shake your

determination and you may lapse into your usual rapid speech.

In fact, people generally get so used to their speech habits that they are not easily willing to change even if some of these speech habits may not be too helpful. The better alternative may sound artificial to them and they persist with their 'natural' way of speech.

It may be good to remember that you have decided to take an unusual course. How many people of your age, after all, care for and are willing to work for better spoken English? Not many, even if they in the heart of their hearts feel attracted to anyone with a good pronunciation of English, or envy that person, or want to have such a pronunciation themselves.

So you will have to ignore people who tell you that 'you sound funny'. You will have to keep practising your slow 'artificial' speech. And in course of time others will get used to your new pronunciation and more importantly understand your speech better.

Another problem in your practice of slow speech may be the influence of your old habit. You will notice, at least in the first few weeks, that the moment you are not conscious about your speech, you start speaking rapidly, as was your habit. You may feel frustrated. You may think that speech habits cannot be changed at your age. Old habits, it is true, do not die easily. But you can acquire new habits within weeks with practice. Only do not give up because you have occasional lapses. There will be fewer lapses as you keep practising. And, finally, you will

have learnt speaking slowly. Speech is one of the easiest things to change if you really want to change.

So you will have to overcome these two impediments — the apprehension of people laughing at you, and your own wavering determination to continue practising. If you tell yourself that you have to do it, you will be able to.

There are only three things you have to do to cultivate slow speech. These three things are listed below.

First, practise the test as described with a watch. This will be important in the first few weeks. Try and get your speed in the range of four to six syllables per second. That will give you a good idea of what careful speech is like.

Second, when in an actual conversation, at least in the first few weeks, treat your listener with respect even if you are talking to a friend in a very informal situation. That will indirectly help you speak slowly.

Finally, in all situations of speech, unless it is an emergency, tell yourself that you have all the time, and that you will speak at your own speed, after the other person has finished saying whatever he has to. If he does not want to listen to you, well, let him speak for as long as he wants to. Because such a person will not listen to you anyway, not until he has finished saying what he wants to say. But once he has finished and you get your chance to speak, then speak slowly, do not hurry, because your best chance of being understood and convincing your listener is in your slow and careful speech.

You can do the following exercise to begin with. Later you can design your own exercise on the same pattern.

EXERCISE

1. Each of the following words has one or more syllables. Decide whether the word contains only one syllable or more. If it contains only one syllable, then rewrite the word as it is. But if the word contains more than one syllable, then split the word into its various syllables by using hyphens in between them. For example, one exercise has been done for you.

Example: (i) Activity (ii) November, (iii) bread, (iv) agree (i) Ac-ti-vi-ty, (ii) No-vem-ber (iii) bread and (iv) a-gree.

Now look carefully at the following words and, split them into syllables.

- a. prize, ceremony, function, guest, president, audience.
- b. Texts, library, circulation, assistant, bibliography.
- c. Sympathetic, fraternity, judiciary, advocate, lawyer, clerk.
2. Read the following passage aloud as you would tell this to a police officer. Note how many seconds it takes to read it aloud.

Sir, please believe me I can never do such a thing. I am an educated person. Ask my wife. I come here for shopping almost every week. Sometimes my wife goes into a shop and I wait outside in the street for

her. I do not like standing in the shop doing nothing. As for my opinion, I am only rarely sure about my opinion on things like clothes and cosmetics and then my wife hardly ever really needs my opinion. So I usually wait outside in the street watching the crowd go by, watching the way people walk, talk, frown or smile, specially when man and wife are together. I was staring at this lady, certainly. But I stare at all the men and women who come here, yes, I do but with no bad intentions. Shakespeare was like me. Would you arrest Shakespeare, sir? Yes, would you?

Note the total time, in seconds, it took you to read the entire passage aloud.

Now check your answers with those given for this chapter at the end of the book.

4

To Be or Not To Be

How do you pronounce the title of this chapter — with a rather long pause after be, or without such a pause? Many speakers of English in India do not make such a pause. But that is extremely important for better spoken English. In this chapter, we shall discuss about *phrasal pause*.

Spoken language has features like pause, tone, stress, etc. These features may vary with different languages. The system of word stress and pauses in English is different from the system of pauses and word stress in many Indian languages. To be able to speak better English, it is as important to know about these features, as it is to know about the use of punctuation, capitalisation, space between words, etc. for written English.

The most important difference between standard spoken English and many other spoken languages is in the length of phrasal pause. There is pause, i.e., brief silence, between two words and sentences in any language. But pause in English has another feature too.

In English, pauses within a sentence are not of equal duration. The pause between two words is the shortest, the pause between two phrases is much longer, and the longest pause is at the end of the sentence. Generally, in Indian languages the

duration of a pause between phrases is the same as the pause between words. But English is unique that way. All standard varieties of spoken English have pause between phrases.

For example, we can see the three kinds of pauses in the passage given in (1). Here pause between words has been indicated by # (fence), pause between phrases has been indicated by / (bar) and the pause between sentences has been indicated by // (double bar).

1. Prince # Hamlet/of # Denmark/had # gone / to # England /for # higher # studies // But / he # had # to # come # back / before # the # end / of # his studies / as # his # father / the # King # of # Denmark / had # died / in # suspicious # circumstances //.

If you read the passage aloud with pauses as indicated in (1), you will notice that you have three kinds of pauses as described below.

2. a. very brief pause between *Prince* and *Hamlet*, between *of* and *Denmark*, between *had* and *gone*, between *to* and *England*, etc.
- b. longer pause between *Hamlet* and *of*, between *Denmark* and *had*, between *England* and *for*, etc.
- c. the longest pause at the end of the sentence, such as after *studies*, and after *circumstances*.

It has been observed that nearly all speakers of English in India observed the pauses described in (2a) and (2c). But relatively few among us observed the pause described in (2b). That causes some

problem for our listeners, especially from other countries, to understand us.

Pause indicated by single bar in (2b) can be called phrasal pause. By speaking in English without the phrasal pause, we sound as if we see the same relationship between *Denmark* and *had* as between *Hamlet* and *had*. We then give the impression that *Denmark* had gone to *England*, or that *to* and *for* have the same relationship with *England*. We know that these impressions are not correct. It is *Hamlet, the Prince of Denmark* who had gone to *England*. He had gone there *for higher studies*.

We know that *to* indicates a place or direction, and *for* indicates a cause or purpose. We must speak in a manner so that these meanings are clearly indicated.

In the following paragraphs, we shall look at some principles with examples for identifying the right place for phrasal pause in any sentence. We shall follow it with an exercise to make sure that we have learnt where to apply phrasal pause.

Ordinarily, phrasal pause, as the term suggests, occurs at the end of a phrase. A phrase can include one or more words. But all these words function together as one unit, as we shall see in the following example.

3. a. Hamlet
- b. Prince Hamlet
- c. Prince Hamlet of Denmark
- d. Hamlet, Prince of Denmark
- e. Denmark's Prince Hamlet

Any phrase from (3b) to (3e) can fit in a sentence as well as (3a) can. So irrespective of the number of words, a phrase works like a unit. All examples in (3) can occur like a noun in any sentence. So all examples of phrase in (3) can be called noun phrase. Similarly, there can be adjectival phrase, verb phrase, adverbial phrase, and prepositional phrase, as shown in the following example.

4. a. fearless but polite – The boy is fearless but polite
- b. had gone to – He had gone to England
- c. firmly but politely – He declined the invitation firmly but politely
- d. for higher studies – He had gone to England for higher studies

We can see that (4a) is an example of adjectival phrase, (4b) verb phrase, (4c) adverbial phrase and (4d) prepositional phrase. The types of phrases, however, are not important for us. At the end of each phrase, we must have a pause which should be longer than the pause between words, but shorter than the pause between sentences.

An important thing to remember is about the length of the phrase. If the phrase contains only one word consisting of only one or two syllables, such as *Hamlet*, *king*, *teacher*, *boy*, *John*, *Mary*, *police*, *army*, etc., then these words can become a part of the following phrase. Then phrasal pause is not required after these words. Similarly, pronouns, like *I*, *we*, *you*, *he*, *she*, *it*, *they*, etc. do not have to be followed by a pause, though they too work like a noun phrase.

On the other hand, a long phrase can be divided into two parts with a pause between them, as in (1) where *Prince Hamlet of Denmark* was divided into two parts, with a phrasal pause between *Hamlet* and *of* as shown in 5(a). They can also be treated as one phrase, without the phrasal pause, as shown in (5b).

5. a. Prince # Hamlet/of # Denmark/
- b. Prince # Hamlet # of # Denmark/

Actually, it is normal to have middle sized phrases like the one in (5b). But they have been made deliberately smaller because the emphasis has been on speaking slowly. Also if you practise with small sized phrases, howsoever fast you speak, you will not be producing longer than medium sized phrases.

The important thing to remember about phrases is that words belonging to a natural, coherent group should only be spoken together. The second important thing is that they should be followed by a relatively long pause, longer than the pause between words, but shorter than the pause between sentences.

But phrases with only one or two syllables, such as those in the following example, can become part of the next phrase.

6. To # be / or # not # to # be /

That # is # the # question / /

You may see that there are only three phrases in the above sentence (cited from William Shakespeare's *Hamlet*). The first phrase has only two words of one syllable each. It contrasts with the next phrase *or not to be* which has four words of one syllable each. But the final phrase *That is the question*

also has only four words, though five syllables. In this phrase, *That* by itself is a noun phrase. But it has been merged with the verb phrase *is*, and again with another noun phrase *the question*.

All phrases are more or less likely to take equal time to speak. Therefore, in spoken English, long phrases without a pause between them, or short phrases with a pause between them are not preferred. The primary function of the phrasal pause in English is to bring in a rhythm with groups of words separated by pauses at nearly equal intervals of time.

Time length or time span of a group of words depends partly on the number of syllables the group has. In English, it depends on the stress pattern also. Every phrasal group usually has only one main stress but it can have many unstressed or less strongly stressed syllables. Stressed syllables in (7) are in capital letters.

7. To BE / or NOT to be /

THAT is the question //

Different patterns of stressed and unstressed syllables are possible within each phrasal group. If a speaker wishes to emphasise the word *question* in the second line of the example in (7), then the main stress in the final phrasal group will be before *question*, and not before *that* as it is in (7) now. So the stress pattern may vary from one situation to another or from one speaker to another, depending on the speaker's mood and meaning.

But usually each phrasal group has only one main stress. Because there is only one stressed syllable

in each phrase, each phrasal group of words usually takes about the same time to speak. Therefore, the pause comes at almost regular intervals.

The presence of pause at regular intervals sometimes creates a 'sing song effect', as if you were singing, and not speaking. In the beginning, when you practise speaking in this manner, you may think that you sound funny, or your friends might tell you that you sound funny. But, if you persist, it will become natural and normal. You will soon feel proud of your better spoken English.

So far, we have learnt the following about phrasal pause.

1. Some words come together to make a group.
2. Spoken English demands pauses after such groups.
3. Phrasal pause is longer than pause between words, but shorter than pause between sentences.
4. Phrasal pause occurs at regular intervals.
5. Each phrasal group has usually only one stressed syllable.

Now let us practise speaking with pauses at the end of groups of words. Groups have been marked in the following examples. At the end of each group, pause for just a little longer than you may have paused between two words earlier. Practise speaking sentences in the following passages and rhymes daily for some days. You will very soon be speaking English with these pauses easily.

Examples for Practice

1. Stars twinkle / planets do not //
2. He / that is down / needs fear no fall //
3. All / that glitters / is not gold //
4. I came / I saw / I conquered //
5. John Major / the prime minister of Britain / is the son / of a circus artist //
6. All students / of this class / want to have / a better spoken English //
7. Can you help me / Sir //
8. I am really sorry / but I cannot accept / your application now // Come tomorrow / please //
9. Where / there is a will / there is a way //
10. No/ thanks // I would like to / but I have some assignments to do //
11. Long years ago / we had made a tryst / with destiny //
12. Friends / Romans / and countrymen / I have come / to bury Caesar / not to praise him //
13. I have a dream / that one day / sons of former slaves / and sons of former slave owners / shall sit together //
14. Little Jack Horner / sat in a corner / Eating his Christmas pie // He put in his thumb / And pulled out a plum / And said / "What a good boy am I!" //

15. One two / three four / Mary at / the cottage door // five six / seven eight / eating cherries / off a plate //
16. Humpty Dumpty / sat on a wall // Humpty Dumpty / had a great fall // All the king's horses / And all the king's men / Could not put / Humpty Dumpty together again //
17. Piggie on the railway / picking up stones / Down came an engine / and broke piggie's bones // 'Ah'/said the piggie / 'that's not fair' / 'Oh' / said the engine driver / 'I don't care' //
18. When I was / going to St. Ives / I met a man / with seven wives Every wife / had seven sacks / Every sack / had seven cats / Every cat / had seven kittens / Kittens cats / sacks and wives / How many were / going to St. Ives //
19. Solomon Grundy / Born on Monday / Christened on Tuesday / Married on Wednesday / Sick on Thursday / Worse on Friday / Died on Saturday / Buried on Sunday / That's the end of Solomon Grundy //
20. One two / Buckle my shoe // Three four / Shut the door //

- Five six / Pick up sticks //
 Seven eight / Lay them straight //
 Nine ten / A big fat hen //
 21. There was / a lady / of Niger
 Who smiled / as she rode / on a tiger //
 They returned / from the ride /
 With the lady / inside /
 And a smile / on the face / of the tiger //
 22. A diner / while dining / at Crewe /
 Found a rather large mouse / in this stew /
 Said the waiter / 'Don't shout' /
 And wave it about /
 Or the rest / will be wanting / one too //
 23. There was a man / called Fessor /
 His knowledge / grew lesser and lesser //
 At last / it grew so small /
 That he knew / nothing at all /
 And today / he is a college professor //

EXERCISE

Divide the sentences in the following passages and rhymes into phrasal groups by using slanted bars as given above. Most punctuation marks in the following sentences have been omitted so that you can speak them the way you think best and most proper.

1. May I com in sir?
2. Can you wait a little please?

3. Do you mind coming tomorrow at the same time sir?
4. Can you give me titles of some books on this subject sir?
5. I am sorry to have kept you waiting.
6. What is the time by your watch please?
7. Given an opportunity there are many people who would want to go to school.
8. I will bring you silken shirt and I will bring you tea Will you madam marry me?
9. The king is ready Tell me ironsmith when you are.
10. Research suggests that a large number of crimes are committed by people in their weaker moments either when they are too angry as before murders of relatives too depressed as before suicides or too pressed for money as before petty thefts or forgery or too overpowered by sexual urge as before committing rape. As remedy therefore it is suggested that society must emphasise the importance of education in patience and self-discipline Punishing the criminals it is said is like removing the symptoms not the cause.
11. Do you know the director is coming today?
12. The first prime minister of India the late Pandit Jawaharlal Nehru was very particular people should speak every language the way it should be spoken. He said that many British and American people found our English difficult to understand because of its rapid speed of eloquence.

13. Life in the army they say is very fine. They give you Rupees hundred and take back ninety nine. Boy O boy this is army life. Women in the army they say are very fine. Some are above fifty the others below nine.

14. Emphasising how his daughter had been lucky to him the old man finally said my business started declining from the day Mary got married but the day she finally went to live with her husband about two and a half years later I became destitute. The young man husband of Mary agreed saying I too become a destitute the same day.

15. Rain rain go away come again another day little Johnny wants to play.

16. Little Miss Muffet sat on a tuffet eating her curd and whey there came a big spider and sat down beside her and frightened Miss Muffet away.

17. Jack Sprat could eat no fat his wife could eat no lean Jack ate all the fat his wife ate all the lean the rest they picked off clean and gave it to the rat.

18. Two little friends sat on the wall one named Peter the other named Paul fly away Peter fly away Paul come back Peter come back Paul.

19. An angry young husband named Bickett said turn yourself round and I'll kick it you have painted my wife in the nude to the life do you think Mr Greene that was cricket.

20. A fly and a flea in a flue were imprisoned so what could they do said the fly let us flee let us fly said the flea so they flew through a flaw in the flue.

Fall and Rise

So it's YOUR wedding anniversary today', Mr. Joshi said to his wife.

'Of course, it is', Mrs. Joshi answered, 'but what do you mean by YOUR wedding anniversary?'

Mrs. Joshi was irritated because Mr. Joshi had used a high falling tone on the word *your*. It implied that it was the anniversary of only Mrs. Joshi's wedding, and that Mr. Joshi had nothing to do with it. That could not be true. They could not have been married on different days. But by wrong use to tonal pattern, Mr. Joshi had implied that it was not the day of his wedding anniversary and, therefore, Mrs. Joshi felt that he did not have the same feeling for that particular day.

The meaning of a sentence may change completely with changes in the main tone on different words. If Mr. Joshi had said, 'So IT is your wedding anniversary', then it would mean that particular day is the day of Mrs. Joshi's marriage anniversary. Similar changes in meaning may be signaled by shifting the main tone to different words as shown in the following examples.

1. a. So it IS your marriage anniversary (not that it is not).

- b. So it is your MARRIAGE anniversary (not another anniversary).
- c. So it is your marriage ANNIVERSARY (not your birthday).

We shall study some aspects of the tonal pattern or *intonation* of spoken English in detail later in this chapter. Here it is important to remember that the exact meaning of whatever we speak is conveyed not only by our words but also by the tone which we use for speaking these words.

The same word can be used for insulting or indicating love, depending on the tone with which it is spoken. We can think of the intimate conversations we have with our friends. Sometimes the words we use for one another in such situations are the same words we use in other situations to insult others. The difference, however, is in the tones we use in these situations.

When we write we use '?' (the note of interrogation), '!' (the note of the exclamation), '.' (full stop) and other punctuation marks to indicate our intentions, motives or meanings. We do not quote these punctuation marks when we speak. We cannot, for instance, say 'Do you like this book', and then, say 'question mark.' That will be ridiculous, cumbersome and unnatural.

So while speaking in any language, we use a system of tones to indicate different shades of meaning. For instance, in spoken English, it often happens that we ask questions without using auxiliary verb before the subject such as in (2).

2. You are going abroad?

According to the rules of standard English, a question should be asked by using the auxiliary verb before the subject as in (3).

3. Are you going abroad?

But even when we speak a sentence as in (2), we can make it sound like a question by using the question tone. Order of words — auxiliary verb before the subject — is not the only way to indicate that the sentence is a question. Question sentence has a special tone too. Similarly, different kinds of sentences have their own special tones.

There are tones for communicating respect, insult, doubt, order, advice, gratitude, love, joy, sorrow, wishes, agreement, difference, etc. We shall talk about some of these tones in this chapter.

Tones, loudness, whispers, etc. are produced by the vibration of vocal cords in the throat. The vocal cords are the protruding part of our throat. We call this part larynx, or adam's apple. You can feel the vibration of vocal cords, as you speak, by touching the adam's apple with one of your fingers. You can also hear the echoes of the vibration of your vocal cords if you speak 'Ah', and close both your ears with the palms of your hands. You will then hear the echoes at the back of your head.

When we speak in whispers, vocal cords do not vibrate but remain wide apart and speech air passes without causing vibration of vocal cords. Speech air coming from the lungs passes through the vocal cords. The passing speech air agitates them strongly and we hear the vibration produced by this agitation.

Passing speech air also pushes the vocal cords aside. But vocal cords come together quickly after the speech air has passed through. This effect on the vocal cords — being pushed wide apart and coming together again — constitutes one cycle of the vibration of vocal cords. Vocal cords are so highly sensitive, elastic and thin that every puff of passing speech air causes them to vibrate in thousands of cycles per second.

The speed of the cycles of their vibration can also be changed at will. The speed of their vibration can change from zero cycle per second to up to seven thousand cycles per second in no time in an adult man's speech. In a child's or a woman's speech, the rate of vibration can be greater. It can go up to eight thousand cycles per second, as their vocal cords are usually smaller in length.

It is the change in the speed of the vibration of vocal cords or change in the cycles of vibration of vocal cords per second (CPS) that causes different kinds of tones. Basic variations in the cycles per second vibration of the vocal cords and the tones associated with them are mentioned in (4).

4. Starting at CPS	Stopping at CPS	Tone
a. 4,000	100	Falling
b. 100	4,000	Rising

(4) implies that the vibration of vocal cords starts at 4,000 CPS and stops at 100 CPS, then the resulting tone may be called the falling tone. In a similar way, if the vibration of vocal cords starts at 100 CPS and stops at 4,000 CPS, then the resulting tone may be called the rising tone.

We use falling tone usually for giving orders or for exclamations. Some examples of sentences usually spoken with falling tone are given in (5).

5. Sentence	Tone
a. Stand up	Falling
b. Well done	Falling

You may notice that sentence in (5a) is an order and sentence in (5b) is an exclamation. In these situations, only falling tones are used in most of the languages. Falling tones, as indicated in (4a), are produced when the vibration of vocal cords falls from a high rate of CPS to a very low rate.

Similarly, rising tone conveys other meanings and attitudes. We use rising tone generally for making requests, polite enquiries, etc. Some examples of sentences usually spoken with rising tone are given in (6).

6. Sentence	Tone
a. Can you help me, please?	Rising
b. Are you well now?	Rising

You can see that (6a) is a request and (6b) is a polite enquiry. These sentences are usually spoken with rising tone which, as indicated in (4b), is produced by the vibration of vocal cords starting at a low and stopping at a high rate of CPS.

But the basic pattern of rising and falling tones have several other variations, each meant to convey a particular kind of meaning or attitude. Some sentences usually spoken with combinations of rising and falling tones are given in (7). Syllables

where tone should rise or fall are indicated in capital letters.

7. Sentence

- | | Tone |
|----------------------------------|----------------|
| a. He is HOnest, but ineFFicient | Rising-falling |
| b. COME, if you want to | Falling-rising |

Sentence in (7a) can be called parenthetic sentence. In this sentence, only the first part is necessary and not the second part. The second part has been added as an afterthought — to revise, correct, or express doubt about what has been said earlier.

For instance, the first part of the sentence in (7a) — *He is HOnest* is the main sentence. The sentence will not exist without this part. But the second part in (7a) — *but ineFFicient* is not essential. The sentence can exist very well without this part. In fact, it seems to have been spoken as an afterthought. Such sentences begin with a rising tone and end with a falling tone. Most utterances which revise anything said earlier generally use the rising-falling tone. But those utterances which express agreement or action or some result based on a condition generally use the falling-rising tone, in that order.

Sentence in (7b) is, therefore, usually spoken with a falling-rising tone. For instance, the first part of the sentence in (7b) — *come* expresses permission or agreement. It implies that the listener can come, in case the listener wants to. Otherwise he/she need not come. Such conditional sentences are mostly spoken with falling-rising tone. They begin with a falling tone and end with a rising tone.

But patterns of various tones or *intonation*, as they are called, have many more subtle and complex

forms. There can be high, mid and low fall; high, mid and low rise; high rise and high fall; and similar other combinations to convey many different shades of meanings and attitudes.

J. D. O'Connor has listed 24 intonations of this kind in his book *Better English Pronunciation*. These intonations are used to make statements which may be complete and definite, or which are intended to be encouraging, soothing, grumbling, etc. If the statement is not complete, then we have one kind of tone, but if it is a statement expressing doubt or question, then we have another kind of tone.

Traditionally, sentences beginning with *wh*-words like *what*, *where*, *when*, *who*, *whom*, *whose*, *which*, *why* and *how* are said to have only one kind of tone, namely *falling tone*. But careful observation suggests that the tone depends on the attitude of the speaker towards the listener. The following sentences can be spoken with both rising and falling tone.

8. a. What can I do for you?
- b. Whom do you want to see?
- c. Where can I check the weight of my luggage?
- d. When will you like me to come again?
- e. Which form should I use?
- f. Why was the bank closed yesterday?
- g. How about coming tomorrow?

If the speaker wants to sound polite and careful, it may be good to speak the sentences in (8) too with a rising tone. In a very casual, intimate, hurried or careless kind of informal situation, *wh*-sentences are usually spoken with a falling tone.

It is not necessary for us to have elaborate practice in all these tones. Most of these tones have universal patterns. Almost universally, particular attitudes are expressed by particular sentences spoken in particular tones. Almost all human beings learn how to express and understand these attitudes as they learn their mother tongue.

The only specific thing to remember in the case of English intonation is its division in tone groups. We saw in chapter 4 earlier how English sentences can be divided into phrasal groups with short pauses at the end of each phrasal group. It so happens that each phrasal group also has a tone specific to that group. This division of a sentences into various tone groups according to phrasal pauses seems to be a special feature of spoken English. (In the remaining part of this chapter, we shall practise certain tones.)

We have already seen in chapter 4 how to divide the sentence into phrasal groups. Each phrasal group is also a tone group. But the tone with which any phrasal group or a sentence can be spoken depends on the meaning and the attitude that the speaker may want to convey. Generally, if the speaker wants to sound polite and careful, then he/she may use the rising tone. If the speaker wants to sound intimate, informal, casual, not too polite or careful, then the speaker may use the falling tone. Combinations of falling and rising tones can be used in the manner indicated in (7).

In the following paragraphs, we shall take some sentences for practice. Read them aloud with the tones suggested below. Syllables where rising or falling tone begins have been given in capital letters.

Examples for Practice

9. Falling Tone

1. It was VEry good.
2. They were QUITE happy.
3. Liz would be deLIGHTed.
4. You have RUined it.
5. You were MARvellous.
6. I DON'T know.
7. I CANT say.
8. She is PRETty.
9. He is HANDsome.
10. They are CRAzy.
11. How is your BROther?
12. It was the most STUpid thing to do.
13. Where did you go for vaCAtion?
14. DON'T be silly.
15. DO sit down.
16. SHUT up.
17. STAND at ease.
18. Get OUT.
19. DON'T argue.
20. You can GO now.
21. SHUT the door.
22. ForGET it.

23. Come IN.
24. CongratuLAtions!
25. What a SHAME!
26. THANK you!
27. Come aGAIN.

10. Rising Tone

1. I will be here in a MInute.
2. You will certainly LIKE that.
3. I didn't mean to inSULT you.
4. You don't KNOW?
5. Can you WAIT for a few minutes?
6. They are WORKing on SUNday?
7. How's your MOther now?
8. When would you like me to COME?
9. REally?
10. Is that SO?
11. Can you CALL her?
12. Is it likely to be DIFFicult?
13. May I speak to the MAnager, please?
14. May I come IN, sir?
15. Can I have a cup of TEA, please?
16. Will you mind coming toMORrow?
17. Do you get letters from HOME?
18. Did you SLEEP well?

19. Does she like the FOOD here?

20. Is it all RIGHT, madam?

21. Were you ABsent yesterday?

11. Falling - Rising

[Falling on the initial, rising on the final part of the sentence]

1. Mary was FINE when I last SAW her.
2. I can find my WAY, THANK you.
3. You don't have to reTURN it, until you are FIT to do so.
4. Subu went to GERmany early LAST week.
5. TELL him I am WAIting, please, WILL you?
6. Lets have some TEA, SHALL we?
7. You TOLD her, DID you?
8. Harris will LOVE it WON'T he?
9. Usha KNOWS the answer, DOESN'T she?
10. You can GO home after you submit the TERM paper.
11. You will know the MEAning, if you look up a DICTIONARY.
12. They didn't REST until they GOT it.
13. SUREly, if you work HARD.
14. Better LATE, than NEver
15. I AM, if YOU are.
16. They WILL, when TOLD.

17. You surely CAN, when you NEED it.
18. Mani won't take it, until told by his WIFE.
19. Balu will, if it is FREE.
20. Of COURSE, unless you are LATE.

12. Rising - Falling

[Rising on the initial, falling on the final part of the sentence]

1. John is KIND, but you can't TRUST him.
2. If you can come before TWELVE, we will do it toDAY.
3. You may try ELSEwhere, but it is hardly POSSible.
4. Unless you give this guaranTEE, it is imPOSSible.
5. Until you come to the POST office, you can't get a TAXI.
6. MARRY her? NO, I don't even KNOW her.
7. Overdrafts are usually not ALLOWED, but the manager can make an exCEPTION.
8. Though I will prefer to go on the TENTH, thirTEENTH may be quite as GOOD.
9. That was the price until LAST month, but we have had to revise it.
10. Was it in WINter, when this HAPPened?
11. InVITE him? NEVER.
12. DeFEAT? The QUEstion doesn't arise?

13. She is HELPFul, but RUDE.
14. You can COME, though you NEEDn't.
15. Jane may LIKE it, but I will acCEPT it.
16. We can have TEA, though I prefer COFFee.
17. You are LATE, but I will acCEPT IT.
18. Mr. Rao is aWAY, but you can WAIT.
19. Make a NOTE, lest you should forGET.
20. Bill TRIED, but he COULDn't.
21. Liz COULD've done it, but she DIDn't.
22. Baker had the advANTage, yet he LOST.
23. As you SOW, so you REAP.

We have already seen in (8) how question sentences beginning with *wh*-words such as *what*, *when*, *which*, etc. can be spoken with both falling and rising tones, though these sentences are usually spoken with falling tones. Similar sentences are given in (13).

13.

1. What can I DO for you?
2. Who do you want to SEE?
3. Where can I check the WEIGHT of my luggage?
4. When will you like me to COME again?
5. Which FORM SHOULD I USE?
6. Why was the bank CLOSED yesterday?
7. How about coming toMORrow?

EXERCISE

Follow these instructions to do this exercise.

- a. Divide the following sentences into tone/phrasal groups.
 - b. Mark the appropriate (rising, or falling, or rising falling, or falling-rising) tone for each group.
 - c. Check your answers with those given for this chapter, and, if your answers are correct.
 - d. Read these sentences aloud with proper tone.
1. Did you understand the instruction, or you didn't?
 2. They haven't met James, but they know a lot about him.
 3. Call Terry, please, will you?
 4. Not all, but some are capable.
 5. You are having tea with us tomorrow, aren't you?
 6. Ruth and Peter are not married, though they have been living together for a year.
 7. Are your parents about seventy? You can then fill in this form.
 8. You must take a taxi now. Or else, you will miss your train.
 9. Don't worry. You will get a berth.
 10. Yes, I say that about all women.
 11. I am sorry. There is absolutely no room.
 12. Hello, ma, I speak to Mr. Kumarasamy?
Unitravels here.
 13. Come on in. Do sit down, please.
 14. I am sorry. Local cheques can be paid only through clearance.
 15. There already is a long waiting list for Deluxe. Would you like Grand Trunk?
 16. Great! I can't believe it!
 17. How can you be absent so frequently?
 18. Is this your bag, sir?
 19. When will the reservation office reopen, madam?
 20. Where should I change for Tatanagar, sir?
 21. People in army can steal, but they can never tell a lie.
 22. You must take enough cash, if you don't want all this.
 23. Pass the salt, please.
 24. Well, it depends on so many things.
 25. Thank God. It's over at last.

On Stress

'Machinery is also part of the capital', the new lecturer said.

'Really? Can missionaries be part of capital?' Many students asked the lecturer at once.

Do you remember the story of the young lecturer, from chapter 3? He was working at a British university and among his students were many native speakers of English from many countries. This lecturer had excellent professional qualifications, and he was expected to be a good teacher too.

But he had some problem with his spoken English. He spoke very fast. Like many among us, he had certain other peculiarities too. For instance, when he spoke about *machinery*, the class understood him as speaking about *missionaries*.

The class had difficulty understanding the lecturer because he had pronounced *machinery* as /'mæshinari/, with main stress on the initial syllable of the word. *Missionary* is also normally spoken as /'mishrari/, with main stress on the initial syllable. Since there is no English word as /'mæshinari/, the class understood it as *missionary*.

Differences of stress patterns between speakers of standard and non-standard varieties of English seem to be the most important reason for their difficulties

in understanding each other. But, luckily, these difficulties are also the easiest to overcome.

In this chapter, we shall look at some features of *word stress* in standard varieties of spoken English.

Differences or mistakes in stress assignment can cause confusion with many English words. You have already seen in chapter 3 that *develop* can be misunderstood as *double up*, *convalescing* can be misunderstood as *convulsing* and *character* can be misunderstood as *director*, or *erected*. Such confusions occur when the words are stressed alike.

Develop should be pronounced as /di'velap/ or /de'velap/ with main stress on the second or penultimate (i.e., pre-final) syllable. But when pronounced as /'debhlap/ or /'deolap/, it may be heard as *double up*.

Similarly, when *convalescing* is pronounced as /kan'vælesing/ with the main stress on antepenultimate (the last but two) syllable it is heard as *convulsing*. *Convalescing* should be spoken with the main stress on the pre-final syllable, as /kanva'leesing/.

The main stress in *character* should be on the initial syllable. But when spoken as /kae'rektar/, with the main stress on the penultimate syllable, it sounds like *director* or *erected*, as these words have main stress on the penultimate syllable themselves.

Thus, we see that even if we pronounce all vowels and consonants correctly in any English word, we might be misunderstood if we do not assign word stress properly. Word stress is perhaps the most important (core) feature of spoken English. If we also

want to be understood by people belonging to other language and cultural groups, then we must learn to speak English with word stress as in standard forms.

Examples for practice in the following chapters are not meant to be exhaustive lists of English words of any particular kind. They are rather lists of English words of any particular kind. They are, rather lists of words which are more frequently used and sometimes mis-stressed by some of us in India.

With a proper understanding of what word stress is, and with drills in pronunciation with the list of words in the following chapters, it has been seen that many people have been able to speak better English, with stresses assigned correctly to all words.

So what is stress after all?

Stress is extra emphasis on any syllable of a word which has two or more syllables. This extra emphasis can be heard as increased length of vowel in that syllable, as in the antepenultimate (last but two) syllable of *maCHInery*, or as in the penultimate syllable or *deVElop*, or as in the pre-final syllable of *convALEScing*. Capital letters in these words indicate stressed syllables.

Sometimes stress can also be defined as greater loudness on a particular syllable of a word, as in the louder initial syllable in *PRESident*, or the pre-final syllable in *diRECTor*, or the final syllable in *aBOUT*.

Thus, either because of increased vowel length or because of increased loudness, the main stress of words, especially in English, becomes its most

important clue, helping the listener to guess or anticipate rest of the word.

A long word, i.e., the one with more than two syllables, can have two or more stressed syllables. For instance, *candidate* has two stressed syllables — the initial *can* and the final *date*. But the initial syllable in this word is slightly louder than the final syllable. We can, thus, say that the main stress in this word is on the initial syllable.

In a very long word like *industrialiSAtion*, or *sympaTHEtically*, there can be varying degrees of stress on different syllables. But only one of the syllables, i.e., the penultimate syllable in *IndustrialiSAtion*, and the pre-antepenultimate (i.e., fourth from the end) syllable in *sympaTHEtically*, has the main stress in the word. Usually, the most crucial phonological feature of an English word is its main stress. Therefore, it is important that we learn to speak English with correct word stresses.

Why is word stress so important for better spoken English?

It is important for two reasons. First there are many pairs of words, which, when spoken, differ from each other only on account of their main stress. Words like *carrier* and *career* differ from each other only on account of their stress patterns. The former is pronounced as /'kærɪər/ with the main stress on the initial syllable, and the latter is pronounced as /ke'riər/ with the main stress on the suffix — *eer* — itself.

The second reason for the crucial importance of

word stress for better spoken English is that English stress pattern is very different from stress pattern in any other language. In most languages, word stress is assigned on the basis of following factors:

1. a. length of vowel in the syllable,
- b. number of consonants after a vowel in the syllable, or
- c. preference in that language for main stress on initial or final syllable of the word.

For instance, stress on the following words from Hindi can illustrate the factors mentioned in (1).

Pronunciation	Meaning
2. a. /ga'riib/ /si'Taar	poor a musical instrument
b. /'baadhal/ /'giidhar/	cloud jackal
c. /'akshar/ /'manjan/	letter cleaning powder
d. /'a'nanT/ /wa'yask/	endless adult
e. /aa'kaash/ /paa'Taal/	sky abyss
f. /'san'kalp/ /sam'bandhh/	oath relation

We can see that of the two syllables in (2a), the final syllable has the main stress as the vowel in this syllable is longer than the vowel in the initial

syllable. But in (2b) the vowel is longer in the initial syllable. Therefore, the main stress has been assigned to the initial syllable as in /'baadhal/ and /'güdhar/. This clearly shows that between a short and a long vowel in Hindi, the long vowel is assigned the main stress.

In /'akshar/ and /'manjan/, there are two or three consonants after the vowel in the initial syllable, whereas after the vowel in the final syllable, there is only one consonant in both the words. So the main stress is assigned to the initial syllable in these words. But in /a'nanT/ and /wa'yask/, the vowel in the initial syllable is followed by only one consonant, whereas the vowel in the final syllable is followed by two consonants. Hence, the main stress is assigned to the final syllable in these words. This shows that between two syllables in Hindi, the main stress is assigned to that syllable in which the vowel is followed by a greater number of consonants, as stated in (1b).

But examples in (2e) and (2f) illustrate a different fact. In /aa'kash/ and /paa'Taal/, the vowel is long in both the syllables. Yet the main stress is assigned to the final syllable. In /san'kalp/ and /sam'bandhh/ the vowel in both the syllables is followed by an equal number of consonants. Yet the main stress is assigned once again to the final syllable. It shows that in Hindi if the vowel in both the syllables of a word is equally long or is followed by an equal number of consonants, then the main stress is assigned to the final syllable.

Assigning main stress on a particular syllable in a word, as stated in (1c) is a matter of specific

preference in a language. Hindi prefers main stress on the final syllable or the syllable closer to the final one. In French the main stress is always on the final syllable. In some south Indian languages, such as Tamil or Telugu, there is preference for main stress on the initial syllable or syllable closer to the initial one. All the words in (2e) and (2f), for instance, are likely to have the main stress on the initial syllable in Tamil or Telugu.

Assignment of word stress in many languages in India and other parts of the world generally follows the pattern described in (1).

But the system of word stress in English is very complex. Factors in (1) which describe the pattern of word stress assigned in many languages of the world apply to English too. In addition, stress in English is also influenced by the following factors.

3. Whether the word

- is a noun, verb or adjective
- has a particular ending
- is an exception to the various stress rules.

Thus the factors mentioned in (1) and (3) make it very difficult for non-native learners to speak English with proper stress.

For instance, the main stress in English nouns can be assigned to the antepenultimate syllable if the last two syllables of the word do not have a long vowel or do not have more than one consonant after each vowel. According to this principle, the main stress in *America* is assigned to the antepenultimate syllable. Hence it is pronounced as /a'merika/.

However if the last two syllables of a verb do not have either a long vowel or a cluster of consonants, the main stress cannot go beyond the penultimate syllable. Thus, in a verb like *develop* the main stress is on the penultimate syllable. In standard varieties, it is spoken as /di'velap/.

There are many words in English, such as *abstract*, *advocate*, *august*, etc., which are used as either nouns, verbs, or adjectives. With the change in usage, their pronunciation also changes. Thus, *abstract* when used as noun is pronounced /'æbstrækɪt/, with the main stress on the first syllable. But the same word when used as verb is pronounced as /æbs'traeket/ with the main stress on the final syllable of the word. *Advocate* as noun has main stress on the initial syllable, but as a verb it has main stress on the final syllable. *August* as noun has main stress on the initial syllable; but when it is used as an adjective, the main stress is assigned to the final syllable. There are many words of this kind in English whose pronunciations change with their use as nouns, verbs, or adjectives. We shall see some of these words in chapter 7.

Stress patterns in English also change according to the word ending. We have already seen how different stresses are assigned to *carrier* and *career*. In *career*, the main stress is assigned to the final syllable, as is with all words ending in -eer, such as *engineer*, *mountaineer*, etc., which are spoken with main stress on the suffix itself.

There are many other word endings, such as -ate, -ade, -ee, -ette, -ic, -ity, -ian, -ion, etc., which influence stress assignment in similar ways. Thus,

as in (3b), *photograph* has main stress on the initial syllable, *Photography* has main stress on the antepenultimate syllable, and *photographic* has main stress on the penultimate syllable.

Then there are exceptions. For instance, words like *Paris*, *London*, *Tokyo*, *Dublin*, etc. have main stress on the initial syllable. But *Berlin*, which has a similar syllable structure as *London* or *Dublin*, is stressed on the final syllable in English. It is spoken as /Bar'lin/.

Though words like *episode* and *epitome* look alike in spelling, they have however very different patterns of stress assignment and pronunciation. Whereas the former, like many other words with a similar spelling, is pronounced with the regular pattern as /'episood/, the latter, as an exception, is spoken as /e'pitami/ with the main stress on the antepenultimate syllable.

In fact, there seems to be some exception for every rule of stress assignment. Most words ending in -ic, such as *academic*, *barbaric*, *dramatic*, *scientific*, *sympathetic*, etc., take main stress on the penultimate syllable. But words like *catholic*, *rhetoric*, etc. have main stress on the initial syllable.

Thus, there are so many exceptions that some people feel that it is not easy to offer general rules for learning word stress or for learning other such features of spoken English. It is said that like the meaning of every word, pronunciation of every word, with its stress pattern, should also be learnt separately.

That is clearly not true as you will discover yourself when you begin exercises in word stress in chapter 7.

Because there are some exceptions, whatever their number, it does not mean that we should not learn the rule. In chapters 7,8,9 and 10 we shall practise words where stress is assigned according to certain rules.

EXERCISE

Rewrite the following words using capital letters for the main stressed syllable in each word.

absolute	academic	annihilate	anticipate
arabic	anonymity	arsenic	catholic
cassette	career	commemorate	capitulate
certificate	contribute	chandelier	cosmic
cosmetic	composition	calamity	degree
dehydrate	dispute	distribute	engineer
edition	economics	frustrate	grotesque
invigilate	interfere	japanese	chronology
fanatic	interrogate	lunatic	mountaineer
nepalese	participate	petition	possibility
position	procession	repetition	regularize
recite	geology	scientific	sincere
severe	saline	satellite	turmeric
television	unity	translate	vacation

Now check with the answers given at the end of the book. If you have marked main stress wrongly on any word, then pronounce that word again several times with the correct stress.

Exports and Imports

We have seen that in English, word stress changes according to parts of speech also. Words like *export* and *import* when used as nouns have main stress on the initial syllable. But when used as verbs these words have main stress on the final syllable.

There are some regular features of stress assignment for nouns, verbs, adjectives, adverbs and prepositions. In this chapter we shall practise word stress with words where stress is assigned in a regular way.

All the words listed in (1) below are nouns of three syllables or more, and have stress on the antepenultimate (last but two) syllable. You may see that many of these words have single consonants or only short vowels in the last two syllables. Therefore, main stress is assigned to the antepenultimate syllable.

In some words, however, there are two or more consonants in final or pre-final syllable. But there are exceptions sometimes where main stress is assigned to the antepenultimate syllable. In words like *literature* or *temperature*, it seems that main stress is assigned to the pre-antepenultimate syllable. But *e* in the antepenultimate syllable of these words is not pronounced. So the first syllable also becomes

the antepenultimate syllable in the spoken form of these words.

Syllables with main stress in words in (1) are in capital letters. Read the list given in (1) aloud, with extra emphasis on the stressed syllable. You can put extra emphasis on the stressed syllable by pronouncing it slightly louder or longer than other syllables.

Read the list of words in this and the following chapters aloud in the manner described above at least two to three times a day for a few weeks. This practice can correct your pronunciation of these words, and also words based on this pattern, forever. This is a tested and proven fact of remedial teaching of English language.

Words chosen for practice are used frequently, and are often mispronounced by us.

These mispronunciations, if we might call them so, can be heard in many parts of the country. Sometimes these mispronunciations may be peculiar to a particular region or linguistic group only. The lists of words given in this book are remedial in nature and help students and other users from different parts of India, rather than to just one specific region or group.

Now read the following words aloud giving extra emphasis on the syllable in capital letters.

1. Nouns (with main stress on the antepenultimate syllable)

ABdomen	ACcident	ACronym
ADjective	ADvocate	Agency

ALgebra	ALLergy	ALmanac
amBASsador	aMERica	AMnesty
aNALysis	Anarchy	ANcestor
Anecdote	anTIpathy	anTIthesis
ANtonym	Apathy	aPOlogy
aPOStrophe	apPEarance	APpetite
APtitude	ARgument	AStronaut
ATtitude	BALcony	Bigamy
BULLETin	BUREaucrat	CALEndar
CANada	CAnopy	CARNival
CARPenter	CAthiclic	CHARacter
CInema	CIitizen	CLEMency
COmedy	COMpetence	comPOsitor
COMpromise	CONsonant	CONTinent
CUcumber	CURrency	curRICulum
CUSTOMer	CYLinder	DEMocrat
DESTiny	deVElopment	DIvidend
DYNAMite	DYNasty	DYsentery
ECStasy	Editor	EFfluent
Element	Elephant	Emigrant
Eminence	eMOlument	EMphasis
emPORium	encycloPEDIA	ENterprise
ENvelope	Etiquette	Evidence
ExPENditure	exPERiment	exPERience

FAculty	FANtasy	FElony	SAbotage	SAcrifice	SCHOlarship
FIllament	FORmula	FREquency	secreTARIat	SEMinar	SIGNature
GARrison	GEnesis	GOvernment	SYLlable	SYLLabus	SYMpathy
GOVERNor	HARbinger	HARmony	SYMphony	SYNthesis	TElephone
HOroscope	HOSpital	hyPOcrisy	TEMperature	TYranny	Uniform
hyPOthesis	IGnorance	INcident	uRAnium	Uterus	VAcancy
INdustry	INfluence	INstrument	VAlency	verNAcular	VIdeo
INterval	INterview	JUpiter			VIitamin
KErosene	LAByrinth	LEprosy			
luKEmia	LIBerty	LITerature			
LUNacy	MAINTenance	MAjesty			
MANager	MERCury	MESSenger			
MINister	MINistry	NIGHTingale			
NItrogen	NOvelty	Orient			
ORNament	Origin	ORthodox			
PAnama	PANcreas	PAradise			
PAradox	PARagraph	PArallel			
paRAlysis	PARasite	PARody	ABsence	Adult	ADverb
PARticle	PASsenger	PEnalty	ADvent	aGENda	Agent
PHOtograph	POetry	PortFOLio	AlBIno	Any	appaRAtus
POverty	PREsident	PRIncipal	ARchives	aROMa	asBESTos
PROphesy	PROtestant	PYramid	atTORney	baNAna	BENzene
REGiment	REgister	REmedy	BENzine	BIceps	BIshop
REvenue	RHEtoric	ROyalty	CArol	caTHEdral	CAthode
			CERtain	CLImate	COMfort

Words in the list in (2) below are also nouns. But these words have main stress on the penultimate syllable. You may notice that many words in the list in (2) below either have a long vowel or more than one consonant after the vowel in the penultimate syllable. Many other nouns of this type also have main stress on the penultimate syllable.

Read the following words aloud in the manner suggested.

2. Nouns (with main stress on the penultimate syllable)

ABsence	Adult	ADverb
ADvent	aGENda	Agent
AlBIno	Any	appaRAtus
ARchives	aROMa	asBESTos
atTORney	baNAna	BENzene
BENzine	BIceps	BIshop
CArol	caTHEdral	CAthode
CERtain	CLImate	COMfort

CObalt	comMITtee	COMpass	Licence	LINGuist	LUGgage
COMplex	comPUter	conDUCTor	lieuTEnant	MAGnet	MERchant
COLleague	COLlege	comPARTment	MOment	moMENTum	MOney
CONsort	conSULTant	CONvent	MORtar	MOUNTain	MUSIC
CONvoy	corresPONDence	CREdence	MUStard	MUTton	NECtar
CREScent	CREole	CYclone	neuROsis	NItrate	NOmad
CYMbal	deCORum	dePARture	NONsense	NOthing	NOTice
DePENDant	dePOsit	deTERgent	noVEMber	NUIsance	NYlon
diagNOsis	DIAlect	DIAlogue	oAsis	obSERver	ORphan
DIFference	dipLOma	diRECTOR	paGoda	paPaya	PArent
DUPlex	Echo	ecoNOmics	PEAcock	PEnance	PEon
emPLOYment	enCLOsure	ENtrance	PERfume	PETrol	PHYsics
ENzyme	Ethos	Evening	PILLar	Pivot	PORtrait
eXAMPle	exPOSure	fiANce	poTATO	PREfect	PREference
fiASco	FORmat	forMica	PRElude	PREview	PROduct
FRIgate	FURlong	GADget	proFESSor	proPRIEtor	PROverb
HARvest(n,v)	HAzard	haemoGLOBin	PROvince	RAdar	SAlad
HOney	hoRizon	HUMAN	SATire	SCHEdule	SEnate
HUNDred	HUSband	HYgiene	SERGEant	SERVant	SILEnce
iDEa	Image	INcome	soCIEty	SOMEthing	sucCESSor
INdex	INsect	INset	SYMBOL	TARMac	THUNDER
InsPECTor	inSURance	INterest	TOFFee	toMAto	TOPaz
InTESTine	ISland	JUDGEMENT	triBUNal	TRIbute	TRIBUNE
KNOWledge	LAdy	LIbel	TRIumph	TYphoid	TYrant

ULcer	ultiMAtum	umBRELLa
UMpire	uRAnus	Urine
Usage	uTENsil	VACCine
vaNILLA	VIcar	VILLage
VINTage	VIsa	VIsit
volCAno	VOlume	VORtex
VOYage	WARrant	WINDOW
PROtein		

Words in (3) are also nouns. These nouns have main stress on the final syllable.

Certain words in the following list are marked (n,v). This mark indicates that the particular word is used as both noun and verb, and has the same pronunciation in both cases. Now read the following words aloud in the manner suggested above.

3. Nouns (with main stress on the final syllable)

aBUSE(n,v)	acCOUNT	afterNOON
asCENT	asSAULT	asSENT
atTACK(n,v)	atTEMPT (n,v)	balLoon
baTIK	baBOON	baZAAR
berLIN	brazIL	beLIEF
briGADE	caNAL	chimpanZEE
conCEIT	conCERN(n,v)	conTROL(n,v)
deCEIT	deFENCE	deGREE
deLAY(n,v)	deLIGHT(n,v)	desCENT
deSIGN	desSERT	deTENTE

deVICE	disGRACE	disGUISE(n,v)
disGUST(n,v)	disPUTE(n,v)	disSENT(n,v)
exCUSE(n,v)	faTIGUE	guiTAR
jaPAN	kangaROO	laGOON
laMENT(n,v)	maNURE	maDRID
misTAKE(n,v)	noBEL	ofFENCE
oK	poLICE	ratioNALE
reCEIPT	reCLUSE	reCOURSE
reCRUIT	reGRET(n,v)	reQUEST(n,v)
reTURN(n,v)	reVOLT(n,v)	rouTINE
saLOON	susPENSE	taBOO

All the words listed for practice in (4) are verbs with the main stress on the penultimate syllable. You will notice that many words in the list given in (4) have only a short vowel and only one consonant follows this vowel in the final syllable. Therefore, main stress is assigned to the pre-final syllable even if this syllable has only a short vowel followed by one or no consonant.

Now read these words aloud in the suggested manner with proper stresses.

4. Verbs (with main stress on the penultimate syllable)

aBOlish	adMONish	apPEar
asSEMble	asTOnish	BELow
conSIDer	conTIinue	deLIver

dePOsit(n,v)	deTERmine	deVELOp
diMINish	disCOVer	disTEMper
disTINguish	disTRIbute	Edit
eLicit	emBArrass	enCIRcle
enDANGER	ENter	esTABlish
exAMine	exHIBit(n,v)	Exile(n,v)
exTINguish	FInance(n,v)	FInish
FLOUrish	FOREcast(n,v)	GOvern
HARvest(n,v)	HIjack(n,v)	iMAgine
inHAbit	inHERit	inHIBit
INjure	inTERpret	License(n,v)
OFFer	ORder	PErish
PROfit	proHIBit	PROMise
PROSper	PUBLISH	PUnish
PURchase	reMEMber	reOpen
rePLEnish	REvel	Silence(n,v)
surRENder	SWALLOW(n,v)	TRESPass(n,v)
TRIumph(n,v)	VIsit(n,v)	

The list of words given for practice in (5) also contains verbs. But they have main stress on the final syllable. You may notice that many of these verbs have either a long vowel or at least two consonants in their final syllable. Words marked (v,a) in the following list are used both as adjectives and verbs, and have the same pronunciation in both parts of speech.

Now read the following words aloud with proper stresses in the suggested manner.

5. Verbs (with main stress on the final syllable)

aBIDE	abSORB	abSTAIN
acCEPT	acQUIT	adJUST
adMIRE	adMIT	afFFECT
AGREE	apprehEND	arRANGE
arREST	asSESS	atTEST
augMENT	beGET	beGIN
beHAVE	capSIZE	caREER
caRESS	colLAPSE	comMIT
conCEAL	conCEDE	conCEIVE
conCLUDE	conCUR	conDENSE
conDOLE	conFER	conFESS
conFIDE	conFINE	conFIRM
conFORM	conFOUND	conFRONT
conFUSE	conNECT	conSIST
conSTRAIN	conTEST	contraDICT
conVENE	conVERT	conVEY
ConVINCE	CorRECT(v,a)	corRUPT(v,a)
creATE	creMATE	deCAY
deCIDE	deCLARE	deCLINE(v,a)
deCREE(n,v)	deFER	deFINE
deLAY	deLETE	deMAND (n,v)

deNY	deNOTE	deRIVE
deTEST	dicTATE	disARM
disCERN	disCUSS	disRUPT
diSECT	disSOLVE	diVERGE
diVORCE	diVULGE	eLECT
emBRACE	eMERGE	eMIT
emPLOY	enCLOSE	enJOY
enLARGE	eQUIP	esCAPE(n,v)
exACT(v,a)	exCHANGE(n,v)	exHAUST(n,v)
exIST	exPEL	exPLAIN
explode	exPLOIT	exPLORE
exPRESS(v,a)	exTRACT	foMENT
forBID	forGET	forGIVE
forSAKE	igNORE	imBIBE
imPAIR	imPRESS	imPRINT
imPROVE	inCLINE	inCLUDE
inDENT	inDICT	inDUCE
inDUCT	inFECT	inFER
inFEST	inFLICT	inFORM
insPECT	insPIRE	insTALL
inTEND	interCEPT	interSECT
introDUCE.	inVENT	inVEST
inVITE	laMENT(n,v)	mainTAIN
misbeHAVE	misGUIDE	misLEAD

misRULE(n,v)	misUSE(n,v)	obLIGE
obSERVE	obTAIN	ocCUR
ofEND	opPOSE	paTROL
perCEIVE	porTRAY	posSESS
preDICT	preFER	preSERVE
preSUME	preTEND	preVENT
preVAIL	proCLAIM	proCURE
proMOTE	proOUNCE	proVIDE
proVOKE	purSUE	reBUKE(n,v)
reCALL(n,v)	reCEIVE	recomMEND
recollect	reCUR	reDRESS
reFER	reFLECT	reGRET(n,v)
reLENT	reLEASE	reLIEVE
reLIVE	reLY	reMAIN
reMARK(n,v)	reMIT	reMOVE
reNEW	rePAY	rePEAT
rePORT(n,v)	reSIST	resPECT(n,v)
reSULT(n,v)	reVENGE(n,v)	reVIEW(n,v)
reVOLT(n,v)	reWARD(n,v)	saLUTE(n,v)
seDUCE	seLECT(v,a)	subMIT
sugGEST	subVERT	supPLY(n,v)
supPRESS	surPASS	surPRISE(n,v)
susPEND	susTAIN	transCEND
transACT	transCRIBE	transFORM
transLATE	transMIT	transPlant

underSTAND	underTAKE	disMISS
oMIT	inCUR	

The list of words given in (6) are adjectives. In English the main stress in adjectives is assigned as in verbs. In many simple adjectives like *adult* or *afraid*, the main stress is assigned to either final or to the penultimate syllable. In adjectives like *beautiful* and *academic* (which are derived by adding *ful* to *beauty* and *-ic* to *academy*, and therefore called derived adjectives) the main stress is assigned in a different way. We shall have some drill in stress assignment in derived adjectives in chapter 8.

Adjectives in (6) have main stress on the penultimate syllable.

Read these words aloud with proper stresses in the suggested manner.

6. Adjectives (with main stress on the penultimate syllable)

aBUNDant	aDEPT	adJAcent
aDULT	aNOther	Any
BACKward	BANKrupt	BLAtant
BUOyant	CAnine	CERTain
clanDESTine	CLEment	conVERsant
CURrent(a,n)	conSIStent	DEcent
deFlant	DIStant	diVERgent
DORMant	EARnest	FEmale
FERvent	FERtile	FRAgrant
HANDsome	HOSTile	HUMAN

imPATient	imPORtant	indePENDent
inSIPid	INStant(a,n)	LAtent
MOdern	MOdest	NARrow
NONsense	PAatient(a,n)	POtent
PUNGent	RAMPant	reDUNDant
reMITtent	SALine	SAvage
SEcond(n,a,v)	SENile	SERvile
seVEre	SILEnt	sinCEre
transPARENT	URgent	VACant
VAGRant		

Adjectives in (7) have main stress on the final syllable. You will notice that many of these adjectives have either a long vowel, or a long or short vowel followed by at least two consonants, as in the list of verbs given in (5).

7. Adjectives (with main stress on the final syllable)

abRUPT	abSURD	aFRAID
asTUTE	comPLETE(a,v)	corRECT (a,v)
corRUPT(a,v)	deLUXE	deVOUT
diRECT(a,v)	disTANT	diVINE
eÑOUGH	exPRESS(a,v)	oBESE
obsCURE	obLIQUE	obSCENE
polITE	preCISE	roMANCE(a,n)
seCURE	seRENE	subLIME
suPREME		

English language has many words like *abstract*, *conduct*, *compound*, etc. which are used as different parts of speech, sometimes as verbs, in other contexts as nouns or adjectives. But each time they occur as different parts of speech the main stress on these words also changes. Fortunately the number of these words is relatively small and it is not difficult to master the stress pattern of these words in different parts of speech. The list of words in (8) contain words with different stresses as nouns, verbs and adjectives. The usual way of practice will be helpful here also.

8. Nouns Verbs Adjectives

ABstract	absTract	ABstract
ACcent	abSENT	ABsent
ADdict	AdDICT	
AFfix	afFIX	
ANnexe	anNEX	
COMbine	comBINE	
COMpound	comPOUND	COMpound
CONcert	conCERT	
CONduct	conDUCT	
CONflict	conFLICT	
CONsole	conSOLE	
CONsort	conSORT	
CONTent		conTENT
CONtest	conTEST	

CONtract	conTRACT	
CONvert	CONvert	
CONvict	CONvict	
DEcrease	deCREASE	
DEfect	deFECT	
DEsert	deSERT	
DIgest	diGEST	
EScourt	esCORT	
EXploit	exPLOIT	
EXport	exPORT	
	freQUENT	FREquent
IMport	imPORT	
IMprint	imPRINT	
INcline	inCLINE	
INdent	inDENT	
INsult	inSULT	
INtern	inTERN	
MINute		miNUTE
OBject	obJECT	
	perFECT	PERfect
PERfume	perFUME	
PERmit	perMIT	
PREsent	preSENT	PREsent
PROduce	proDUCE	

PROject	proJECT
PROspect	proSPECT
PROtest	proTEST
Rebel	reBEL
REcord	reCORD
REprint	rePRINT
SURvey	surVEY
	susPECT
TORment	torMENT
TRANSfer	transFER
TRANSport	transPORT

English language has a limited number of words of two syllables, or longer words, that occur as adverbs and prepositions. Some of these words with their main stress are given for practice in (9).

9. Main Stress in Adverbs and Prepositions

Adverbs	Prepositions
Almost	aBOUT
alREADY	aBOVE
aBREAST	aCROSS
aBROAD	aGAINST
aGAIN	aMONG
aGO	aROUND
aHEAD	beFORE
	beHIND
ALso	beLOW

ALways	beNEATH
Ever	betWEEN
insTEAD	
NOwhere	exCEPT
toDAY	INto
toGEther	Over
toMORrow	wiTHIN
Yesterday	wiTHOUT

EXERCISE

Rewrite the following words using capital letters for the main stressed syllable.

adult	almost	afraid	agent	admit
ancestor	agency	between	begin	canine
consider	continue	concur	committee	defer
diminish	detergent	dynasty	defence	enough
edit	exhibit	forget	govern	hostile
instead	inhibit	idea	infer	maintain
machine	protest(n)	perfect(a)	professor	rebel(v)
regret	romance	refer	review	senile
syllabus	sympathy	surprise	tribunal	umbrella

Check with the answers given at the end of the book. If you have marked the main stress wrongly in any word, then practise with the correct stress until you get it right.

Stress According to Word Ending – I

A remarkable feature of the English language is that many words can be derived out of one single word. From a simple word like *person* we can derive several words such as *personal*, *personally*, *personality*, *personify*, *personification*, *impersonal*, *impersonation*, etc. Similarly from *nation* we can get *national*, *nationality*, *nationalize*, *nationalization*, *antinational*, *international*, etc. Many new words can be obtained by adding new parts to both the beginning and the end of any word.

Parts of word that are added at the beginning of words are called prefix. Other parts that are added at the end of the word are called suffix. Thus, *im-*, *anti-* and *inter-* in *impersonal*, *antinational* and *international* are prefixes. But *-al*, *-ity*, *-ize*, *-ify*, *-ification*, etc. in *personal*, *personality*, *personalize*, *personify*, *personification*, etc. are suffixes. There are many other prefixes and suffixes in English. You can see a complete list of these prefixes and suffixes in any good dictionary.

In spoken English, however, prefixes and suffixes behave differently. Prefixes almost never affect stress assignment. But suffixes quite often do. In fact, some suffixes always affect stress assignment. We shall now

practise stress in words arranged according to suffixes, or according to word endings, as they are sometimes called.

All word endings do not affect stress in words in the same manner. There are word endings like *-al* which have no definite pattern of affecting stress assignment. When added to *person*, *-al* does not change word stress. Both *person* and *personal* have main stress on the initial syllable. But added to *dialect*, *-al* changes the stress. The word *dialect* has main stress on the penultimate syllable. Thus, we see that there are suffixes, such as *-al*, which sometimes affect stress assignment, and sometimes do not.

On the other hand, there are suffixes like *-ity*, such as in *personality*, which demand main stress on a particular syllable, and, therefore, almost always change the stress pattern of the word to which they are attached. A word ending in *-ity* always has main stress on the antepenultimate syllable, i.e., on the syllable immediately before *-ity*. For instance, *personal* has main stress on the initial syllable. But *personality* has main stress on the antepenultimate syllable, i.e., on the vowel *-a-*.

Thus, we find that from the point of view of stress assignment there are two kinds of suffixes. There are suffixes which affect stress assignment in a certain way. On the other hand, there are some suffixes which do not affect stress assignment in such a manner. In this chapter, we shall practise words with suffixes which do not affect stress assignment in a definite way, or, in other words, which do not have a fixed stress pattern.

Like the previous chapter, lists of words are given below for practice. Say these words aloud a few times and then do the exercise at the end of this chapter to see if you have learnt to pronounce these words correctly.

1. Stress on Words Ending in *-al*, *-able*, *-ible*, *-ous*, etc.

aBOminable	aboRignal	amBItious
ADmirable	adMISSible	AFfable
auTOnomous	aNOmalous	aMEnable
auDAcious	conSIDerable	asSIDuous
aTROcious	ausPIcious	aVAILABLE
conTInuous	COvetous	CREditable
CULTivable	CUrable	desPICable
juDIcial	HOnourable	hosPItable
illUStrious	imPRESSionable	imPRObable
inAlienable	inaPplicable	inAUDible
gramMATical	inCALculable	inCApable
inCOMparable	incomPAtable	indisPUTable
inDUStrial	INtegral	INterval
Irresistible	juDIcious	LAmentable
LAughable	LOVable	MARriageable
mediEval	MIserable	muNICipal
objECTIONable	PALpable	PASToral
PItiable	PRACTicable	preSENtable

proPOsal	REAsonable	reLigious
REputable	resPECtable	resPONsible
riDIculous	SEasonal	suPERfluous
triBunal	VAporous	VAriable

2. Stress on Words Ending in -ary, -ery, -ory, -atory, -y

acCESSory	aDULtery	anCILLary
arisTOcracy	BInary	acCOMpany
Anarchy	aPOlogy	arTILLery
biOGRAPHY	Acrimony	anticipiPATory
ARbitrary	auXiliary	buREAUcracy
CAtegory	CEmetery	cenTENary
COMmentary	CONtrary	conTRIbutory
COronary	coROlary	CURsory
deMOcracy	dePOSitory	deROgatory
DICtionary	diPLOmacy	docuMENTary
exPLAnatory	exTRAordinary	FEbruary
heREditary	hyPOcrisy	IDiocy
iMAginary	inCENDiary	inFLAMmatory
inFLAtionary	introDUCTory	laBORatory
LAvatory	LAUDatory	LiBrary
MANDatory	MORTuary	NOtary
oBITuary	oBLIgatory	obSERvatory
Oratory	ORdinary	MILitary

PApacy	peCUriary	peRiphery
NEcessary	photOGraphy	PLEAsantry
PREdatory	PREfatory	prePARatory
proHIbitory	PROmissory	PROphesy
proPRIetary	QUANDary	reFECTory
reFRACTory	reFORmatory	REpertory
rePOsitory	reSIDuary	resPIratory
reTAliatory	SANctuary	exCLAmatory
SAnitary	satisFACTory	SEcondary
SEcretary	SEdentary	SEminary
SIGNatory	STATutory	STAtionery
subSIDIary	suppleMENtary	REgulatory
techNOcracy	THEory	TRIbutary
parliaMENtary	voCAbulary	eleMENtary
comPULsory	diRECTory	haLUcinatory
LUminary	LUnacy	MOmentary
SOLitary		

3. Stress on Words Ending in -active, -utive, -itive, -ive

aBORtive	aBUSive	acCumulative
acCUSative	ADditive	ADjective
adMINistrative	aCQUIsitive	agGRESSive
alTERnative	apPREciative	appreHENsive
asSERtive	atTRACtive	atTRIButive

auTHOritative	coLLECTive	comMUnicative
comPArative	comPEtitive	compreHENsive
comPULsive	conSERvative	conSEcutive
consTRUCtive	conSUltative	coOperative
corRECTive	corROsive	deCEPtive
deClIsive	DEcorative	deFENSive
deFInitive	deMONstrative	deRIsive
deRIVative	desCRIPTive	deTECtive
diGESTive	diMINutive	diRECtive
disTINctive	disTRIButive	eLECtive
eLUsive	eVAsive	exCLUSive
eXEcutive	exPENsive	exTENsive
FIgurative	ILLustrative/ illUStrative	iMAginative
imPERative	imPRESSive	inDIcative
inDUCtive	iNItiative	inSENsitive
inTENSive	inVECtive	LAXative
LEgislative	locoMOTive	LUcrative
NARRative	NOminative	obJECTive
obsTRUCTive	ofFENSive	OPtative
persPECtive	POsitive	NEgative
preDICative	preROgative	presCRIPtive
preSERvative	preSUMPtive	preVENTive
PRImitive	proDUCtive	proGRESsive

proHIbitive	prosPECtive	proTECtive
proVOcative	PUnitive	PURgative
PUtative	RElative	rePEtitive
repreSENtative	rePULsive	resPECtive
resPONSive	resTORative	retroSPECtive
reTRIbutive	SEcretive	SEdative
seLECTive	SEnsitive	SPEculative
subMISSive	SUBstantive	sucCESSive
sugGESTive	TENTative	vinDICtive
VOCative		
4. Stress on Words Ending in -ant, -ance, and -ence		
ABStinence	aBUNDance	ABUNDant
ACcident	acCOMPaniment	acCORDance
acCOUNTant	Adamant	adHErent
adJAcent	ADjutant	adoLEScence
adVANCE	ADvent	AFfluent
AFfluence	Agent	aGReement
alLEGiance	alLIance	alLOWance
AMbience	AMbulance	ANcient
anNOYance	anteCEDent	aPARTment
apPEArance	apPLIance	APplicant
apPOINTment	ARgument	ARmament
arRANGEment	asCENDant	asKANCE

asPIrant	asSURance	atTENDance	deOdorant	dePENdant	dePENDence
atTENDant	AUDience	BAlance	dePENdent	desCENT	deTACHment
BAsement	belLigerant	beNEvolence	deTERgent	deTERminant	deTERrant
beNEvolent	beNIGnant	BRILLiant	DEtriment	deVElopment	DEviant
BUOYant	CAdence	CAsement	DIFference	DIFFerent	DIFFident
ceMENT	CIRcumstance	circumVENT	Diligence	DIligent	DIstance
cleaRANCE	coefFIcient	COGnizance	disSENT	disTURbance	diVERgence
coINCidence	comMENCE	COMment	diVERgent	DOcument	DOminant
COMpetence	COMpetent	comPLAiSance	DORMant	eBULLient	efFIcient
comPLAcent	comPLAInt	COMplement	EFfluent	Elegant	Element
comPLIance	comPLIant	COMpliment	Elephant	Eminence	emBANKment
comPOtent	conCURrence	conCURrent	emBARrassment	eMERgence	Eminent
conCOMitant	CONference	CONFidence	Emigrant	emPLOYment	enDURance
CONFident	confiDANT	CONfluence	enGAGEment	enJOYment	enLARGement
CONscience	conSENT	conSISTent	enLIGHTenment	enRICHment	ENtrance
CONsonant	CONSTant	constITuent	ENtrant	enVIronment	ESsence
CONTinent	conTINgent	conTInuance	eVENT	Evidence	EXcellence
conVENience	conVENient	CONvent	EXcellent	exCITement	exORbitant
conVERSant	conVEYance	COOlant	exPEDient	exPERience	exPEriment
corresPONDence	corresPONDent	COUNtenance	exTRAvgant	exUberant	eXULTant
CURrant	CURrent	DECadence	FLAgrant	FLAtulence	FLUent
DECent	deFENCE	deFENDant	FRAgrant	GALLant	GARment
DEference	deFlance	deFlant	GOvernment	GUIDance	HINDrance
deFIcient	deLINquent	deLiverance	IGnorance	IGnorant	IMminent

IMmigrant	imMENSE	imPATient
imPEACHment	imPEDiment	imPERtinent
IMplement	imPLANT	imPORtant
IMpotent	IMprudent	inadVERtent
inCESsant	INcident	inCLEment
INcrement	inCUMBent	inDECent
indePENDence	indePENDent	inDIGNant
INDolent	inDULgence	INFant
INfluence	inGREdient	inHErent
INnocent	INStance	INSTant
INStrument	inSURance	inTELligent
inTENT	inTERment	interMITtent
inVENT	inVESTment	inVOLVeinent
irRElevant	IRritant	JUBilant
JUDGement	LICence	LENient
luXURIant	MAINTenance	maLIGnant
MANagement	MEAsurement	MENDicant
MERchant	Migrant	Militant
misCHANCE	MOment	MONument
MOVement	NEGligence	NONsense
NUTrient	OCCupant	ocCURrence
opPOnenet	Ordinance	ORDinance
ORnament	PAgeant	PARliament
PAtience	PAtient	PAtent

PAvement	PAYment	PEasant
PEdant	PEnance	PENDant
perFORmance	parTIcipant	PERmanent
perseVErance	perSIstent	PERTinent
PHeasant	PIGment	PLEAsant
POIGNant	PREcedence	preDICament
PREference	PREGnant	PRESence
PREsident	preTENCE	preVENT
PROminent	PROtestant	PUNgent
RAdiant	REference	REGiment
reLENT	reLIance	RElevant
reLUCTant	remiNIScence	rePENT
repreSENT	rePUGnant	REsidence
REsident	reSIStance	reSIlience
reSIstant	resPLENDant	resPONDent
RETicent	ROdent	roMANCE
SAlient	SEDiment	SEntiment
SEquence	SERgeant	SERVant
SEXTant	SETtlement	SIbilant
SIlence	Silent	SOLvent
STAGnant	STRINGent	subSERvient
SUBstance	suffICIent	SUPplement
susPENSE	SUstenance	SYcophant
TESTament	TRANsient	transPArent

TREATment	TRIdent	TURbulent
TYrant	URgent	VAcant
VAgrant	VAriance	VAriant
VIbrant	VGiligance	VIgilant
VIolent	VIrulent	

EXERCISE

Rewrite the following words using capital letters for the main stressed syllable in each word.

affable	available	incompatible	superfluous
centenary	obligatory	theory	executive
repetitive	antecedent	consistent	divergence
despicable	integral	tribunal	commentary
periphery	definitive	imperative	restorative
aspirant	conveyance	intermittent	hospitable
medieval	aristocracy	laboratory	photography
demonstrative	legislative	adolescence	cement
development	invent	indisputable	pitiable
anarchy	preparatory	derivative	progressive
agent	component	dissent	participant

Now check your answers with those given for this chapter at the end of the book. If you have made mistakes, then speak those words again and aloud with proper stresses several times. Go on to the next chapter when you get all correct answers.

Stress According to Word Ending – II

In chapter 8, we looked at some ending in *-al*, *-ive*, *-ory*, *-ent*, etc. We saw that these words do not demand stress on a particular syllable. On the other hand, there are certain suffixes, or word endings, as we have decided to call them, which demand main stress only on a particular syllable of any word.

Suffixes like *-ic*, *-ion*, *-ity*, etc., for example, demand main stress almost always on the syllable immediately before them. But suffixes like *-ee*, *-ette*, *-esque*, etc. demand main stress always on themselves, that is, on the final syllable of the word. There are endings like *-ate*, *-ute*, *-ote*, etc. which demand main stress on two syllables before them. There are no, or few, exceptions to these general patterns of word stress in English.

In this chapter we shall have some practice in word stress with words ending in suffixes which demand main stress on a particular syllable of the word.

The following lists of words have been made according to the stress pattern demanded by different suffixes. All words ending in suffixes like *-ic*, *-ity*, *-ion*, etc., for example, which demand main

stress on the syllable immediately before them, have been put together for convenience in practice.

Read the words in the following lists aloud with proper stresses in the manner suggested earlier.

**1. Stress on Words Ending in -ate, -ade, -ite, -ise/
yse/ize, -ide, -ile, -ify, -ote, -ute, -ude, etc.**

Most words ending in these suffixes have main stress on the antepenultimate, that is pre-pre-final or third from the end, syllable. There, however, are some exceptions. In the following lists for practice, we have indicated the exceptions by writing these words in darker print and by writing '(ex)' next to them.

aBATE (ex)	ABdicate	aBIDE (ex)
ABrogate	abbREviate	ABsolute
acCENTuate	anTAGonize	asSIMilate
ACcolade	acCOMModate	acCUMulate
ACcurate	ACTivate	aCUTE(ex)
Adequate	aDULterate	ADvertise
afFECTIONate	affILIate	AGgravate
Agitate	Alienate	alLEViate
ALlocate	ALternate	Anecdote
aMALgamate	AMplify	AMputate
Analyse	Animate	anNIhilate
anTIcipate	ANtidote	APpetite
apPREciate	apPROpriate	APtitude
arFiculate	ASpirate	asSOCiate

ATtitude	ATtribute(n)	auTHENticate
AUthorize	BIfurcate	CALculate
caPItulate	CANDidate	CAPtivate
CAStigate	CElebrate	CENtralize
cerTIficate	CHOcolate	CIRculate
CIvilize	collAborate	COlonize
COMpromise	comMEMorate	comMENSurate
comMUNicate	COMplicate	CONcentrate
conCliae	CONgratulate	CONsecrate
conSIDerate	CONstitute	CONSulate
conTAminate	CONtemplate	conTRIbute (ex)
COoperate	coORDinate	COpulate
CORporate	CORrugate	CRUCify
CRYStallize	CULTivate	CULminate
deBATE (ex)	DECorate	DEdicate
deGENerate	DEFinite	deHYdrate (ex)
DElegate	deLIBerate	DElicate
DEmarcate	deMOralize	deNOTE (ex)
desPISE (ex)	CLArify	CLASsify
CENtralize	DESTitute	DETonate
DEviate	diRECTorate	disPUTE (ex)
DISSipate	disSOCiate	disTRIbute (ex)
DUPlicate	eCONomize	Educate
eLABorate	eLECtrify	eLECtrocute

eLECTorate	Elevate	eLIminate	LOcalize	LONgitude	LAttitude
eLUCidate	eMAciate	Elongate	LUbricate	MAgnate	MAGnify
eMANcipate	Emigrate	Emulate	MAGnitude	maTERialize	MOdernize
eRADicate	Erudite	EScalate	MOderate	moNOpolize	MOralize
EStimate	eVAcuate	eVAluate	MORTify	MULtitude	MUtilate
eVaporate	exAGgerate	EXcavate	MYStify	NAtionalize	NAturalize
EXecute	EXPedite	exEMplify	NAvigate	neGATE (ex)	NItrate
EXercise	expertISE (ex)	FAbricate	OBStinate	ofFIciate	OPerate
faCILitate	FAScinate	FALSify	ORganize	oRIGINate	OScillate
FAvourite	feLLicitate	FERtilize	OStracize	PAradise	PAralyse
FLUCTuate	FORmulate	FORtify	PAtronize	PEnalize	PERforate
FORtitude	FORtunate	frusTRATE (ex)	PERsonalize (ex)	preSONify	PREdictate
GEneralize	GEnerate	GRAtitude	PROmulgate	POlarize	POpularize (ex)
HEsitate	HOmicide	HORrify	POStulate	preCIpitate	PROmulgate
iDENtify	ilLIterate	illUMinate	proPORtionate	PROsecute	PROstitute
ILLustrate	Imitate	imMACulate	PUBlicize	PUNctuate	PUrify
IMmigrate	parTIcipate	iNAUgurate	QUAlify	RAdiate	RAtionalize
IMmolate	IMplicate	inCARnate (ex)	REalize	reClprocate	reCITE (ex)
INculcate	INDicate	iNItiate	REcognise	REconcile	reGENerate
INsulate	INtegrate	inTENSify	REgulate	REgularize (ex)	rehaBilitate
inTERrogate	INTimate	inTImidate	reIterate	reJUvenate	RElegate
inTOXicate	Inundate	inVIgilate	reMOTE (ex)	REnovate	rePATriate
IRrigate	iTALicize	Iterate	REPtile	REsolute	reTAliate
LEgislate	LIquidate	LIquidize	reVItalize	RUSTicate	SAline

SANCtify	SAtellite	SAtisfy
SAturate	SCRUtinize	SEgregate
SEparate	SIGNify	siMIlitude
SIMplify	SOcialize	SOlemnize
SPECialize	SPECify	STAlemate
STANDARDize	STImulate	STIpulate
STUpefy	subORDinate	subsTANTiate
SUBstitute	SUiicide	SUMmarize
SUPervise	SYNdicate	TEMperate
TERminate	TESTify	TOlerate
transLATE (ex)	triPARtite (ex)	TRIPLICATE
TYpify	ULtimate	VENTilate
VErify	VINDicate	VIolate
VItiate		

2. Stress on Words Ending in *-ian*, *-ial*, *-ic*, *-ical*, *-ion*, *-ity*, *-ogy*, *-omy*, etc.

Nearly all words ending in these suffixes take main stress on the syllable immediately before them. In a word like *acaDEMic*, for instance, the syllable immediately before the suffix *-ic* is *-DE-*. Therefore, main stress is assigned to the syllable *-DE-* in *acaDEMic*. In *acaDEMical* also, for example, the main stress is given to the same syllable, as the syllable immediately before the suffix *-ical* is again *-DE-*. But in *acaDEMician*, main stress is given on the syllable *-MI-*, as this syllable comes immediately before the suffix *-ian*.

Note that this time I am not saying that the main stress is always assigned to the final, or pre-final, or to the pre- pre- final syllable, as I said above for words ending in *-ate*, *-ute*, etc. I am not saying so simply because a word ending in *-ic* may have main stress on the penultimate, or pre-final, syllable, but a word ending in *-ain* or *-ial* will have main stress on the antepenultimate, or pre-pre-final syllable.

However, a common feature of all suffixes listed in (2) above is that they all want main stress on the syllable immediately before them. There are some exceptions to this rule for the suffix *-ic*. In the following list, all words which do not have main stress on the penultimate syllable but end in *-ic* have been given in dark print. As usual, exceptions have been marked with '(ex)' next to them. Pronounce the following words with proper stresses in the manner suggested earlier.

3. aCRYlic

aberRAtion	abLUtion	aBility
abnorMAlity	acclaMATION	acaDEMic
acceleRAtion	acceptaBility	acCESSion
acclaMATION	accommoDATION	accumuLATION
aCERbity	acquiSltion	actIvity
adDItion	admissiBility	adMISSion
adVERsity	afFIinity	aggRESSION
agRArian	aLAcrity	alloCAtion
ambiGUity	amBItIOn	Amity
aNAlogy	aNAtomy	anoNYmity

anTIquity	appliCAtion	aQUAtic
aRABian	Arabic (ex)	aRITHmetic (ex)
ARsenic (ex)	arTERial	asTROnomy
artiFIcial	aspIRAtion	asTROlogy
atTRItion	auDItion	authoriTarian
auTHOrity	autoMAtion	autoMAtic
ballISTIC	barBArian	barBAric
barBArity	baTIK (ex)	batTAlion
beneFICIAL	biLAbial	biOlogy
bioLOGical	boHEmian	calcuLAtion
caLAmyty	caNAdian	capaBIlity
caPAcity	CAtholic (ex)	ceRAmic
cereMONial	characteRistic	chroNOlogy
circuLAtion	circumsTANTial	ciVilian
civiliZAtion	CLArity	cliMAtic
CLInical	colLIsion	colloCAtion
colLUsion	coLOnial	coMEDian
comMERcial	comMISSION	comMUnion
comMUinity	compeTItion	compliCAtion
comPLIcity	compoSItion	comPRESSion
conCLUsion	conDItion	confiDENtial
confirmMAtion	conFUsion	conCUssion
condensAtion	confirMAtion	conFEssion
conFORmity	conGENial	conGEStion

congratuLAtion	congreGAtion	conserVAtion
consideRAtion	consoLAtion	consoliDAtion
constellAtion	constiPAtion	constiTUtion
consTRUction	contamiNAtion	contemPLAtion
conTENtion	continuAtion	contiNUity
conTRACtion	contriBUtion	conVENTion
converSAtion	conVERsion	conVICtion
controVERsial	conVIcial	convOCAtion
conVULsion	coopeRAtion	coordiNAtion
coroNAtion	corpoRAtion	correLAtion
corREction	corRUption	cosMETic
COSmic	creAtion	creDENtials
crediBility	creDULity	creMAtion
CRItical	CRYptic	culmiNAtion
cultiVAtion	cuPIdity	curiOsity
damNAtion	deBility	deCIsion
declaRAtion	deDUction	defalCAtion
deFECTION	defiNItion	deFORmity
delecTAtion	deleGAtion	deLEtioN
delibeRAtion	demarCAtion	demoCRAtic
demoGRAphic	demonsTRAtion	denomiNAtion
denunciAtion	depoSItion	dePRAvity
depreDAtion	dePRESsion	depuTAtion
deRIsion	deriVAtion	desCRIPtion

deSERtion	desigNAtion	desiraBility	eLECtion	eLECtric	eLECtrical
despeRAtion	destiNAtion	desTRUCTION	elecTRIcian	elecTRIcity	eleVAtion
deTECtion	deTENtion	determiNAtion	elimiNAtion	eLision	eLIptical
deriVAtion	deVOtion	dexTERity	eluciDAtion	eMISSion	emanciPAtion
diaBEtic	diaBOlic	diaCRItic	emuLAtion	encycloPAEdic	enDEmic
diagNOSTic	diaLECTic	dicTAtion	eNORMity	enthusiASTic	epiDEMic
dictaTORial	diDACTic	diGESTion	eQUAtion	eQUESTrian	eradiCAtion
DIGnity	diMENSion	diploMATIC	erRAtic	eruDITion	eROtic
diRECTion	disaBility	discipliNArIAn	esPEcial	esSENTial	eTERnity
disCREtion	discrimiNAtion	disILLUsion	ETHnic	etl:NOlogy	etyMOlogy
disincliNAtion	disloCAtion	disPARity	evacuAtion	evanGElical	evapoRAtion
dispensAtion	dispoSItion	dissatisFAction	eVASion	evoLUTION	exaggeRAtion
disSENsion	disserTAtion	dissoLUtion	examiNAtion	excaVAtion	exCEption
disTINction	disTRACtion	distriBUtion	exCURsion	exeCution	exEMption
disUnion	disUnity	diVERsion	exERtion	exhAUStion	exhiBItion
diVERsity	diVIinity	diVIision	exOtic	exPANSion	expecTAtion
doMEStic	domiNAtion	doMINion	expeDItion	explaNAtion	exPLOsion
draCOrian	duPLICity	duplicAtion	exPRESSion	exPULsion	exTENsion
duraBility	duRAtion	dyNAmic	exTENSive	exTINCtion	FAbric
ecCENtric	eccenTRIcity	ecLECTic	fabriCAtion	FAcial	faCIlity
eCOlogy	ecoNOMIC	ecoNOMical	FACTion	familiaRity	faNAtic
ecoNomics	eCONomy	eDItion	fanTASTic	fasciNAtion	feROcity
ediTORial	eduCAtion	efFUsion	fesTIvity	FICtion	fiDELity
eJECTION	elaboRAtion	eLAstic	fiNALity	fiNANCial	FIssion

fixAtion	fluctuAtion	forMAlity	imPUtity	inaBility	inACtion
forMAtion	formuLAtion	forniCAtion	inauguRAtion	incaPAcity	incarNAtion
founDAtion	FRAnic	fraTERnity	inCEption	incliNAtion	indigNAtion
FRICTION	fruItion	frusTRAtion	individuAlity	inDUStrial	infatuAtion
FUNction	gasTROnomy	gastroNOmic	inFEction	inflamMAtion	inhiBItion
geneAlogy	geneRALity	generaliZAtion	inJUNCtion	inorGANic	inspiRAtion
geneRAtion	geNERic	geneROsity	instaBility	instiTUTION	insSTRUction
geNETic	GENial	genTlity	insuLAtion	inTEGrity	intelLECTual
geOlogy	geOgraphy	geOmety	inTENsity	inTENtion	interroGAtion
geoMETric	geriAtrics	geronTOlogy	intiMAtion	intoxiCAtion	inTRINsic
giGANTic	graduAtion	gramMATical	introDUCtion	intuItion	inVAision
gratifiCAtion	graTUity	GRAvity	invitAtion	invocaTion	iRONic
GUARDian	gymNASTic	gyNAEcology	iRONical	irRAtional	irriGAtion
gynaecoLOGical	habiTAtion	heREDity	iri iTAtion	isoLAtion	kiNEtic
herMETic	heROic	hesiTAtion	leGAlity	legisLAtion	lexiCOgraphy
hiberNAtion	hippoCRAtic	hisTORian	liaBility	libeRALity	libeRATION
histORic	histriOnic	honoRIfic	limiTAtion	linGUIStic	liquiDAtion
horRIfic	hospiTAlity	hosTility	liQUidity	loCALity	loCAtion
humaniTarian	huMANity	humiliAtion	locoMOtion	lonGEvity	lubriCAtion
hysTErical	iDENtical	iDENtity	LUnatic (ex)	LYrical	machiNAtion
ideOlogy	illumiNATION	illUision	magisTERial	maJORity	manipuLAtion
illusTRAtion	imagiNATION	imiTAtion	MANSion	maTERial	maTERnity
immaTERial	immeMOrial	immolAtion	matriMONial	meCHANical	meCHANic
impliCAtion	impoSItion	imPRESSion	meCHANics	MEdical	mechaNIStic

MEdian	meMOrial	menTAlity
meRIdian	meTAllic	meteOric
meteoROlogy	microbiOlogy	MILLion
MINion	minisTERial	miNOrity
modeRAtion	moDERnity	moduLAtion
moNAStic	moNOtony	moRAlity
morPHOlogy	morTAlity	MOtion
motiVAtion	multipliCAtion	multiPLIcity
municiPAlity	muSician	MUsical
muTAtion	mutiLAtion	myCOlogy
myTHOlogy	narCOTic	NAtion
nationNAlity	naTivity	naturaLIStic
NAUtical	naviGAtion	neCESSity
negotiAtion	neoLIthic	neuROlogy
neuTRAlity	noBIlity	nomiNAtion
noTAtion	nuMErical	nuTRItion
onJEction	obliGAtion	obLIvion
obSCUrity	obserVAtion	obSTEtic
obsTRUction	ocCAsion	occuPAtion
ofFIcial	opeRAtion	oppoRTUity
oppoSItion	OPtical	OpTIcian
orGANic	organiSAtion	origiNALity
orniTHOlogy	ornithoLOGical	orTHOgraphy
erthoPAEdic	oscillAtion	orientATion

palpiTAtion	parenTHEtic	parenTHEtical
PArity	PARTial	particiPAtion
PASsion	paTERnity	paTHEtic
paTHOlogy	patriOtic	PAUcity
paVILLion	peneTRAtion	PENsion
perFECtion	perfoRAtion	periOdic
permuTAtion	perseCUtion	persoNALity
persuAsion	perVERsity	peTition
phiLOlogy	phiLOSophy	phoNETic
phoNOlogy	phonoLOGical	PHYsical
phySIcian	PHYsics	picTOrial
PILLion	PLASTic	plaTONic
pluRALity	pneuMAtic	poEtic
polItical	poliTICian	popuLArity
popuLAtion	PORtion	poSItion
possIBility	PRACTical	pracTICian
pragMATic	preCIsion	preconDItion
predestiNation	prefeRENTial	preoccuPAtion
prièpoSItion	presCRIPtion	presenTAtion
preserVAtion	presiDENtial	preTENsion
preVENTion	princiPALity	priOrity
prisMATic	probabILIty	proBAtion
probleMATic	proCESsion	proDUction
productIVity	proFESSION	prohiBItion

proJECTION	proLIfic	proMOtion	RHEtoric (ex)	rheTOrical	roMANtic
promulGAtion	proPENsity	proPORtion	roTAtion	FUStic	sabBAtical
proSAic	proseCUTION	proTECtion	saGAcity	saluTAtion	salVAtion
proviDENtial	proVINcial	proViSion	SANction	SANCtity	saniTAtion
proxImity	pruDENTial	psyCHOlogy	SAanity	sarDONic	SCAnsion
PUBLIC	publiCAtion	pubLIcity	SCARcity	SCEnic	scienTIfic
punctuAtion	PUrity	qualifiCAtion	SECtion	secTArian	seCURITY
QUALity	QUANtity	QUESTION	seDAtion	seDItion	segreGAtion
quoTAtion	radiAtion	RAdical	SEISMic	seLECtion	seniOrity
ratioNAlity	reACtion	reAlity	senSAtion	sensiBility	sentimenTAlity
realiZAtion	reCEption	reciTAtion	serenDIpity	sexuAlity	simiLArity
recogNItion	recoleCtion	reconciliAtion	simPLIcity	siNOlogy	situAtion
reconsTRUction	recreAtion	recrimiNAtion	sociOlogy	soLEMnity	soliDArity
reDUCTion	reFLECtion	reforMAtion	spasMODic	specializAtion	speCIfic
refrigeRAtion	regisTRAtion	reguLArity	specifiCAtion	specuLAtion	stagNAtion
regulAtion	rehabilitAtion	reJECTION	spirituAlity	STAtic	STAtion
reLAtion	relaTIvity	reliaBIlity	staTISTICS	stipuLAtion	straTEgic
reLIgion	repeTItion	represenTAtion	subsCRIPTion	subsTANTial	superFIcial
reproduCtion	repuTAtion	requiSItion	SURgical	susPENSion	susPIcion
reserVAtion	resiDENtial	resigNAtion	sympaTHEtic	synTHEtic	systemATIC
resoLUtion	respectaBIlity	responsiBIlity	taxOnomy	TECHnical	techNICian
restiTUtion	restoRAtion	retaliAtion	techNOlogy	telePHOnic	TElevision (ex)
reTEntion	retriBUtion	reUnion	tempTAtion	TENsion	termiNAtion
reveRENTial	revolUtion	reVULsion	termiNOlogy	terRIfic	terriTOrial

testiMONial	theMAtic	theOlogy
theoREtic	theraPEUtic	totaliTARIan
traDItion	TRAFFfic	TRAgic
tranSACtion	transforMATION	transLAtion
transMISSION	transplanTAtion	TURmeric (ex)
TYpical	tyRANnical	ultraSONic
Unity	unifiCAtion	uniVERsity
uTility	utiliTARIan	vaCAtion
vacciNAtion	valuAtion	VAnity
vaRIety	variAtion	vaporizAtion
vegeTAtion	veLOCity	ventiLAtion
versaTIlity	VERsion	VERtical
viBRAtion	vindiCAtion	vioLAtion
viROlogy	viTAlity	voCAtion
volCAnic	voLItion	zoOlogy

**4. Stress on Words Ending -ea, -ean, -ear, -ee,
-eer, -ere, -esce, -ese, -esque,-ette, -ier, -itis,
-otis, etc.**

Most of these word-endings demand main stress of the word on themselves, usually on their first syllable, if they are suffixes like -itis and -otis with two syllables. In words ending in monosyllabic suffixes, like -ette or -ee and others listed above, the main stress is generally on the first vowel of the suffix itself. Exceptions, as usual have been shown in darker print with '(ex)' written near them.

Now read the following words aloud with proper stresses in the suggested manner.

absenTEE	addresSEE	aGREE
Apogee (ex)	apPEAR	appoinTEE
Area (ex)	araBESQUE	arREARS
arthRItis	ausTERE	booTEE
buccaNEER	cavaLIER	caREER
casSETTE	CARRier (ex)	chandeLIER
chimpanZEE	coaLESCE	COFFee
coHERE	commanDEER	ComMITtee (ex)
COMpere (ex)	convaLESCE	corVETTE
COURier (ex)	COURtier (ex)	deGREE
devoTEE	disaGREE	efferVESCE
emploYEE	engiNEER	FIligree (ex)
goaTEE	groTESQUE	guaranTEE
hepaTIasis	iDEA	japaNESE
interFERE	launDERETTE	lesSEE
lebaNESE	licenSEE	marioNETTE
meninGIasis	mountaiNEER	neuROsis
PAlette (ex)	nepaLESE	perseVERE
pictuRESQUE	psyCHosis	reVERE
scrutiNEER	seVERE	silhouETTE
sincERE		

Air Hostess and Income

In this chapter we shall have some practice in standard pronunciation of *compound words* and *phrases* *letters of English alphabet* *abbreviations* *ways of telling time and numbers* and *names of English days and months*.

Some of these words occur frequently in our everyday conversation. In fact these are among the first words we use with people from other cultures. It is therefore necessary that we must speak these words and phrases in a way so that we can be easily understood by our listeners.

Compound words are such words that have been made of two or more words. For instance a compound word like *income* has actually two words *in* and *come* forming it which are also used independently.

But when they occur together as one word as in the case of *income* they usually acquire a third meaning or a meaning different from their original meanings. Therefore *income* can be called a compound word whereas '*come in*' cannot be called so. The latter can be called a phrase.

All known languages of the world have compound words. English especially has a large number of compound words. For instance look at the following words.

1. air brake, air conditioning, aircraft, airfield, airgun, air hostess, airline, airmail, airport, airspace.

All of these words have been made by adding another word to *air*. There may be some meaning of both the words in the meaning of the new word that they make. But the new word has its own unique meaning.

In the meaning of *air hostess* for instance, there may be some meaning of the word *hostess*. But the compound word *air hostess* has its own meaning. It indicates a person who plays hostess to the passengers flying in her aeroplane.

The words *hostess* in *air* may not convey the same meaning. To some people these words might also indicate a person in an emotionally unstable condition like a *hostess* in temper. Such confusions are not possible with *air hostess*. These words without any confusion indicate a person with a particular kind of talent in a particular profession. An air hostess is universally believed to be and nearly always is an emotionally stable and dependable person.

In the same way other compound words listed in (2) below also have unique meanings which are often different from the meanings of the words that make them. So compound words are very handy, useful and easy to make. In any language many new compound words keep coming in and the old ones keep going out of use.

A compound word is actually one word from the point of view of meaning and usage, though by way of

formation it might be a compound or total of two or more words.

From the point of view of pronunciation however compound words have one problem. The problem lies in deciding which of the two or more words within the compound should be given main or greater stress. In a compound word like *air hostess* for instance both the words seem to be equally important. So which word should be given main stress?

In English compounds mostly the main stressed syllable is the first word. In *air chief marshal* however the word *marshal* has main stress. There are many other compound words in English in which the second word of the compound has main stress.

But in most compound words in English the main stress is on the main stressed syllable of the first word. In phrases generally it is on the main stressed syllable of the second word. Some commonly used compound words are given below for practice.

Stressed syllable once again has been written with capital letters. You need to read the stressed syllable louder and longer than all other syllables in any word or phrase. Pronounce the compound words in the following lists in this manner.

2. Compound Words with Main Stress on the First Word:

aBOVE all	ACtion plan	AGE group
adVANCE copy	AIR hostess	AIRline
AIRmail	AIRport	Anybody
Anyhow	Anyone	Anything

Anyway	aPARTment house	ART gallery	DIning table	diRECT tax	DRY dock
BACKbone	BACKground	BACK number	DOORbell	DOORkeeper	DOORway
BAlance sheet	BANK draft	BLOOD bank	DRAWing-room	DRUGstore	DUSTbin
BATHroom	BEDtime	BEDroom	EARmark	EARphone	EARring
BROtherhood	BOdyguard	BOOKseller	EARTHwork	EARTHworm	EAVESdrop
BIG shot	BILLfold	BIRD watcher	eCONomy class	EMPy-handed	ENGLISHman
BIRTH control	BIRTHday	BIRTH rate	ENtry visa	REAL estate	Evergreen
BIRTHright	BLACKboard	BLACK box	Everyday	Everything	Everywhere
BLACKlist	BLACKmail	BLIND alley	EYEBrow	EYESight	EYEwitness
BLIND turning	BLOCK capitals	BLOOD relation	FACE saving	FACE value	FAIry tale
BLOOD group	BLOOD pressure	BLOOD cancer	FINGERprint	FIRE alarm	FIRE brigade
BOiling point	BLUE collar	BOX office	FIRE extinguisher	FIREman	FIREplace
BOYfriend	BRAIN drain	BUS stop	FIRST name	FLASHback	FLATrate
BUsinessman	BUTtermilk	BUTterfly	FLYing visit	FOOTball	FOOTpath
BY-election	BYpass	BY product	FOOTboard	FOOtprint	FOOTstep
CAble tv	CARbon paper	CARbon copy	FOOTwear	FREElance	FREEstyle
CAREtaker	CAREfree	CHARGE sheet	FROSTbite	LETterhead	LIFE insurance
CHECKpost	CHICKenpox	CHURCHyard	LIFE cycle	LIFEguard	LIFE-history
CLASS fellow	CLASSmate	CLOCKwise	LIFElong	LIFEspan	LIFETIME
COALmine	COASTline	COconut	LIMElight	LIMEstone	LIME juice
COFFee house	COLD cream	COLlarbone	LIVEwire	LONGjump	LOVE letter
COMmon room	COMmon sense	COpyright	LOVE story	maCHINE gun	maCHINE-made
CRYStal-clear	CUPboard	DAiryfarm	MAILbag	MAILbox	MAIL train
DATEline	DAYdream	DIning room	MAILing list	MAINstream	MAKE-up(n)

MAN power	MARket day	MARket hall
MASterpiece	MEAL time	MIND-blowing
MOney order	MOONlight	MOther-in-law
MOtorcar	MOtor cycle	MOtorway
MUSIC hall	NAIL polish	NAked truth
NAMEplate	NECKlace	NEEdlework
NEW market	NEWS agent	NEWS agency
NEWSletter	NEWSpaper	NEWSprint
NEWSroom	NEWSstand	NEWSworthy
NIGHTclub	NIGHTgown	NIGHTlong
NIGHTmare	NIGHT school	NIGHT shift
NO one	NOSEring	NOTEbook
NOTice board	NOwhere	NURSEry rhyme
NUTshell	OFF-day	Open University
Openair	EYE-opener	Otherwise
OUTline	OUTlook	OUTlet
Oversight	PAIN killer	PAPERweight
PAPERwork	PAYphone	CARpark
PASSword	PAY-day	PAYload
PAYmaster	PAY-off	PayPACKET
PICKpocket	PIGgybank	PIgeonhole
PINpoint	PINprick	PLAYwright
POIsongas	POLEstar	poLICEman
poLICE station	POlicy holder	PORThole

POSTcode	POSTmaster	POST office
POwer house	PRESS conference	PRESS gallery
PRINTing press	PRESSure-cooker	PRICElist
RACEcourse	RAGbag	RAILway
RAILhead	RAINbow	RATION card
SAFEty razor	reTURN ticket	RIGHT-angled
ROAD sense	ROCK climbing	ROLL call
SAFEguard	SALES tax	SALESmanship
SANDpaper	SAWdust	SAWmill
SCHOOLboy	SCHOOLgirl	SCHOOLmaster
SCHOOLtime	SCOREboard	SCARPhook
SCREWdriver	SCRIPTwriter	SEA-breeze
SEAfish	SEAfood	SEAfront
SEAgoining	SEAgreen	SEAlevel
SEApert	SEAshell	SEAshore
SEAsick	SEA water	SEAway
SEAT belt	SEARCHlight	SEMI-vowel
SHAREholder	SHIPyard	SHOEstring
SHOPkeeper	SHORTcoming	SHORTfall
SHOWcase	SHOWdown	SHOWgirl
SHOWroom	SHOWERbath	SHUTtlecock
SICK leave	SIDE dish	SIDE-effect
SIGHTseeing	SIGNboard	SIMple-minded
SINGle-minded	SISTER-in-law	SMALL talk

SMALLpox	SNAPshot	SNOWbound
SOAP opera	SOcial word	SPACEcraft
SPACEbar	SPEED-indicator	SPORTS car
SPORTSman	STATION master	STATION wagon
SUNflower	SUNGlasses	SUNlight
SUNrise	SUNset	SUNstroke
SWEAT shirt	SWIMming pool	SWIMming suit
TABLEcloth	TAblespoon	TAble tennis
TAIL light	TAPE recorder	TElephone booth
TElephone directory	TIME bomb	TIME limit
TIMEpiece	TIME saving	TIMEtable
TONGUE tied	TOOTHbrush	TOOTHpaste
TOPmost	TOUCHstone	TRAFFic light
TYPEwriter	UNDerdog	UNDERground
VIEWpoint	VIEWfinder	WALKover
WARship	WASHbasin	WAshing machine
WATCHdog	WATCHman	WATERbottle
WAtertight	WEEKend	WINDmill
WINDscreen	WORKbook	WORKshop
YARDstick	YEARbook	

3. Compound Words with Main Stress on the Second Word

absent MINded	advance BOoking	afterNOON
air MARshal	all ROUND	arch BIshop

attorney GEneral	bareFOOted	black COFfee
black MARket	blue CHIPS	big BUsiness
blank CHEQUE	blank VERSE	bottle GREEN
bow TIE	brass BANKS	broad MINDed
case HIStory	central HEARTed	civil LAW
civil MArriage	civil WAR	civil SERvant
clear HEADED	cold WAR	cold BLOODded
cold HEARTed	crossed	CHEQUE
dryCLEAN	easy-GOing	general eLECTION
fair MINDed	family NAME	fancy DRESS
first CLASS	first HAND	free WHEEL
deep FREEZE	full SCALE	fullSTOP
light-HEARted	local TIME	good LOOKing
mail ORder	major GEneral	market PRICE
mass MEdia	mass proDUCTION	middle AGED
middle CLASS	national ANthem	natural GAS
noble MINded	north-EAST	north-WEST
openENDED	open-MINded	outLIVE
outSIDE	outSIDer	over PAYment
over-CONFidence	overCOME	overDUE
overHAUL	overHEAR	overLOOK
overPOWER	paperBACK	partTImer
plastic BOMB	plastic SURgery	pointBLANK

post-HASTE	public SCHOOL	public TRANSPORT
ready	REckoner	readyMADE
red CROSS	red-HANded	red INdian
red LIGHT	rent-FREE	right-MINded
rightaWAY	right NOW	rock-BOTtom
rubber STAMP	second FLOOR	second-HAND
secretary GEneral	self-adDRESSED	self-CENtered
self-CONFidence	self-emPLOYED	self-HELP
self-INterest	self-PIty	self-resPECT
self-SAcrifice	self-SERvice	self-STARter
self-sufFIcient	semi-CIRcle	semi-COLON
semi-FInal	short-TEMpered	shortSIGHTed
soft DRINK	soft OPTION	soft-SPOken
square MEAL	tight-LIPPED	top RANKing
top SEcret	town HALL	town PLANning
trade Union	well-BAlanced	well-BRED
well-INformed	well-TIMED	

Some Phrasal Verbs

English has a number of verbs, like *break out* and *give up* which end with a preposition. These verbs might be called compound verbs, phrasal verbs or prepositional verbs.

Like many other compound words the meaning of these verbs is often entirely different from the meanings of the words in them. For example *give up*

has no similarity with the meanings of *give* and *up*. Sometimes however the meanings of these verbs may resemble the meanings of words in them.

Many speakers of English among us especially in the Indian subcontinent however do not pronounce these words correctly. We generally pronounce these phrases with main stress on the verb such as **GIVE up*. According to standard pronunciations these phrases must have main stress on the preposition such as *give UP*.

Nearly all of these prepositional verbs take main stress on the preposition following the verb. This happens also when the verb and the preposition are separated by some other word or by a group of words as in the following sentences:

4. a. Give it UP.
- b. Call all your friends IN.

There are no commonly known exceptions to this rule. So it seems easy to speak these prepositional verbs with correct stress. Some commonly occurring prepositional verbs are given for practice below:

add UP	back OFF	back UP
bear aWAY	bear uPON	bear UP
bite AT	bite OFF	break aWAY
break DOWN	break FORTH	break INTO
break OFF	break OUT	break UP
bring aBOUT	bring DOWN	bring FORTH
bring FORward	bring OFF	bring OUT
bring UP	burn OUT	call BY

call FOR	call ON	call uPON
check IN	check OUT	come aBOUT
come aCROSS	come aLONG	come aPART
come aWAY	come BACK	come betWEEN
come BY	come IN	come OFF
draw OUT	drop OUT	fall aBOUT
fall aMONG	fall aWAY	fall BACK fall
beHIND	fall DOWN	fall INto
fall OFF	fall OUT	get aBOUT
get aCROSS	get aHEAD	get aLNG
get aWAY	get BACK	get BY
get IN	get INto	get OFF
get ON	get OUT	get ROUND
get UP	give IN	give OUT
give Over	give UP	go aGAINST
go aWAY	go BY	go DOWN
go OFF	go ON	go ROUND
go UNder	go wiTHOUT	hand ON
hang UP	held OFF	hold ON
hold toGEther	lay OFF	make AFter
make FOR	make OFF	make UP(v)
pass aWAY	pass INto	pass OFF
pass ON	pass OUT	pay FOR
pay UP	pick AT	pick ON
pick UP	pull toGEther	pull AT

pull IN	pull OUT	pull THROUGH
pull UP	push aLONG	push ON
push OFF	put aCROSS	put aSIDE
put aWAY	put IN	put OFF
put ON	put UP	run aCROSS
run AFter	run aGAINST	run aLONG
run aWAY	run DOWN	run INto
run OFF	run OUT	set OFF
sit DOWN	sit IN	sit UP
take AFter	take aPART	take DOWN
take OFF	take UP	write DOWN
write OFF	zoom IN	zoom OUT

Compound Words Ending in -ever

English has a limited number of frequently used compound words like *whatever*, *however* and others ending in *-ever*. All compound words ending in *-ever* take main stress on the first syllable of *-ever*. There is no exception to this rule.

It is therefore very easy to learn the correct pronunciation of these compound words. Practise with the list of words given below:

5. howEver	whatEver	whatsoEver
whenEver	wherEver	whichEver
whoEver	whosoEver	

Compound Words Ending in -self

English has a limited number of pronouns like *myself*, *yourself* etc. ending in *-self*. Because they

are pronouns, we use them frequently. All of these pronouns take main stress on *-self*. There is no exception to this rule in standard varieties of spoken English. Pronounce the following words with proper stresses in the suggested manner. Main stress as usual has been shown in capital letters.

6. herSELF	himSELF	itSELF
mySELF	oneSELF	ourSELVES
themSELVES	yourSELF	yourSELVES

Letters of English Alphabet

Letters of English alphabet are often spoken aloud in ordinary conversation, also as parts of abbreviations of longer names such as *WHO* for *World Health Organisation*. This happens also when we spell a word or name aloud especially when we talk on telephone.

For instance if we want to say *mail* but the listener has by mistake heard it as *male* then we might spell the word as /em ei aai el/. So it seems important that we must pronounce these letters also carefully.

Some letters of English alphabet such *A* or *H* are pronounced with long vowels. Others like *L* or *N* are spoken with short vowels. Long vowels have been shown with double vowels within slanted bars such as /ee/ for *A*.

7. Letter	Pronounced as	Letter	Pronounced as
A	/ei/	B	/bii/
C	/sii/	D	/dii/
E	/ii/	F	/ef/

G	/jii/	H	/eich/
I	/aai/	J	/jei/
K	/kei/	L	/el/
M	/em/	N	/en/
O	/oo/	P	/pii/
Q	/kyuu/	R	/aar/
S	/es/	T	/tii/
U	/yuu/	V	/vii/
W	/dablyuu/	X	/eks/
Y	/waai/	Z	/zed/

Abbreviations

Abbreviations are profusely used in spoken English especially in the present times in all English-speaking countries. It is more common to call United States of America as USA. Similarly we more often expect to hear about the UN than about the United Nations.

Apart from some other well-known abbreviations, professional and social groups have their own sets of abbreviations. These abbreviations are used like normal words in everyday conversation.

In standard varieties of Spoken English the main stress is always without exception given on the last letter of the abbreviation. But many among us place main stress in these abbreviations elsewhere.

Some well-known abbreviations in national and international use with their expansions or full forms are given below for practice. Speak these

abbreviations pronouncing their last letter louder or longer than other letters.

8. Abbreviation Expansion

A A A	Amateur Athletic Federation
A B C	American Broadcasting Corporation
A C	Alternating Current
A D C	Aide-de-Camp
A D	Anno Domini
A G M	Annual General Meeting
A I I M S	All India Institute of Medical Sciences
A I R	All India Radio
a m	ante meridiem
B A	Bachelor of Arts / British Airways
B B C	British Broadcasting Corporation
B C	Before Christ
B Com	Bachelor of Commerce
B E	Bachelor of Engineering
B L	Bachelor of Law
B Ed	Bachelor of Education
B Sc	Bachelor of Science
B Tech	Bachelor of Technology
C A	Chartered Accountant
C A D	Computer Assisted Design
C A I	Computer Assisted Instruction

C I A	Central Intelligence Agency (of U S A)
C B I	Central Bureau of Intelligence (in India)
C-in-C	Commander in Chief
C M D	Chairman and Managing Director
C L	Casual Leave
C M	Chief Minister
C O	Commanding Officer
C S	Civil Surgeon
D A	Dearness/Daily Allowance
d c	direct current/deputy commissioner
D G	Director General
D D	Doordarshan (official television in India)
D M	District Magistrate / Deutschmark
D Litt	Doctor of Letters
D N A	deoxyribonucleic acid
D Phil	Doctor of Philosophy
D Sc	Doctor of Science
E E C	European Economic Community
E S P	Extra Sensory Perception
etc	et cetera
F A O	Food & Agricultural Organisation
F B I	Federal Bureau of Investigation (of the USA)

F M	frequency modulation
G B	Great Britain
G M	General Manager
G M T	Greenwich Mean Time
G N P	Gross National Product
G P O	General Post Office
G S	General Secretary
H M	Her / His Majesty
H M G	Her / His Majesty's Government
H C F	highest common factor
H O	Head Office
H P	horse power
I A F	Indian Air Force
I A S	Indian Administrative Service
I C B M	Intercontinental Ballistic Missile
I B M	International Business Machines (of the U S)
I F S	Indian Foreign Service
I I Sc	Indian Institute of Science
I I T	Indian Institute of Technology
I L O	International Labour Organisation
I M A	Indian Military Academy
I M F	International Monetary Fund
I P S	Indian Policy Service
I S T	Indian Standard Time

I T V	Independent Television (of U K)
k m p h	kilometres per hour
l b w	leg before wicket (in cricket)
l c m	lowest common multiple
M A	Master of Arts
M Sc	Master of Science
M B B S	Bachelor of Medicine & Bachelor of Surgery
M C A	Master of Computer Applications
M P	Member of Parliament
N C O	Non-Commissioned Officer
N C C	National Cadet Corps (of India)
N D A	National Defence Academy (of India)
O A U	Organisation of African Unity
O N G C	Oil & Natural Gas Commission
P A	Personal Assistant
Ph D	Doctor of Philosophy
P L O	Palestine Liberation Organisation
P M	Prime Minister
P O W	Prisoner of War
P R O	Public Relations Officer
P T I	Press Trust of India
P T O	Please Turn Over
P V C	Param Vir Chakra (in India)

R S V P	Repondez S'il Vous Plait (Please reply)
s o b	son of a bitch (taboo)
S T D	Subscriber Trunk Dialling/ Sexually Transmitted Disease
S E	Superintending Engineer
S P C A	Society for the Prevention of Cruelty to Animals
S C	Scheduled Caste (in India)
S T	Scheduled Tribe (in India)
T A	Travelling Allowance
T B	Tuberculosis
T V	Television
U F O	Unidentified Flying Objects
U K	United Kingdom
U N O	United Nations Organisations
U P S C	Union Public Service Commission (of India)
U S	United States
U S A	United States of America
V C	Vice Chancellor
V I P	Very important person
W H O	World Health Organisation
Y M C A	Young Men's Christian Association
Y W C A	Young Women's Christian Association

Days

Names of days in English should be pronounced with main stress on the first syllable of the name of each day as given below:

9. MONday	TUESday
WEDNES (pronounced as /wenz/) day	THURSday
FRIday	SATurday
SUNDay	

Months

In English names of some months are pronounced with main stress on the first syllable and of some others with main stress on the second syllable as given below:

10. JAnuary	FEBruary	MARCH
April	MAY	JUNE
juLY	AUGust	sepTEMber
ocTOber	noVEMber	deCEMber

Time of Day

There are particular ways for asking and telling time of day in English. Main stress in telling the time is usually on the last digit pronounced. If for example we say *seven fifteen* then main stress should be on the final syllable of *fifteen*. But if we say *quarter past seven* or *quarter after seven* then main stress should be on the first syllable of *SEven*. Practise asking and telling time carefully with the following examples.

(a) Asking the Time of Day

- i. What is the time now please?
- ii. Can you tell me the time please?

(b) Telling the Time of Day

There are some minor differences between Indian and the British and American ways of telling the time. You can speak in any of these ways as these are all equally good. But because most Indians still prefer it the British way of telling the time may be easier for us to learn. Both American and the British way of telling the time are given below for practice. Choose either of these and practise telling the time only in that way.

	11. Time in BRITAIN	In USA
6.00	SIX O'Clock / SIX am/pm	SIX O'Clock / Six am / pm
7.10	ten minutes past SEven / seven TEN	ten after SEven / seven TEN
7.15	a quarter past SEven / seven fifTEEN	a quarter after SEven / seven fifTEEN
7.20	twenty minutes past SEven / seven TWENTy	twenty after SEven / seven TWENTy
7.30	half past SEven / seven THIRty	seven THIRty
7.35	twenty five minutes to EIGHT / seven thirty FIVE	twentyfive of EIGHT / seven thirty FIVE
7.45	a quarter to EIGHT / seven forty FIVE	a quarter of EIGHT / seven forty FIVE
7.55	five minutes to EIGHT / seven fifty FIVE	five of EIGHT / seven fifty FIVE

Numbers

Numbers are frequently used in any conversation in any language. Pronunciation of English words for numbers by many of us in India is generally quite acceptable internationally. However we sometimes deviate from standard pronunciation of words for numbers, for example like 13 or 30, 19 or 90 and a few others. Some numbers for practice in their stress patterns are given below:

12. Cardinal Pronounced		Ordinal	Pronounced
No.	as	No.	as
11	eLEven	11th	eLEventh
13	thirTEEN	13th	thirTEENTH
14	fourTEEN	14th	fourTEENTH
15	fifTEEN	15th	fifTEENTH
16	sixTEEN	16th	sixTEENTH
17	sevenTEEN	17th	sevenTEENTH
18	eightTEEN	18th	eightTEENTH
19	nineTEEN	19th	nineTEENTH
20	TWENty	20th	TWENTieth
21	twenty ONE	21st	twenty FIRST
22	twenty TWO	22nd	twenty SEcond
23	twenty THREE	23rd	twenty THIRD
25	twenty FIVE	25th	twenty FIFTH
28	twenty EIGHT	28th	twenty EIGHTH
30	THIRty	30th	THIRtieth

40	FORty	40th	FORtieth
50	FIFTy	50th	FIFTieth
60	SIXty	60th	SIXtieth
70	SEventy	70th	SEventieth
80	EIGHTy	80th	EIGHTieth
90	NINEtY	90th	NINETieth
100	a/one Hundred	100th	a/one HUNDredth
1000	a/one THOUSand	1000th	a/one THOUSandth
1991	nineTEEN ninety ONE		
10 000	ten THOUSand	10 000th	ten THOUSandth
100 000	a/one hundred THOUSand	100 000th	a/one hundred THOUSandth
1 000 000	a/one MILLion	1 000 000th	a/one MILLionth

Numbers on Telephone

While speaking numbers on telephone each digit should be spoken separately. They can also be spoken in groups of twos or threes. But no figure above nine should be used.

In Britain Zero is often pronounced as 'Oh'. In the United States however Zero is often pronounced as '*nought*' and sometimes as 'Oh'. In India Zero is often pronounced as 'Zero' which is equally good.

Main stress should always be given on the last number of each group. This helps the listener to understand that the group of numbers is complete now. In numbers which include a code number, the code should be separated by a pause.

For practice, some combinations of numbers are given below. Speak them as if you were speaking actually on telephone in any of the manners described below:

13. Numbers	Should be Spoken as
197	one nine SEven
199	one double NINE (or one nine NINE)
414309	four one four three zero NINE (or four one four three oh NINE)
2350309	two three five zero three zero NINE (or two three five oh three oh NINE)
443866	four four three eight six SIX (or double four three eight double SIX)
466385	four six six three eight FIVE (or four double six three eight FIVE)
071-930-8466	zero seven ONE / / nine three ZERO // eight four six SIX //
0524-65201-2433	zero five two FOUR / / six five two zero ONE / / two four double THREE or three THREE
0724-845881	zero seven two FOUR / / eight four five eight eight ONE / /
061-256-1746	zero six ONE / / two five SIX / / one seven four SIX / /
600036	six double zero zero three SIX (or six zero double zero three SIX)

EXERCISE

Do the following exercises in the suggested manner and check your answers with those given for this chapter at the end of this book.

1. Rewrite in capital letters the syllable having main stress in each of the following compound words and then pronounce them properly.

afternoon	'age group	'airline	'anyway
'backbone	'bankdraft	common	'sense
dry'clean	'drop out	'eyebrow	'footwear
full'stop	give'up	hold'on	'longjump
make'up(v)	'mailbag	mass'media	out'side
over'come	'outline	'paperback	'postbag
put'up	how'ever	it'self	Ju'ly
'Saturday	'showcase	second'floor	self-re'spect
August	Sep'tember	toothbrush	trade union
'viewpoint	week'end	write'off	'workshop

2. Using the notation for writing letters of English alphabet within slanted bars as I have shown in (7) above write the pronunciation of the following abbreviation to show how you will pronounce them. Show main stress by underlining the main stressed syllable.

BL, B.Ed, Ph.D, BBC, WHO, UN, YMCA

3. Write how you will tell time when your watch may be showing the following. You can use British manner as generally done in India.

5.25, 8.55, 9.40, 8.15, 9.30, 11.00 and 1.13

4. Write the following numbers in words using capital letters for syllables with main stress.

11, 17, 19, 13, 32nd, 79th, 1887, 91327, 1442 and 75429.

5. Write how you will tell the following numbers to your listeners on telephone.

414426, 235866, 0001-561699, 04-52637 and 834009.

Clerks and Wives

In this chapter we will have practice in the pronunciation of some vowel sounds. Some of us pronounce these sounds differently from standard varieties. These differences sometimes make us difficult to be understood by others.

What is a vowel? What is a consonant? In a word like *cat*, for example, the letters *c* and *t* are symbols for consonant sounds /k/ and /t/. But the letter *a* in this word is symbol of a vowel sound. Similarly, in a word like *ago*, letters *a* and *o* are symbols for the vowel sounds, but the letter *g* is symbol for a consonant sound. For standard pronunciation of some consonants, we shall have some training in the next chapter.

There are two kinds of differences between different vowel sounds, such as in *bit*, *beat* and *bet*. The difference between *bit* and *beat* is the difference of length. In *bit* we have a short vowel, or, it can be said that in *bit* we have only one /i/. But in *beat*, we have a long vowel or two /ii/. *Bit* is spoken as /bit/, but *beat* will have to be spoken as /biit/. So the difference between vowels in *bit* and *beat* is the difference of length. But the difference between vowels in *bit* and *bet* is the difference of quality.

It has been seen that differences of length are important to maintain for the sake of intelligibility.

But differences of quality have been found to be dialectal. They vary from dialect to dialect, and do not seem to affect the intelligibility so much. Therefore, vowel quality may not be part of the core features of Spoken English.

It so happens that long vowels in English are very long, certainly much longer than the long vowels in many Indian languages. When we speak words like *leave*, *lag*, *last* or *laugh*, for example, our vowels are not quite long as they should be according to pronunciation of these words in standard varieties of English.

Vowels in words like *life*, *wife*, or *loud* and such other words are still longer. In these words, vowels are so long that it seems as if two or three vowels were being spoken at the same time. Yet we usually pronounce these words as /laif/, /waif/ or /loud/. But we should pronounce these words as /laaif/, /waaif/ or /laaud/. Vowels in these words are twice as long as the vowels in these words ordinarily spoken by many of us.

For speaking these vowels we have to keep the mouth in the particular position for a little longer time. When we say *leave* or *lag* our lips have to spread to the sides much more, and the sides of our tongue have to spread towards wisdom teeth. Similarly, when we speak words like *laugh* or *last*, we have to open the mouth fully and close it slowly. Then we can produce a truly long /aa/ as it is in *laugh*, *last*, *life*, *wife* and in many other words of this kind in English. The best way to do this is to speak as if we were speaking two vowels of the particular kind at the same time. That would give the required length

to the vowels in these words, and would also help us speak slowly.

Peculiar spelling patterns of English sometimes do not indicate the sound, especially vowel sounds, clearly in many words. Ordinarily, we would think that the vowels in *clerk* and *quay* are like vowels in *jerk* and *quake*. But they are not so. The vowel in *clerk* in the British English is like the vowel in *Clark*, an English name, and the vowel in *quay* is like the vowel in *key*. In fact, both *quay* and *key* are pronounced alike, as /kii/. In standard American English, *clerk* is pronounced in a way similar to that in India. But there also the vowel in this word is much longer.

So sometimes we make mistakes in the pronunciation of words like *clerk* and *quay* not because we cannot easily pronounce these words, but because we do not know the exact vowel or consonant sounds needed in the pronunciation of these words. We need some practice in the proper pronunciation of some of these sounds too.

In the following pages of this chapter we shall take up some long vowels for practice. For each sound, we shall first try to understand how to pronounce it. Then we will have some practice in the pronunciation of that sound with some words of one syllable only.

1. /ii/ as in *beat*, *eat*, etc.

For pronouncing this vowel correctly, you should spread your lips a little more to the sides. You should also spread the sides of your tongue a little more towards the wisdom teeth than you usually do. Now

pronounce the words in the following lists slowly and carefully. Every time keep your lips and tongue in position as directed.

Be	Bead	Beach	Beak
Beam	Bean	Beast	Beat
Beef	Beep	Beet	Bleak
Bleed	Breathe	Breed	Breeze
Cheap	Cheat	Cheek	Cheese
Chief	Clean	Cleave	Cream
Creed	Creep	Dean	Deed
Deem	Deep	Dream	Each
East	Eat	Eel	Feat
Fee	Feed	Feel	Field
Fleece	Free	Freeze	Gleam
Glean	Greed	Greek	Greet
Grief	Grieve	Heal	Heap
Heat	Heed	Heel	Keel
Keen	Keep	Key	Knee
Leach	Lead	Leech	Me
Meal	Mean	Meat	Meet
Need	Peace	Peak	Peel
Peep	Piece	Plead	Please
Quay	Queen	Read	Reek
Reap	Reed	Reel	Scream
Screech	Screen	Sea	Seal

Seam	Seat	See	Seed
Seek	Seem	Seep	Seize
She	Sheaf	Sheath	Sheathe
Sheep	Sheet	Sleek	Sleep
Sneak	Sneeze	Speak	Speech
Speed	Squeak	Squeal	Squeeze
Spleen	Spree	Steal	Steam
Steel	Steep	Streak	Stream
Street	Suite	Sweep	Sweet
Tea	Teach	Teak	Tease
Tee	Teem	Teens	Theme
Thief	Three	Treat	Tree
Tweak	Tweed	Veal	We
Weak	Weal	Wield	Wean
Weave	Weed	Week	Weep
Wheat	Wheel	Wheeze	Yield
	Zeal		

2. /ɪə/ as in cheer, fear, etc.

The vowel in the words *cheer*, *fear* etc., is actually a combination of two vowels. Therefore, it is also called a 'diphthong'. Here the first vowel is like the vowel in the words *cheese*, *feel*, etc., a long vowel. Here also the first vowel, that is /ii/, should be pronounced with lips and tongue spread a little more to the sides than we usually do. The second sound in this vowels is short like the vowel in the second syllable of words like *butter*, *rubber*, etc. We need

some practice with this vowel because of /ii/, the long vowel in it.

Spread your lips and tongue a little more to the sides than you usually do. Make the first vowel /ii/ quite long, and then say the following words, slowly and carefully.

Beard	Beer	Cheer	Clear
Dear	Deer	Ear	Gear
Hear	Here	Mere	Peer
Pier	Queer	Rear	Sear
Sheer	Smear	Sneer	Steer
Tear(n)	Tier	Veer	Year
Fear	Near		

3. /ei/ as in *bail, tale*, etc.

English has a short /e/ as in *bell, tell*, etc., and a long /ei/ as in *bail, tale*, etc. Like other long vowels in English, the vowel /ee/ is very long, much longer than similar vowels in many Indian languages. If we do not make the vowel quite long, we might be misunderstood as saying *bell* or *tail*. Even we might have said *bail* or *tale*. Therefore, it is important for us to have some practice in speaking words with this vowel with proper length.

To make it longer than we actually speak, we have to open our mouth and spread our tongue and lips slightly more than we usually do. It is good to think we have to speak this vowel twice without stopping. That will give it the required length.

Keeping your mouth in position for this vowel, pronounce the following words, slowly and carefully.

Ace	Ache	Aid	Aim
Ale	Ail	Age	Bail
Bait	Bake	Base	Bass (Adj)
Bathe	Bay	Blade	Blame
Blaze	Brace	Braille	Cage
Cake	Cane	Case	Chain
Change	Chase	Chaste	Crane
Crate	Crave	Craze	Dame
Date	Drain	Eight	Face
Fade	Fail	Faint	Faith
Fate	Flame	Frail	Gain
Game	Gate	Gape	Glaze
Grate	Grave	Great	Hail
Hale	Hate	Hay	Jail
Lace	Lake	Lame	Lane
Late	Maid	Mail	Main
Make	Male	Mane	Mate
Page	Pain	Pane	Paint
Pale	Paste	Pave	Pay
Pace	Place	Plain	Plane
Plate	Play	Race	Rage
Raid	Rail	Rain	Raise
Rake	Range	Rein	Safe

Sage	Sail	Saint	Sale
Sake	Sane	Save	Say
Scale	Scrape	Shade	Shake
Shame	Shape	Shave	Slate
Slave	Snake	Spade	Space
Spate	Stage	Stain	Sprain
Spray	State	Stay	Steak
Stake	Strain	Strait	Straight
Strange	Stray	Sway	Tail
Taint	Take	Tale	Tame
Trace	Trade	Trail	Train
Trait	Tray	Vague	Vain
Vane	Vague	Veil	Vein
Wade	Wage	Wail	Wain
Waist	Waste	Wait	Waive
Wake	Wane	Wave	Way
Weigh	Weight	Whale	

4. /eə/ as in *air, bear*, etc.

Like / iə / in (2) above in this chapter, the vowel / eə / is actually a combination of two vowel sounds. The first sound is a long vowel, exactly like the vowel in (3) above. The second sound is a short vowel here also, like the second sound in the vowel in (2) above.

Speak the first sound here with enough length as you did for the vowel in (3) above. Spread your lips and the sides of the tongue a little more than the

usual. The following sound is very short. So speak it quickly. Thus keeping your mouth in position for this vowel, pronounce the following words slowly and carefully.

Air	Bare	Bear	Care
Chair	Dare	Fair	Fare
Flair	Flare	Glare	Hair
Hare	Mare	Pair	Pear
Rare	Scarce	Scare	Share
Spare	Stair	Stare	Tear(v)
There	Ware	Wear	Square

5. /æ/ as in *bag, cat*, etc.

This is also a long vowel, in fact, much longer than a similar vowel in many Indian languages. We, therefore, need some practice in pronouncing words with this vowel with proper length.

For pronouncing this vowel we have to open our mouth more than we do for pronouncing /e/ as in *beg* or *pen*. At the same time, we also have to spread our lips and tongue a little more to the sides, and then produce this sound for a little longer than we usually do. That will help us get a truly long /æ/. Pronounce the following words slowly and carefully, trying to get a long enough vowel every time.

Act	Add	Ash	Ass
Axe	Back	Bad	Bag
Ban	Band	Bank	Bang
Bash	Bat	Black	Blank

Bland	Brand	Cab	Can(n)
Cant	Cap	Cash	Cat
Catch	Chant	Chap	Chat
Clash	Clasp	Clamp	Clan
Clap	Cram	Cramp	Crank
Crash	Dad	Dam	Damp
Dash	Fad	Fag	Fan
Fat	Flag	Flash	Gag
Gang	Gap	Gas	Glad
Hack	Hag	Ham	Hand
Hang	Hat	Jack	Lab
Lack	Lad	Lag	Lamb
Lamp	Lap	Lash	Lax
Land	Map	Mass	Mat
Mad	Nag	Nap	Pack
Pad	Pan	Pant	Pants
Pat	Patch	Plan	Rack
Rag	Ram	Ramp	Rank
Rap	Rapt	Rash	Rat
Sack	Sad	Sand	Sap
Scalp	Scan	Scrap	Scratch
Slab	Slap	Slash	Snack
Snap	Snatch	Span	Stab
Stack	Stag	Strap	Swamp

Spasm	Stamp	Stand	Tack
Tact	Tag	Tan	Tank
Tap	Tax	Thank	Track
Tract	Trap	Trash	Valve
Vamp	Van	Vat	Wad
Waft	Wag	Wax	

6. /aa/ as in *arm, bark, etc.*

This is one of the longest vowels in English. It is almost twice as long as a similar vowel in many Indian languages. For speaking this vowel, as in words like *arm, bark, etc.*, you should open your mouth fully, and then, while speaking this vowel, you should close your mouth gradually. The best way is to speak as if you were pronouncing two vowels of the same kind without a pause.

All words in the following list have this long vowel /aa/. It is possible that it might sound unnaturally long to you. But remember this is a drill. In natural situations of speaking the length will get adequately adjusted. So, now pronounce the following words carefully and slowly, making the vowel sufficiently long.

Art	Aunt	Slant	Laugh
Arm	Ask	Balm	Bar
Barge	Bark	Barn	Bask
Bath	Blast	Brass	Calf
Calm	Car	Cart	Carve
Cast	Caste	Charm	Class

Clerk	Card	Chance	Charge	Dive	Drive	Dry	Eye
Chart	Dance	Dark	Dart	Dine	Five	File	Find
Far	Farm	Fast	Flask	Fine	Flight	Fly	Fry
Grab	Guard	Hard	Harm	Fright	Glide	Grime	Guide
Harsh	Heart	Jar	Large	Height	Hide	High	Hike
Lark	Last	Mar	Mark	I	Ice	Kind	Knife
Mast	Palm	Par	Park	Life	Light	Like	Line
Part	Pass	Past	Path	Live	Mind	Mine	Might
Plant	Quark	Quart	Scar	Night	Nine	Mike	Mile
Scarf	Shark	Sharp	Smart	Nice	Pi	Pie	Pile
Snarl	Spark	Sparse	Star	Pipe	Ply	Price	Pride
Start	Stark	Starch	Starve	Prime	Prize	Rice	Ride
Tar	Tart	Task	Trance	Right	Ripe	Rise	Rite
Vase	Vast	Yard	Yarn	Rye	Rife	Rhyme	Science

7. /aai/ as in *blind, cite, etc.*

This is also a combination of two sounds. The first sound is long like the one you pronounced in all the words in (6) just now. The long sound /aa/ is following by a very short /i/. Pronounce the following words with this vowel, slowly and carefully. Make the first part of the vowel sufficiently long, and the second part quite short.

Aisle	Bind	Blind	Bite	Tight	Tights	Tile	Time
Bike	Bribe	Buy	Chide	Try	Tryst	Twice	Twine
Child	Cite	Climb	Crime	Type	Vie	Vile	Vine
Cry	Dice	Dime	Die	While	Whine	White	Why

Wide	Wife	Wine	Wipe
Wise	Write	Wry	

8. /aau/ as in *cow, doubt*, etc.

Like /aai/ in (7) above, /aau/ is also a long vowel. It is also a combination of two vowel sounds—long /aa/ followed by a short /u/. All the words in the following list have this vowel sound. Say the following words carefully and slowly, making the first vowel sound very long and the second quite short.

Blouse	Bound	Bow	Bowl
Bout	Cloud	Clown	Cow
Count	Couch	Crowd	Crown
Doubt	Down	Drought	Fowl
Foul	Found	Ground	Growl
Grouse	House	Hound	Howl
Loud	Louse	Mouse	Mound
Mount	Now	Out	Proud
Pouch	Prowl	Row	Round
Rout	Rouse	Scowl	Scout
Shout	Slouch	Mouth	Spout
Stout	Town	Vow	Snout
South			

9. /a:/ as in *birth, curd*, etc.

This long vowel is not found in many other languages. It seems peculiar to English. It is spoken with tension or pressure in the middle of the tongue. Tongue and

lips spread a little more to the sides, and then it is pronounced for a little longer than the first vowel in *America*.

For speaking this vowel, open your mouth only as much as you would open for saying the first vowel in *America*. But make it longer. All words in the following list have this vowel. Pronounce these words slowly and carefully, making the vowel in them sufficiently long.

Berth	Bird	Birth	Birch
Blur	Blurb	Blurt	Burn
Burst	Church	Churn	Chirp
Curd	Curse	Dirt	Earn
Earth	Fern	Firm	First
Flirt	Furl	Germ	Girl
Girth	Herb	Herd	Hurt
Irk	Jerk	Kerb	Curl
Lurch	Lurk	Mirth	Dearth
Hearth	Nerve	Nurse	Pearl
Perch	Perk	Purge	Purse
Search	Shirk	Shirt	Squirm
Skirt	Spurt	Surd	Surf
Third	Thirst	Turf	Turn
Twirl	Verb	Verge	Verse
Whirl	Word	Work	World
Worm	Worth	Worse	Worst

10. /uu/ as in *booth, choose*, etc.

Most Indian languages have a vowel similar to this. But like other English vowels, this vowel is also much longer than a similar vowel in Indian languages. There are two vowels of this quality. One, /u/ as in *put, pull, push*, etc., is a short vowel. The other, /uu/ as in *booth, choose* etc., about which we are talking now, is a long vowel. We need some practice in pronouncing this long vowel /uu/. For pronouncing it long, as in standard varieties of Spoken English, you should round the lips and put some tension on or near the root of the tongue. Keeping the mouth in this position, you should produce this vowel for a little longer than usual. That would help you get a really long /uu/ as in standard varieties of English. All the following words have this vowel. Pronounce them slowly and carefully.

Bloom	Boom	Boon	Boost
Booth	Boot	Brew	Brood
Broom	Chew	Choose	Cool
Coup/kuu	Crew	Crude	Cube
Dew	Do	Few	Fluke
Flute	Fruit	Fume	Food
Fool	Gloom	Groom	Hoot
Huge	Jew	June	Lute
Loom	Loop	Loose	Loot
Mood	Moon	Move	Mule
Mute	New	News	Noon
Nude	Pool	Proof	Prove
Prune	Queue	Root	Room

Rule	Roof	Scoop	Screw
Shoe	Shoot	Soup	Spool
Spoon	Stew	Stool	Stoop
Stooge	Through	Too	Tool
Tooth	True	Truth	Tube
Tune	Two	Use	View
School	You	Zoo	Zoom

EXERCISE

Using slanted bars and appropriate symbols from among those given at the beginning of this book, and earlier in this chapter, rewrite the following words to show how you will pronounce them. Check your answers with those given for this chapter at the end of the book.

Aisle	Aunt	Bass(Adj)	Breathe
Carve	Coup	Drought	Earn
Grieve	Guard	Heart	Height
Five	Lamb	Berth	Mere
Please	Pear	Pearl	Lurch
Purge	Quay	Rein	Rout
Eight	Nurse	Nude	Skirt
Screw	Shrewd	Sway	Steal
Scalp	Spasm	Sparse	Slab
Starve	Scarce	Smile	Scour
Theme	Three	Tier	Tear(v)
Twice	Twine	Too	Truth
Vat	Waste	Wax	Swamp

Vets and Wets

In this, the final chapter of this course, we shall have some practice in the pronunciation of some consonant sounds. We shall also have some practice in pronouncing words with certain clusters of consonants.

Pronunciation of some consonant sounds by some of us in India is different from the pronunciation of these sounds in standard varieties of Spoken English. Some differences are not so important. But differences in the pronunciation of some sounds can make us difficult to be understood by speakers of English from other cultures.

For instance, many speakers of standard varieties of English pronounce a word like *train* with an extra puff of air after the first sound of the word. In their pronunciation, this word sounds like *thrain*. We in India generally do not pronounce this word with such an extra puff of air. But this difference in the pronunciation of this word with or without /h/ after /t/ is not so important. We can ignore it.

But certain other kinds of differences from standard pronunciation can cause difficulty in understanding. For instance, many people do not distinguish between *sip* and *ship*, pronouncing them both either as /sip/ or as /ship/. This can really make us difficult to be understood. Our listeners may be intrigued

not knowing how we can *take a little ship of tea* or how we can *take all our tea in one sip*.

Similarly, many among us do not distinguish between words beginning with other equally important pairs of sounds. We pronounce *vet* (for veterinary doctor) and *wet, vest* and *west*, *leaf* and *leap*, *fast* and *past*, etc., alike. To be understood by more people more easily we have to speak in such a way that each word in these pairs sounds different from the other.

Many English words begin with two or even three consonants. Words like *smile, school, station*, etc., begin with two consonants. Words like *spring, strike, screech*, etc., begin with three consonants. A group of consonants without any vowel between them is called a cluster of consonants.

There can be similar clusters at the end of words too. Words like *film, bulb, battle, spasm*, etc., end in a cluster of two consonants, sometimes English words can end in a cluster of three consonants, such as in *against*, or they can end in a cluster of four consonants, such as in *texts*, etc.

Many speakers of English in north India pronounce words like *school, smile, strike*, etc., either as /iskuul/ or /sakuul/, as /esmail/, /ismail/ or /samail/, or as /estraik/ or /satraik/, etc.

Interestingly, many speakers of English in south India have difficulty pronouncing words with cluster of consonants at the end of words like *film, against*, etc. They pronounce these words as /filim/, /agenest/, etc.

In this chapter, we shall have some practice in the pronunciation of words with these clusters of

consonants also. We shall look at the manner of pronunciation of some consonant sounds. Then we shall have some practice with the list of words having that particular sound, either singly, or in a cluster.

1. /f/ as in *feel, draft, leaf*, etc.

Many speakers of English among us pronounce this sound with both our lips, very much like we pronounce words beginning with P such as *peel, apt, leap*, etc. For getting the right kind of /f/ as in all standard native and non-native varieties of English, we should bring our lower lip very close to the upper teeth, but the lower lip should not touch the upper teeth. Thus, there will be a narrow opening between our lower lip and upper teeth. We should blow air through this opening. That will give us the right kind of /f/ as in the beginning, middle or the final position of words in the following list.

Keep your lip in position as directed every time you have to produce this sound, and then say the following words slowly and carefully.

2. a. /f/ at the beginning of the word

face	fact	fad	fade	fag	fail
faint	fall	fame	fan	far	farm
fast	fat	fate	farce	fake	faith
false	fault	fawn	fee	feed	fence
fend	few	feign	fear	feast	feat
feel	file	fill	film	filth	fine
fish	fit	five	first	fixed	fist
field	fifth	find	firm	flash	flay

flesh	flint	flight	flag	flair	flake
flame	flap	flat	flaw	flow	flick
flinch	flip	float	flock	flog	flinch
flood	floor	flop	fly	foam	food
fool	four	fort	fox	fold	fog
foot	phone	phase	phrase	fox	form
fork	frail	fray	freeze	fresh	fraud
frame	frank	freak	free	freight	french
fret	friend	fright	frill	fringe	frisk
frock	frog	from	front	frost	frown
fruit	fry	fudge	fuel	full	fume
fun	funk	fur	fuse	fuss	fuzz
foul	fowl				

b. /f/ in the middle position of the word

draft	draught	drift	graft	gift	laughed
left	lift	craft	raft	shift	sift
soft	swift	theft	thrift	twelfth	waft
weft	loft	shaft	shrift		

c. /f/ at the end of the word

beef	bluff	brief	calf	chief	cliff
cough	deaf	grief	gulf	half	if
knife	laugh	leaf	life	loaf	off
proof	puff	roof	rough	safe	scarf
scoff	scruff	self	sheaf	shelf	sniff

stuff	stiff	staff	serf	surf	strife
snuff	thief	tough	turf	whiff	wife
	wolf				

3. /v/ as in *van, lived, move, etc.*

For most speakers of English in India and in other countries in the subcontinent, /v/ as in *van, lived, move, etc.*, is one of the most difficult sounds to pronounce in the standard way.

Many speakers of English from north India substitute /v/ with a /b/ followed by an extra puff of air such as in /h/. So a word like *van* spoken by them sounds like *bhan*. Their listeners from a different part of the country or outside reportedly hear it as *ban*. In south India, many speakers of English do not distinguish between the pronunciations of /v/ and /w/. So *van* in their pronunciation sounds like *wan*, or like something between *van* and *wan*, if we need to modify our pronunciation of one sound, I feel we need to do so for /v/, it is surprising why this sound should be difficult to pronounce by one. As for the pronunciation of /f/, here also the lower lip is brought very close to, but does not touch, the lower lip. Through the narrow opening between the lower lip and the upper teeth, air is blown out for producing /v/. In the production of /v/, the vocal chords also vibrate. That is the only difference between the manner of production of /f/ and of /v/. For /f/, vocal chords do not vibrate, for /v/, vocal chords do vibrate.

Everytime you get /v/, bring your lower lip and upper teeth in position as directed above, and then slowly and carefully pronounce the following words:

4. a. /v/ at the beginning of the word

vac	vague	vain	vale	valve	vamp
van	vase	vast	vault	veil	vein
vend	vent	verb	verge	verse	vest
vet	vice	vie	view	vile	vine
vogue	void	volt	vote	vow	

b. /v/ in the middle of the word

craved	grieved	heaved	lived	loved	moved
roved	raved	saved	served	shaved	shelved
slaved	lives	caves	dives	gives	haves
hives	heaves	loves	paves	proves	raves
roves	saves	solves	waves	waives	weaves
knives	wives				

c. /v/ at the end of the word

carve	cave	cleave	clove	crave	dive
eve	five	grave	grieve	groove	grove
have	heave	hive	knave	live	move
nave	pave	prove	rave	rove	save
serve	shave	shove	sieve	slave	sleeve
twelve	valve	waive	wave	weave	

5. /s/ as in *sip, risk, class*, etc.

Some speakers of English in the north-eastern part of the country do not distinguish between /s/ and /sh/. They pronounce *sip* as *ship*. This exercise is for these speakers of English.

For pronouncing /s/ correctly as in *sip, risk, class*, etc., the tip of the tongue should come very close to, but should not touch, the back of the upper gum. In other words, the tip of the tongue should come very close to the upper teeth ridge or to the back of the root of the upper teeth. Air from the lungs passes through this narrow opening between the tip of the tongue and the upper teeth ridge. Vocal chords do not vibrate in the production of /s/.

Some people also find it difficult to pronounce words beginning with or words ending in /s/ and one or two other consonants such as *street, against*, etc. As we said above, they either pronounce it as /istriit/ or /satruiit/, /agenest/, etc. It is true that such clusters of consonants are not very common in the languages of the world, and speakers of English not only in India but in many other countries also have difficulty pronouncing words with such clusters of consonants.

But if one wants, with some practice one can pronounce these words also without much difficulty. All one has to do is to keep the tongue in position for /s/ and pronounce /s/ for longer than usual.

While pronouncing /s/, gradually change the position of your lips and tongue for pronunciation of the following sound, whatever that might be. If s is followed by p, for example, then from the position for s gradually change to the position for p by closing both your lips together, and then produce p. That will help you pronounce the word correctly.

You can adopt this method of pronunciation for all difficult clusters of consonants. The principle to overcome this difficulty is very simple—give longer

time to the production of any consonant which makes the production of the following consonant or consonants difficult for you, and from that consonant move slowly to pronounce other consonants.

So keeping the tongue in position for /s/, as described above, pronounce the following words slowly and carefully.

6. a. /s/ at the beginning of the word

cell	cess	cite			
sack	sad	safe	sag	said	sail
saint	sake	sale	salt	same	sand
sane	sap	sauce	save	saw	say
scald	scale	scalp	scan	scant	scar
scarce	scare	scarf	scene	scent	scheme
school	science	scoff	scold	scoop	scope
scorch	score	scorn	scout	scour	scrap
scrape	scratch	scrawl	scream	screech	screen
screw	scribe	script	scroll	scruff	scum
search	sea	seal	seam	sear	seat
sect	see	seed	seek	seem	seen
sense	serve	set	sew	sex	sick
side	sigh	sight	sign	sin	since
sink	sip	sir	sit	site	sir
size	skate	sketch	skid	skill	skim
skin	skip	skirt	skit	skull	sky
slab	slack	slag	slam	slang	slant

slap	slate	slave	sleep	sleek	sleet
sleeve	slice	slick	slide	slight	sleight
slim	slime	sling	slip	slit	slog
slop	slot	slow	slum	smack	slump
slur	sly	small	smart	smear	smell
smelt	smile	smith	smoke	smooth	snag
snail	snake	snap	snare	snarl	snatch
sneak	snear	sneeze	sniff	snob	snoop
snooze	snore	snow	snub	snuff	snug
so	soak	soap	soar	sob	sock
soft	soil	sold	sole	some	son
song	soon	soot	sop	sore	sort
soul	sound	soup	sour	south	sow
space	spade	span	spare	spark	speak
spear	speech	speed	spell	spend	sphere
sphinx	spice	spike	spill	spin	spur
spurn	spurt	spy	squad	squall	square
squash	squat	squeak	squeal	squeeze	squint
squirt	spit	spite	splash	spleen	splice
split	spoil	spoke	sponge	spool	spoon
sports	spot	spout	spouse	sprain	sprawl
spray	spread	spree	spring	stab	stack
staff	stag	stage	stain	starve	state
stay	steak	steal	steam	steel	steep

stamp	stance	stand	star	starch	stare
stark	stint	stir	stitch	stock	stoke
stomp	stone	stooge	stool	stoop	stop
store	storm	stove	stout	straight	strain
strand	strange	strap	straw	stray	streak
stream	street	straight	stress	strict	stride
strife	strike	stroll	strong	strut	stub
stud	stuff	stump	stunt	style	suit
sum	sun	sup	surf	swarm	sway
swear	sweat	sweep	sweet	swell	swim
swift	swirl	swine	switch		

b. /s/ in the middle of the word

ask	asked	bask	best	blast	burst
boast	breast	cast	caste	cost	chest
clasp	crest	crust	east	fast	feast
first	fixed	flask	gasp	grasp	gust
host	jest	just	least	lest	lisp
list	lists	lost	lust	mask	mast
mist	mixed	most	must	nest	next
past	paste	pest	post	frisk	frost
fist	quest	rest	risk	roost	rust
task	taste	test	text	thirst	trust
twist	vast	vest	waist	wasp	waste
west	whisk	worst	zest	disc	dust
guest	fest	haste	last		

c. /s/ at the end of the word

ace	ass	bless	bliss	brass	bus
case	chess	class	curse	dance	dice
face	farce	false	fence	flax	fleece
force	fuss	gas	grace	grass	gross
guess	ice	kiss	lace	lapse	lax
less	lice	lists	loss	mass	mess
miss	mix	nice	niece	nurse	nuts
pace	parts	pass	peace	piece	press
prince	price	pulse	quits	race	rice
sauce	scarce	science	since	slice	splice
sports	spouse	stance	stress	tense	trace
twice	us	use	once	verse	vice

7. /sh/ as in *ship*, *rushed*, *clash*, etc.

For many people, especially in north-eastern India, this is among the most difficult sounds in English language. They pronounce *ship* as *sip*, *English* as *Englis*, and nearly all the other words which should be pronounced with /sh/ as words with only /s/. Sometimes this lack of distinction between /s/ and /sh/ in their English makes them difficult to be understood by others.

With some effort and drill with the following words one can learn to pronounce words with /sh/ rather easily. For pronouncing /sh/, the middle part of the tongue rises towards, but does not touch, the roof of the mouth. Vocal chord do not vibrate, but lips are slightly rounded for the production of this sound.

Through the narrow opening between the middle of the tongue and the roof of the mouth speech air coming from the lungs escapes with friction. This friction sounds like /sh/.

Note the difference between the manner of production of /s/ and of /sh/. For production of /s/, the tip of the tongue comes close to the upper teeth ridge, i.e., behind the root of the upper teeth. For /sh/, the middle part of the tongue rises towards the roof of the mouth. For /s/, rounding of lips is not required. For /sh/, some rounding of lips is helpful. If we follow this instruction carefully, we can correctly and easily pronounce words with these two sounds.

There is some relation between spelling patterns and these sounds, *ce* or *ci* at the beginning of the word and *ce* at the end of the word are mostly spoken as /s/, *s* in spelling is also mostly spoken as /s/.

But *sh* anywhere in the word is pronounced as /sh/. Sometimes *su* at the beginning of the word, as in *sugar* and *sure*, is also pronounced as /sh/. But there are few examples of this spelling pattern for /sh/ at the beginning of the word. In the middle of the word, however, *ci* and *su* in spelling, as in *SOcial*, *RAcial*, *SPEcial*, *sensual*, etc., are also mostly spoken as /sh/. Spellings like *-tion*, *-tial*, *-sion*, *-sian*, etc., in the middle or at the end of the word, as in *NAtion*, *esSENtial*, *exPRESSion*, *Asian*, etc., are also spoken as /sh/.

Sometimes *ch*, as in *machine*, and *ce* as in *ocean*, etc., are also spoken as /sh/. Thus, it should not be too difficult to decide where to say /s/, and where

to say /sh/, and how to say them. Yet, when you are in doubt, check with a dictionary. Any good dictionary of English shows pronunciation of words also.

The following list has words with /sh/ sound. Keeping the tongue in position, as described above, for /sh/ where necessary, pronounce the following words slowly and carefully. As usual, main stress on bi and polysyllabic words has been shown by writing the stressed syllable with capital letters.

8. a. /sh/ at the beginning of the word

shack	shade	shaft	shake	shale	shall
sham	shame	shank	shape	share	shark
sharp	shave	shawl	she	sheaf	shear
shed	sheen	sheep	sheer	sheet	shelf
shell	shield	shift	shin	shine	ship
shirk	shire	shirt	shit	shock	shoe
shoot	shop	shore	short	shot	shorts
shout	show	shrewd	shriek	shrift	shrill
shrine	shrink	shunt	shut	shun	shy
sure	sugar				

b. /sh/ in the middle of the word

Ashen	BUshy	CUshion	Dishes	enSURE
GLAcier	inSURE	maCHINE	NAtion	Ocean
PRESSure	RAtion	SESSion	TUItion	VERsion
FISsure	PORtion	WAsher		

c. /sh/ at the end of the word

ash	bash	brush	bush	cash	clash
blush	brash	crash	crush	dash	dish
fish	flash	flesh	fresh	flush	gush
leash	lush	mush	posh	push	rash
rush	slush	smash	squash	splash	swish
thrash	wash				

9. /z/ as in *zoo, razor, please, etc.*

Some speakers of English in India do not distinguish between *Zoo* and *Jew*, *Pays* and *Page*, etc. They pronounce *Zoo* as *Jew*, and *Pays* as *Page*, etc. Sometimes that can make them difficult to be understood. We need some practice in the pronunciation of words with /z/ sound.

/z/ is pronounced with the tongue in the same position as the tongue takes for /s/, i.e., tip of the tongue very close to, but not touching the upper teeth ridge. But in /z/, vocal chords vibrate. For /s/, they do not vibrate. That is the only difference between the manners of production of /s/ and /z/. otherwise, they are alike.

Letter *z* in spelling as in *zoo, razor* or in *seize* is almost always spoken as /z/ in standard English. Sometimes *s* at the end of words in spelling, as in *boys, dogs, is, his, keys*, etc., is also spoken as /z/. Often a single *s* between vowels in spelling, as in *please, ease, easy, busy, fuse, these, resign, reserve*, etc., is also spoken as /z/. When in doubt, consult a dictionary for the exact sound.

Whenever you have to speak a /z/ keep the tongue in position as described above, and then pronounce the following words slowly and carefully.

10. a. /z/ at the beginning of the word

zap	zeal	Zebra	zen	ZEnith	ZEphyr
ZERo	zest	ZIGzag	zinc	zip	ZOdiac
ZOMBie		zone	zoo	zoom	

b. /z/ in the middle of the word

baZAAR	BLAzon	BLIZZard	BOsom	BRAzen	BUsy
BUsiness	CAUsal	CHAsm	Cosy	CREASE	DAZZle
DEsert	deSERVE	deSIGN	deSIRE	deSIST	disEASE
DIZzy	DOzen	EAsty	EAsel	ENzyne	FIZzle
REEzer	FUZZy	GEYser	GRIZZly	HASn't	HAzel
Azy	LAser	LAzy	MIsing	moSAIC	MUSIC
obSERVE	PREsent	RAzor	REAson	reSIGN	
reSERVE	SEAson	TREAson	TROUser		

c. /z/ at the end of the word

as	blaze	booze	boys	bruise	buzz
cause	close	cheese	choose	crease	days
daze	doze	ease	fees	freeze	fuse
does	gaze	graze	has	his	is
jazz	keys	lose	maize	muse	news
nose	noise	pause	pays	phase	please
pose	praise	prose	prize	quiz	raise
raze	rise	rose	rouse	says	sees

seize	size	sneeze	snooze	squeeze	tease
these	use(v)	vies	was	ways	wheeze
					wise

11. /zh/ as in *Azure, LEIsure, MEAsure, rouge*, etc.

Urdu is, perhaps, the only Indian language to have this sound. So it should not be difficult for good speakers of Urdu. But for speakers of many other Indian languages, speaking this is a difficult sound.

Like /sh/, as described in (7) above, /zh/ is also pronounced with middle part of the tongue coming very close to, but not touching, the roof of the mouth. Slight rounding of lips is helpful in the production of this sound also. In fact, the only difference between /sh/ and /zh/ is in the vibration of vocal chords. For /sh/ vocal chords do not vibrate. For /zh/ vocal chords do vibrate. In other respects they are alike.

In English, /zh/ does not occur at the beginning of the word. It occurs mostly in the middle of the word and sometimes at the end of the word. There are not many words with this sound. Words mostly with vowel followed by -sion, -sure, zure, etc., in spelling, as in *Fusion, collIision, PLEAsure, AZure*, etc., are spoken with /zh/ sound. Some words with this sound are given below for practice. Pronounce these words slowly and carefully keeping your tongue in position for this sound wherever necessary.

12.

Azure	aBRAsion	allUsion	colLision	corROsion
deRIsion	deCIsion	deLUsion	dILfFusion	diVIsion
efFUstion	eLIsion	eVAstion	exPLOsion	FUSion

illUsion	LEIsure	MEAsure	ocCAsion	PLEAsure
preClision	proVIsion	reVIsion	rouge	SElzure
				VIsion

13. /w/ as in *west, queen, twelve*, etc.

As we have said in (3) in this chapter, many speakers of English among us in India do not distinguish between /v/ and /w/ as, for example in *vest* and *west*. We saw in (3) above how to pronounce /v/ in English words properly. In this section we shall learn how to pronounce /w/ as in *wet, west* etc., properly.

/w/ in English is actually a combination of two vowels—/u/ as in *put* and /a/ as in the first syllable of *America*. By speaking these two vowels one after the other quickly one can pronounce /w/ properly. In other words, round your lips fully as you do for pronouncing /u/ and then say /u/ and /a/ quickly. That will help you pronounce /w/ properly.

Sometimes /w/ comes after, or, in a cluster, with /k/ or /t/, as, for example, in *queen* or *twin*. For pronouncing the standard kind of /w/ in these clusters, first round your lips for /u/ and then begin your pronunciation with /k/ for *queen*, with /t/ for *twin*, and such other consonant sounds as may be there before /w/ in any word.

In English, /w/ sound is mostly shown in spelling by *w* as in *want, wet, work*, etc., or by *qu* as in *queen, queer, quarrel*, etc. So it is not difficult to find /w/ in spelling.

In English /w/ is never spoken at the end of the word, even if a *w* may be present in spelling at the end, as it is in *cow, how, now*, etc. in spoken

language, /w/ occurs only at the beginning and in the middle of the word, in both cases only before a vowel.

We in India pronounce words beginning with *wh* in spelling, such as *what*, *why* etc., with a /h/ at the beginning. So our *what* and *why* sound like /hwaat/ and /hwaai/. We need not pronounce these words with a /h/ at the beginning. We can pronounce these words simply as /waat/ and /waai/. In fact, that will be closer to the standard pronunciation.

Some words with /w/ are given below for practice. Wherever necessary, keeping your lips in position for /w/, as described above, pronounce the following words slowly and carefully.

14. a. /w/ at the beginning of the word

wad	wade	waft	wag	wage	wail
wait	wake	waive	walk	wall	ward
wane	want	war	ward	ware	warm
warp	was	wash	wasp	waste	watch
wave	wax	way	weak	wean	wear
weave	web	wedge	weed	week	weep
weft	weigh	weight	weld	well	west
whale	what	wheat	wheel	wheeze	when
where	which	whiff	while	whine	whip
whisk	whirl	white	why	wife	wide
wild	width	wind	wink	wire	wise
wolf	woe	womb	wood	wool	word
work	worse	worst	wound	we	

b. /w/ in the middle of the word

quake	quail	quaint	qualm	queen	queer
quench	quest	quit	quiff	quid	quilt
quirk	quits	quiz	swarm	swear	sway
sweat	sweep	sweet	swell	swim	swift
swirl	swish	switch	twice	twelfth	twelve
twin	twitch	twist			

Some Contrasted Pairs of Sounds

Sometimes in our Spoken English we fail to distinguish between certain pairs of sounds. Pairs of words in the following list are different from each other only due to the difference of one of the sounds of the pair. Practise saying each pair of words with proper sounds slowly and carefully. I have selected for practise here only two pairs of sounds which I consider most important for better spoken English, and between which we often fail to keep the distinction.

15.	/v/	/w/	/v/	/w/
	vain	wane	vale	wail
	van	wan	vase	was
	vast	waste	vent	went
	verse	worse	vest	west
	vet	wet	vies	wise
	vine	wine	vow	wow
16.	/s/	/sh/	/s/	/sh/
	cell	shell	lease	leash
	sack	shack	Sail	Shale

Sake	Shake	Same	Shame
Save	Shave	Scene	Sheen
Sea	She	Sear	Sheer
Seat	Sheet	Seen	Sheen
Seep	Sheep	Sign	Shy
Sign	Shine	Sin	Shin
Sip Ship	Sit	Shit	Sift
Shift	So	Show	Self
Shelf	Soar	Shore	Sock
Shock	Sole	Shoal	Son
Shun	Soot	Shoot	Sop
Shop	Sore	Shore	Sort
Short	Soul	Shoal	Sour
Shower	Sow	Show	Sun
Shun	Ass	Ash	Bass
Bash	Case	Cash	Class
Clash	Gas	Gash	Mass
Mash	Mess	Mesh	

EXERCISE

Using slanted bars and symbols given in this book, rewrite the following words as you will pronounce them. Check your answers with those given for this chapter at the end of the book.

face	fast	arce	film	fish	first	fixed
flight	phrase	friend	azure	division	quick	twist
shrift	scarf	stiff	wolf	valve	verse	vest

craved	moved	carve	cleave	shave	save	prove
weave	sauce	scan	scream	sea	size	rouge
skill	slice	smear	sneak	sneeze	sphinx	spread
squeeze	squint	stamp	start	strain	swift	swirl
shirt	whisk	mixed	quest	lists	texts	risked
shack	flash	splash	show	zoo	as	pause

Understanding Global English

With the increasing 'internationalisation', English has become a global resource or, rather, a global lingua franca. According to an estimate by the British Council, there are 800 million speakers of English worldwide, out of which, a staggering 450 million are non-native speakers. This research affirms that in today's world, no country can stake its claim on English. So, unlike in the past, English does not belong to a particular society or community. The concept of global or world language, therefore, stresses on the fact that English is the possession of any country that uses it. The acceptance of this notion has led to the recognition of several varieties of English. In this chapter, we shall look at some of the varieties which can be of interest and use—to you. Welcome to the world of 'Englishes.'

From RP to GA***

It is said that every Englishman visiting the States for the first time has a difficulty in making himself understood. He often has to repeat a remark or a

* Received Pronunciation which is considered to be British pronunciation

** GA is General American, presumed to be the way an average educated American speech English

request to make his meaning clear. An American visiting England for the first time has the same trouble. A popular joke goes like this: A British student in America was answering a questionnaire. While responding to one of the questions, he stated that he was a 'bilingual'. "I didn't know that," surprised his friend. "Which other language are you familiar with?" "Well, I know American," was the reply.

Of course, the above incident has to be taken with a pinch of salt but the fact remains that there are several features which distinguish the two varieties of English.

So what is American English? To understand this, we have to first understand the Americans. The first permanent English settlement was 1607 and the colonists called their settlement Jamestown (after James I) and the area Virginia (after Elizabeth I). Further settlements quickly followed, and in 1620, a group of 35 Puritans (members of the English Separatist Church, commonly referred as 'Pilgrim Fathers'), arrived on the *Mayflower*. These people, came from diverse socio-economical, regional, and occupational backgrounds, and established a successful settlement at Massachusetts. Within a decade, several thousand immigrants settled in the area. These immigrants were not only British, but also Spanish, Italian, Jewish, African, and so on. And they brought their languages along with them, making America a melting pot.

Apart from this the vast geography of America has influenced the language and pronunciation. Consequently, we have the regional variations and

dialects such as the dialects of New York, Texas, Pennsylvania, etc.

In this section, we would consider the core features of General American (GA) that may cause problems for a non-native speaker. The idea here, of course, is not to train you in American English, but to prepare you to understand this variety, while you are in America.

1. The use of /r/ In GA, /r/ is pronounced in all positions like *car*, *hair*, *river*, *heart*, *art*, but in RP, it is not so pronounced - unless it is followed by a vowel, as in *memorial*, *barrister*. The /r/ sound is also used in initial position, as in *relay*, *road*, *reply*, *restrict*, etc.
2. The use of /æ/ In GA, /a:/ is replaced by the /æ/ sound, as in *cant*, *branch*, *class*, *dance*, *last*, *aunt*, *laugh*, *staff*, *slant*, *example*, *rather*, *France*, *ranch*, etc. The RP English uses the long vowel, /a:/ in these words. However, there are many traps here for the non-native speakers of English. For instance, words like *branch*, *mass*, *gas*, *classify*, have only the /æ/ sound and not the long vowel /a:/.
3. The use of /y/ glide before a stressed u-vowel Generally, Americans pronounce /yu/ as long vowel /u:/. Thus, words like *dune* and *tune* sound like *doon* /du:n/ and *toon* /tu:n/, respectively. However, before an unstressed syllable in words such as *beauty*, *few*, *cute* and *view*, the 'y' sound is used.
4. The use of /o/ sound In RP, a word like *not* is pronounced with a rounded /o/ sound. However,

in GA, it is with a long vowel /a:/, /na:t/. Similarly, we have words like *cost*, *lost*, *bottle*, *ad hoc*, *hot*, *adopt*, *shot*, *knock*, with the long /a:/ pronunciation.

5. The use of the vowel sound 'o' The vowel sound is usually the same in word pairs such as *caught* and *cot*, *taught* and *tot*.

Apart from these differences, there are several words which have pronunciations. Note that the pronunciations given below are not the phonetic transcriptions, but the way the words are actually enunciated in the two varieties.

Word	RP	GA
anti	/anti:/	/antai/
semi	/semi:/	/semai/
multi	/multi:/	/multai/
fracas	/fræka:/	/freikəs/
leisure	/lezhə/	/li:zhə/
fertile	/fertil/	/fertəl/
missile	/misail/	/misəl/
mobile	/mobail/	/mobəl/
route	/ru:t/	/raut/
malafide	/mæləfaidi/	/mælfɪ:di/
duty	/dyu:ti/	/dooty/
studio	/styu:diəu/	/stu:diəu/
nuke	/nyu:k/	/nu:k/
stupid	/styu:pid/	/stu:pid/
shop	/shop/	/sha:p/

God	/god/	/ga:d/
box	/boks/	/ba:ks/
model	/model/	/ma:del/
bomb	/bom/	/ba:m/
call	/ko:l/	/ka:l/
mall	/mo:l/	ma:l/

EXERCISE A

Mark the RP and GA difference in pronunciation of the following words:

Almond	tomato			
New	Z	ate	capsule	clerk
Clique	charade	route		
Geyser	lieutenant	nephew	schedule	downstairs
Engineer	estrogen	Christianity	clientele	
	aristocratic	archivist	innovatory	patent

Stress Differences

Many words in GA and RP differ on the basis of stress patterns. Some of them can be grouped as:

- i. those ending in -ary/-ory (laudatory, mandatory)
- ii. those ending in -et (beret, ballet)

Besides the above mentioned areas there are some more patterns. We cannot make any broad generalizations. We can, however, suggest practice and drilling. Exposure to GA by watching television channels like the CNN and Star World can also benefit immensely.

RP	GA	CentriFUGal	cenTRIfugal
AdDRESS	ADdress	CHAGrin	chaGRIN
AdVERtisement	adverTISEment	ChasTISE	CHASTise
AnticiPATory	anTICipatory	CHEVrolet	Chevrolet *(in both varieties, 't' is silent)
BAllet	baLLET	DramaTURgic	DRAmaturgic
CAFĒ	caFĒ	half-TRUTH	HALF-truth
CigaRETTE	CIGarette	HANDicap	hanDICap
ConTROversy	CONtroversy	InBUILT	INbuilt
DEbris	deBRIS	LaBORatory	LABoratory
FRONtier	fronTIER	MagazINE	MAGazine
GArage	gaRAGE	MouSTACHE	MUStache (spelt differently)
Acumen	aCumen	VAlet	vaLET
AduLATory	ADulatory	WeekEND	WEEKend
ADulthood	AdulThood	EXERCISE B	
age-OLD	AGE-old	Mark the GA and RP stress difference in the following list of words:	
all-TIME	ALL-time	paresis	pianist
AmbuLATory	AMbulatory	decoy	perfume
AnCILLary	ANcillary	romance	extraordinary
AnticiPATory	AnTICipatory	<i>Australian English</i>	
bad-TEMpered	BAD-tempered	Here is an old joke recollected: An Australian arrives in the U.S. and rents a car. He meets with a minor accident and is hospitalized. The police comes for his statement and the cop says, "You know, you've been very careless with your driving. I mean, did you come here to die?"	
BaghDAD	BAGhdad	primarily	telegrapher
bare-LEGged	BARE-legged	deficit	recess
CANard	caNARD	composite	
CASual	casUal		

The Australian replies, "No. Yesterday."

Many of us, who are familiar with films like **Crocodile Dundee**, will understand the joke — Australians, usually, enunciate the /ei/ sound as /ai/. Therefore, they say *MonDai*, *yesterDai*, and *toDai* for Monday, yesterday and today. Nevertheless, the Australian variety of English is not as bad as it has been painted. Like every country, it has its own peculiarities. In this section, we shall study the broad features of Australian English.

1. The use of /ai/ The gliding vowel /ai/ as in *my* is turned into /oi/, which makes it sound *moi*.
2. The use of /ə/ Often, sounds like /e/ and /i/ are replaced with /ə/, for example, *velvət*, *acəd*, *bikəz*, and so on.
3. The use of /r/ The sound /r/ is non-rhotic, that is, as in RP, the Australian English, too, uses /fa:m/ for *farm*, with no /r/ sound.
4. The use of /i:/ The /i:/ sound is generally stretched, as in *Feejee* for *Fiji*.
5. The use of the alphabet *h* Many Australians call the sound and letter *h* 'haitch'.
6. The vowel /a:/ As in GA, the long vowel /a:/ sounds like /æ/, for example, *chance* would appear as *chæns*.
7. The use of vowels / i/ and /u/ Vowels are often more frontal than in RP. As a result, *tea* sounds as /təi/ and *two* as /təu/.
8. In addition to these general differences, there are some individual peculiarities in

pronunciation. Look at the following words and speak aloud the Australian pronunciation. Then, attempt an RP accent.

Himalaya	/him—ah—lay—ah/
emu	/e—mew/
human	/h—y—oo—man/
tulip	/chewlip/
roof	/rewf/
height	/heighth/
theatre	/theah—tə/
thorough	/thuh—roh/

EXERCISE C

Australian English has attracted comic stereotyping at home and outside. You are given below some words coined for comic effect which highlight the laid-back spoken style of many Australians. Guess what they actually stand for:

Emma Chisit	Strine	Ass prad
Afferbeck Lauder	Tan cancel	Gloria Soame

New Zealand English

European settlement in New Zealand began after Captain Cook explored the coasts in 1769. Most of the settlers were adventurers and criminals, who disrupted the native society of the Maoris, the native inhabitants of the country. Properly planned colonization of the region started with the formation of New Zealand Company (reminiscent of the East India Company) in 1838, and soon the British made

a treaty with the Maoris granting sovereignty over the two islands to Great Britain.

The New Zealand variety of English is, therefore, a unique blend of British, Australian, local English, and Maori influence, along with American English. However, British Received Pronunciation is still the most highly rated accent, in terms of educatedness and competence.

Some of the general characteristics of pronunciation of New Zealand English are given in this section. We need not, of course, know all these rules. But when in New Zealand, we may do well by paying attention to these rules.

1. The use of /i:/ and /u:/ Several features of Australian English accent are found in New Zealand, such as the change in the vowels /i:/ and /u:/. These vowels are generally turned into gliding vowels. So, we have /ləin/ for *lean*, and /bəut/ for *boot*.
2. The use of ə in unstressed syllables Schwa is used in most unstressed syllables, including /əfekt/ for both *affect* and *effect*.
3. The use of the sound /e/ /e/ is generally articulated as /i/, for example, *yis* for *yes*.
4. The use of /æ/ This sound as in *bat* is turned into /e/, like *bet*.
5. The use of /a:/ The long vowel /a:/ is usually maintained, without turning into GA variety of /æ/.
6. The use of final-y Final-y is generally lengthened, as in /hæpi:/.

7. The use of the sound /i/ The vowel /i/ as in *dish* has a tendency to move towards /ə/ making it appear as *dush*.
8. The use of the consonant /l/ The sound /l/ is much darker in quality than in RP. In final position, it turns into a vowel, for example, /hiu/ for *hill*, and /pi:o/ for *peel*.
9. Some individual peculiarities:
 - a. The name of the country is heard as /nyu:zilənd/ instead of RP /nyu:zi:lənd/.
 - b. The first syllable of *geyser* is /ai/ and not /i:/, making it sound like /gaizə/.
 - c. *Menu* is pronounced as /mi:nyu:/ and not /menyu:/.
 - d. There is a tendency to pronounce *grown*, *mown* with a schwa (ə) and make these words sound disyllabic as 'growen' and 'mowen'. Some long vowels are turned into gliding vowels as in 'bee-in' (been), and 'loo-it' (loot).

EXERCISE D

Give pronunciation of the following words in New Zealand English.

Ham	pen	chips	castle	rubbish	city
Sydney	Soot	ball		thrown	

ANSWERS TO EXERCISES

Chapter 1

Speaking to the Global Village

1. If your answer is 'rarely' or 'almost never', then you are an average non-native speaker of English. This course will, however, make you a better speaker of English. But, if your answer is 'often', then your Spoken English is very different from standard varieties of Spoken English. You must do the drills given in this course sincerely and regularly for some weeks.
2. to 4. If your answer is 'no' or 'a little', then your Spoken English is very close to standard varieties. You can know about whatever little problems there may be from your answers to other questions in this exercise. Other answers to these questions indicate serious differences between your Spoken English and Spoken English of standard varieties. You must do this course sincerely and regularly for some weeks.
5. Some differences with very special meanings are possible. But generally words in these sentences will be grouped together as shown below.
 - b. Though White Anglo-Saxon Protestants / are the most dominant ethnic group / in the USA / there are many other ethnic communities / which influence the national life there / in one way or another.
 - c. Returning from his evening walk / the absent-minded professor / lay his stick on the couch

/ and stood himself / in a corner of his sitting room / where he was discovered by his wife / after sometime.

6. There can be many ways for speaking in these situations. But it is best to use question form of sentences in these situations, such as those given below.

- a. Can you tell me the time, please?
- b. Can you give me change for five rupees, please?
- c. Can I help you carry your luggage? or, Can I take your luggage?

7. academic, activity, Canada, cassette, cinema, demolish, democracy, degree, engineer, ecology, sympathy, sympathetic, payee, professor, photograph, photographer, photography, photographic, available, hotel, island, police, prohibit, certificate, petrol, revel, executive, preparatory, interpret, intersect.

8. In sentence (a), main stress should be on the final syllable of record.

In sentence (b), main stress should be on the first syllable of record.

9. vest - lower lip should come close to upper teeth.

west - lips should be fully rounded.

coffee - lower lip should come close to the upper teeth.

copy - both lips should touch each other.

seat - tip of tongue should come close to upper teeth ridge.

sheet - front of tongue should come close to roof of mouth.

zoo - tip of tongue should come close to upper teeth ridge.

jew - front of tongue should touch roof of mouth.

ledger - front of tongue should touch roof of mouth.

leisure - front of tongue should come close to roof of mouth.

for - lips should be rounded, and only half open mouth.

far - lips should be spread, and fully open mouth.

bed - partly open mouth, tongue in neutral position.

bad - partly open mouth, tongue should spread towards molars.

live - only slightly open mouth, tongue in neutral position.

leave - only slightly open mouth, tongue spread towards molars.

bird - mouth should open only partly and close slowly.

bard - mouth should open fully and close slowly.

7. If you note any differences between the pronunciations of words in each pair, then pronouncing clusters of consonants is no problem for you. If you do not notice any difference, then your pronunciation of clusters of consonants is not of the standard kind. You need some drill in this part of English. That drill has been given in chapter 12, the last chapter of this book.

Chapter 2

Can You Help Me, Please?

As we have said in this chapter, a request, appreciation, etc., can be made in many ways. So your answers do not have to be exactly like among the ones given below. But they must indicate politeness. Therefore, your answers should be similar to the following:

1. a. Can you, please, tell me what train I should take at Nagpur for going to Tatanagar?
b. Can you, please, tell me the second class railway fare from here to Tatanagar?
d. Can I get a berth in the second class sleeper on this train on the 19th, please?
2. a. Can you, please, tell me how far away is Gandhinagar from here?
b. Can you, please, tell me if I can get a bus for Gandhinagar from here?
c. Can you, please, tell me how much I may have to pay the autorickshaw from here to Gandhinagar?
3. Can you, please, allow me to draw some money without the passbook? I am sorry I forgot to bring it. Can you, please, also tell me the current balance in my account?
4. Can you, please, allow me to draw some money now? I am taking the evening train to Bombay. I am really sorry I got late.
5. I am sorry for causing you this inconvenience. But I have to make some urgent payment this evening. Can you, please, allow me to draw five hundred and fifty rupees now?
6. My train is leaving in five minutes. Please let me buy the ticket before you?
7. Will you, please, mind bringing/writing another cheque? I am extremely sorry I cannot accept this cheque. You see, there is overwriting on this cheque.
8. Do you mean me, please? Actually, I am Rakesh, not Rajesh, sir/madam.
9. I am extremely sorry to disturb you. Can you, please, give me postal order for twelve rupees? Actually, I want to send an application urgently.
10. Sir, excuse me for disturbing you. There is no one at the stamp counter. Can you help me buy some stamps, please?
11. Pardon me, sir/madam. I could not understand your question properly. Would you mind asking me again, please?
12. Sir/Madam, excuse me for interrupting you. I could not understand the cost properly. Will you,

kindly, say it again, or, please write it, if you don't mind.

13. Thank you so much, sir/madam. It is so kind of you to encourage me.
14. Thank you so much for your help, sir/madam. I am really grateful.
15. It has been a lovely dinner. I liked the dessert, especially. It was great.

Chapter 3

Slow and Steady...

1. a. Prize, ce-re-mo-ny, func-tion, guest, pre-si-dent, au-di-ence.
b. texts, li-bra-ry, cir-cu-la-tion, as-sis-tant, bi-bli-o-gra-phy.
c. sym-pa-the-tic, fra-ter-ni-ty, ju-di-ci-a-ry, ad-vo-cate, law-yer, clerk.
2. If the entire paragraph has taken you less than 35 seconds to speak, then you need to speak more slowly. Otherwise, it is all right.

Chapter 4

To Be or Not To Be

Phrasal groups in the following sentences can sometimes be longer or shorter than those shown below, depending upon the mood and meaning of the speaker. But, ordinarily, these sentences may be divided into phrasal groups as shown below.

1. May I come in / sir //
2. Can you wait a little, please //

3. Do you mind coming tomorrow / at the same time / sir //
4. Can you give me / titles of some books / on this subject / Sir //
5. I'm sorry, / to have kept you waiting //
6. What is the time / by your watch / please //
7. Given an opportunity / there are many people / who would want / to go to school //
8. I will give you silken shirt / and I will give you tea / will you / madam / marry me //
9. The king is ready // Tell me / ironsmith / when you are //
10. Researches suggest / that a large number of crimes / are committed by people / in their weaker moments / either when they are too angry / such as before murders of relatives / too depressed / such as before suicides / or too pressed for money / such as before petty thefts or forgery / or too overpowered by sexual urge / such as before committing rape / / As remedy / therefore / it is suggested / that society must emphasise / the importance of education / in patience and self-discipline / / Punishing the criminals / it is said / is like removing the symptoms / not the cause / /
11. Do you know / The director is coming today //
12. The first prime minister of India / the late Pandit Jawaharlal Nehru / was very particular / people should speak every language / the way it should be spoken / / He said that / many British and

American people / found our English difficult to understand / / because of its rapid speed of eloquence / /

13. Life in the army / they say / is very fine / /
They give you rupees hundred / and take back
ninety nine / / Boy o boy / this is army life / /
Women in the army / they say / are very fine / /
Some are above fifty / the others below nine / /

14. Emphasising how / his daughter had been lucky
to him / the old man finally said / my business
started declining / from the day / Mary got
married / but the day / she finally went / to live
with her husband / about two and a half years
later / I became a destitute / / The young man /
husband of Mary / agreed saying / I too became
a destitute / the same day / /

15. Rain rain / go away / / Come again / another
day / / Little Johny / wants to play / /

16. Little Miss Muffet / sat on a tuffet / eating her
curds and whey / / There came a big spider /
and sat down beside her / and frightened / Miss
Muffet away / /

17. Jack Sprat / Could eat no fat / his wife / could
eat no lean / / Jack ate all the fat / his wife ate
all the lean / the rest they picked off clean /
and gave it to the rat / /

18. Two little friends / sat on a wall / / One named
Peter / the other named Paul / / Fly away /
Peter / fly away / Paul / / come back / Peter /
come back / Paul

19. An angry young husband / named Bickett / said
turn yourself round / and I'll kick it / / you have
painted my wife / in the nude to the life / / Do
you think Mr. Greene / that was cricket / /

20. A fly and a flea / in a flue / were imprisoned /
so what could they do / said the fly / let us flee
/ / let us fly / said the flea / / so they flew /
through a flaw / in the flue.

Chapter 5

Fall and Rise

All sentences given here for exercise can be spoken with any tone, according to the meaning and mood of the speaker. But, ordinarily, tones given for each sentence below, are more likely.

1. Rise - fall : Did you understand the instruction / or you didn't / /
2. Rise - fall : They haven't met James / but they know a lot about him / /
3. Fall - rise : Call Terry, please / will you / /
4. Rise - fall : Not all / but some are capable / /
5. Fall - rise : You are having tea with us tomorrow / aren't you / /
6. Rise - fall : Ruth and Peter are not married / though they have been living together for a long time / /
7. Rise - fall : Are your parents above seventy / You can then fill in this form / /
8. Fall - fall : You must take a taxi now / / Or else you will miss your train / /

9. Fall - fall : Dont worry / You will get a berth //
10. Fall - fall : Yes / I say that about all women //
11. Fall - fall : I am sorry / There is absolutely no room //
12. Fall - rise : Hello / May I speak to Mr. Kumarasamy / Unitravels here //
13. Fall - rise : Come on / Do sit down please //
14. Fall - fall : I am sorry / Local cheques can be paid only through clearance //
15. Fall - rise : There already is a long waiting list for Deluxe / / Would you like Grand Trunk //
16. Fall - fall : Great // / I can't believe it //
17. Rise - rise : How can you be absent / so frequently //
18. Rise : Is this your bag sir //
19. Fall : When will the reservation office reopen madam //
20. Fall : Where should I change for Tatanagar sir //
21. Rise - fall : People in army can steal / but they can never tell a lie //
22. Fall - rise : You must take enough cash / if you don't want all this //
23. Rise : Pass the salt please //
24. Rise - fall : Well / it depends on so many things //
25. Fall - rise : Thank God // It's over at last //

Chapter 6

ABsolute	acaDEmic	aNNIHilate	antTIcipate
Arabic	aNonymous	ARsenic	CATHolic
caSSETTE	CaREER	coMMEMorate	chandeLIER
COsmic	cAPITulate	cerTIFICATE	conTRIBute
cosMETic	compoSItion	caLAmyty	deGREE
dehyDRATE	disPUTE	disTRIBute	engiNEER
eDItion	ecoNomic	frusTRATE	groTESque
inVIGilate	interFERE	japanESE	chronOLOGY
faNATIC	inTERrogate	Lunatic	mountaiNEER
nepalESE	paTicipate	peTition	possiBility
poSItion	proCEssion	repeTItion	Regularize
reCite	geOLOGY	scienTIfic	SinCERE
seVERE	Saline	SATellite	TURmeric
TELEvision	Unity	transLATE	vaCATION

Chapter 7*Exports and Imports*

adMIT	Adult	ALmost	aFRAID
Agent	ANcestor	Agency	betWEEN
beGIN	CAnine	conSIDer	conTInue
conCUR	commitTEE	deFER	diMINish
deTERgent	DYnasty	deFENCE	eNOUGH
Edit	exHibit	forGET	GOvern
HOSTile	imSTEAD	inHibit	iDEa

inFER	mainTAIN	maCHINE	PROtest(n)
PERfect(a)	proFESSor	reBEL(v)	reGRET
roMANCEx	reFER	reVIEW	SEnile
SYLLabus	SYMpathy	surPRISE	triBUnal
UmBRELLa			

Chapter 8*Stress According to Word Ending - I*

AFFable	aVAILABLE	incomPAtible	suPERfluous
cenTEnary	oBLIgatory	THEory	exEcutive
rePEtitive	anteCEdent	conSISTent	diVERgence
desPICable	INtegral	triBUnal	COMmentary
peRiphery	deFInitive	imPErative	resTOrative
asPIrant	conVEyance	interMITtent	hosPItable
mediEval	arisTOcracy	laBOratory	photOGraphy
deMONstrative	LEgislative	adoLEScence	ceMENT
deVElopment	inVENT	indisPUTable	PItiable
Anarchy	prePAratory	deRIvative	proGRESsive
Agent	comPOnent	disSENT	partICipant

Chapter 9*Stress According to Word Ending - II*

ABsolute	acaDEmic	anNIhilate	anTIcipate
Arabic	anoNYmity	ARsenic	Catholic
casSETTE	caREER	comMEmorate	caPItulate
cerTificate	conTRIbute	chandeLIER	COSmic

cosMetic	compoSItion	caLAmyty	deGREE
deHYdrate	disPUTE	disTRIbute	engiNEER
eDItion	ecoNomics	frusTRATE	groTESQUE
inVIgilate	interFERE	japaNESE	chroNOlogy
faNATIC	inTERrogate	LUnatic	mountaiNEER
nepaLESE	parTIcipate	peTition	posSibility
poSItion	proCESSion	repeTition	Regularize
reCITE	geOlogy	scienTIfic	sinCERE
seVERE	SAline	SAtellite	TURmeric
TElevision	Unity	transLATE	vaCAtion

Chapter 10*Air Hostess and Income*

1. afterNOON	AGE group	AIRline	Anyway
BACKbone	BANKdraft	COMMON sense	DOORway
dryCLEAN	drop OUT	EYEBrow	FOOTwear
fullSTOP	give UP	hold ON	LONG jump
make UP[v]	MAILbag	mass MEdia	outSIDE
overCOME	OUTline	paperBACK	POSTbag
put UP	howEver	itSELF	juLY
SATurday	SHOWcase	second FLOOR	self-resPECT
AUGust	sepTEMber	TOOTHbrush	trade Union
VIEWpoint	WEEKend	write OFF	WORKshop

2. /bii el / /bii ed/ /pii each dii/ /bii bii sii/ /dablyuu each oo/ /you en oo/ /waai em sii ee/

3. five twenty FIVE, five to EIGHT or eight fifty FIVE, nine FORTy, eight fifTEEN or quarter past EIGHT, nine THIRty or half past NINE, eLEven O'clock or eLEven a m / p m, and one thirTEEN
4. eLEven, sevenTEEN, nineTEEN, thirTEEN, thirty SEcond, seventy NINTH, eighteen eighty SEven or one / a thousand eight hundred and eighty SEven, ninety one thousand three hundred and twenty SEven, fourteen forty TWO or one thousand four hundred and forty TWO, and seventy five thousand four hundred and forty TWO, and seventy five thousand four hundred and twenty NINE.
5. four one four, four two SIX / / or four one, four four, two SIX / /

two three five, eight double SIX / six SIX / / or two three, five eight, double SIX / six SIX / /

zero zero, zero one / / five six, one six, nine NINE // zero FOUR // five two, six three SEven / /

eight three four, zero zero NINE / / or eight three, four zero, zero NINE / /

Chapter 11

Clerks and Wives

/aail/	/aant/	/bees/	/briidh/
/kaarv/	/kuu/	/draaut/	/a:rn/
/griiv/	/gaard/	/haart/	/haait/
/faaiv/	/leam/	/ba:rth/	/miiar/
/pliiz/	/pear/	/pa:rl/	/la:rch/

/pa:rj/	/kii/	/reen/	/raaut/
/eet/	/na:rs/	/nyuud/	/ska:rt/
/skruu/	/shruud/	/swee/	/stiil/
/skaelp/	/spraczm/	/spaars/	/slaeb/
/staarv/	/skeears/	/smaail/	/skaaur/
/thuum/	/thrii/	/thaar/	/teear/
/twaais/	/twaain/	/tuu/	/truuth/
/vet/	/west/	/weks/	/swemp/

Chapter 12

Vets and Wets

I have shown the pronunciation of *which* as /wisk/, of *fixed* and *mixed* as /fikst/ and /mikst/. It is not an error if you have written them as /whisk/, /miksd/ and /fiksd/. But it will be considered non-standard if you write *fixed* and *mixed* as /fiksəd/ and /miksəd/.

/fees/	/faast/	/faars/	/film/	/fish/	/fa:rst/	/fikst/
/flaait/	/freez/	/frend/	/aezher/	/di'vizhan/	/kwik/	/twist/
/shrift/	/skaarf/	/stif/	/wulf/	/vaelv/	/va:rs/	/vest/
/kreevd/	/muuvd/	/kaarv/	/kliiv/	/sheev/	/seev/	/pruuv/
/wiiv/	/soos/	/skaen/	/skriim/	/sii/	/saaiz/	/ruuzh/
/skil/	/slaais/	/smiilar/	/sniik/	/sniiz/	/swift/	/swa:rl/
/skwiiz/	/skwint/	/stamp/	/staart/	/streen/	/swift/	/swa:ri/
/sha:rt/	/wisk/	/mikst/	/kwest/	/lists/	/teksts/	/riskt/
/shaack/	/flaesh/	/splesh/	/shoo/	/zuu/	/aez/	/pooz/

Chapter 13**a. American English — Pronunciation**

Word	RP	GA
ate	/et//eit/	/eit/
capsule	/kapsju:l/	/kapsəl/
clerk	/kla:k/	/klə:k/
clique	/kli:k/	/klik,kli:k
charade	/shəra:d/	/shəreid/
geyser	/gi:zə/,/gaizə/	/gaizə/
lieutenant	/leftenənt/	/lu:tenənt/
nephew	/nevju:/	/nefju:/
route	/ru:t/	/raut/,/ru:t/
downstairs	/daunsteez/	/daunsterz/
engineer	/enjniə/	/enjini:r/
estrogen	/i:strejən/	/estrəjən/
Christianity	/kristiænəti/	/krischiænəti/
clientele	/kli:a:ntel/	/klaiəntel/
archivist	/a:kivist/	/a:rkaivist/
aristocratic	/ærɪstəkrætɪk/	/əristəkrætɪk/
innovatory	/inəuveitəri/	/inəvətori/
patent	/peitənt/	/pætənt/
tomato	/təma:təu/	/təmeidou/

* (remember that the central 't' in GA sounds like 'd')

almond	/a:mənd/	/a:lmənd/
new	/nyu:/	/nu:/
Z	/zed/	/zi:/
Schedule	/shedyu:1/	/skeju:1/

B. American English — Stress

RP	GA
paREsis	PAResis
Planist	PiANist
priMarily	PRImarily
telEGrapher	teLEGrapher
DEcoy	deCOY
PERfume	perFUME
deFICit	DEFicit
reCESS	REcess
ROmance	roMANCE
eXTRAOrdinary	extraORDinary
COMposite	comPOsite

C. Australian English

Word	Pronunciation
Strine	Australian—This refers to the Australian phenomenon of distorting vowels and reducing syllables.
Emma Chisit	'How much is it?'
Afferbeck Lauder	'Alphabetical order'

Ass prad	House proud
Tan cancel	Town council
Gloria Soame	Glorious home

D. New Zealand English

Word	Pronunciation
ham	/hem/
pen	/pin/
chips	/chups/
castle	/ka:sl/
rubbish	/rubesh/
city	/səti:/
Sydney	/sudni:/
soot	/soo-ut/
ball	/ba:o/
thrown	/throwen/