

UNIT 6 WORD ACCENT, STRESS AND RHYTHM IN CONNECTED SPEECH

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6.0 OBJECTIVES

In this unit we shall study (a) how words of more than one syllable receive stress, (b) the patterns of word stress in English, (c) the function of word stress, and (d) some rules for placement of primary stress on derived words. We shall then look at stress in connected speech. We shall examine the influence of stress on rhythm in English and also look at those factors that contribute to the characteristic rhythm of English.

After completing this Unit you should be able to

- (i) divide a word into syllables
- (ii) recognize the different patterns of word stress
- (iii) identify those 2-syllable words (that are spelt exactly alike), the grammatical function of which can be differentiated by means of stress alone.
- (iv) identify the stressed syllable in words of more than one syllable.
- (v) produce words with the primary stress on the right syllable
- (vi) apply the rules for word stress to other words with similar endings
- (vii) identify the stressed syllables in connected speech
- (viii) identify and produce weak forms and contracted forms of words
- (ix) produce utterances with correct stress and rhythm

6.1 INTRODUCTION

In Units 4 and 5 we learnt to recognize and produce the consonants and vowels of English, in different combinations in words. In Unit 3 we familiarized ourselves with the syllable in English – its structure and types. In this unit we look at the next higher unit – the word, which can be comprised of one or two or even upto seven syllables. Of the syllables in a word we will pay special attention to the one that receives

primary stress. It is as much an essential part of the identity of English words as are the sounds that may form words. Though word stress in English is by and large unpredictable, it is possible to frame rules for primary stress on words with some derivational suffixes. Not all the derivational suffixes affect stress. We need to know the suffixes that affect stress and those that do not affect stress. When words are fitted into utterances they contribute to the rhythm of English. Utterances have strings of words, some of which are stressed and some are not. While the stressed syllables in words tend to occur at roughly regular intervals of time, the unstressed syllables between them are weakened. Indeed some words that are predisposed to being unstressed even have weak forms.

In this unit we study not only the character and form of words as said in isolation but also the relationship between stress and rhythm in utterances.

6.2 WORD ACCENT

6.2.1 Dividing a Word into Syllables

As we have already seen (Unit 4) a syllable consists of an obligatory V element and one, two or three elements before the V element and C₀ to C₄ elements after the V element. One, two or more syllables can make up a word. In a word of more than one syllable, some syllables are heard as more prominent than others.

Now it is easy for us to say how many syllables a word has. We just need to count the number of vowel sounds in each word. There are as many syllables in a word as there are V elements. For example, the words call, collect, collection, have one, two, and three vowel sounds respectively and therefore consists of one, two and three syllables respectively. All of us agree on the number of syllables a word consists of. But we do not always agree as to where to divide the syllable. Let us look at a few examples.

There would apparently be few difference of opinion as to where we should divide the following words.

The word pelican has three syllables. The syllable division is pe – li – can

Peter has two syllables Pe – ter

Philosophy has 4 syllables phi – lo – so – phy.

However these words could alternatively be divided like this –

Pel – i – can

or

Pel – ic – an

Pet – er

Phil-os-oph - y

Some more examples of alternatives ways of dividing words into syllables are

ability

ab-il-it-y

a-bi-li-ty

discuss

dis – cuss

disc-uss

mistake

mis – take

mi-stake

Now, which alternative for each word is the correct one? — you might ask. Are there any guidelines that we can follow when we divide words into syllables? Yes, there are a few guidelines which would help us to do this.

(a) As far as possible start a syllable with a consonant where there is one, e.g.

Differ	→	di-ffer
Prefer	→	pre-fer
Locate	→	lo-cate

If possible end a syllable with a consonant and begin it with a consonant when there are two. For example,

hel- <u>met</u>	con- <u>scious</u>
cal- <u>cu-late</u>	a <u>ti-tude</u>

There may, however, be exceptions to these rules. For example, the word *extra* — e k¹ s² t³ r⁴ ə can fulfil both conditions 1 and 2. It can be divided into syllables in three different ways.

- (a) ek — strə
- (b) eks — trə
- (c) ekst — rə

In this case anyone of the first two alternatives would be acceptable. The third alternative is not well balanced, though possible. Another criterion we need to keep in mind for the division of words into syllables is the combinatorial possibilities in the language. Let us look at the following words, for instance.

The word *fender* could be divided in three possible ways — (a) fen — der
or (b) fe — nder
or (c) fend-er

The first division is acceptable while the second division is not. The reason for this is that in a syllable in English an initial consonant cluster — nd is not possible. The third alternative does not follow rule 2. Similarly, in the word *silver* the alternative divisions are sil-ver or si-lver or silv-er. Only the first one is the most acceptable, as it follows rule (2) according to which we should as far as possible, end a syllable with a consonant and begin it with a consonant when there are two. Thus the first syllable sil ends with /l/ and the second syllable ver begins with a consonant. The second alternative, is not quite acceptable because in English the consonant sequence lv does not occur in the initial position in a syllable. The third alternative does not follow rule (2) and is therefore not acceptable.

It would be very convenient to refer to the dictionary for the division of words into syllables. Very often a phonemic transcription of word like *account*, *command*, *assume*, *exit*, *exempt* makes it easier for us to divide them into syllables, because the double letters, and the single letters x which stands for two sounds /ks/or/gz/, make it difficult for us to mark syllable division

6.2.2 Degrees of Prominence

Words can have one or more than one syllable. In English for example, there are words with two, three, four, five, six or even seven syllables. The words, *point*, *lost*, *threat*, *salt*, *grade* all have one syllable. Some words with two or more than two syllables are —

2 syllables

never
colour
rapid
fellow
packet

3 syllables

fallacy
celebrate
capital
destiny
juvenile

4 syllables

capitalize
fundamental
centenarian
formality
philosophy

5 syllables

electricity
association
organization
generosity

6 syllables

responsibility
anthropological

In English words of two or more than two syllables, the speaker uses several degrees of articulatory energy. The listener perceives only two degrees – the syllable that s/he perceives as prominent and the syllables that are not prominent. What are the phonetic factors that contribute to or are responsible for prominence?

The factors responsible for prominence are:

- (a) **Loudness:** The breath force used by a speaker and the greater muscular energy involved is heard as greater loudness or stress. In a word of more than 3 syllables several degrees of articulatory energy is used. For example, in calculation one of the syllables is heard as the loudest of all and that is la. The syllable ca is heard as the second loudest. Listeners can perceive two degrees of loudness clearly and therefore the majority of listeners are in agreement regarding two degrees of stress. Listeners seldom agree as to which syllables have the third, fourth or fifth degree of loudness because these degrees of loudness are not clearly perceptible to the naked ear.
- (b) **Pitch Change:** In English stress alone is not an efficient marker of prominence. If we change only the loudness, the perceptual effect of stress is not very strong. The pattern of accent in a word becomes clearer when the syllable that is prominent is associated with pitch change. For example, the word 'insult' as a noun is recognised not only because the speaker uses extra breath force and thus stresses the first syllable, but also because there is a pitch change on the first syllable. In other words when the word 'insult' is said, the first syllable, in addition to being heard as louder than the second syllable, carries pitch change, that is, a movement of pitch from high to low or low to high. The pitch change is generally indicated by a slanting line above and before the stressed syllable if the word is said with a falling pitch as shown on the word insult. It is generally marked with a slanting line below and before the stressed syllable if it is said with a rising pitch, like this – insult. However, when a word is said in isolation we generally use a falling pitch.
- (c) A third factor that plays an important part in prominence is the quality of a vowel. A syllable will tend to be prominent if it contains a vowel that is different from the vowels in the neighbouring syllables. If we take a nonsense word like /ta:ta:ta:ta:/ and change one of the vowels, we get /ta:ti:ta:ta:/. The odd syllable /ti:/ will be heard as more prominent. Indeed, in words of more than one syllable, the syllable that has a vowel that is different from the weak vowels, particularly /ə/ and also /i/ and /u/ in weak syllables, stands out against a background of these weak syllables, and is often a stressed syllable.

- (d) Another factor that is responsible for prominence is the **quantity** or length of syllables. If one of the syllables in a word of more than one syllable is made longer than the others, there is quite a strong tendency for that syllable to be heard as prominent.

Prominence, then is produced by 4 main factors (a) loudness (b) pitch, (c) quality and (d) quantity. Generally, these factors work in combination, though syllables may sometimes be made prominent by means of only one or two of them. Experiments have shown that these factors do not have equal importance; the strongest effect is produced by pitch, and length is also a powerful factor. Loudness and quality have much less effect.

6.2.3 Levels of Stress

So far we have talked about the factors that play an important role in the perception of the prominent syllable in a word. We have referred to the **stressed syllable** as contrasted with the unstressed or **weak syllables** in a word. This might give the impression that there is only a very simple distinction between stressed and unstressed syllables. As we have said earlier, the listener is able to perceive two degrees of stress and the remaining syllables in a word of more than three syllables are unstressed. What is the first level or highest level of stress? What helps us to perceive this level of stress? Let us take the word **organisation** for example. Listeners identify the syllable **sa** as the most prominent. This prominence results from a pitch movement from a higher pitch to a lower pitch in addition to the greater loudness with which the syllable is produced. When we wish to refer to the type of stress which is characterized by pitch movement we call it **primary or tonic stress**. The first syllable or in **organisation** is perceived as next in prominence to **sa**. It is characterized to a large extent by loudness or extra breath force and may have no pitch prominence in relation to its neighbours. This type of stress may be called **secondary or non-tonic or rhythmic**. The syllable **sa** on the other hand will always be associated with a pitch change when the word is said in isolation. The remaining three syllables would be grouped together and described as **weak or unstressed**. The primary stress may be marked with a vertical stroke above and in front of the syllable in question, and the secondary stress with a vertical stroke below and in front of the syllable.

We have now identified two levels of stress: **primary or tonic and secondary or non-tonic** and another level which could be called **unstressed and be regarded as** being the absence of any perceivable amount of prominence. Phoneticians distinguish between primary and secondary stress by referring to the former as **accent**.

6.2.4 Placement of Stress on the Word

This brings us to a question which most non-native second or foreign language learners would ask. How do we know which syllable in a word must be stressed? How do we know that the syllable we select is the correct syllable? These questions do not have simple answers. In English, word stress cannot be decided in relation to the syllable in the word. In other words, word stress is not fixed and therefore not attached to a single syllable, as it is in the case of French where the last syllable is usually stressed or in the case of Czech where the first syllable is usually stressed, or in the case of Polish where the syllable before the last – the **penultimate** syllable – is stressed. In some other languages, such as Spanish and Italian, rules governing the placement of stress in the majority of words can be formulated. In English we cannot give any simple rules regarding placement of stress. Some words are stressed on the first syllable, some on the second syllable, others on the third syllable and so on. Owing to the different patterns of word stress, we need to consult the dictionary for the pronunciation of words, which includes the sequence of vowels and consonants that a word is made up of and the syllable that receives the stress. Why is it

necessary to stress the right syllable in word? It is important because word stress patterns/contribute as much to the identity of a word as its sequence of phonemes. So much so, that sometimes a word may be unintelligible or be mistaken for another word. For example, the word below pronounced with stress on the first syllable instead of the second, would be mistaken for the word 'billow. The word develop pronounced with stress on the first syllable instead of the second might be mistaken for the word 'double up.

6.2.5 Patterns of Stress in English Words

Let us look at examples of patterns of word stress in English.

(a) Words of two syllables with stress on the first syllable.

- | | | | |
|---------------|----------------|-----------------|------------------------------|
| (i) 'able | (vi) 'dozen | (xi) 'instant | (xvi) 'subject
(noun/adj) |
| (ii) 'almost | (vii) 'fortune | (xii) 'interest | (xvii) 'welcome |
| (iii) 'answer | (viii) 'govern | (xiii) 'paper | (xviii) 'wisdom |
| (iv) 'awkward | (ix) 'honest | (xiv) 'question | (xix) 'woman |
| (v) 'business | (x) 'husband | (xv) 'second | (xx) 'yellow |

(b) Words of two syllables with stress on the second syllable

- | | | | |
|---------------|-----------------|-----------------|------------------|
| (i) a'bove | (vi) be'come | (xi) e'vent | (xvi) in'stead |
| (ii) ad'dress | (vii) be'tween | (xii) ex'change | (xvii) my'self |
| (iii) ad'mit | (viii) de'fence | (xiii) ex'pense | (xviii) per'haps |
| (iv) ad'vance | (ix) de'gree | (xiv) for'bid | (xix) sug'gest |
| (v) ap'pear | (x) en'tire | (xv) for'get | (xx) to'wards |

(c) Words of three syllables with stress on the first syllable.

- | | | | |
|-----------------|-----------------|-------------------|-------------------|
| (i) 'absolute | (vi) 'character | (xi) 'memory | (xvi) 'properly |
| (ii) 'advertise | (vii) 'delicate | (xii) 'minister | (xvii) 'industry |
| (iii) 'agency | (viii) 'educate | (xiii) 'passenger | (xviii) 'relative |
| (iv) 'avenue | (ix) 'hesitate | (xiv) 'prejudice | (xix) 'yesterday |
| (v) 'bicycle | (x) 'library | (xv) 'probable | |

(d) Words of three syllables with stress on the second syllable

- | | | | |
|------------------|------------------|------------------|--------------------|
| (i) ad'venture | (vi) con'sider | (xi) en'courage | (xvi) fa'miliar |
| (ii) al'ready | (vii) con'tinue | (xii) es'sential | (xvii) im'mediate |
| (iii) a'nother | (viii) de'cision | (xiii) ex'ample | (xviii) im'portant |
| (iv) com'mercial | (ix) de'velop | (xiv) ex'istence | (xix) to'bacco |
| (v) com'parison | (x) di'rection | (xv) ex'pensive | (xx) to'morrow |

You could listen to these words on tape and repeat them.

(e) Three syllable words with the primary stress on the third syllable

- | | |
|-------------------------------|--------------------------------|
| (i) compre ¹ hend | (vi) engi ¹ neer |
| (ii) disap ¹ pear | (vii) intro ¹ duce |
| (iii) diap ¹ point | (viii) recom ¹ mend |
| (iv) domi ¹ neer | (ix) repre ¹ sent |
| (v) employ ¹ ee | (x) repro ¹ duce |

(f) Words of four syllables with the primary stress on the first syllable

- | | | |
|------------------------------|--------------------------------|-------------------------------|
| (i) ¹ ategorize | (vi) ¹ melancholy | (xi) ¹ temperament |
| (ii) ¹ corrugated | (vii) ¹ commentary | (xii) ¹ territory |
| (iii) ¹ dynamism | (viii) ¹ percolator | |
| (iv) ¹ educated | (ix) ¹ pomegranate | |
| (v) ¹ helicopter | (x) ¹ salivary | |

(g) Words of four syllables with the primary stress on the second syllable.

- | | | |
|--------------------------------|---------------------------------|----------------------------------|
| (i) de ¹ iciency | (vi) hy ¹ pocrisy | (xi) phi ¹ losophy |
| (ii) de ¹ enerate | (vii) in ¹ telligent | (xii) re ¹ ciprocal |
| (iii) e ¹ mancipate | (viii) par ¹ ticular | (xiii) ther ¹ mometre |
| (iv) fe ¹ licitate | (ix) ri ¹ diculous | (xiv) ma ¹ nipulate |
| (v) con ¹ spiracy | (x) re ¹ versible | (xv) de ¹ mocracy |

(h) Words of four syllables that receive primary stress on the third syllable.

- (i) advan¹tageous
- (ii) appa¹ratus
- (iii) corres¹pondent
- (iv) diso¹bedient
- (v) inde¹pendence
- (vi) semo¹lina

(i) Words of five syllables with the primary stress on the second syllable

- (i) in¹corrigible
- (ii) i¹conoclasm
- (ii) de¹cipherable
- (iv) co¹operative
- (v) pe¹rambulator

(j) Words of five syllables with the primary stress on the third syllable

- (i) cosmo¹politian
- (ii) elec¹tricity

- (iii) inter¹national
- (iv) sensi¹bility
- (v) philo¹sophical
- (vi) ophthal¹mology

(k) Words of five syllables with primary stress on the fourth syllable.

- (i) aristo¹cratic
- (ii) characte¹ristic
- (iii) octoge¹narian
- (iv) organi¹zation
- (v) experi¹mental

(l) Words of six syllables with primary stress on the fourth or fifth syllables

- (i) autobi¹ography
- (ii) meteoro¹logical
- (iii) orgi¹nality
- (iv) characteri¹zation
- (v) experimen¹tation

Thus all the different patterns that we have just looked at are clearly indicative of the fact that word stress in English is to a large extent unpredicable, and therefore needs to be learnt.

6.2.5 Functions of Word Stress in English

(a) Word stress in English sometimes helps us to distinguish between the grammatical function of words that have identical spelling. In other words, stress in a sense determines whether these words function as nouns/adjectives or as verbs in a sentence. Some two-syllable words conform to the general noun/verb stress pattern distinction, and some words containing more than two syllables also exhibit distinctive stress patterns. This distinction made by the shift in primary stress. When two-syllable words function as nouns or adjectives they are stressed on the first syllable and when they function as verbs they receive the stress on the second syllable.

For example,

Word (spelling)	Noun/Adjective (transcription)	Verb (transcription)
absent	ˈæbsənt	əbˈsɛnt
accent	ˈæksənt	əkˈsɛnt
compound	ˈkɒmaʊnd	kəmˈpaʊnd
compress	ˈkɒmpres	kəmˈpres
conduct	ˈkɒndʌkt	kənˈdʌkt
conflict	ˈkɒnflikt	kənˈflikt
contract	ˈkɒntrækt	kənˈtrækt
contrast	ˈkɒntrɑːst	kənˈtrɑːst
convict	ˈkɒnvikt	kənˈvikt
desert	ˈdezət	diˈzɜːt
export	ˈeksɔːt	ɪkˈspɔːt
frequent	ˈfriːkwənt	friːˈkwɛnt
object	ˈɒbdʒɪkt	əbˈdʒɛkt
perfect	ˈpɜːfɪkt	pəˈfɛkt
permit	ˈpɜːmɪt	pəˈmɪt
present	ˈprezənt	priˈzɛnt
produce	ˈprɒdʒuːs	prəˈdʒuːs

project	ˈprɒdʒekt	prəˈdʒekt	Accent, Stress & Rhythm
rebel	ˈreɪbəl	rɪˈbel	
refuse	ˈrefjuːs	rɪˈfjuːz	

(b) Some times word stress is associated with the morphological structure of words, that is, the way words are derived with the addition of prefixes and suffixes. The stress shifts as longer words are derived from smaller words, and change their grammatical forms. Look at the following words, for example. They are derivationally related, and the primary stress is marked on each word.

aˈcademy	acaˈdemic	acadeˈmician
ˈdemocrat	deˈmocracy	demoˈcratic
ˈdiplomat	diˈplomacy	diploˈmatic
ˈfamily	faˈmiliar	familiˈarity
ˈhypocrite	hyˈprocrisy	hypoˈcritical
ˈmechanism	meˈchanical	mechaniˈzation
ˈmonotone	moˈnotony moˈnotonous	monoˈtonic
ˈphotograph	phoˈtography	photoˈgraphic
ˈpolitics	poˈlitical	poliˈtician

(c) Word accent also helps to distinguish between some compound words and noun phrases (adjective + noun, or noun + noun) and verb – plus – adverbial collocations. Look at the following words, for example

<u>Compound</u>	<u>Noun Phrase etc.</u>
ˈblackbird	ˈblack bird
ˈcopperplate	ˈcopper ˈplate
ˈcrossword	ˈcross ˈword
ˈbluebottle	ˈblue ˈbottle
ˈgrandmother	ˈgrand ˈmother
ˈgreenfly	ˈgreen ˈfly
ˈput-on	ˈput ˈon
ˈwalkout	ˈwalk ˈout

6.2.6 Some Rules for Placement of Primary Stress on Words

We have so far seen that word stress is 'free'. In other words, it is not predictable. In a word of more than one syllable it is not easy to predict where the stress is to be placed. It is fixed only in the limited sense that a given word receives the stress nearly always on the same syllable. This might give us the impression that we have to learn the stress pattern of each word in English. While this might be true of a large number of two-syllable words, it does not always apply to all the words in English. There are regularities in word stress patterns to which there are very few exceptions. They are like rules that can be applied to words with similar suffixes. Let us look at those regularities in word stress that enable us to frame rules for the placement of word stress, and also enable us to predict word stress to a large extent.

(a) The first rule that we need to remember is that all English words have some stress (primary or secondary) on the first or the second syllable. For

example, in words of two syllables we have seen that words are stressed either on the first or the second syllable. Longer words, that is some words to which prefixes/suffixes are added may receive the primary stress on the third, fourth or fifth syllable and the secondary stress on either the first or second syllables. For example, in the words calcu'lation and sensibi'lity, the third syllable receives the primary stress, and the first syllable the secondary stress. If however, longer words receive the primary stress on the first or the second syllable, then secondary stress is less likely on any other syllable.

- (b) The second rule that we need to remember is that no inflectional suffix is stressed, nor does it affect stress. In other word, inflections of number, tense, person, degree, etc. do not affect stress nor are they accented. For example,

table	tables
garage	garages
en'joy	en'joyed
cor'rect	cor'recting
mi'stake	mi'staken
se'lect	se'lects
'clever	'cleverer
'ugly	'ugliest

- (c) The following derivational suffixes are not stressed and do not affect stress either. Look at these suffixes and the examples we have for each.

-age	postage, breakage
-ance	ap'pearance, 'governance (but 'maintenance)
-en	soften, brighten
-ence	subsistence
-er	doer, keeper
-ess	lioness, goddess
-ful	dutiful, faithful
-fy	classify, falsify
-hood	childhood, manhood
-ice	cowardice
-ish	childish, foolish
-ive	cre'ative, at'tractive (but 'negative)
-less	aimless, careless
-ly	faithfully, happily
-ment	government, postponement
-ness	boldness, heaviness
-or	governor
-ship	scholarship, fellowship
-ter	laughter
-ure	enclosure, failure
-y	bloody, woolly
-zen	'citizen

- (d) Some derivational suffixes receive stress and some others affect word stress. In other words, when these suffixes are added to the stem there is a shift in primary stress, either to the suffix itself or to a syllable other than the one stressed in the stem. For example, in the word em'ploy the primary stress is on the second syllable. If the suffix -ee is added to em'ploy the primary stress shifts to the suffix itself, so we get em'ploy'ee. Similiarly, we have ad'dress but ad'dress'see. Another example of a suffix that affects primary stress is -ental. 'Government changes to the stress pattern govern'mental with the addition of -ental. Also, the stress pattern in 'office changes to of'ficial when we add the suffix -ial, 'ceremony becomes cere'monial.

Given below is a list of some important endings that affect word stress, with examples for each ending. The rule for placement of word stress (primary) in the case of each ending is also mentioned -1, -2, -3 mean, respectively, the first, the second and the third syllable from the end. These rules determine only the primary accent.

1.	-aire ,million'naire	-1
2.	-eer, -ee ca'reer ,mountai'neer ,chimpan'zee	-1 ,engi'neer ,nomi'nee
3.	-esque gro'tesque	...	-1 ,pictu'resque
4.	-ique phy'sique	...	-1 tech'nique
5.	-ental ,funda'mental seg'mental	...	-2 ,govern'mental
6.	-ial ,arti'ficial ,cere'monial ,confi'dential	...	-2 es'sential official re'medial
7.	-ian gram'marian li'brarian lo'gician ma'gician	...	-2 mu'sician ,phone'tician ,statist'ician ,totali'tarian
8.	-ic ,aca'demic artistic ,philo'sophic ,photo'graphic	...	-2 ro'mantic ,scien'tific se'mantic ,syste'matic
9.	-ics ,eco'nomics lin'guistics ,mathe'matics	...	-2 pho'nemics pho'netics
	Exceptions:	'Arabic, 'choleric, 'rhetoric, a'rithmetic, 'catholic 'lunatic, 'politics	
10.	-ion ad'mission col'lection compe'tition di'vision ,occu'pation	...	-2 per'mission re'vision sub'mission so'lution vo'cation

11.	-ience	...	-2		
	con'venience o'bedience			'lenience	
12.	-itis	...	-2		
	bron'chitis			neu'ritis	
13.	-ious, -uous	...	-2		
	'anxious in'dustrious la'borious lu'xurious re'bellious vic'torious			con'tinuous 'virtuous pro'miscuous	
14.	-iency	...	-3		
	efficiency			pro'ficiency	
15.	-ate	...	-3		
	'compli,cate 'edu,cate 'hesitate			o'rigi,nate 'fortunate	
16.	-graphy,			-logy	-metry -3
	bi'ography ge'o'graphy pho'tography			bi'ology ge'ology pho'nology psy'chology zo'ology	bi'o'metry ge'o'metry trig'nometry
17.	-grapher			-logist	
	bi'ographer ge'o'grapher pho'tographer			bi'ologist ge'ologist pho'nologist psy'chologist zo'ologist	
18.	-ical	...	-3		
	ˌeco'nomical ˌge'o'graphical ˌpsycho'logical			ˌgeo'metrical ˌphilo'sophical ˌtypo'graphical	
19.	-ity	...	-3		
	a'bility ˌdura'bility ˌelec'tricity fa'cility			ˌpossi'bility ˌsui'ta'bility ˌuni'versity	

6.3 STRESS AND RHYTHM IN CONNECTED SPEECH

6.3.1 Introduction

We have already discussed word stress at length and have seen that there are levels of stress – primary stress/accent which is characterized by loudness and pitch movement and secondary stress which is characterized by loudness or extra breath force only. We have said that in English, a word of more than one syllable, one of the syllables is said to receive the primary stress. We shall now try to understand what rhythm means in general, what it means with reference to language – English, in particular, what the relationship between stress and rhythm in connected speech is and what features contribute to the rhythm of English.

6.3.2 Rhythm

Rhythm is the regular periodic recurrence of certain patterns of colour, design or sound. Rhythm in a painting or in embroidery would refer to the even spacing or distribution of colour and design. In music, a certain kind of beat or sound complex that continues to be repeated at equal intervals of time constitutes its rhythm. One can detect the rhythm of a heart beat. In language, rhythm refers to the recurrence of certain patterns of sound in utterances constituting a text.

Rhythm in the languages of the world is roughly of two types. Some phoneticians have in the past claimed that in some languages (e.g. French), syllables constituting utterances, whether stressed or not tend to occur at equal intervals of time. The time taken to move from one stressed syllable to the next is generally in proportion to the number of unstressed syllables between them. Such languages have what is called a **syllable-timed rhythm**. Some other languages according to this theory have a **stress-timed rhythm**. In these languages, stressed syllables have a tendency to occur at roughly regular intervals of time, irrespective of the number of unstressed syllables, occurring between one stressed syllable and the next. English according to this theory belongs to this second category of languages. This theory, has so far, neither been validated nor refuted beyond doubt. However, we do recognise that the rhythm of English is different from the rhythm of Indian languages and has to be learnt. We have, for instance, to recognise the very important difference in English between strong and weak syllables; some languages do not have such a noticeable difference.

6.3.3 Influence of Stress on Rhythm in English

You must have noticed that utterances in English are a series of close knit groups each comprising stressed and unstressed syllables. Rhythmic grouping correlates with a stressed syllable followed by unstressed syllables upto the next stressed syllable but not including it.

Let us look at the following sentences for instance. They can have the rhythmic groups indicated by the vertical lines.

1. I want to/go to/Delhi to-/morrow
2. Tell him to/go to the /market
3. I want you to/stand there and /hold it for me.
4. Make me some/puppets for the /show
5. We 'went for a /walk in the/park.

The rhythmic groups in each of these sentences are closely knit. This does not imply that there is necessarily a pause between each group. In fact there is **no pause** between each group, for it is held together in the utterance.

Notice that in each of the sentences above, the number of unstressed syllables between the stressed syllables is more or less the same, thus giving them a fairly regular rhythmic beat. In sentence 1 there is one unstressed syllable between two stressed syllables - to/to/to/-row/m to-morrow. Similarly in sentences 2,3, 4 and 5, there are two unstressed syllables between two stressed syllables.

2. him to/to the /ket in market.

In the third rhythmic group there is only one unstressed syllable.

3. you to/there and/if for me

only the last group has three unstressed syllables.

4. me some/for the/

5. for a /in the/

Owing to the same number of unstressed syllables in each utterance the rhythmic beat is fairly regular, and gives the impression that all English utterances must have a regular rhythm. But this is indeed untrue. Many of our utterances in English do not have this kind of regular rhythm, because the stressed syllables may not always be separated by the same number of unstressed syllables throughout the utterance. Look at the following sentences.

1. 'What/'name shall I/'ask for?
2. You can 'always/'find me at/'this ad /'dress
3. There's 'none/'left in the/'cupboard.
4. 'Walk/'down the /'path to the/'bottom of the/'hill.

Notice that the number of unstressed syllables between stressed syllables varies from none to three in each sentence. In sentence 4 for instance, the first and second stressed syllable have no unstressed syllables between them. Between the 2nd and 3rd stressed syllables there is only one unstressed syllable, between the 3rd and 4th two unstressed syllables and between the 4th and 5th three unstressed syllables.

It is now clear to us that utterances do not always have a regular rhythm and have varying stress patterns. The number of stressed syllables in an utterance depends on the nature of the words composing the utterance.

- e.g.(1) There are 'fifty in the 'box.
(2) 'All 'fifty are 'quite 'heavy.

Comparing the two utterances above we find that both of them have the same number of syllables (7), but they differ with regard to the number of stressed syllables. **The greater the number of content words in an utterance, the greater the number of stressed syllables it is likely to have.** Therefore the tempo of utterances may also differ, depending on the number of stressed and unstressed syllables they are composed of. An utterance with a large number of stressed syllables is likely to have a heavier, slower rhythm than one which has very few stressed syllables. An utterance composed of a large number of unstressed syllables between stressed syllables generally has a faster, lighter rhythm.

Given below, are examples of some stress patterns in English. The vertical lines beside each sentence represent stressed syllables, and the horizontal lines the unstressed syllables.

1. 'brown 'dog. //
2. 'sharp 'pen //
3. 'Try a'gain /-/

4. 'very 'hard /-/
5. 'Show me'yours /-/
6. 'Here's some 'tea /-/
7. It's 'broken -/-
8. I'thought so -/-
9. 'Give him some 'food /- - /
10. 'Where have they 'gone /- - /
11. 'Follow my ad'vice /- - - /
12. 'Carry it a'way /- - - /
13. She 'isn't on the 'phone - / - - - /,
14. The 'children are in 'bed. - / - - - /
15. I'gave it to her - / - - -
16. I've 'written to them - / - - -
17. We 'shan't be in 'time for the 'play - / - - - /
18. I'wonder if he'll 'ask me in ad'vance - / - - - /
19. He 'did his 'best to 'save the 'child. - / - / - /
20. He 'wants you to 'write her a 'letter to'morrow. - / - - / - - / -

You must have noticed that in these sentences content words are stressed and structure words are not. Content words are important for meaning. So they are predisposed by virtue of their function in utterances, to receive stress. These are main verbs, adverbs, nouns, adjectives, demonstratives. Form or structure words are more likely to be unstressed. These are personal pronouns, relative pronouns, some prepositions, conjunctions, articles and auxiliary verbs. You must have noticed that in the sentences we have just looked at, the content words are almost always stressed and the structure words are unstressed. These sentences are isolated and have no context. It is therefore easy to apply the guidelines given above and stress content words.

In connected speech stress is much freer and is largely determined by the meaning the speaker intends to convey. If the meaning requires it, content words may be unstressed and structure words may be stressed. What is it that conditions and determines meaning?

It is the context that determines the meaning. Let us study the following examples.

5. If your hands and feet are warm, the whole body will be warm.

The adjective warm is stressed in the first part of the utterance but when it occurs a second time in the utterance it is generally unstressed even though it is a content word. When a word is repeated, it does not add any meaning to the utterance. Let us look at another sentence.

2. A: How many 'horses did you 'see?
B: 'Ten horses.

In this sentence again 'horses is repeated in the reply. In fact it is redundant and even if omitted it will not affect the answer. B could also say just one word 'Ten' in response to A and be understood.

Another short exchange between Alice and the March Hare makes this clear.

3. "Have some wine," said the March Hare. "I don't see any wine," remarked Alice.

Here again the word wine does not receive any stress the second time it is uttered. Indeed, it could even be omitted without affecting the meaning. As we have seen above, the repetition of a content word in a context reduces its chances of being

stressed considerably. But sometimes a feeling for rhythmic balance dictates repetition and therefore stress on words is repeated. For example,

- (a) 'Handsome is that 'handsome 'does.
 (b) What's 'sauce for the 'goose is 'sauce for the 'gander.

6.3.4 Weak Forms in English

We have so far been trying to understand the relationship between stress and rhythm in English and the influence of one upon the other.

We will now take up another feature which is very closely linked with the characteristic rhythm of English. To maintain the characteristic rhythm of English, we need to weaken the syllables that are unstressed. Most of these unstressed words are form words. Of these form words there are roughly 45 words which have two or more pronunciations – one strong pronunciation and one or more than one weak pronunciation or weak form. The weak form of these words are used in unstressed positions, and play an important role in giving English its characteristic rhythm.

A list of the weak forms of these words is given below, along with notes on the contexts in which they can be used.

Weak Forms

Articles

1	a	/ə/
	a book	/ə buk/
2.	an	/ən/
	an apple	/ən ɒpl/
3.	the	/ðə/ (before consonants)
		/ə/ (before vowels)

Pronouns

4	he	/hɪ/ He isn't here <u>He's</u> is pronounced /hi:z/, not /hɪz/
5	her	(object pronoun) /ə(r)/ I gave it to her
6	him	/ɪm/ Send him away.
7.	me	/mi/ Tell me your name.
8.	she	/ʃɪ/ She says he's out.
	but	<u>She's</u> is pronounced /ʃi:z/ She's very hardworking.

9. them /ðəm/
Take them away.
10. us /əs/
He asked us to go and see them.
11. we /wi/
We aren't as stupid as you think.
- we're /wiə(r)/
We're late.
12. you /ju/
You promised to write.
- You're /juə(r)/
- You're right.
Your is pronounced /jɔ:(r)/

Determiners

13. her (determiner [possessive adjective] /hə(r)/
her face
14. his/ɪz/ (not initially)
She's his wife.
15. some (determiner [adjective] /s(ə)m/
I want some books.

Verbs

16. am /əm/
/m/ in I'm
So am I
But **finally**, /æm/
Who's coming?
I am
17. are (written 're) /ə(r)/
Why're you late?
But **finally**, /ɑ:
Who's coming with me?
We are.
18. be /bi/
Don't be late.
19. been /bin/
He's been punished.
20. can /k(ə)n/
When can you come?
You can go.
But **finally** /kæn/
Who can give the answer?
I can.

- 21 could /kəd/

I could go if I wanted to.
But **initially** and **finally** /kud/.
Could you tell me the time?
Who could do it?
John could.
- 22 do (auxiliary) /dʊ/

Nor do I.
/d/ in d'you
What d' you mean?
But **finally** /du:/
Who wants to go?
We do.
- 23 does (auxiliary) /dəz/

How does it work?
But **finally** /dʌz/
Who lives there?
John does.
- 24 had (auxiliary) /həd/

/əd/ (not initially)
/d/ written as 'd'

Had he done it before he left?
When I reached here, the train had left
He said he'd lost it.
But **finally** /hæd/
Who'd told him?
I had.
25. has (auxiliary) /həz/

/z/ after a voiced sound
/s/ after a voiceless consonant } Written as 's'
Has he finished?
Where's he gone?
What's he done?
But **finally** /hæz/
Who's got it?
John has.
- 26 have (auxiliary) /həv/
 /əv/
 /v/ } written as 'v'

Have you done it?
Where've you been?
You've been putting on weight.
But **finally** /hæv/
Who's got it?
I have

27. is /iz/ /z/ after a voiced sound
/s/ after a voiceless consonant
I hope he's in.
It's true.

} written as 's

28. must/məs/ before consonants
/məst/ before vowels
You must try harder
We must arrange a meeting
But **finally** /mast/
We must go and see them
At least I must.

29. Shall /ʃəl/
/ʃl/ only in the middle of an utterance.
/l/ written 'll
Shall I see him?
I shall try to help you.
I'll do my best
But **finally** /ʃæl/
Who'll do it for me?
I shall.

30. Should /ʃəd/
/ʃd/
He should come in time.
I should like you to come.
But **initially** and **finally** /ʃud/
Should I ask him?
Who should go there?
You should

31. was /wəz/
What was he doing?
But **finally** /wɒz/
Who was singing?
I was.

32. Were /wə(r)/
Where were you yesterday?
But **finally** /wɜː/
Who was there yesterday?
We were.

33. well /əl/ written 'll
/l/
George'll certainly come.
He'll never agree.
But **initially** and **finally** /wɪl/
Will they agree?
Who'll go there?
John will.

34. would /wəd/
/əd/ (after a consonant)
/d/ (after a vowel)

} written as 'd

That would be very kind of you.
That'd be nice.

Who'd like to go,
But **initially** and **finally** /wud/
Would you like to see him?
Who'd like to go?
I would.

Prepositions

35. **at** /ət/
He's standing **at** the gate.
But **finally** /æt/
What're you looking **at**?
36. **for** /fɔ:/
It's time **for** tea.
But **finally** /fɔ:/
What're you looking **for**?
37. **from** /fr(ə)m/
A letter **from** John.
But **finally** /frɒm/
Where d'you come **from**?
38. **of** /ɒv/
A glass **of** milk
But **finally** /ɒv/
What's it made **of** ?
39. **to** /tu/ (before vowels and finally)
/tə/ (before consonants)
I want **to** ask you.
I think he wants **to**.
I asked her **to** take them away.

Conjunctions

40. **and** /ænd/
/ən/
/n/
in **and** out
up **and** down
bread **and** butter
41. **as** /əz/
as soon as possible
42. **or** /ə(r)/
one **or** two more
43. **than** /ðən/
It's harder **than** you think.

44 **that** (conjunction; also relative pronoun)

/ðæt/

I think **that** he wants us to.

The book **that** I lent you.

44. Introductory **there**

There's /ðəz/

/ðeəz/

There're /ðərə (r)

/ðeərə(r)/

Is there /ɪz ðə/

Are there /ɑ:ðə/

There's a man at the door.

There're ten in the box. ðərə

Is there any more milk? ðə

Are there any more questions? ðə

6.3.5 Contracted Forms

In some forms of words, the severely reduced forms of auxiliary verbs, such as is, are, have, has, had, will and would are often attached to the preceding subject pronoun or noun. For example,

He + s	=	he's /hi:z/
They + are	=	they're /ðeə/
We + have	=	we've /wi:v/
John + s	=	John's /dʒɒnz/
He + will	=	he'll /hi:l/
They + would	=	they'd (ðeɪd/

In other forms of words the shortened form of not (n't) is attached to the preceding auxiliary verb. For example,

<u>Does not</u> becomes <u>doesn't</u>	/dʌznt/
<u>Shall not</u> becomes <u>shan't</u>	/ʃɑ:nt/
<u>Have not</u> becomes <u>haven't</u>	/hævnt/
<u>Could not</u> becomes <u>couldn't</u>	/kudnt/

Such forms of words as those above are known as **contracted forms**. Contracted forms are also an important feature of spoken English.

6.3.6 Use of Strong Forms of Grammatical Words

As we have already said, there are form words in English which have strong forms as well as weak forms. The weak forms of these words have been given along with examples of the contexts in which they are used. We have also indicated some contexts in which many of these grammatical words have strong forms, but are not stressed. For example, the initial and final position in sentences.

- (i) How could he do it
'hau kəd hɪ'du:ɪt
- (ii) Could you post this for me?
'kud ju'pəʊst ðɪs fə'mɪ
- (iii) What are you looking at
'wɒt əju 'lʊkɪŋ æt
- (iv) I am looking at that picture.
aɪm 'lʊkɪŋ æt ðæt 'pɪktʃə

Besides these we have not so far considered other contexts in which they retain their strong forms. In fact in these contexts, only their strong forms are acceptable.

When these weak-form words are stressed they always have their strong forms. These words are stressed in the following contexts.

i) When a weak - form word is being contrasted with another word, e.g.
The 'gift's 'fɔːr him not 'frɒm him
ðə 'gɪfts 'fɔːhɪm nɒt 'frɒm hɪm

(ii) When there is a coordinated use of prepositions, e.g.

I travel to and from Delhi a lot
aɪ 'trævl 'tuː ən 'frɒm 'deli ə 'lɒt

The government of the people and for the people

ðə 'gʌvənmənt 'ɒv ðə 'piː pl ən 'fɔː ðə 'piː pl

(iii) When a weak-form word is used for the purpose of emphasis, e.g.

You 'must be 'here before 'ten

Ju 'mʌst bi 'hɪə bɪfɔː 'ten

I'm 'sure you 'can 'do it

aɪm 'ʃʊə ju 'kæn 'duː ɪt

(iv) When a weak-form word is being 'cited' or 'quoted', e.g.

You always say an 'apple not a apple.

Ju 'ɔːlweɪz 'seɪ 'æn æpl nɒt 'eɪ æpl.

You should 'never 'end a 'sentence with and

Ju ʃəd 'nevə 'end ə 'sentəns wɪð 'ænd

Thus the position of weak-form words and contexts in which they are stressed necessitates the use of their strong forms.

6.4 LET US SUM UP

Words have as many syllables as there are vowel sounds in them. In English, words can have one, two, three, four, five, six or even seven syllables.

In words of more than one syllable one of the syllables can be heard by the listener as more prominent than the others. The prominence of a particular syllable is quite often owing to the presence of any, or all four of the following factors — Loudness, pitch change, quality, and quantity (length). When a word of three or more than three syllables is produced, the speaker uses several degrees of articulatory energy, but the speaker perceives only two degrees of stress. The highest level of stress is characterized by pitch movement and is known as nuclear or primary stress. The syllable that is characterized to a large extent by loudness and generally has no pitch movement is said to receive **secondary** or **non-tonic stress**. It is perceived as next in prominence to the syllable that receives primary or tonic stress.

Word stress is as essential a part of the character of the word, as the vowels and consonants. Every English word of more than one syllable has its own characteristic

stress pattern, which must be learnt. While word stress is fixed in a number of languages like French, Czech, etc, it is free in English. In other words, it is not easy to predict which syllable in a given word would be stressed. Nevertheless there are some guidelines which have been formulated on the basis of word endings.

In connected speech some words are generally stressed because they are important for meaning viz content words; while some other words are predisposed to being unstressed because they are not important for meaning, viz form or structure words.

The rhythm of English is often described as **stress-timed**, because the stressed syllables in English utterances tend to occur at roughly regular intervals of time, irrespective of the number of unstressed syllables between any two stressed syllables. Most of the unstressed syllables constitute form words. Some of these form words have weak forms in unstressed positions, that is, when several of them occur between stressed syllables. The use of weak forms, in unstressed positions is essential for maintaining the characteristic rhythm of English. Sometimes the strong forms of these grammatical words are also used.

6.5 KEY WORDS

- Syllable:** A fundamental but apparently elusive unit in phonology. A syllable typically consists of one vowel or diphthong possibly preceded and/or followed by one or more consonants.
- Attempts have been made to define the syllable in terms of muscular contractions, in terms of neural programming, and in terms of peaks of sonority; but no satisfactory definition has been found.
- Prominence:** The property of a linguistic element which stands out in comparison with neighbouring elements. For example, a stressed syllable is more prominent than an unstressed syllable.
- Stress:** Emphasis on a particular syllable in comparison with others. Stress is typically produced by combination of greater loudness, higher pitch and greater length.
- Pitch** The quality of "highness" or "lowness" of a sound, as perceived by our ears.
- Quality:** The most obvious property of a vowel, the characteristic which distinguishes it from other vowels, chiefly determined by the position of the jaw, tongue and lips during its production.
- Quantity:** Another name for length, i.e. the amount of time required to pronounce a speech sound, particularly when this is linguistically important in a particular language.
- Primary Stress:** The strongest degree of stress in a word.
- Secondary Stress:** A degree of stress which is less than primary stress but still greater than no stress.

Rhythm

The pattern you perceive in speech or poetry as a result of the repetition at regular intervals of prominent elements, such as stressed syllables.

Stressed-timed rhythm:

A type of speech rhythm in which stressed syllables occur at roughly equal intervals, regardless of the number of intervening unstressed syllables. English follows a stressed-time rhythm.

Weak forms:

The way a grammatical word is pronounced when it is unstressed.

Strong forms:

The way a grammatical word is pronounced when it is stressed, as opposed to the weak form it assumes when unstressed.

6.6 EXERCISES

- I. Divide the following words syllable-wise using a hyphen to mark syllable boundaries and mark primary stress. You could consult the dictionary for marking stress. Example: (a) ab-'surd

(a) absurd (b) adjoin (c) agency (d) allopathy
(e) alternative (f) aluminium (g) amateur (h) anonymous
(i) anxiety (j) behaviour (k) caricature (l) determine
(m) excessive (n) helicopter (o) independence (p) catastrophe
(q) component (r) extinguish (s) repetitive (t) melancholy
(u) thermometer

- II Applying the rules of word accent that we have learnt, mark the primary stress on the following words. Then practise saying the words aloud.

(a) experimental (b) pioneer (c) genetics (d) collaboration
(e) sentimental (f) elaborate (g) physiology (h) palatography
(i) celebrity (j) mathematician (k) suggestion (l) magnanimity
(m) ornithology (n) gregarious (o) ecological (p) participate
(q) commercial (r) optician (s) addressee (t) racketeer

- III Transcribe the words given above with the help of the dictionary.

- IV Mark the stressed syllables in the following sentences. For this apply the guidelines we have learnt for stressing (syllables of) words in connected speech. Remember words that receive stress on a particular syllable when they are said in isolation generally receive it on the same syllable when they occur in connected speech.

(a) Collect them tomorrow.
(b) Colour the picture.
(c) Bring it in this evening.
(d) Six of them surrendered.
(e) We've put them on your desk.
(f) He's forgotten to leave his telephone number.
(g) He invited us to dine with them.
(h) Why don't you take some for her.
(i) I think that he wants us to go with him.
(j) Where've all the flowers gone?

- (k) I wanted him to listen to my song.
- (l) Aren't you going to Delhi tomorrow?
- (m) She bought a basketful of fruit from the shop.
- (n) This is not the way to do it.
- (o) An apple a day keeps the doctor away.
- (p) These are certainly not enough
- (q) You mustn't waste even a minute.
- (r) Its time we went on a holiday
- (s) I ought to have written her a letter.
- (t) What have you done with my pen?

V) With the help of dictionary write a phonemic transcription of the sentences above and remember to make a note of all the weak form words and the unstressed syllables in these sentences.

VI Listen to these sentences on tape and repeat them.

VII Listen to some sentences on tape, transcribe each sentence and mark the stress.

6.7 ANSWERS TO EXERCISES

- | | | | |
|---|---------------------|---------------------|----------------------|
| I | (a) absurd | (b) a(d)' join | (c) 'a - gen-cy |
| | (d) al-'lo-pa-thy | (e) al-'ter-na-tive | (f) a-lu-'mi-nium |
| | (g) 'a-ma-teur | (h) a'-no-ny-mous | (l) an-'xi-e-ty |
| | (j) be-'ha-viour | (k) ca-ri-'ca-ture | (l) de-'ter-mine |
| | (m) ex-'cess-sive | (n) 'he-li-cop-ter | (o) in-de-'pen-dence |
| | (p) ca-'tas-tro-phe | (q) com-'po-nent | (r) ex-'tin-guish |
| | (s) re-'pe-ti-tive | (t) 'me-lan-cho-ly | (u) ther-'mo-me-ter |

- | | | |
|----|--------------------|-----------|
| II | (a) experi'mental |(-2) |
| | (b) pio'neer |(-1) |
| | (c) ge'netics |(-2) |
| | (d) collabo'ration |(-2) |
| | (e) senti'mental |(-3) |
| | (f) e'laborate |(-3) |
| | (g) phys'iology |(-3) |
| | (h) pala'tography |(-3) |
| | (i) ce'lebrity |(-3) |
| | (j) mathema'tician |(-2) |
| | (k) sug'gestion |(-2) |
| | (l) ,magna'nimity |(-3) |
| | (m) ,orni'thology |(-3) |
| | (n) gre'garius |(-2) |
| | (o) eco'logical |(-3) |
| | (p) partici'pate |(-3) |
| | (q) com'mercial |(-2) |
| | (r) op'tician |(-2) |
| | (s) addres'see |(-1) |
| | (t) ,racke'teer |(-1) |

- IV
- a) Col'lect them to'morrow
 - b) 'Colour the 'picture
 - c) 'Bring it in this 'evening
 - d) 'Six of them sur'rendered.
 - e) We've 'put them on your 'desk
 - f) He's for'gotten to 'leave his 'telephone 'number.

- g) He in'vited us to 'dine with them.
- h) 'Why don't you 'take some for her.
- i) I 'think that he 'wants us to 'go with him.
- j) 'Where've all the 'flowers 'gone?
- k) I 'wanted him to 'listen to my 'song.
- l) 'Aren't you 'going to 'Delhi to'morrow?
- m) She 'bought a 'basketful of 'fruit from the 'shop.
- n) This is 'not the 'way to 'do it.
- o) An 'apple a 'day keeps the 'doctor-a'way,
- p) These are 'certainly 'not e'nough.
- q) You 'mustn't 'waste even a 'minute.
- r) Its 'time we 'went on a 'holiday.
- s) I'ought to have 'written her a 'letter
- t) 'What have you 'done with my 'pen?

VII

- 1. 'Hold it for me
- 2. 'Give him some 'food.
- 3. 'Where have they 'gone.
- 4. Is's 'rather 'late.
- 5. She 'wrote me a 'letter.
- 6. I 'asked her to 'come here on 'Sunday.
- 7. I 'wonder if he'll 'make me a'nother one.
- 8. They are ex'tremely in'telligent.
- 9. There's a 'train to Cal'cutta in the 'evening.
- 10. They 'won't be on 'time for the 'flight.
- 11. I 'wonder if he'll 'ask me for the 'book.
- 12. There 'isn't e'nough for 'all of us.
- 13. He 'looked for a 'stick to de'fend himself.
- 14. They're 'coming back 'home in a 'bus.
- 15. 'Why have they 'left you be'hind?