



Centre for Distance and Online Education
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Class : B.A. I (English Literature) Semester : 1
Paper : An Introduction to the study of Prose Literature
Medium : English Unit : 2

Lesson No.

LANGUAGE ITEMS

- 2.1 Vowels
- 2.2 Diphthongs
- 2.3 Consonants
- 2.4 Phonetic Transcription

A SELECTION OF ENGLISH PROSE

- 2.5 (i) Dream Children : A Reverie
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**B.A. PART-I
SEMESTER-I**

**ENGLISH LITERATURE (ELECTIVE)
AN INTRODUCTION TO
THE STUDY OF PROSE LITERATURE**

LESSON NO. 2.1

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Last updated October, 2023

LANGUAGE ITEMS

VOWELS

- 2.1.1 Objectives
- 2.1.2 Introduction
 - 2.1.2.1 Speech Sounds
 - 2.1.2.2 Classification of Vowels
- 2.1.3 Self Check Exercise
- 2.1.4 Summary
- 2.1.5 Long Questions
- 2.1.6 Short Questions
- 2.1.7 Suggested Readings

2.1.1 Objectives

- To introduce students to the study of language items.
- To make them familiar with the Monophthong.

2.1.2 Introduction

You must have seen from your syllabus that there will be one question on **language items** in your examination. This question will have two parts : 'A' Part will be defining and listing of Language Items and 'B' part will be on Transcription and using of IPA symbols. You must be slightly confused by some of these items mentioned here. The next two lessons aim at elaborating these concepts.

At the outset you must remember that all languages are for communication. We can communicate through a written word, through a spoken word, or through gestures. Also remember that Written English and Spoken English are quite different from each other. Writing consists of words and sentences on paper which make no noise and are taken in by the eyes whereas speaking is the organised sound taken in by the ear. So it is not erroneous to say that language starts with the ear. When a baby starts to talk, he does it by hearing the sounds his mother makes and by imitating these sounds.

When we talk of Spoken English we are puzzled by the fact, which Spoken English, because there is a large variety of Spoken Englishes in the world. We are not concerned with all the possible varieties of pronunciation of English that might be useful to us. We are concerned here with *Received Pronunciation* (**R. P.** for short).

This is the 'accepted' pronunciation all through the world.

2.1.2.1 Speech Sounds

Before we explain *Vowels*, *Consonants* and *Diphthongs*, we must tell you that the **letters are written, sounds are spoken**. There are 26 letters in English Alphabet and there are **44 sounds**, out of these **24 are consonantal sounds, and 20 are vowel sounds**.

These groups of sounds, each represented by one letter of the phonetic alphabet are called *Phonemes* and the method of representing each *Phoneme* by symbol is called *Phonetic Transcription*. Phonetic Transcription is enclosed in diagonal lines, e.g. /--/.

Now, we proceed with the description and classification of Speech Sounds. We have also drawn a diagram which will acquaint you with Organs of Speech which come in motion when a particular sound is articulated.

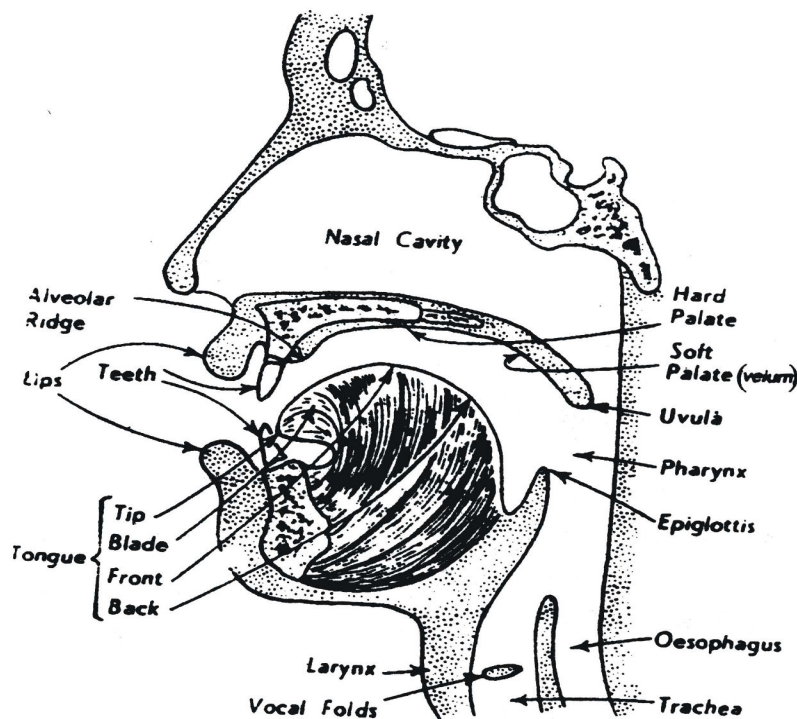


Fig. I : Organs of Speech (schematic diagram)

For description and classification of Speech Sounds, particularly those used in English, we have to adopt a method. This is generally done on the basis of

articulatory criteria, i.e., the way these sounds are produced and auditory judgement, i.e. how these are heard by the listener.

It is convenient to distinguish two types of Speech Sounds :

I. The **Vowel** type

II. The **Consonantal** type.

Let us look at the **Vowels** first :

A sound of the vowel type is generally made with regressive air stream and with vocal folds in vibration for voices. It is produced without any closure or without any narrowing that would cause friction. **Vowel sounds may thus be defined as voiced sounds in the production of which there is no obstruction, partial or complete, etc. of the air passage.** The quality of a vowel sound depends on the shapes of the cavities of the pharynx, the nose and the mouth. To describe a vowel sound, therefore, we have to indicate

- (i) position of the soft palate—raised or lowered;
- (ii) the part of the tongue that is raised and the height to which it is raised ;
and
- (iii) the shape of the lips.

Note : Look at the diagram given on page 2 to get familiar with the **Organs of Speech.**

2.1.2.2 THE CLASSIFICATION OF VOWELS :

The most convenient **basis for classification of vowels is the tongue position.** Vowels for which the front of the tongue is raised towards the palate are called **Front Vowels.** Those for which the back of the tongue is raised towards the soft palate are called **Back Vowels;** and those for which the centre of the tongue is raised towards the junction of the hard and soft palate are called **Central Vowels.** To indicate the degree of raising of the tongue, four terms are used. These are : **close, half close, half open and open.**

The vowels of R.P. are listed below. Each vowel is transcribed with an **I.P.A.**¹ symbol and against each symbol is given a key word, both in ordinary spelling and in phonetic transcription. (The phonetic symbols used here are those found in *Daniel Jones's English Pronouncing Dictionary XVth Edition.*)

Vowel Phonemes :²

Short Vowels :

- i as in 'pit'
- e as in 'pet'

-
1. I.P.A. stands for International Phonetic Association.
 2. Phoneme : A phoneme is the smallest contrastive linguistic unit which brings about a change of meaning.

æ as in 'pat'
 ʌ as in 'putt'
 ɑ as in 'pot'
 Ū as in 'put'
 ə as in another

Long Vowels :

i : as in 'bean'
 ɑ : as in 'barn'
 ɔ : as in 'born'
 u : as in 'boon'
 E : as in 'burn'

These twelve vowels are pure vowels or **Monophothongs**.

Diphthongs or Gliding Vowels :

ei as in 'bay'
 ai as in 'buy'
 ɔi as in 'boy'
 əŪ as in 'no'
 aŪ as in 'now'
 iə as in 'peer'
 eə as in 'pair'
 Ūə as in 'poor'

These **eight vowels** are known as **Diphthongs or Gliding Vowels**.

The first twelve of these vowels are Pure Vowels or Monophothongs, and next eight are vowel glides called Diphthongs.

The pure vowels of R.P. :

The vowels /i:/, /ɑ:/, /ɔ:/, /u:/, /Ū:/, {ε:} are long and the vowels /ɪ/, /e/, /æ/, /ʊ/, /ə/, /Ū/ and /ə/ are short. These vowels are longer than the other seven in identical phonetic environments, i.e., when they are preceded and followed by the same sounds. Thus the vowel sound in *peel* is always longer than the vowel sound in *pill*. Apart from the difference in length, there is a difference in vowel quality also between the long and the short vowels and this will become evident when we take up the vowels for a detailed discussion. Each vowel is described

1. We shall discuss the **height** of the tongue, the part of the tongue **raised** and the **position** of the lips during the articulation of each vowel sound. We shall not, however, discuss the state of glottis and the position of the soft palate, for all English vowel sounds are (i) voiced and (ii) oral, i.e., during the articulation of all the vowel sounds of English the vocal folds vibrate and the soft palate is raised.

below with reference to its articulation and distribution. A short descriptive label for each vowel follows its articulatory description.

THE VOWELS IN DETAIL :

/i:/

(1) During the articulation of /i:/ the front of the tongue is raised in the direction of the hard palate to an almost close position. The lips are spread. **/i:/ is thus a front close, unrounded vowel.**¹

Spellings :

The various spellings for this vowel are :

(i)	e	even	/i:vən/
(ii)	e e	speed	/spi:d/
(iii)	e a	teach	/ti:tə/
(iv)	i e	piece	/pi:s/
(v)	e i	receive	/ri'si:v/
(vi)	i	police	/pəli:s/
(vii)	e o	people	/pi:pl/

Distribution :

/i:/ can occur initially medially and finally in a word :

Initial	eat	/i:t/
	east	/i:st/
Medial	meat	/mi:t/
	beat	/bi:t/
Final	see	/si:/
	bee	/bi:/

/i/

(2) During the articulation of the R.P. vowel /i/, the rear part of the tongue is raised in the direction of the hard palate to a position between close and half-close. The lips are loosely spread. **/i/ is thus a centralised, front, unrounded vowel between close and half-close positions.**

Spellings :

/i/ is represented in spelling by :

(i)	i	bit	/bit/
(ii)	e (unaccented)	beginning	/bi'gin/
		neglect	/nig'lekt/
(iii)	y	city	/'siti/
		'pity	/'piti/
(iv)	a (unaccented)	'baggage	/'bægidz/

(v) ie	`ladies	/`leidiz/
(vi) other spellings :		
u	busy	/bizi/
ee	coffee	/`kâfi/
ey	money	/`mvni/
ia	carriage	/kaer.idz/
ui	build	/bild/
ei	`foreign	/`fârin/

Distribution :

/i/ can occur initially, medially and finally in a word :

Initial	ill	/il/
	inn	/in/
Medial	sit	/sit/
Final	pill	/pil/
	city	/`siti/
	any	/`eni/

/e/

(3) During the articulation of the vowel /e/, the front of the tongue is raised in the direction of the hard palate to a position between the half-close and half-open. The lips are neutral. **Thus /e/ is front unrounded vowel between half-close and half-open positions.**

Spellings :

(i) e	bed	/bed/
(ii) ea	dead	/ded/
(iii) a	any	/`eni/
(iv) Other spellings :		
u	`busy	/`beri/
ie	`friend	/frend/
ei	leisure	/`leʒ.ð/
ai	said	/sed/
ay	says	/sez/

Distribution :

/e/ occurs initially and medially. It does NOT occur finally :

-
1. In head the letters ea represent a single sound /e/ whereas the same sound /e/ is represented by the letter e in bed. Spelling thus, is not a sure clue to the pronunciation in English and hence the need for phonetic transcription.

Initial	egg	/eg/
	every	/`evri/
Medial	head ¹	/hed/
	bed	/bed/

/æ/

(4) The vowel /æ/ is articulated with the front of the tongue raised towards the hard palate to a height between the half-open and half-close position. The lips are neutral. **/æ/ is thus a front unrounded vowel between half-open and open positions.**

Spellings :

/æ/ is represented by the letter a :

apple	/æpl/
bad	/bæd/

Distribution :

/æ/ can occur initially and medially in a word, it does NOT occur finally :

Initial	`apple	/`æpl/
	ant	/ænt/
Medial	cat	/kæt/
	bat	/bæt/

/ɑ:/

(5) During the articulation of /ɑ:/ the back of the tongue is in the fully open position (i.e. it is very low in the mouth). The lips are neutral. **/ɑ:/ is thus a back open unrounded vowel.**

Spellings :

(i)	a + r consonant letter	arch	/ɑ:tə /
		part	/pɑ:t/
(ii)	Final ar	car ¹	/kɑ:r/
(iii)	as + consonant letter	ask	/ɑ:sk/
(iv)	an + consonant letter	answer	/ɑ:nser/
(v)	ath (final)	path	/pɑ:θ/
(vi)	af	`after	/`ɑ:fter/
(vii)	a	half	/hɑ:f/
(viii)	au	laugh	/lɑ:f/

-
1. In **R.P.** /r/ is pronounced only before a vowel. Most Indian speakers of English, however, pronounce it in all positions.
 2. If you see your lips in the mirror when you say /ó/ (in a word like cot) and /u/ (in a word like cool) you will realize that the lips are more closely rounded during the articulation of /u/ than during the articulation of /ó/. The liprounding during the articulation of /u/ may be termed close liprounding.

(ix) a	drama	/dra:mə/
(x) er	clerk	/kla:k/
(xi) ear	heart	/ha:t/

Distribution :

/a:/ can occur initially, medially and finally :

Initial	aunt	/a:nt/
	`ardour	/a:dəˈr/
Medial	`garden	/ga:dn/
	`father	/fa:ðəˈr/
Final	car	/ka:ˈr/
	far	/fa:ˈr/
		/ó/

(6) During the articulation of /ó/ the back of the tongue is in the fully open position. The lips are rounded.² /ó/ is thus a back open rounded vowel.

Spellings :**6. /ó/**

(i) o	pot	/pót/
(ii) qua	quality	/ˈkwóləti/
(Pronounced as /kwei/)		
(iii) au	be'cause	/bi'kóz/
(iv) ou	cough	/kóf/
(v) o	gone	/gón/
(vi) ow	knowledge	/ˈnólidʒ/

Distribution :

/ó/ in R.P. occurs initially and medially only. It does NOT occur finally :

Initial	on	/ón/
	off	/óf/
	of	/óv/
Medial	pot	/pót/
	cot	/kót/
		/ɔ:/

(7) During the articulation of /ɔ:/, the back of the tongue is raised towards the soft palate to a height between the half-open and half-close position, the lips are rounded (more closely than for /á/ described above). /ɔ:/ is thus a back rounded

vowel between half open and half-close position.

Spellings :

(i)	a+ll	wall	/wɔ:l/
(ii)	or	corn	/kɔ:n/
(iii)	our	court	/kɔ:t/
(iv)	or (final)	nor	/nɔ:r/
(v)	ore (final)	more	/mɔ:r/
(vi)	ough	bought	/bɔ:t/
(vii)	oor	door	/dɔ:r/
(viii)	aw	awful	/ɔ:ful/
(ix)	al	walk	/wɔ:k/
(x)	oar	board	/bɔ:d/
(xi)	augh	caught	/kɔ:t/
(xii)	other spellings :		
	o	story	/stɔ:ri/
	ar	war	/wɔ:r/

Distribution :

/ɔ:/ occurs initially, medially and finally in a word :

Initial	ough	/ɔ:t/
	autumn	/ɔ:təm/
Medial	thought	/ɔ:t/
	fought	/fɔ:t/
Final	law	/lɔ:/
	saw	/sɔ:/

/ʊ/

(8) During the articulation of /ʊ/, the fore part of the back of the tongue is raised towards the soft palate to a height between the half-close and close positions. The lips are rounded. /ʊ/ **is thus a centralized back rounded vowel between close and half-close positions.**

Spellings :

(i)	oo	book	/bʊk/
		soot	/sʊt/
(ii)	o	woman	/ˈwʊmən/
(iii)	u	bush	/bʊʃ/
(iv)	oul	could	/kʊd/

Distribution :

/ʊ/ does not occur initially. It occurs very freely in the medial position. In the final position, it occurs only in the weak form of the preposition to.

Medial	book	/bʊk/
	cook	/kʊk/
Final	to	/tʊ/ (week form : also the form used before words beginning with vowels.)

/u:/

(9) /u:/ is articulated with the back of the tongue raised on an almost close position towards the soft palate. The lips are closely rounded. **/u:/ is thus a back close rounded vowel.**

Spellings :

(i)	u (pronounced /ju/)	'unit	/ju:nit/
(ii)	oo	fool	/fu:l/
(iii)	o	do	/du:/
(iv)	au	soup	/su:p/
(v)	ui	fruit	/fru:t/
		recruit	/r'ikru:t/
(vi)	ew	new	/nju:/
(vii)	other spellings :		
	eau	'beauty	/'bju:ti/
	oet	shoe	/u:/
	wo	two	/tu:/

Distribution :

/u:/ can occur initially and finally in a word :

Initial	ooze	/u:z/
Medial	boot	/bu:t/
	cool	/ku:l/
Final	do	/du:/
	zoo	/zu:/

/ʊ/

(10) During the articulation of /ʊ/, the centre of the tongue i.e. part of the tongue between the front and the back is raised towards the part of the roof of the mouth which is between the hard palate and the soft palate to a height between the open and half-open position. The lips are neutral. **/ʊ/ is thus a central unrounded vowel between open and half-open positions.**

Spellings :

(i)	u	cut	/kʊt/
(ii)	o	come	/kʊm/
(iii)	ou	rough	/rʊf/

(iv)	oo	blood	/blʊd/
(v)	oe	does	/dʊz/

distribution :

/ʊ/ can occur initially and medially in a word. It does NOT occur finally :

Initially	up	/ʊp/
	under	/ʊndə/
Medial	cup	/kʊp/
	bun	/bʊn/

/ɜ:/

(11) During the articulation of /ɜ:/ the centre of the tongue is raised towards the roof of the mouth i.e. between the hard and soft palate to a height between half-close and half-open position. **The lips are spread. /ɜ:/ is thus a central unrounded vowel between half-close and half-open position.**

Spellings :

(i)	er	'perfect (adj)	/ˈpɜ:fɪkt/
(ii)	ir	bird	/bɜ:d/
(iii)	ar	church	/tɜ:ʃ/
(iv)	or	word	/wɜ:d/
(v)	ear	earth	/ɜ:θ/
(vi)	our	journey	/ˈdʒɜ:ni/

Distribution :

/ɜ:/ can occur initially, medially and finally :

Initial	earn	/ɜ:n/
	early	/ɜ:li/
Medial	burn	/bɜ:n/
	turn	/tɜ:n/
Final	fur	/fɜ:/
	cur	/kɜ:/

/ə/

(12) /ə/ is a very frequency occurring vowel in English. It occurs in unaccented syllables. This vowel is articulated with two different tongue-positions, depending upon whether it occurs finally in a word or elsewhere.

During the articulation of non-final /ə/ the centre of the tongue is raised towards the roof of the mouth to a height between half-close and half-open. **The lips are neutral. Non-final /ə/ is thus a central unrounded vowel between half close and half-open position.**

Final /ə/ is slightly more open than non final /ə/ :

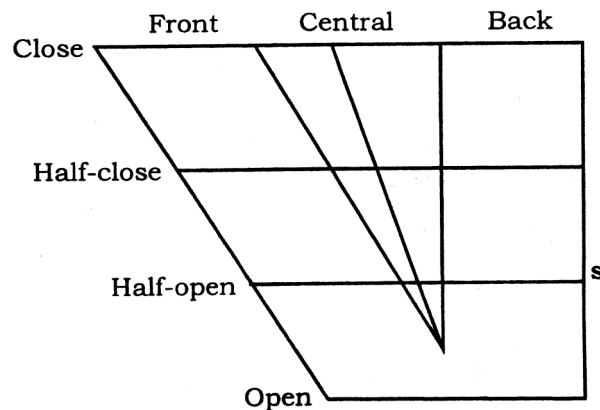
(i) a	a'bout	/əbaʊt/
(ii) ar	'backward	/bækwəd/
(iii) e	'sentence(n)	/'sentəns/
(iv) er	enter'tain	/entə'tein/
(v) e	condition	/kən'di:ʃən/
(vi) or	effort	/efət/
(vii) ous	'famous	/feiməs/
(viii) u	suc'ceed	/sək'si:d/

Distribution :

/ə/ occurs initially, medially and finally in a word :

Initial	ap'point	/ə'pɔɪnt/
	ad'mit	/əd'mɪt/
Medial	po'tato	/pə'teɪtə/
	'excellent	/'eksələnt/
Final	'drama	/'dra:mə/
	'upper	/ʊp.əʳ/

Before passing on to the diphthongs of the Received Pronunciation, let us discuss how we can represent the tongue-position of vowels diagrammatically :



Dear student, kindly see the diagram above and remember the following points that

1. when the raising is made by the front of the tongue towards the hard palate, the vowels are *Front Vowels* :
2. when the back of the tongue is raised towards the soft palate the vowels are *Back Vowels* :

3. when the centre is raised towards the juncture of the hard and soft palate the vowels are *Central Vowels* :

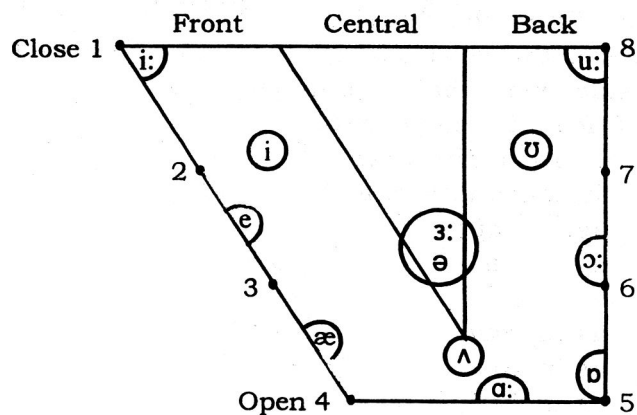
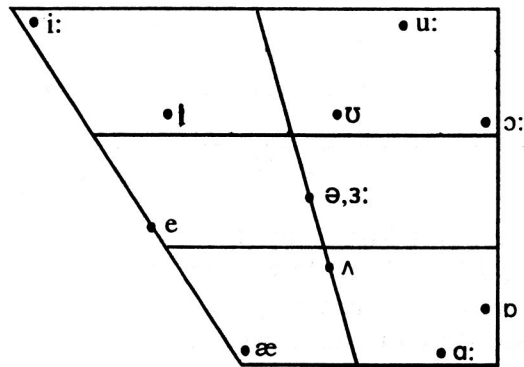
Note : The criteria for the division derives from the degree of raising of the tongue. Now another criteria is when the four regions correspond to the degree of raising, thus [i – u] is the close region, the [e – o] is *half-close* region, the [ɛ – ə] level is the *half-open* and the [â – ʊ] level is the *open* region.

• **Short vowels :**

pit	pet	pat	putt	pot	put	another
i	e	æ	ʊ	ɪ	ʊ	ə

• **Long vowels :**

bean	barn	born	boon	burn
i:	a:	ɔ:	u:	ɜ:



Dear student, see this diagram to note the position of vowels according to the degrees of raising of the tongue and its raising towards the regions.

2.1.3 Self Check Exercise

- 1 There are 26 letters in English alphabet and there are sounds.
- 2 There are consonantal sounds and vowel sounds.

2.1.4 Summary

In this lesson, the students are made familiar with vowel sounds. The vowel sounds are the voiced sounds in the production of which there is no objection of the air passage. Vowels can be classified into short and long vowels.

2.1.5 Long Questions

Classify the vowel sounds.

2.1.6 Short Questions

1.
 - a) Define Vowels.
 - b) Classify Vowels.
2. Phonetically transcribe the following :
 - (a) receive (b) begin (c) my (d) cook
 - (e) bought (f) autumn (g) two (h) succeed
 - (i) upper (j) enough

2.1.7 Suggested Readings

Roach, Peter. English Phonetics and Phonology: A Practical course. 4th Edition, C.U.P, 2009.

Ginison, A.C. and Ramsaran, Susan. An Introduction to the Pronunciation of English, ELBS.

Last updated October, 2023

DIPHTHONGS

- 2.2.1 Objectives
- 2.2.2 Introduction
 - 2.2.2.1 Diphthong
 - 2.2.2.2 Triphthong
- 2.2.3 Self Check Exercise
- 2.2.4 Summary
- 2.2.5 Long Questions
- 2.2.6 Short Questions
- 2.2.7 Suggested Readings

2.2.1 Objectives

- To introduce students to the long vowels.
- To help students understand the articulation of the long vowels.

2.2.2 Introduction

In this lesson, the students will learn about various types of long vowels.

2.2.2.1 Diphthong

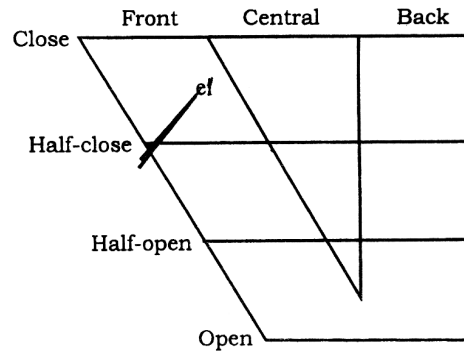
A diphthong, as you know, is an independent vowel glide. If we say the words *bar* /ba:/ and *buy* /bai/ slowly, we will realize that we can prolong the vowel /a:/ in **bar** without changing its quality, while when we say the vowel /ai/ in **buy** without of the vowel changes from a front open to a front close vowel. A vowel glide will have to occupy one syllable if it has to be called a diphthongs. Thus the vowel /ai/ in **buy** is *diphthong* since **buy** is monosyllabic whereas the vowels /i:i/ in **being** constitute two pure vowels occurring side by side, since **being** is disyllabic (be-ing). Let us now look at the diphthongs of R.P. in some detail. The glide will be diagrammatically represented by an arrow in the vowel diagram.

There are 8 diphthongs in R.P. and these are symbolised thus :

/eɪ/	as in play	/pɪeɪ/
/aɪ/	as in ply	/pɪaɪ/
/ɔɪ/	as in boy	/ɔɪ/
/ɑʊ/	as in cow	/kaʊ/
/əʊ/	as in go	/gəʊ/
/iə/	as in here	/hieʳ/

/ʊə/	as in poor	/pɔː/, /pʊə/
/eə/	as in care	/keə/
/eɪ/		

1. During the articulation of /eɪ/ the glide is from a front unrounded vowel between the half-close and half-open positions to a front unrounded vowel just above the half-close positions.



Spellings :

(i)	a	age	/ɪdʒ/, /aːʒ/
(ii)	ay	day	/deɪ/
(iii)	ai	pain	/peɪn/
(iv)	ey	they	/ðeɪ/
(v)	ea	break	/breɪk/

Distribution :

/ie/ occurs initially, medially and finally in a word :

Initial	<i>eight</i>	/eɪt/
	<i>aim</i>	/eɪm/
Medial	<i>main</i>	/meɪn/
	<i>same</i>	/seɪm/
Final	<i>play</i>	/pleɪ/
	<i>say</i>	/seɪ/

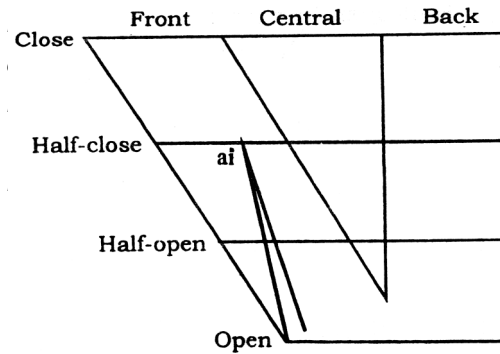
/aɪ/

2. During the articulation of /aɪ/, the glide is from a front open unrounded vowel to a front unrounded vowel just about the half-close position :

Spellings :

(i)	ain	<i>mine</i>	/maɪn/
-----	-----	-------------	--------

- (ii) ay
- (iii) ie
- (iv) igh
- (v) ei
- (vi) uy

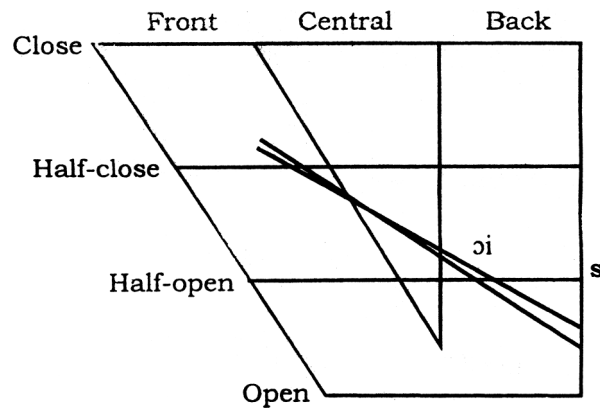
Distribution :

/ai/ occurs initially, medially and finally in a word :

Initial	<i>ice</i>	/âɪs/
	<i>isle</i>	/âɪl/
Medial	<i>fine</i>	/fâɪn/
	<i>mine</i>	/mâɪn/
Final	<i>spy</i>	/spâɪ/
	<i>cry</i>	/krâɪ/

/ɔɪ/

3. During the articulation of /ɔɪ/ the glide is from a back rounded vowel between open and half-open to a front unrounded vowel just above the half close position.

**Spellings :**

- (i) oi *boil* /bɔɪl/
- (ii) oy *boy* /bɔɪ/

Distribution :

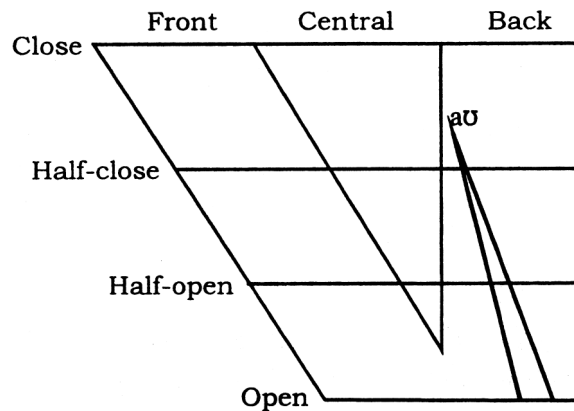
/ɔɪ/ occurs initially, medially and finally in a word :

Initial	<i>oil</i>	/ɔɪl/
---------	------------	-------

	<i>'oyster</i>	<i>/Øɪstɛr/</i>
Medial	<i>boil</i>	<i>/bØɪl/</i>
	<i>toil</i>	<i>/tØɪl/</i>
Final	<i>toy</i>	<i>/tØɪ/</i>
	<i>boy</i>	<i>/bØɪ/</i>

/aʊ/

4. During the articulation of /aʊ/ the glide is from a back open unrounded vowel to a back rounded vowel just above the half-close position.

**Spellings :**

(i)	ou	<i>house</i>	<i>/haʊs/</i>
(ii)	ow	<i>how</i>	<i>/haʊ/</i>

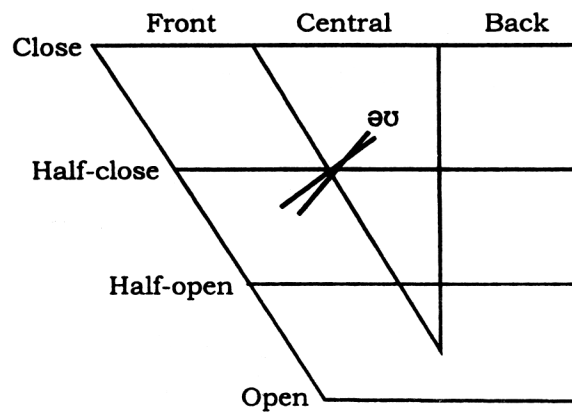
Distribution :

/aʊ / occurs initially, medially and finally in a word :

Initial	<i>out</i>	<i>/aʊt/</i>
	<i>owl</i>	<i>/aʊl/</i>
Medial	<i>bowl</i>	<i>/baʊl/</i>
	<i>scout</i>	<i>/skaʊt/</i>
Final	<i>now</i>	<i>/naʊ/</i>
	<i>cow</i>	<i>/kaʊ/</i>

/əʊ/

5. During the articulation of /əʊ/, the glide is from a central unrounded vowel, between half-close and half open to a back rounded vowel just above the half-close position.

**Spellings :**

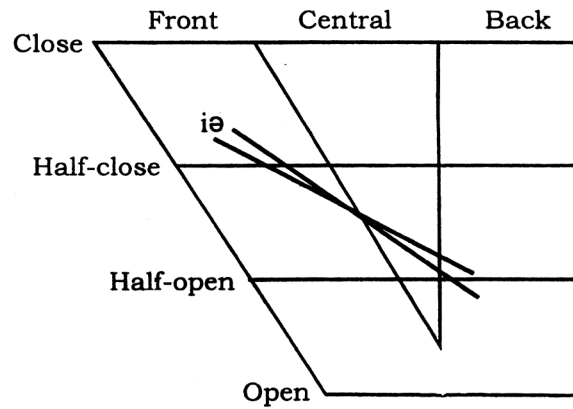
(i)	o	<i>bone</i>	/bəʊn/
(ii)	ow	<i>blow</i>	/bləʊ/
(iii)	oa	<i>boast</i>	/bəʊst/
(iv)	ou	<i>shoulder</i>	/ð əʊldə/

Distribution :

/əʊ/ can occur in all three positions :

Initial	<i>over</i>	/əʊvə/
	<i>old</i>	/əʊld/
Medial	<i>coat</i>	/kəʊt/
	<i>coal</i>	/kəʊl/
Final	<i>go</i>	/gəʊ/
	<i>sow</i>	/səʊ/
		/lə/

6. During the articulation of /iə/ the glide starts from a front unrounded just above half-close position and moves in the direction of a central unrounded vowel between half-close and half-open.

**Spellings :**

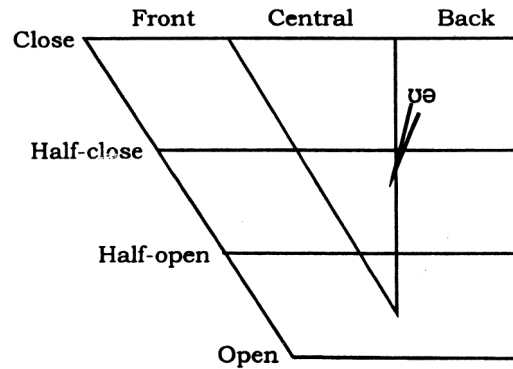
(i)	ear	<i>dear</i>	/dɪə ^r /
(ii)	ear	<i>clear</i>	/kɪə ^r /
(iii)	ere	<i>here</i>	/hɪə ^r /
(iv)	e	<i>zero</i>	/zɪə ^r əʊ/
(v)	ier	<i>fierce</i>	/fɪəs/
(vi)	ea	<i>i'dea</i>	/aɪdɪə/

Distribution :

/ɪə/ can occur initially, medially and finally in a word :

Initial	'ear-ring	/ɪərɪŋ/
Medial	'serious	/sɪərɪəs/
	'yearly	/jɪə ^r li/
Final	<i>clear</i>	/kɪə ^r /
	<i>fear</i>	/fɪə ^r /
		/ʊə/

7. During the articulation of /ʊə/, the glide starts from a back rounded vowel just above the half-close position and moves in the direction of a central unrounded vowel between half-close and half-open.

**Spellings :**

- | | | | |
|-------|-----|-------------|---------------------|
| (i) | oor | <i>poor</i> | /pʊə ^r / |
| (ii) | ure | <i>sure</i> | /sʊə ^r / |
| (iii) | our | <i>tour</i> | /tʊə ^r / |

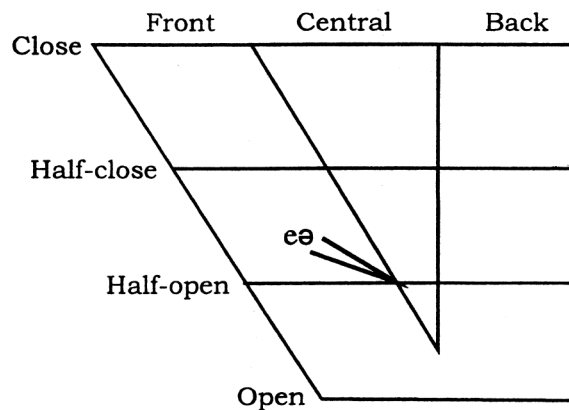
Distribution :

/ʊə/ occurs medially and finally. It does NOT occur initially in a word :

- | | | |
|--------|---------------|-------------------------|
| Medial | <i>poorly</i> | /ˈpʊə ^r li/ |
| | <i>curing</i> | /ˈkjʊə ^r ɪŋ/ |
| Final | <i>poor</i> | /pʊə ^r / |
| | <i>moor</i> | /mʊə ^r / |

/eə/

8. During the articulation of /eə/, the glide is from a front half-open unrounded vowel to a central unrounded vowel between half-close and half-open.

**Spellings :**

- | | | | |
|------|-----|--------------|------------------------------------|
| (i) | air | <i>chair</i> | /tə ^r eə ^r / |
| (ii) | are | <i>bare</i> | /beə ^r / |

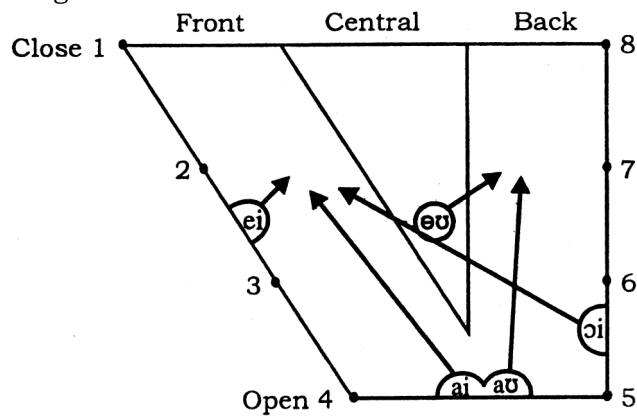
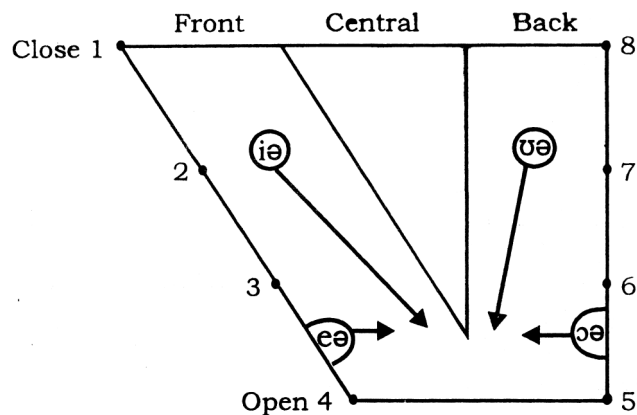
- (iii) ear *bear* /beə^r/
- (iv) other spellings :
- ae *aeroplane* /'eəɾəpleɪn/
- eir *their* /ðeə^r/

Distribution :

/eə/ occurs in all the three positions :

- Initial *'airplane* /'eəpleɪn/
- airman* /eəməɪn/
- Medial *careful* /keəfə^l/
- daring* /deəriŋ/
- Final *care* /keə^r/
- dare* /deə^r/

Dear Students, see these diagrams giving the positions according to the degree of raising towards the region.

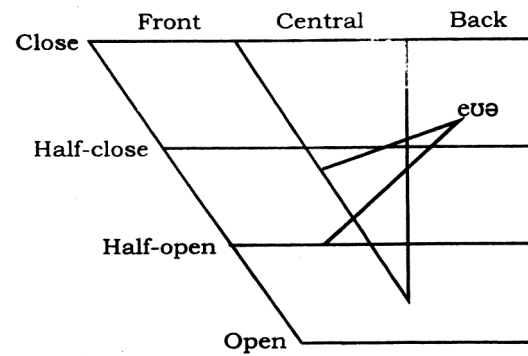
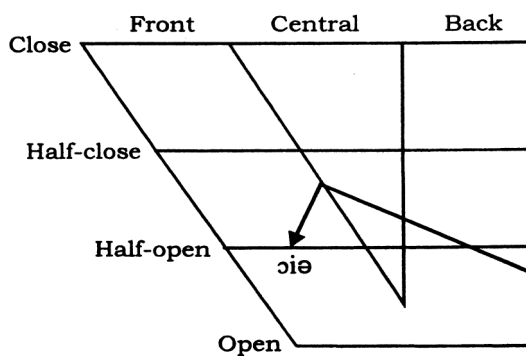
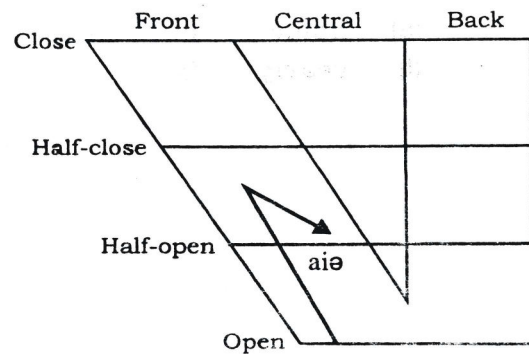
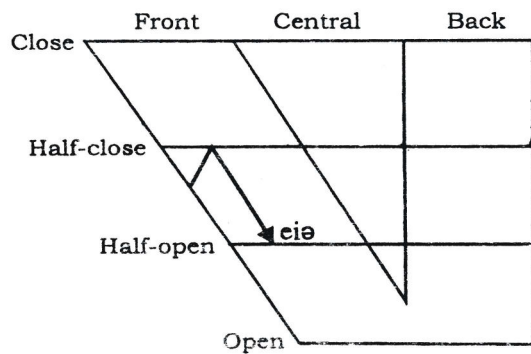
**Fig. 1****Fig. 2**

2.2.2.2 TRIPHTHONGS :

The diphthongs /ei/, /ai/, /ɔɪ/, /əʊ/ may be followed by the vowel /ə/ within a word, e.g. :

'player	/ˈp/eɪəː/
'higher	/ˈhaɪəː/
em'ployer	/ɪmploɪə/
'mower	/ˈmɛʊəː/
'shower	/ˈʃɛʊəː/

These glides (called triphthongs) i.e., /eɪə/, /aɪə/, /θɪə/, /eʊə/ and /əʊə/ are represented in the diagrams below :



Important Notes

1. The I.P.A. symbols [b, l, r, s, z] are written as they are printed. With a bit of concentration and patience you will be able to write the correct forms of symbols.

2. **Marking stress :** Different dictionaries follow different methods of marking stress. Take for example the word **simple**. Of the two syllables **sim** and **ple**, the first is stressed (or the first syllable is more prominent than the second). How do we indicate this on paper ? Let us follow the method found in *Oxford advanced Learner's Dictionary*. There is stress and vertical bar ['] placed above and just before the syllable to which it refers. For example these are marked by :

'table	(the first syllable is stressed)
mis'take	(the second syllable is stressed)
'politics	(the first syllable is stressed)
poli'tician	(the third syllable has the primary stress).

2.2.3 Self Check Exercise

..... is an independant vowel glide.

2.2.4 Summary

A diphthong is an independant vowel glide. There are eight diphthong in R.P. Faur of these diphthong may be followed by the vowel (ə) within a word. Such vowel sound is called a Triphthong.

2.2.5 Long Questions

How many Diphthong are there in R.P. Discuss.

2.2.6 Short Questions

- Define Diphthong.
- Phonetically transcribe the following :

(a) home	(b) bowel	(c) cow	(d) fierce	(e) idea
(f) yearly	(g) serious	(h) employer	(i) sane	(j) near

2.2.7 Suggested Readings

Roach, Peter. English Phonetics and Phonology: A Practical course. 4th Edition, C.U.P, 2009.

Ginison, A.C. and Ramsaran, Susan. An Introduction to the Pronounciation of English, ELBS.

Last updated October, 2023

CONSONANTS

- 2.3.1 Objectives
- 2.3.2 Introduction
 - 2.3.2.1 Consonants
 - a. Plosives
 - b. Affricates
 - c. Nasals
 - d. Fricatives
 - e. Lateral
 - f. Frictionless Continuant
 - g. Semi-vowels
 - h. Consonant Clusters
- 2.3.3 Self Check Exercise
- 2.3.4 Summary
- 2.3.5 Long Questions
- 2.3.6 Short Questions
- 2.3.7 Suggested Readings

2.3.1 Objectives

- To introduce students to consonants.
- To keep them pronounce these speech sounds correctly.

2.3.2 Introduction

The type of sounds which are most easily **described in articulatory terms**, and which are produced with or without vocal fold's vibration and traditional category of consonants and are known as the consonantal type. A **consonant** may thus defined as a **sound in which the movement of air from the lungs is obstructed as a result of a narrowing or a complete closure of the air passage.**

For a complete description of these sounds, we have to answer the following questions :

- (i) Is the air-stream set in motion by the lungs or by some other means ?
(Is the air stream **pulmonic** or **non-pulmonic** ?)
- (ii) Is the air-stream forced outwards or sucked inwards ? (Is the air steam **egressive** or **ingressive** ?)

- (iii) Do the vocal folds **vibrate** or **not** ? (Is the sound **voiced** or **voiceless** ?)
- (iv) Is the **soft palate raised** to shut the nasal passage or lowered to allow the passage of air through the nose ? (Is the sound **oral** or **nasal** ?)
- (v) At what point or points and between what organs does the closure or narrowing take place ? (What is the place of articulation ?)
- (iv) What is the type of closure or narrowing ? (What is the manner of articulation ?)

All English sounds are made with egressive lung air

Consonantal sounds are classified according to the **place of articulation**, the important categories for the British English being *bilabial, labio dental, alveolar, post alveolar, palato-alveolar, palatal, velar and glottal*.

Consonant sounds are also classified according to the **manner of articulation**, the important categories for British English being *plosives, affricates, nasals, laterals and fricatives*.

Some vowel glides function as consonants, e.g., English (W) and (Y) at the beginning of the words *wage* and *yard*. Some consonants do not involve closure and have no fricative element in them; they are called *frictionless continuants*.

A Voiceless/Voiced pair can be called a *fortis/Lenis pair*.

English Consonants in detail :

Let us now take the consonants of English. There are 24 distinctive consonant sound units in English (R. P.). These are tabulated below on the basis of articulatory classification :

	<i>Bilabial</i>	<i>Labio Dental</i>	<i>Dental</i>	<i>Alveolar</i>	<i>Post Alveolar</i>	<i>Palatal</i>	<i>Velar</i>	<i>Glottal</i>
Plosive	p b			t d			k g	
Affricate					tʃ dʒ			
Nasal	m			n			ŋ	
Fricative		f v	θ ð	s z	ʃ ʒ			h
Lateral				l				
Frictionless					r			

Continuat

Semi-vowel w

j u (w)

- Note :** (1) The phonetic symbols used here are those of the *International Phonetic Association* (I.P.A.). Whenever you look up the pronouncing dictionary, do not get confused by the star at the end of the word. This denotes the sound 'r' which may be pronounced when a 'r' is followed by a word beginning with a vowel sound.
- (2) Where there are two symbols in one box, the one of the left represents the voiceless sound and the one on the right represents the voiced sound.
- (3) The symbol /w/ occurs in two boxes—under bilabial and again under 'velar'. This is because /w/ is a labio-velar sound.

These 24 sounds are listed below once again, this time with an illustrative example against each symbol. The illustrative example is given both in ordinary spelling and in phonemic transcription. In the spelling versions of the illustrative examples, a letter or a group of letters is italicised indicating that the underlined letter/group of letters represents the sound in question.

/p/	<i>pill</i>	/pɪl/
/b/	<i>bill</i>	/bɪl/
/t/	<i>till</i>	/tɪl/
/d/	<i>dull</i>	/dʌl/
/k/	<i>kill</i>	/kɪl/
/g/	<i>gun</i>	/ɡʌn/
/tʃ/	<i>chill</i>	/tʃɪl/
/dʒ/	<i>jam</i>	/dʒæm/
/m/	<i>some</i>	/sʌm/
/n/	<i>son</i>	/sʌn/
/ŋ/	<i>sung</i>	/sʌŋ/
/f/	<i>five</i>	/faɪv/
/v/	<i>very</i>	/ˈveri/
/θ/	<i>thin</i>	/θɪn/
/ð/	<i>then</i>	/ðen/
/s/	<i>sip</i>	/sɪp/
/z/	<i>zip</i>	/zɪp/

/ ð /	<i>ship</i>	/ ʃɪp /
/ ʒ /	<i>measure</i>	/ 'meʒə /
/ h /	<i>hat</i>	/ hæʔ /
/ l /	<i>love</i>	/ lvv /
/ r /	<i>red</i>	/ red /
/ j /	<i>yes</i>	/ jes /
/ w /	<i>wine</i>	/ waɪn /

Each of the twenty-four consonants listed above is a distinctive sound unit (or a phoneme in English (R.P.)). This is because these consonants can occur in identical phonetic environments (i.e. in minimal pairs) like pill/pil, bill/bil, till/til, chill/tsil, nil/nil, sill/sil, will/wil etc. In any one of these words. If the initial consonants sound is replaced by the initial sound of any other word, the meaning of the first word is altered. / ð f and / ʒ / occur in analogous phonetic environments as in **pressure** /pre ð əʒ/ and **pleasure** /pleʒ.əʒ/ and hence belong to two different phonemes. Let us now examine these consonants, in some detail.

A. PLOSIVES

A plosive consonant is one that is produced with a stricture or complete closure. The articulators are in firm contact for some time and then are separated suddenly.

There are six plosive consonants in English (R.P.). These are /p/, /b/, /t/, /d/, /k/ and /g/. Of these /p/ and /b/ are **bilabial**, /t/ and /d/ are **alveolar** and /k/ and /g/ are **velar**.

/p/

1. During the articulation of /p/ the two lips make a firm contact with each other. The soft palate is raised thereby shutting off the nasal passage of air. The air that is compressed by pressure from the lungs escapes with an explosive sound when the two lips are separated. The vocal slides are held apart and they do not v i b r a t e .

/p/ can thus be described as a voiceless bilabial plosive.

Spelling : The phonemic /p/ is represented by the letters p and pp as in pin, paper, upper. It is to be remembered that the letter /p/ is silent in words like **psalm, psy'chology, receipt, 'cup-borad**, etc.

Distribution : /p/ can occur initially, medially and finally in a word as in **pin** (initial), **supper** (medial) and **gap** (final).

Allophonic Variants :

(i) /p/ is aspirated (i.e. released with a strong puff of air) when it occurs initially in a stressed syllable. The aspirated variety can be represented by the symbol /p/

- | | | |
|----------|-----------|-----------------------|
| pin | /pɪn/ | /p ^h ɪn/ |
| ap'point | /ə'pɔɪnt/ | /əpɔɪnt/ |
| 'paper | /'peɪpə/ | /peɪpə ^ɹ / |
| a'ppear | /əpɪə/ | /əpɪə ^ɹ / |
- (ii) /p/ is unaspirated with it occurs after /s/ and in unaccented syllables e.g. :
- | | |
|---------|-----------------------|
| spare | /speə/ |
| 'spirit | /'spɪrɪt/ |
| super | /su:pə ^ɹ / |
| po'tato | /pəteɪtəʊ/ |
- (iii) /p/ is nasally released when it is followed by /m/, e.g. :
- | | | |
|--|-----------|-------------|
| | /topmost/ | /tapməʊ st/ |
|--|-----------|-------------|
- (iv) /p/ is not released audibly when it occurs finally or before another plosive or an affricate e.g. :
- | | | |
|---------|----------|--|
| gap | gap | (final /p/) |
| captain | /kæptɪn/ | (/p/ occurring before another plosive) |
| capture | /kæpt̚ə/ | (/p/ occurring before an affricate) |

/b/

2. /b/ is articulated exactly like /p/ described above except that during the articulation of /b/ the vocal chords vibrate, producing voice. /b/ can thus be described as voiced bilabial plosive b and bb as in **beer**, **to'bacco**, **'rubber**, **tub**. It is to be remembered, however, that the letter b is silent in words like **thumb**, **lamb**, **limb**, **plumber**, etc.

Distribution : /b/ occurs initially, medially and finally in words as in **bin** (initial), **rubber** (medial) and **tub** (final).

Allophonic Variants :

- (i) /b/ is nasally released when it is immediately followed by /m/ e.g. :
- | | |
|------------|---------------|
| sub'mit | /səb'mɪt/ |
| 'submarine | /'svbmə'rɪ:n/ |
- (ii) In R.P. /b/ is devoiced when it occur initially and finally. (Devoicing is represented by diacritic [̥] placed under the symbol concerned.)
- (iii) /b/ is not released audibly when it occurs finally and when it is immediately followed by another plosive or affricate e.g. :
- | | | |
|----------|--------------|--|
| tub | /tvb/ | (final) |
| 'subject | /'svbd̥zɪkt/ | (noun occurring before an affricate) |
| ob'tain | /əb̥teɪn/ | (/b/ occurring before another plosive) |

/t/

3. /t/ is articulated by the tip or blade of the tongue making a firm contact against the teeth ridge. The soft palate is raised, thereby blocking the nasal passage of air. When the tip or blade of the tongue is released from the teeth ridge, the air that is compressed by pressure from the lungs escapes with a voiceless plosive.

Spelling : /t/ is represented by the letter t tt in tea, at'tain, cat, etc. Also, the past tense marked is pronounced /t/ when the present tense form ends, in a voiceless consonant other than /t/.

Distribution ? /t/ can occur initially medially and finally in a word as in **tell** (initial), **ob'tain** (medial) and **bat** (final).

Allophonic Variants :

(i) /t/ is aspirated when it occurs initially in a stressed syllable e.g. :

tub	/tvb/	/t ^h vb/
a'ttain	/ə'teɪn/	/t ^h eɪn/
po'tato	/pəteɪtəʊ/	/pə ^h teɪtəʊ/

(ii) /t/ is unaspirated when it is preceded by /s/ and when it occurs in an unaccented syllable, e.g. :

stain	/steɪn/
stamp	/stæmp/
'butter	/bʌtə ^r /
com'puter	/kəm'pjutə/

(iii) /t/ is nasally released when it is immediately followed by /n/, e.g. :

'cotton	/kɒtən/
'button	/bʌtən/

(iv) /t/ is laterally released when it is immediately followed by /l/ :

'little	/lɪtl/
'cattle	/kætl/

(v) /t/ is not released audibly when it occurs finally in a word and when it is immediately followed by another plosive affricate, e.g. :

cut	/kʌt/	(final /t/)
football	/fʊtbɔ:l/	(/t/ occurring before another plosive)

/d/

4. /d/ is articulated exactly like /t/ described above, except that during the articulation of /d/ the vocal folds vibrate, producing voice. **/d/ can thus be described as voiced alveolar plosive.**

Spellings : /d/ is represented by the letters d and dd as in dog, rudder, good etc.

Distribution : /d/ can occur initially, medially and finally in a word as in **day** (initial), **modest** (medial) and **bad** (final).

6. /g/ is affricate just like /k/ described above, except, that during the articulation of /g/ vocal folds vibrate producing voice. /g/ can thus be described as a voiced velar plosive.

Spellings : /g/ is represented by

- (i) the letter g as in get, glory, bag.
- (ii) the letters /gg/ as in 'baggage', luggage.

B. AFFRICATES

An affricate is produced with a complete closure, but the articulators are separated slowly so that some friction is heard. It is to be remembered that friction heard while articulating an affricate is of shorter duration than that heard during the articulation of a fricative.

In English there are two affricates /tʃ/ and /dʒ/. Both are palato-alveolar.

1. During the articulation of /tʃ/, the tip and blade of the tongue make a firm contact with the teeth ridge. Simultaneously the front of the tongue is raised in the direction of the hard palate. The soft palate is raised to shut off the passage of air. The tip of the tongue is separated very slowly from the teeth ridge so that some friction is heard and the sound so produced is described as a voiceless palato-alveolar affricate.

Spellings : /tʃ/ is represented by

- (i) the letters **ch** as in **cheaf, church**.
- (ii) the letters **tch** as a **batch**.
- (iii) the letters **ture** as in **picture**.
- (iv) the letters **-tion**, preceded by the letter as in **question**.

Distribution : /tʃ/ can occur initially, medially and finally as in **chip** (initial), **butcher** (medial) and **catch** (final).

/dʒ/

2. /dʒ/ is articulated exactly as /tʃ/ described above except that during the articulation of /dʒ/ the vocal folds vibrate producing voice. **/dʒ/ is thus a voiced palato-alveolar affricate.**

Spellings : /dʒ/ is represented by the following letters :

- (i) initial **j** as in **jump**.
- (ii) initial **g** as in **gin, 'gentle**.
- (iii) **gg** as in **sug'gest**.
- (iv) final **ge** as in **luggage, re'venge**.
- (v) medial **g** as in **religion**.

Distribution : /dʒ/ occurs initially, medially and finally as in **join** (initial),

religion (medial) and **badge** (final).

C. NASALS

A nasal consonant is produced by a complete oral closure i.e., the oral passage of air is completely blocked by the articulators coming into firm contact with each other but the soft palate is lowered so that the nasal passage of air is open. The air has thus a free passage through the nose.

There are three nasal consonant phonemes in English. They are :

/m/	bilabial
/n/	alveolar
/ŋ/	velar

/m/

1. The two lips are brought together and thus the oral passage of air is blocked completely. The soft palate is lowered and the air escapes through the nose. The vocal folds vibrate producing voice. **/m/ is thus a voiced bilabial nasal.**

Spellings : /m/ is represented by

- (i) the letters m as in **man, 'many.**
- (ii) the letters mm as in **'summer.**
- (iii) the letters mb as in **comb, lamb.**
- (iv) the letters mn as in **autumn.**

Distribution : /m/ occurs initially, medially and finally as in **man** (initial), **enemy** (medial) and **some** (final).

/n/

2. The tip of the tongue makes firm contact with the teeth ridge, thus blocking off the oral passage of air completely. The soft palate is lowered so that the air escape through the nose. The vocal folds vibrate producing voice. **/n/ is thus a voiced alveolar nasal.**

Spellings : /n/ is represented by :

- (i) the letter '**n**' as in **near, pin.**
- (ii) the letter '**nn**' as in **runing.**
- (iii) initial '**kn**' as in **knife, knit.**
- (iv) final '**gn**' as in **sign.**

Distribution : /n/ can occur initially, medially and finally in words as in **number** (initial), **many** (medial) and **son** (final).

Allophonic Variant :

A dental [n] as the nasal in the Punjabi word) (ਜੀਵਰ) is used, if /n/ is immediately followed by the voiceless and dental fricatives /θ/ and /ð/ e.g. :

tenth /tenθ/ (/n/ followed by /θ/)

/n/ occurs as the syllabic nucleus in certain syllables. The second syllables of the following words are examples :

sudden	/sv	-dn/
mutton	/'mv	-tn/
cotton	/'ká	-tn/
button	/'bv	-tn/

/ŋ/

3. During the articulation of /ŋ/ the oral closure is made by the back of the tongue making a firm contact against the soft palate. The soft palate is lowered thereby allowing the air to escape freely through the nose. The vocal folds vibrate, producing voice. **/ŋ/ thus is a voiced velar nasal.**

Spellings : /ŋ/ is represented by

- (i) ng as in **sing, king**.
- (ii) n followed by /k/ as in '**monkey**', '**uncle**'.

Distribution : /ŋ/ occurs medially and finally as in '**uncle** (medial) and **sing** (final). It does NOT occur initially.

Important Note : In R.P. final orthographic ng is pronounced /ŋ/ as in **-ing** / siŋ/ and **king**/kiŋ/. Medial ng is also /ŋ/ (i.e. without a /g/ following /ŋ/ in words which are derived from verbs. In other words medial-ng is /ŋg/. Thus **singer** is pronounced /siŋə*/ , while '**finger** is pronounced /fiŋgə*/.

Listed below are words in which the consonants that we have discussed so far occur in various positions. The words are given in ordinary spellings. In words of more than one syllable, stress is marked, practise saying these words :

/p/

- (i) Aspirated /p/ at the beginning of accented syllables :

'paper	pre'pare	'policy
'prepper	o'pinion	'previous
a'part	'perfect' (adj.)	im'portant
ap'pear	pen	pool

-
- Most Indians replace /f/ by a frictionless continuant (phonetic symbol (v.) For international intelligibility you should acquire the fricative sound.
 - Most Indians replace 'θ' by a (t^h) the aspirated voiceless dental plosive—the sound represented by the Devanagari symbol. (थ). For international intelligibility it is better to use fricative /θ/. The sound can be easily produced by gently placing the tip of the tongue between the two rows of teeth and blowing out.

	`practice	precious	`pill
	re`pair	`pencil	ap`point
(ii)	Unaspirated		
(a)	after /s/ :		
	spin		spear
	split		spring
	splash	spine	
	spleen	spurious	
(b)	in unaccented syllables :		
	'apple	'open	
	'capital	'protect	
	po`lice	per`fect (verb)	
	par`ticular	re`present	
	per`mission	e`xample	
	'supper	'happen	
(c)	Final /p/ (not audibly released)		
	tap	deep	help
	cap	gap	rope
	whip	lamp	pump
	healp	pulp	sheep
	top	jump	limp
	/b/		
(d)	/b/ in various positions		
	'busy	bench	'rabbit
	'banner	'bunyan	tube
	'bomb	bureau	tub
	(final b is silent)		
		'baby	rub
	'rubber	'amber	ebb
	to`bacco	'symbol	'miserable

-
2. Most Indians replace /ð/ by [d] (for the voiced dental plosive—the sound represented by the devanagari symbol (द)). For international intelligibility it is better to use /ð/.

D. FRICATIVES

A fricative is articulated with a structure of close approximation; that is, the two articulators are brought so close to each other that the gap between them is very narrow. The air that is compressed by pressure from the lungs escapes through this narrow gap with audible friction.

In English there are 9 fricative consonants. These are :

/f/ and /v/	:	labiodental fricatives
/θ/ and /ð/	:	dental fricatives
/s/ and /z/	:	alveolar fricatives
/ʃ/ and /ʒ/	:	palato-alveolar fricatives
/h/	:	glottal fricative

Of these /f/, /θ/, /s/, /ʃ/ and /h/ are voiceless and /v/, /ð/, /z/ and /ʒ/ are voiced.

/f/

1. During the articulation of /f/, the lower lip is brought very close to the upper front teeth so that the gap between them is extremely narrow. The soft palate is raised, and the nasal passage of air is blocked off completely. The air escape through the narrow gap between the lower lip and the upper front teeth with audible friction. The vocal folds are held wide apart and they do not vibrate. **/f/ is thus a voiceless labiodental fricative.**¹

Spellings : /f/ is represented by

- (i) the letter f as in **frive, fool.**
- (ii) the letter ff as in **coffee.**
- (iii) the letters ph as in **physics, photograph.**
- (iv) the letters gh as in **cough, rough.**

Distribution : /f/ can occur initially, medially and finally as in **five** (initial), **after** (medial) and **roof** (final).

/v/

2. /v/ is articulated exactly like /f/ described above except that during the articulation of /v/ the vocal folds vibrate, producing voice. **/v/ is thus a voiced labiodental fricative.**¹

Spellings : /v/ is represented by :

- (i) the letter v as in **over, even.**
- (ii) the letter f as in **of.**
- (iii) the letters ph as in **nephew.**

1. Many Indian speakers introduce the vowel /ð/ in the last syllables of these words and therefore, /l/ is not a syllable in their speech.

Distribution : /v/ occurs initially, medially and finally as in **vine** (initial), **cover** (medial) and **love** (final).

/θ/

3. The tip of the tongue makes a light contact with the edge of upper front teeth². The soft palate is raised so as to shut off the nasal passage of air. The air escape through the narrow space between the tip of the tongue and the upper front teeth, causing audible friction. The vocal slides do not vibrate. **/θ/ is thus a voiceless dental fricative.**

Spellings : /θ/ is represented by the letters th as in **thin, thick, path**, etc.¹

Distribution : /θ/ can occur initially, medially and finally in a word as in **thick** (initial), **either** (medial), and **oath** (final).

/ð/

4. /ð/ is articulated exactly like /θ/ described above, except that during the articulation of /ð/ the vocal folds vibrate producing voice **/ð/ is thus a voiced dental fricative.**

Spellings : /ð/ is represented by the letters th as in **them** and **that**.²

Distribution : /ð/ occurs initially, medially and finally in a word as in **then** (initial), **leather** (medial) and **soothe** (final)

/s/

5. /s/ is articulated by placing the tip and blade of the tongue very near the teeth ridge so that the space between them is very narrow. The soft palate is raised, shutting off the nasal passage of air. The vocal folds do not vibrate. The air escapes through the narrow gap between the tip and blade of the tongue and the teeth ridge with audible friction. **/s/ is thus a voiceless alveolar fricative.**

Spellings : /s/ is represented by

- (i) the letter s as in **sin**.
- (ii) the letter ss as in **'message, pass**.
- (iii) the letter c (followed by the letter e or i) as in **scene, cease, science**.
- (iv) medial and final x is pronounced /ks/ as in **ox, box, taxi**.

Distribution : /s/ can occur initially, medially and finally as in **seen** (initial), **passive** (medial), and **less** (final).

/z/

6. /z/ is articulated exactly like /s/ described above, except that during the articulation of /z/ the vocal slides vibrate, producing voice. **/z/ can thus be described as**

-
- 1. Indian speakers use a 'clear' /l/ in all positions.
 - 2. In the speech of some English speakers a fricative /r/ is heard.
 - 3. Most Indians, however, have a tendency to pronounce the letter r in all positions.

a voiced alveolar fricative.

Spellings : /z/ is represented by

- (i) the letter z as in **zoo**, **'zero**.
- (ii) the letters (medial and final) s and z as in **poison**, **dogs**.
- (iii) letters s and ss as in **sin'**, **scissors**.
- (iv) letters zz as in **buzz**.
- (v) the letter x (medial) is pronounced /gz/ as in **e'xact**.

Distribution : /z/ occur initially, medially and finally as in **zoo** (initial), **'puzzle** (medial), and **lose** (final).

E. LATERAL

A lateral consonant is articulated with a complete closure in the centre of the vocal tract, the air escaping along the sides of the tongue.

In English there is one lateral consonant which is /l/.

/l/ is articulated by the tip of the tongue making a firm contact against the teeth ridge. There is thus a complete closure in the middle of the mouth. The soft palate is raised so as to shut off the nasal passage of the air completely. The sides of the tongue are lowered so that the lung air is free to escape along sides of the tongue without any friction. The vocal slides vibrate, producing voice. **/l/ is thus voiced alveolar lateral.**

Spellings : /l/ is represented by the letter l as in **leave** and by letters ll as in **'villain**. It should be remembered that the letter l is silent in words like **calm**, **palk**, **alms**, etc.

Allphonic Variants :

(i) A dental (l)¹ is used when (l) is followed by /θ/ or /ð/, /helθ/, (/l/ followed by /θ/).

tell them /telðem/ (/l/ followed by /ð/)

(ii) In R.P. there are two varieties of /l/. One is called a 'clear /l/ and the other a dark /l/. The phonetic symbols are (l) and (ɫ) respectively.

'Clear' /l/ is articulated by making a closure in the middle as described above and simultaneously raising the front of the tongue in the direction of the hard plate. In R.P. this variety of /l/ is used before vowels and /j/ e.g. :

live /lɪv/

lure /ljʊə/

Dark /l/ is articulated by making a closure in the middle as described above and simultaneously raising the back of the tongue in the direction of the soft palate. In R.P. /f/ is used before consonant (other than /j/) and finally, e.g. :

told /təʊld/ (before a consonant)

tell /tel/ (finally)

(iii) In R.P. /l/ is syllabic (i.e. it functions as the nucleus of the syllable in cer-

tain words like **little** /litl/. (The final /l/ is syllabic in these words.)¹

'cattle /kætl/

Distribution : /l/ occurs initially, medially and finally as in **leave** (initial), **'pully** (medial) and **pull** (final).

F. FRICTIONLESS CONTINUANT

A frictionless continuant is articulated with an open approximation of the articulators, so that the air passes between the articulators without any friction. Thus the sound is vowel like, but it is included in the list of consonants because it never functions as the nucleus of a syllable.

In English, there is one frictionless continuant which is symbolized as /r/. The tip of the tongue is raised in the direction of the hinder part of the teeth ridge. The soft palate is raised so as to shut off the nasal passage of the air. The air from the lungs comes out through the gap between the tip of the tongue and the post alveolar region without any friction. The vocal slides vibrate, producing voice. **/r/ is thus a voice post-alveolar frictionless continuant.**²

Spellings : /r/ is represented by the letter r but in R.P. it occurs only before a vowel sound e.g. in **red, run, dry, trail**. /r/ is not pronounced in other positions e.g., in words like **garden, 'larder, 'early, jerk³, etc.**

Allophonic Variants :

(i) A voiced post alveolar fricative /r/, [phonetic symbol (r)] is used after /d/, d as in **dry, draw**.

(ii) A voiceless post-alveolar fricative /r/, (phonetic symbol (r)) is used after aspirated /p/, /t/ and /k/ as in **pray, try** and **cry**.

(iii) A voiced alveolar (single flap phonetic symbol /r/ is used when /r/ occurs between two vowels and after /θ/ as in

sorry	/r/	between two vowels
three/r/	after /θ/	

Distribution : In R.P. /r/ occurs initially and medially, but only before a vowel sound, /r/ does not occur finally. For example.

red	(initial)
moderate	(medial)

[Linking] /r/ : In R.P. /r/ does not occur finally but in connected speech, /r/ is reduced when followed by a vowel in the following words. For example the word *far* is pronounced /fa:/ in isolation, but in *far away* the final r in *far* is pronounced because away begins with a vowel sound. The phrase far away is pronounced /fa:r/ewei/. A few of these examples are :

pepper	/ˈpepə/
pepper and salt	/ˈpepər ənˈsɔlt/
here	/hɪə/

'here and there	/ˈhiə r ə n ðeə/
father	/fɑðə/
'father is at 'home	/ˈfɑðə r iz ə t' ˈheɪm/

Intrusive /r/ : Some people use an /r/ at word boundaries if the first word ends in [ə] and the second begins with a vowel even if there is no [r] in spelling. Thus, we often, here

/ˈlɔ: iən ˈðɔ:də/	(law and 'order)
/ˈdramə/ iən ˈmju:tɪk/	(drama and 'music)

G. Semi-Vowels

A semi-vowel is a vowel glide to a more prominent sound in the same syllable. In English there are two semi vowels, /j/ and /w/.

/j/ is a palatal semi-vowel.

/w/ is a labio-velar semi-vowel.

/j/ is glide from /i:/ and /w/ is glide from /u:/. Though these sounds are vowel like in their articulation, they are classified as consonants because they do not function as the nucleus of any syllable

/j/

1. The soft palate is raised shutting off the nasal passage of air. The front of the tongue assumes a position for a vowel between close and half-close and quickly glides to the position of the following vowel. The vocal folds vibrate producing voice. **/j/ is thus a voiced unrounded palatal semi vowel.**

The lips are normally spread or neutral during the articulation of /j/ but there may be anticipatory lip-rounding if the immediately following vowel is rounded : vowel as in **you, yawn,** etc.

Spellings : /j/ is represented by the letter y as in **yes, yard, be'yond, 'yellow.** The letters u, eu, ue, ew and ieu are pronounced /ju/ as in **'unit, 'beauty, due, dew, view.**

/w/

2. The soft palate is raised to shut off the nasal passage of air completely. The back of the tongue is raised in the direction of the soft palate to the position for a vowel between close and half-close, and the lips are rounded. Then the tongue quickly glides to the position of the following vowel. The position of the lips also changes depending upon the immediately following vowel. The vocal folds vibrate, producing voice. **/w/ is thus voiced rounded labio/velar semi-vowel.**

Spelling : /w/ is represented by

- (i) the letter w as in **west.**
- (ii) the letter wh as in **why.**
- (iii) the letters q or g + u as in **'queen, 'language.**
- (iv) the words **one, once, suit** also have /w/.

Distribution : /w/ occurs initially and medially as in **west** (initial and **queen** (medial). It does NOT occur finally.

(i) Most Indians do not have /w/ as a distinct phoneme in their English. Instead, they generally use a voiced labio-dental frictionless continuant (phonetic symbol [v]); the sound represents the Devanagari symbol (व). Most Indians use [v] even in place of fricative /v/. There is no distinction in their speech between minimal pairs like.

wine	vine
west	vest
wail	vale
why	vie
went	vent
wile/while	vile
whale	vale

/w/ can be acquired easily by trying to say /u/ and then quickly moving on to the vowel.

H. Consonant Clusters

A consonant cluster is a sequence of consonant sounds at the beginning or end of syllable. In English two or three consonants may form an initial consonant cluster and two, three or four consonants may form a final consonant cluster. The following is a list of common English consonant clusters :

Initial Clusters (2 consonants)

/p/ as the first element of the cluster	/p/	<i>play, please</i>
	/p/	<i>pray, praise</i>
	/p/	<i>puny, pure</i>
/b/ as the first element of the cluster	/bl/	<i>blue, blink</i>
	/br/	<i>bright, broad</i>
/t/ as the first element of the cluster	/tr/	<i>train, treasure</i>
	/tu/	<i>tune, tube</i>
	/tw/	<i>twinkle, twine</i>
/d/ as the first element of the cluster	/dr/	<i>drain, draw</i>
	/du/	<i>duty, durable</i>
	/dw/	<i>dwelling, dwell</i>
/k/ as the first element of the cluster	/kl/	<i>class, clay</i>
	/kr/	<i>cry, creep</i>
	/ku/	<i>cure, curate</i>
/g/ as the first element of the cluster	/kw/	<i>quell, queen</i>
	/gl/	<i>glow, glass</i>
	/gr/	<i>grow, grass</i>

/f/ as the first element of the cluster

/fl/ *flow, fly*
 /fr/ *from, fry*
 /fj/ *few, furious*

/v/ as the first element of the cluster

/vj/ *view*

/θ/ as the first element of the cluster

/θr/ *thrive, three*

/s/ as the first element of the cluster

/sp/ *spoon, spy*
 /st/ *steal, sty*
 /sk/ *sky, skill*
 /sm/ *smile, small*
 /sl/ *sly, sling*

/h/ as the first element of the cluster

/hj/ *huge, humour*

/m/ as the first element of the cluster

/mj/ *mute, mule*

/n/ as the first element of the cluster

/nj/ *new*

Initial Clusters (3 consonants) :

In English in an initial consonant cluster made up of three consonants, the first consonant is always /s/ :

/spl/	<i>spleen, split</i>
/spr/	<i>spring, spruce</i>
/str/	<i>string, straight</i>
/stj/	<i>stupid, studio</i>
/skr/	<i>screen, screw</i>
/skw/	<i>square</i>

Final cluster (2 consonants) :

/p/ as the final element of the cluster

/lp/ *gulp, pulp*
 /mp/ *pump, jump*

/b/ as the final element of the cluster

/lb/ *bulb*

/t/ as the final element of the cluster

/pt/ *apt, wrapped*
 /kt/ *walked, milked*
 /tst/ *watched, thatched*
 /ft/ *laughed, coughed*
 /st/ *first, thirst*

/ɪ t/ *pushed, crushed*

/nt/ *ant, lent*

/lt/ *till, knelt*

/d/ as the final element of the cluster

/bd/ *robbed*
 /gd/ *bagged*

/k/ as the final element of the cluster

/ts/ as the final element of the cluster

/dz/ as the final element of the cluster

/f/ as the final element of the cluster

/v/ as the first element of the cluster

/θ/ as the final element of the cluster

/s/ as the final element of the cluster

/z/ as the final element of the cluster

/dz/	<i>judged</i>
/vd/	<i>loved</i>
/ðd/	<i>breathed</i>
/zd/	<i>buzzed</i>
/md/	<i>combed</i>
/nd/	<i>land</i>
/ŋd/	<i>banged</i>
/sk/	<i>ask</i>
/nk/	<i>think</i>
/lk/	<i>milk</i>
/ts/	<i>bench</i>
/ndz/	<i>lounge</i>
/lf/	<i>self</i>
/lv/	<i>solve</i>
/pθ/	<i>depth</i>
/tθ/	<i>eighth</i>
/dθ/	<i>width</i>
/fθ/	<i>fifth</i>
/mθ/	<i>warmth</i>
/nθ/	<i>tenth</i>
/ŋθ/	<i>strength</i>
/lθ/	<i>wealth</i>
/ps/	<i>maps</i>
/ts/	<i>mates</i>
/ks/	<i>cooks</i>
/sθ/	<i>fourths</i>
/ns/	<i>dance</i>
/ls/	<i>false</i>
/bz/	<i>rubs</i>
/dz/	<i>bulbs</i>
/gz/	<i>eggs</i>
/vz/	<i>loves</i>
/ðz/	<i>breathes</i>
/mz/	<i>names</i>
/nz/	<i>nouns</i>
/ŋz/	<i>hangs</i>
/lz/	<i>calls</i>

Final Cluster 93 consonants) :

/t/ as the final element of the cluster

/dst/ *midst*
 /kst/ *fixed*
 /skt/ *risked*
 /mpt/ *pumped*
 /ntft/ *lunched*
 /nst/ *danced*
 /nkt/ *thanked*
 /nst/ *a'mongst*
 /lpt/ *helped*
 /lkt/ *milked*
 /lst/ *whilst*

/d/ as the final element of the cluster

/ndzd/ *ar' ranged*
 /lvd/ *solved*

/θ/ as the final element of the cluster

/ksθ/ *sixth*
 /lfθ/ *twelfth*

/s/ as the final element of the cluster

/pts/ *tempts*
 /pθs/ *depths*
 /tθs/ *eighths*
 /kts/ *facts*
 /fos/ *fifths*
 /sps/ *wasps*
 /sts/ *beasts*
 /mps/ *lamps*
 /nts/ *tents*
 /nθs/ *tenths*
 /nks/ *tanks*
 /lps/ *helps*
 /lts/ *tilts*
 /lks/ *bulks*
 /ndz/ *bends*
 /ldz/ *builds*
 /lvz/ *solves*

/z/ as the final element of the cluster

Final Clusters (r consonants) :

/s/ as the final element of the cluster

/ksθs/ *sixths*
 /mpts/ *tempts*
 /lfθs/ *twelfths*

APPENDIX (CONSONANT DRILLS)

Practice saying these words. In the case of the word with more than one syllable make sure that you put the accent on the correct syllable.

/f/

fine	'finger	af 'fair
fiver	'formal	effort
for 'bid	'off	pre 'fer
life	'offer	'quality
loaf	'leaf	de 'feat

Contrast between /p/ and /f/

pine	fine
pear, pair	fare
pier	fear
pill	fill
pale	fail
pound	found
pin	fin
put	foot

/ð/

breathe	those	'wither
wrethe	'northern	with
then	'neither	teethe (verb)
those	'father	loathe
though	'mother	'weather
thinkoath	throat	

/θ/

thin	month	'anthem
ether be 'neath	'lethal	
width	through	nothing
thigh	wealth	
path	'theatre	

/s/

sign	'cluster	bus
a 'side	pass	'senior
basis	'nasty	pulse
'castle	dress	soup
class	re 'quest	'excellent

/z/

zoo	lose	'sympathise
'zebra	nose	re'sign
'zero	wise	'opposite
'puzzle	di'sease	caves
'buzz	noice	com'bines
sheep	cash	per'mission
'cushion	rubbish	sugar
a'shamed	se'paration	ma'chine
bush	'nation	furnish
ash	par'tition	worship

Constant between /s/ and /ʃ/

sign	Shine
sip	ship
see	she
sell	shell
sin	shin
sore	shore
sour	shower
sort	short

/z/

'measure	'leisure	division
'pleasure	oc'casion	te'levision

/h/

hert	be'hind	a'head
be'have	hind	'human
light	'gallon	girl
late	lime	peel
lime	lame	royalty
'apple	pillion	ma'terial
able	'million	'moonlight

e'lastic

lucky

gallant

'elevate

un'til

'laundry

com'mercial

lull

'local

/r/

'river

memory

library

race

'miserable

'funeral

roam

ar'range

um'brella

royalty

'arrogant

'various

ribbon

three

'worry

ar'rears

thrive

rack

ap'prove

de'prive

rather

arrow

screw

'period

'very

strange

pro'vide

'marry

rubber

promise

yes

university

yellow

yard

youth

yield

human

young

duty

your

music

beautiful

union

value

view

/w/

wine

forward

squint

'woman

swear

twitter

wise

twist

twine

wall

twine

quiet

war

square

re'ward

bunch

o'bey

bulb

/t/**(i) Aspirated /t/ is stressed in initial position :**

table

un'til

terrible

tale

in'tend

at'torney

toil

pre'tend

po'tato

at'tain

con'tain

per'tain

(ii) Unsaspirated /t/ :**(a) /t/ after /s/ :**

station

stump

staff

street

'steeple

story

stamp

studio

strain

step

'stain

startle

(b) /t/ in unaccented syllables :

'interest

'country

cutting

'liberty

'actor

hastily

'winter

'better

native

'captain

butter

pastry

water

detail

actress

yesterday

doting

'gaiety

(c) final /t/ (not audibly released) :

cut

stout

aunt

put

stunt

beast

treat

east

best

straight

de'light

test

bright

e'xact

west

act

'conquest

sat

/d/**/d/ in various positions :**

dear

dress

com'bined

diamond

'tidy

allowed

de'part

'study

di'vine

de'mand

'flooded

'dreadful

'daylight

cold

hide

educate	bold	hard
ad'dress	find	hoard
con'dition	for'bid	child
leader	'modern	in'stead
/k/		
(i) Aspirated /k/ in stressed initial position :		
kind	account	clear
de'clare	de'clare	caste
'caution	in'clude	cast
'cultivate	keep	cool
be'cause	me'chanic	oc'casion
(ii) Unaspirated /k/ :		
(a) /k/ after /s/ :		
skin	sky	scorpion
scale	skill	scatter
'scavenger	scandal	'scramble
'school	skull	
(b) /k/ in unaccented syllables :		
'anxious	lacking	delicate
'backbone	'monkey	'picture
'uncle	'market	tax
'weekly	col'lect	to'bacco
'victory	com'bine	lucky
(ii) final /k/ :		
book	lack	quick
ache	poke	rank
ask	coke	speak
task	mark	spike
desk	knock	week
fork	lake	trick
pick	like	pick
luck	look	pack

/g/**/g/ in various positions :**

a 'go

'govern

'gamble

de 'gree

e 'xact

e 'xample

for 'get

'good

'hunger

'language

'organise

re 'gion

re 'gale

game

mug

beg

bag

dog

lag

big

/ʌ/**/ʌ/ in various positions :**

chain

check

chip

chair

'charter

'channel

'champion

challenge

'picture

'lecture

'butcher

'teacher

catching

leech

reach

rich

such

watch

match

chink

chunk

/dz/**/dz/ in various positions :**

jump

join

'ginger

'general

re 'joice

'agent

college

'village

jeep

'orange

edge

bridge

page

judge

junior

yes

jaw

re 'venge

/m/**/m/ in various positions :**

man

'manage

'meaning

'programme

re 'main

small

beam

be 'come

'temper

`morning
mean
moon
ambition
examination
familiar

sympathy
um`brella
worm
aim
`normal
lame

`mystery
`number
dream
de`mand
middle
grammar

/n/**/n/ is various positions :**

knee
neat
note
gain
ad`vance
ancient
canal
de`fend
enterband
`elephant
ant
`cousin

bind
`punish
drown
`foreign
`gain
`hasten
`heaven
i`magine
nuisance
bend
per`mission
`centre

com`bine
`centre
`miner
`over
`feminine
neuter
noisy
now
question
re`venge
ruin

\ŋ**\ŋ\ various positions :**

sing
king
`English
`language
hang
`hunger
`finger
longing

`longer
tongue
young
ring
stocking
`uncle
wrong
young

monkey
`bedding
`building
conquer
`dining
pang
ring
length

2.3.3 Self Check Exercise

Attempt transcription of the following words

Abdomin
Abode
Absorb
Absurd
Advertisement

Allude
Artist
Because
Boat
Calamity
Deficit
Eagle
Euphoric
Finale
Flute
Gorgeous
Husband
Tension
Icon
Interest

2.3.4 Summary

There are 24 consonants in R.P. These speech sounds can be classified according to the place and manner of articulation.

2.3.5 Long Questions

Write a note on semi-vowels, and mention their **place** of articulation and **manner** of articulation.

2.3.6 Short Questions

Give two examples, each of the following (phonetically transcribed) :

- | | |
|------------------------------|----------------|
| (a) Plosives | (b) Affricates |
| (c) Nasals | (d) Laterals |
| (e) Frictionless Continuants | |

2.3.7 Suggested Readings

Roach, Peter. English Phonetics and Phonology: A Practical course. 4th Edition, C.U.P, 2009.

Ginison, A.C. and Ramsaran, Susan. An Introduction to the Pronunciation of English, ELBS.

**B.A. PART-I
SEMESTER-I**

**ENGLISH LITERATURE (ELECTIVE)
AN INTRODUCTION TO
THE STUDY OF PROSE LITERATURE**

LESSON NO. 2.4

Converted in SLM by Ms. Jasmine Kaur

Last updated October, 2023

PHONETIC TRANSCRIPTION

- 2.4.1 Objectives
- 2.4.2 Introduction
 - 2.4.2.1 Phonetic Transcription
- 2.4.3 Self Check Exercise
- 2.4.4 Summary
- 2.4.5 Long Questions
- 2.4.6 Short Questions
- 2.4.7 Suggested Readings

2.4.1 Objectives

- To keep students understand how to phonetically your word.
- To provide them with examples to learn and practice.

2.4.2 Introduction

Phonetics is the study of speech sounds and their production.

At the outset you must remember that all languages are for communication. We can communicate through a written word, through a spoken word, or through gestures. Also remember that Written English and Spoken English are quite different from each other. Writing consists of words and sentences on paper which make no noise and are taken in by the eyes whereas speaking is the organised sound taken in by the ear. So it is not erroneous to say that language starts with the ear. When a baby starts to talk, he does it by hearing the sounds his mother makes and by imitating these sounds.

2.4.2.1 Phonetic Transcription

PHONETIC TRANSCRIPTION	
Vowel Phonemes	Consonants
ɪ as in pit	1. p as in page /'peɪdʒ/
e as in pet	2. b as in bad /'bæd/
æ as in pat	3. t as in tea /'ti:/
ʌ as in cut	4. d as in did /'dɪd/
ɑ as in pot	5. k as in cat /'kæt/
ʊ as in put	6. ɡ as in get /'ɡet/
ə as in potato, upper	7. tʃ as in chin /'tʃɪn/
i: as in key	8. dʒ as in June /'dʒu:n/
ɑ̃: as in car	9. f as in fall /fɔ:l/
ɔ: as in core	10. v as in voice /vɔɪs/
u: as in coo	11. ð as in thin /'ðɪn/
z: as in cur	12. ð as in then /'ðæn/
eɪ as in bay	13. s as in sow /'səʊ/
ɑɪ as in buy	14. z as in zoo /'zu:/
ɔɪ as in boy	15. ʃ as in she /'ʃi:/
eʊ as in low	16. z as in vision /'vɪ:ʒn/
aʊ as in how	17. h as in hut /'hʌt/
hə as in here	18. m as in man /mæn/
eə as in there	19. n as in no /'nəʊ/
ʊə as in moor	20. θ as in sing /'sɪθ/
	21. l as in leg /'leg/
	22. r as in red /'red/
	23. j as in yes /'jes/
	24. w as in wet /'wet/
	Prosodic Marks :
	‘ (primary stress)
	as in better ['bet,ə]
	˘ (secondary stress)
	as in retell [rɪ˘'tel]
	ˑ (syllable division)
	. as in differ ['dɪf.ə]

Given below is a list of words phonetically transcribed : Also consult **Daniel Jones's English Pronouncing Dictionary**, ed. by Roach and Hartman, 15th Edition.

A

Word	Transcription
Aaron.....	ˈeə.rən
Abacus	ˈæb.əkəs
Abandon	əˈbæn.dən
Abbreviate	əˈbri:vi.eit
Abbreviation	əˈbri:viˈei.ʃən
Abdomen	ˈæb.dəmən
Abduct	əbˈdʌkt
Aberration	ˌæb.əˈreiʃən
Abhor	əbˈhɔ:ˈ
Ability	əˈbil.ə.ti
(Words containing 'ability' as a suffix always exhibit the primary stress as for 'ability' i.e. capability/kei.peˈbil.e.ti/)	
Ablative	ˈæb.lə.tive
Abnormal	æbˈnɔ:məl
Aboard	əˈbrɔ:d
Abode	əˈbəʊd
Aboriginal (A)	ˌæb.əˈrɪdʒ.ənəl
Aborigines (A)	ˌæb.əˈrɪdʒ.ni:z
Abrasion	əˈbrei.ʃən
Abcess	ˈæb.ses
Absent (adj.)	ˈæb.sənt
Absent (v)	ˈæbˈsent
Absentee	ˌæb.sənˈti:
Absolute	ˌæb.səˈlu:t
Absolve	əbˈzàlv
Absorb	əbˈzɔ:b
Abstemious	æbˈsti:miəs
Abstinence	ˈæb.sti.nən ts
Abstract (adj.)	æb.strækt
Abstract (v.)	æbˈstrækt
Absurd	əbˈzɜ:d
Abuse (n.)	əˈbju:s
Abuse (v.)	əˈbju:z

Abusive	ə'bjʊ:siv
Academic	æk.ə'dem.ik
Academy	ə'kæd.ə.mi
Accelerate	ək'sel.əi.reit
Acceleration	ək.sel.əreiʃən
Accent (n.)	'æ.ksənt
Accent (v.)	ək 'sent
Access	'æk.ses
Accessory	ək'ses.ər .i
Accident	'æ.si.dənt
Acclimatize	ə'klai.mətaiz
Accommodate	ək'kəm.ə .deit
Accomplice	ək'kvɪ.plis
Accord	ək'kɔ:d
Accrue	ək'krʌ:
Accumulate	ək'kjʊ:mjəleɪt
Accuracy	'æk.jə.rə.si
Accusative	ək'kjʊ:zə'tiv
Ascetic	ə'si:tik
Achilles	ək'kil.i:z
Acid	'æs.id
Acme	'æk.mi
Acorn	'ei.kɔ:n
Acoustic	ək'ku:stik
Acquaint	ək 'k.weɪnt
Acquiesce	,æk.wi'es
Acquisition	,æk.wi'ziʃən.
Acquisitive	ək'kwiz.i.tiu.
Acrimonious	,æk.ʃima.ʊni.əs.
Acrobat	'æk.rə.bæt
Across	ək'kràs
Active	'æk.tiv
Actress	'æk.trəs
Actually	'æk.tʃʊ.əli
Acumen	'æk.jʊ.mən
Adage	'æd.idʒ
Adamant	'æd.ə.mənt

Adapt	ə'dæpt
Addict (n.)	'æd.ikt
Addicted	ə'diktɪd
Addle	'æd.l
Address (n.)	ə'dres
Addressee	,æd.res'i:
Adept (n.)	'æd.ept
Adequate	'æd.i.kwət
Adhere	əd'hiə'
Adhesion	əd'hi:ʒən
Adhesive	əd'hi:sive
Adhoc	'æd'hàk
Adieu	ə'dju:
Adjacent	,ə'dʒei.sənt
Adjectival	,ædʒ.ik'tai.vəl
Adjective	'ædʒ.ik.tiv
adjoin.....	ədʒɔɪn
Adjunct	'ædʒ.vʌkt
Adjust	ədʒvst
Administer	əd'min.i.stəʃ
Admirable	'æd.mə.r.ə.bl'
Admiration	,æd.mə'rei.ʃən
Ado	ə'du:
Adolescence	,æd.ə'les.ənts
Adonais	,æd.ə'nei.is
Adonis	əd'ðəʊ.nis
Adulterate	əd'vʌl.tə'ri.eit
Advantage	əd'va:n.tɪdʒ
Advantageous	æd.vən'tei.dʒəs
Advent (A)	'æd.vent
Adventure	əd'ven.tʃə
Adverb	'æd.vɜ:b
Adversary	'æd.və.səri
Advert (n)	'æd.vɜ:t
Advert (v)	əd'vɜ:t
Advertise	'æd.və.taɪz
Advertisement	əd'vɜ:tɪs.mənt

Advisability	əd,vai.zə'bil.ə.ti
Advisable	əd'vai.zə.bl
Advocacy	'æd.və.kə.si
Advocate (n)	'æd.vəkət
Advocate (v)	'æd.və.keit
Aeon	'i:.ən
Aerial	'eə.ri.əl
Aeroplane	'eə.rə.plein
Aeschylus	'i:ski.ləs
Aesthete	'i:s.ɔ:t
Aesthetic	i:s'et.ik
Affable	'æf.ə.bl
Affiliate	ə'fil.i.eit
Affix (n)	'æf.iks
Affix (v)	ə'fiks
Affluence	'æf.lu.ənts
Aftermath	'a:f,tə.ma:ɔ
Again	ə'gen
Against	ə'genst
Agape	ə'geip
Agate	'æg.ət
Agatha	'æe.ə.ɔe
Aged (a man aged 40)	'eidʒd
Aged 'old'	eidʒid
Agency	'ei.dʒən.si
Aggravate	'æg.rə .veit
Aggregate (v)	'æg.ri.geit
Aghast	ə'ga:st
Agnes	'æg.nəs
Agnostic	æg'nəs.tik
Ago	ə'geʊ
Agony	'æg.ə.ni
Agrarian	ə'greə.ri.ən
Agree	ə'gri:
Ague	'eig.ju:
Ah	a:
Albatross	'æl.bə.tràs
Albeit	Ø:l'bi:.it

Alchemist	ˈæl.kə.mɪst
Aldous	ˈɔːl.dəs.
Algebraic	ˌæl.dʒiˈbreɪ.ɪk
Alias	ˈei.li.əs
Alibi	ˈæl.i.bai
Alien	ˈei.li.ən
Alive	əˈlaɪv
All	ɔːl
Allegiance	əˈliː.dʒənts
Allegory	ˈæl.i.gə.ri
Allergy	ˈæl.ə.dʒi
Alleviate	əˈliː.vi.eɪt
Alley	ˈæl.i
Alliteration	əˈlɪt.əˈrei.ʃən
Allude	əˈluːd
Allusion	əˈluː.ʒən
Ally (n)	ˈæl.ai
Ally (v)	əˈlai
Almond	ˈɑː.mənd
Aims	ɑːmz
Alone	əˈləʊn
Alphabet	ˈæl.fə.bət
Already	ɔːlˈred.i
Alsatian (A)	ælˈsei.ʃən
Alternate (adj)	ɔːlˈtɛː.nət
Alternate (v)	ˈɔːl.tə.neɪt
Attitude	ˈæl.tɪ.tjuːd
Altruism	ˈæl.tru.i.zəm
Amalgamation	ə.mæl.gəˈmeɪ.ʃən
Amanda	əˈmæn.də
Amateur	ˈæm.ə.təʃ
Ambiguous	æmˈbɪg.ju.əs
Ambivalent	æmˈbɪvəl.ənt
Ameliorate	əˈmiːl.ər.eɪt
Amenity	əˈmiː.nə.ti
Amiable	ˈei.mi.ə.bl
Amicable	ˈæm.i.kə.bl

Amok	ə'màk
Amorous	'æm.ər.əs
Amplitude	'æm.pli.tju:d
Amuck	ə'mv̩k
Anachronism	ə'næk.rə.ni.zəm
Anaesthesia	,æn.əsə'zi:zi.ə
Anagram	'æn.ə.græm
Analogus	ə'næl.ə.gəs
Analogy	ə'næl.ə.dʒi
Anarchy	'æn.ə.ki
Anathema	ə'næɔ.ə.mə
Anatomical	,æn.ə'təm.ikəl
Ancient	'ein.tɪənt
Anecdote	'æn.ik.dəʊt
Angel (adj)	'ein.dʒəl
Annex (n)	'æn.eks
Annex (v)	ə'neks
Annihilate	ə'nai.leit
Another	ə'nvə'e
Antagonism	æn'tæg.ən.i.zəm
Antecedent	,æn.ti'si:dənt
Antenna	æn'tenə
Anthony	'æn.tə.ni
Anthropological	,ænt.ɔrə.pə'lədʒi.kəl
Antibiotic	,æn.ti.bai'ət.ik
Anticipate	æn'tis.i.peit
Antimony	'æn.ti.mə.ni
Antipathy	æn'tip.ə.ɔi
Antithesis	æn'tiɔ.ə.sis
Anxious	'æθ.k.əs
Aparthied	ə'pa:.teit
Apathetic	,æp.ə'bet.ik
Apathy	'æp.ə.ɔi
Apostrophe	ə'pàs.trə.fi
Appal	ə'pɔ:l
Apparatus	,æp.ər'ei.təs
Apparent	ə'pær.ənt

Applicable	ə'plik.ə.bl
April	'ei.prəl
Apron	'ei.prən
Archaic	'kei.ik
Archangel	'keɪn.dʒɛl
Arduous	'dʒu.əs
Area	'eə.ri.ə
Arena	ə'ri:nə
Aristocrat	'ær.i.stə.kræt
Aristophanes	,ær.i'stəf.ə.ni:z
Armada (A)	'm'də
Aroma	ə'rəʊ.mə
Arrears	ə'riə's
Arrogance	'ær.ə.gənts
Arterial	'tiə.ri.əl
Arthritis	'traɪ.tis
Articulate (v)	'tik.jə.leit
Artisan	'ti.'zæn
Artist	'tɪst
Artiste	'ti:st
Ascertain	,æs.ə.'teɪn
Ascribe	ə'skraɪb
Asia	'ei.ʌʃə
Askance	ə'skænts
Aspect	'æs.pekt
Assemble	ə'sem.bl
Asset	'æs.et
Assimilation	ə,sɪm.i'leiʃən
Associate (n)	ə'seʊ.ʃi.ət
Associate (v)	ə'seʊ.ʃi.eɪt
Assonance	'æs.ən.ənts
Assorted	ə'sɔ:tɪd
Assuage	ə'sweɪdʒ
Assume	ə'sju:m
Astern	ə'stɜ:n
Asthma	'æsθ.mə
Astrological	,æs.tre'lədʒ.ɪkəl

Astute	ə'stju:t
Asylum	ə'sai.ləm
Ate	eit
Athlete	'æɔ.li:t
Athletic	æɔ'let.ik
Atlantic	ət'læn.tik
Atmospheric	æt.məs'fer.ik
Atomic	ə'təm.ik
Atrocious	ə'treʊ.ɪəs
Atrophy	'æt.rə.fi
Attache	ə'tæʃei
Attitude	'æt.i.tʃu:d
Attorney	ə'tɜːni
Auctioneer	,Ø:k.ɪ'nɪə
Audacious	Ø:'dei.ɪəs
Audience	Ø:.di.ənts
Augment (v)	Ø:.g'ment
August (n)	Ø:.'gəst
August (Adj)	Ø:.'gvst
Aunt	a:nt
Aupair	,əʊ'peə
Auspices	Ø:.spisiz
Authoritative	Ø:.'ɔːr.i.tə.tiv
Autocracy	Ø:.'tæk.rə.si
Autumn (A)	'Ø:təm
Autumnal	Ø:.'tvɪn.əl
Avarice	'æv.ər.is
Avaricious	,æv.ər'ɪ.əs
Aviary	'ei.vi.əri
Avoirdupois	,æv.ə.də'pɔɪz
Away	ə'wei
Azure	'æʒ.ə

B

Baboon	bə'bu:n
Bacon	'bei.kən
Bade (from bid)	beid
Balcony	'bæl.kə.ni

Balk	bɒ:l̩k, bɒ:k
Ball	bɒ:l̩
Ballet	ˈbæl.ei
Balliol	ˈbei.li.əl
Balloon	bəˈlu:n
Ballot	ˈbæl.ət
Bamboo	bæmˈbu
Banal	bəˈn ˈl
Bankrupt	ˈbæθ̩.krvpt
Bankruptcy	ˈbæθ̩.krəpt.si
Banquet	ˈbæθ̩.kwit
Baptismal	bæpˈtiz.məl
Barbaric	b ˈ ˈbær.ik
Bargain	ˈb ˈ .gin
Barley	ˈb ˈ .li
Barman	ˈb ˈ .mən
Barometer	bəˈràm.i.tə [#]
Baron	ˈbær.ən
Baronial	bəˈrəʊ.ni.əl
Baroque	bəˈrək
Barrack	ˈbær.ək
Barrage	ˈbær. ˈ dʒ
Basically	ˈbei.sikəl̩i
Basil	ˈbæz.əl̩
Bas-relief	,b ˈ .riˈli:f
Bass	beis
Bassoon	beˈsu:n
Bastion	ˈbæ.ti.ən
Bathos	ˈbei.ɔàs
Bawdy	ˈbɒ:di
Bayonet	ˈbei.ə.nət
Bazaar	bəˈz ˈ ˈ
Bear	beə [#]
Beatific	,bi:əˈtif.ik
Beatitude	biˈæt.i.tju:d
Beatrice	ˈbiə.tris
Because	bikəz

Beckon	ˈbek.ən
Bedlam	ˈbed.ləm
Bedroom	ˈbed.rʊm
Been	bi:n
Before	biˈfɔːr
Began	biˈgæn
Beggar	ˈbeg.ə
Begin	biˈgin
Beige	beiʒ
Belief	biˈli:f
Belinda	bəˈlində
Belle	bel
Belligerent	beˈlɪdʒ.ər.ənt
Beloved (used predicatively)	biˈlʌvd
Beloved (used attributively or as a noun)	biˈlʌv.id
Benefice	ˈben.ɪfɪs
Beneficient	biˈnef.i.sənt
Beneficial	ˌben.i.ˈfi.ʃi.əl
Benefit	ˈben.i.fɪt
Benevolent	biˈnev.əl.ənt
Benign	biˈnain
Benignant	biˈnɪg.nənt
Bequeath	biˈkwiːð, beˈkwiːð
Bequest	biˈkwest
Beret	ˈber.eɪ
Berkley	ˈba:kli
Berserk	bəˈzɜːk
Betroth	biˈtrɒʊð, beˈtrɒʊð
Between	biˈtwi:n
Beverage	ˈbev.ər.ɪdʒ
Bias	ˈbaɪəs
Bibliography	ˌbib.liˈɒg.rə.fi
Bicycle	ˈbaɪ.sɪ.kl
Bigamy	ˈbig.ə.mi
Bigot	ˈbig.ət
Bikini	biˈkiːni
Bilingual	baɪˈliŋ.gwəl

Billet-doux	bil.ei.'du
Binoculars	bi'nàk.je.leʒ
Biography	bai'æg.rə.fi
Biology	bai'al.ə.dʒi
Biscuit	'bis.kit
Bison	'bai:sən
Black berry	blæk.bəri
Blase	'bl`zei
Blaspheme	blæs'fi:m
Blasphemy	'blæs.fə.mi
Blatant	'blei.tənt
Blithe	blaið
Blockade	blæk'eid
Boa	bəʊə
Boat	bəʊt
Bodice	'bəd.is
Bonafide	,bəʊ.nə'fai'd i
Bonanza	bə'næn.ʒə
Bonhomie	'bàn.àm.i
Booklet	'bʊk.lət
Boor	bʊ:*
Booth	bu:ð, bu:ɔ
Borax	'bʊ:ræks
Born	bʊ:n
Borne	bʊ:n
Borough	'bvr.ə
Bosom	'bʊʒəm
Botanical	bə'tæn.ikəl
Botany	'bət.ən.i
Boudoir	'bu:d.wa:*
Bough	baʊ
Bouquet	bʊ'kei
Bourgeois	'bʊ:ʒ.w`
Bourgeoise	,bʊ:ʒ.wa:zi:
Boutique	bu:'ti:k
Bow (n)	bəʊ
Bow (v)	baʊ

Bowel	baʊəl
Bowl	beʊl
Braggart	ˈbræg.ət
Brassiere	ˈbæs.əri
Bravado	brəˈva:dəʊ
Bravo	braːˈvəʊ
Brawl	brɔ:l
Breadth	bretɔ
Breakfast	ˈbrek.fəst
Breviary	ˈbre.v.l.əri
Brigade	briˈgeid
Brocade	brəʊˈkeid
Brochure	ˈbrəʊ.ʃə
Brooch	breʊtɔ
Bruise	bru:ʒ
Brunet	bruːˈnet
Buffalo	ˈbʌf.əl.əʊ
Buffet (n)	ˈbʌf.it
Buffet (v)	ˈbʌf.it
Buffet (refreshments)	ˈbʌf.ei
Bullock	ˈbʌl.ək
Bulwark	ˈbʊl.wək
Bungalow	ˈbʌŋ.gəl.əʊ
Bureau	ˈbjʊə.rəʊ
Burial	ˈber.i.əl
Bury	ˈber.i
Busy	ˈbiːzi
Business	ˈbiz.nis
Busyness	ˈbiːzi.nəs
Button	ˈbʌt.ən.

C

Cabal	kəˈbæl
Cabaret	ˈkæb.ət.rei
Cabbage	ˈkæb.idʒ
Cachet	ˈkæʃ.ei
Cacophonous	kəˈkəf.ənəs
Cacophony	kəˈkəf.ə.ni

Cadaverous	kə'dæv.ər.əs
Cadence	'kei.dənts
Cadet	kə'det
Cadre	'k` .də*
Caesar	'si:.zə*
Cage	keidʒ
Cajole	kə'dʒəʊl
Calamity	kə'læm.ə.ti
Calcium	'kæl.si.əm
Calculable	'kæl.kje.lə.bl
Calcutta	kæl'kv.t.ə
Calendar	'kæl.ən.də*
Callous	'kæl.əs
Calumny	'kæl.əm.ni
Cambridge	'keim.bridʒ
Camouflage	'kæm.ə.flɑ:ʒ
Campaign	kæm'pein
Canal	kə'næl
Canary	kə'neə
Canine	'kei.nain
Cannibal	'kæn.bəl
Canoe	kə'nu:
Canopy	'kæn.ə.pi
Cant	kænt
Cantankerous	kæn'tæn.k.r.əs
Canteen	kæn'ti:n
Capacious	kə'pei.əs
Capitulate	kəpit.jʊ.leit
Caprice	kə'pri:s
Capricious	kə'pri.əs
Capsize	kæp'saiʒ
Captivity	kæp'tiv.ə.ti
Carburettor	ka:.bjə'ret.ə*
Career	kə'riə*
Caress	kə'res
Caricature	'kær.i.kə.tʃjʊə'
Carnage	'k` .nidʒ

Carnivorous	k ' 'niv ^ə r.əʃ
Carouse	kə'raʊs
Carrier	'kær.i.ə [#]
Cartoon	k ' 'tu:n
Cascade	kæs'keid
Casino	kə'si:.nəʊ
Castigate	'kæs.ti.geit
Castle	'k ` .sl
Castor	'k ` stə [#]
Castrate	kæs'treit
Casual	'kæʒ.ju.əl
Catastrophe	kə'tæs.trə.fi
Catechism	'kæt.ə.ki.z ^ə m
Catharsis	kə'ɔ ' sis
Cathedral	kə'ɔi:.dr ^ə l
Caught	kʊ:t
Causal	'kʊ:z ^ə l
Caviare	'kæv.i. ` #
Cease	si:s
Cedar	'si:.də'
Celebrity	sə'leb.rə.ti
Celt	selt
Cement	si'ment
Centenary	sen'ti:.n ^ə ri
Ceramic	sə'ræm.ik
Certificate (n)	sə'tif.i.kət
Certitude	'sɜ:ti.tju:d
Chagrin (n)	'ʃæg.rin
Chaise	ʃei
Chamber	'tseim.bə'
Chamelion	kə'mi:.li.ən
Champagne	ʃæm'pein
Chandelier	ʃæn.də.'li ^ə
Client	klai.ənt
Chaos	'kei.əs
Chaperon	'ʃæp. ^ə r.əʊn
Charade	ʃə'ra:d

Charge(s) d'affaires	ˈtʃɑː.ʒeɪ.dæfeɪ
Charlatan	ˈtʃɑː.lə.tən
Charlotte	ˈtʃɑː.lət
Chase	tseɪs
Chasm	ˈkæz.əm
Chassis	ˈtʃæ.sɪ
Chaste	tseɪst
Chastity	ˈtʃæs.tə.ti
Chateau	ˈtʃæt.əʊ
Chauffeur	ˈtʃeʊ.fə
Chef	tʃef
Chemise	ˈtʃeɪ.miːz
Cheron	ˈtʃev.rən
Chic	tʃiːk
Chiffon	ˈtʃiːf.ən
Chiropodist	kiˈrəp.ədist
Chivalrous	ˈtʃiv.əl.rəs
Chivalry	ˈtʃiv.əl.ri
Chore	kwaiə
Christen	ˈkris.ən
Christianity	ˌkris.tiˈæn.ə.ti
Chronological	ˌkrən.əˈlɑːdʒ.ɪkəl
Chronology	krənˈəl.ə.dʒi
Chronometer	krənˈəm.i.tə
Chute	tʃuːt
Cider	ˈsaɪ.də
Cigar	siˈgɑː
Cigarette	ˌsig.ər.ət
Cine	ˈsin.i
Cipher	ˈsaɪ.fə
Civilian	siˈvɪl.i.ən
Civility	siˈvɪl.ə.ti
Civilization	ˌsɪv.əl.aɪˈzeɪ.ʃən
Clandestine	klænˈdes.tɪn
Classic	ˈklæs.ɪk
Clean	kliːn
Cleanlines	ˈklen.li.nəs

Cleanse	klenz
Clergy	ˈklɜːdʒi
Clerk	kl ' k
Cliche	ˈkli: ɔei
Clique	kli:k
Cloth	kloʊ
Chothe	kləʊð
Clothes	kləʊðz
Clue	klu.
Coalesce	kəʊəˈles
Coat	kəʊt
Cobra	ˈkəʊ.brə
Coercion	kəʊˈɜː ɔn
Cognac	ˈkɑːn.jæk
Coherent	kəʊˈhiə.rənt
Collapse	kəˈlæps
Collateral	kəˈlæt. ə.r.əl
Collect (v)	kəˈlekt
Colloquial	kəˈləʊ.kwi.əl
Cologne	kəˈləʊn
Colonel	ˈkɜː.nəl
Colossal	kəˈlæs.əl
Coma	ˈkəʊ.mə
Combine (n)	ˈkɑːm.bain
Combine (v)	kəmˈbain
Comedian	kəˈmiː.diən
Comedienne	kəˈmiː.diˈen
Comma	ˈkɑːm.ə
Commandment	ˈkɑːm.ən.dənt
Comment (n)	ˈkɑːm.ent
Committee	kəˈmit.i
Communique	kəˈmjuːni.kei
Commute	kəˈmjuːt
Compact (adj)	kəɪmˈpækt
Compact (n)	ˈkɑːm.pækt
Comparable	ˈkɑːm.pər.ə.bl
Comparison	kəmˈpær.i.sən

Compere	'kàm.peə*
Competitive	kəm'pet.i.tiv
Competitor	kəm'pet.i.tə*
Complacent	kəm'plei.sənt
Complacency	kəm'plei.səntsi
Complicity	kəm'plis.ə.ti
Compound (n)	'kàm.paʊnd
Compound (v)	kəm'paʊnd
Concentric	kən'sen.trik
Concept	'kàn.sept
Concert (n) (musical instrument)	'kàn.sət
Concert (a) (Union)	'kàn.sʔ:t
Concert (v)	kən'sʔ:t
Concord (n)	'kàth.kʊ:d
Concord (v)	kən'kʊ:d
Concur	kən'kʔ:*
Condemn	kən'dem
Condemnation	,kàn.dem.'nei.□ən
Conduct (n)	'kàn.dʌkt
Conduct (v)	kən'dʌkt
Confederation	kən,fed.ə'rei.□ən
Confidant	'kàn.fi.dənt
Congratulate	kən'græt.s.ʊ.leil
Congregate	'kàth.gri.geit
Congress	'kàth.gres
Congruent	'kàth.gru.ənt
Conjugal	'kàn.dʔʊ.gəl
Conjure (to do tricks)	'kvn:dʔ ə*
Conjure (to appeal)	kən'dʔʊə*
Connect	kə'nekt
Connoisseur	,kàn.ə'sʔ:*
Conscience	'kàn□əns
Conscientious	kàn□ten□əs
Consecrate	'kànt.si.kreit
Consecutive	kən'sek.jʊ.tiv
Conservative	kən'sʔ:.və.tiv
Conspicuous	kən'spik.ju.əs

Conspiracy	kən'spir.ə.si
Conspire	kən'spaiə [#]
Constancy	'kànt.stənt.si
Consul	'kànt.səl
Consular	'kànt.sjŭ.lə [#]
Consultative	kən'svl.tə.tiv
Consummate (adj)	kən'svm.ət
Consummate (v)	'kànt.sə.meit
Consumptive	kən'svmp.tiv
Contagion	kən'tei.dʒən
Contagious	kən'tei.dʒəs
Contentious	kən'ten.tʃəs
Context	'kàn.tekst
Contiguous	kən'tei.dʒəs
Contingent	kən'tin.dʒənt
Contour	'kàn.tʊə [#]
Contrary (opposed)	'kàn.trəri
Contrary (perverse)	kən'trə.ri
Contretemps	'kàn.trə.ta:
Contrite	kən'trait
Controversy	'kàn.trə.vɜ:si
Convalesce	,kàn.və'les
Convalescence	,kàn.və'les.ənts
Converse (adj)	'kàn.vɜ:s
Converse (v)	kən'vɜ:s
Convex	kàn'veks
Convivial	kən'viv.i.əl
Conviviality	kən,viv.i'æl.ə.ti
Coolie	'ku:.li
Co-operate	kəʊ'əp.ər.eit
Copious	'kəʊ.pi.əs
Copulate	'kàp.jə.leit
Coquette	kàk'et
Coquettish	kàk'et.i□
Cordial	'kɔ:..di.əl
Corn	kɔ:n
Corporal	'kɔ:..pər.əl

Corporeal	kɒ:'pɔ:.ri.əl
Correct	kə'rekt
Correlate	'kær.əl.ət
Cosmetic	kàz'met.ik
Cosmos	'kàz.màs
Coterie	'kəʊ.ter.i
Cottage	'kàt.idʒ
Cough	kàf
Countenance	'kàʊn.tən.ənts
Counterfeit	'kaʊn.tə.fit
Countryman	'kʌn.tri.mən
Coup	ku:
Coup de.grace	ku:d'gra:s
Coup de tat	ku:.dei'ta:
Coupe'	'ku:pei
Courage	'kʌr.idʒ
Courageous	kə'rei.dʒəs
Courier	'kʊr.i.ə
Courtesan	kɒ:.ti'zæn
Couth	ku:ð
Coxcomb	'kàk.skəʊm
Cradle	'krei.dl
Crass	kræs
Crease	kri:s
Creche	kreʃ
Credence	'kri:dənts
Credential	kri'den.tʃəl
Credulity	krə'dju:.lə.ti
Crew	kru:
Criminology	krim.i'nəl.ə.dʒi
Crimson	'krim.zən
Crises	'krai.si:z
Crisis	'krai.sis
Critique	kri'ti:k
Crochet	'krəʊ.ʃei
Crude	kru:de
Cruise	kru:z

Crupper	'krʌp.ə*
Cuisine	kwiz'i:n
Culpable	'kʌl.pə.bl
Cumulative	'kju:mjə.lə.tiv
Cupboard	'kʌb.əd
Cupidity	kju'pid.ə.ti
Curfew	'kɜ:.fju:
Curriculum	kə'rik.j.ləm
Curtail	kɜ:'teɪl
Curtesy	'kɜ:.tə.si
Cushion	'kʊʃ.ən
Cussed (adj.)	'kʌs.id
Custodian	kʌ'stəʊ.di.ən
Cute	kju:t
Cynosure	'sai.nə.sjʊə'
Czar	zɑ:*

D

Dabble	dæb.l
Dactyl	'dæk.tɪl
Dairy	'deə.ri
Dais	'dei.is
Dalliance	'dæl.i.ənts
Damask	'dæm.əsk
Damsel	'dæm.zəl
Daniel	'dæn.jəl
Daphne	'dæf.ni
Daughter	'dɔ:..tə*
Dearth	dɜ:ð
Debate	bei'ba:..kl
Debilitate	di'bil.i.teɪt
Debris	'dei.bri:
Debut	'dei.bju:
Decade	'dek.eɪd
Decadence	'dek.ə.dənts
Decease	di'si:s
December	di'sem.bə*
Decisive	di'sai.sɪv

Declamation	dek.lə'mei.□ ^{ən}
Decor	'dei.kɔ:ʃ
Decorous	'dek.əs
Decorum	di'kɔ:.rəm
Decrease (n)	'di:,kri:s
Decrease (v)	di'kri:s
Defamation	def.ə'me.□ ^{ən}
Defer	di'fɛ:ʃ
Deference	'def.əs.ənts
Deficient	di'fi□.ənt
Deficit	'def.i.sit
Definitive	d'fin.ə.tiv
Defunct	di'fʌkt
Deify	dei.i.fai
Deity	'dei.i.ti
Deleterious	del.i'tiə.ri.əs
Delicious	di'li□.əs
Delineate	di'lin.i.eit
Delinquency	di'liŋ.kwənt.si
Delirium	di'lir.i.əm
Delude	di'lu:d
Deluge	'del.ju:dʒ
Delusion	di'lu:zən
Demeanour	di'mi:nəʃ
Demesne	di'mein.də
Demise	di'maiz
Demon	'di:mən
Denigrate	'den.i.greit
Denouement	dei'nu:.mæn
Deodorant	di'əʊ.dər.ənt
Depot	'dep.əʊ
Depreciate	di'pri:.□i.eit
Derby	'd` .bi
Derelict	'der.ə.likt
Derisive.....	di'rai.siv
Derivative	di'riv.ə.tiv
Derogatory	di'rɔg.ə.təri

Desdemona	dez.di'məʊ.nə
Desecrate	'des.i.kreit
Desecration	des.i.'krel.ɪ.ən
Desert (n)	'dizɜ:t
Desert (v)	dizɜ:t
Designate (adj.)	'dez.ig.neit
Designate (n)	'deɪ.ig.neit
Desist	di'sist
Desolate (adj.)	'des.əl.ət
Desolate (n)	'des.əl.eit
Desperado (adj.)	,des.pə'r'.dəʊ
Despicable	di'spik.əl
Despise	di'spaiz
Dessert	di'zɜ:t
Desultory	'des.əl.təri
Detail	'di:.teil
Detainee	,di:.tei'ni:
Deter	di'tɜ:r
Deterrent	di'ter:ənt
Deuce	dju:s
Devastate	'dev.ə.steit
Deviate	'di:.vi.ent
Devour	di'vaʊə
Devout	di'vaʊt
Diet	daiət
Digraph	'dai.gr`t
Dilatory	'dil.əl.təri
Dilemma	di'lem.ə
Diletante	,dil.i'tæn.ti
Diplomacy	di'pləʊ.mə.si
Direct	di'rekt
Disaster	di'za:.stə
Discotheque	'dis.kə.tek
Discrepancy	di'skrep.ənt.si
Discrete	di'skri:t
Discretion	di'skreɪ.ən
Discus	'dis.kas

Discuss
Disease
Disguise
Dishevelled
Disinfectant
Dismal
Dissect
Dissent
Dissident
Dissolve
Diurnal
Divers
Divination
Divinity
Divorce
Domestic
Domineer
Donkey
Doth
Douche
Dragon
Dramatic
Dramatist
Drastic
Drawer (person)
Drawer (sliding box)
Drill
Droll
Dubious
Dungeon
Dynastic
Dynasty

E

Eagle
Earl
Earthen
Easel

di'skʌs
di'zi:z
dis'gaiz
di'ev.əld
,dis.in'fek.tənt
'diz.məl
di'sekt
di'sent
'dis.i.dənt
di'zɒlv
,dai'ɜ:nəl
'dɔɪ.vəz
,div.i.nei.ən
di'vin.ə.ti
di'vɔ:s
də'mes.tik
dəm.'niə
'dæθ.ki
dəθ
du:
'dræg.ən
drə'mæt.ik
'dræm.ə.tist
'dræs.tik
'drɔ:
drɔ:*
dril
drəʊl
'dju:.bi.əs
'dʌn.dzən
di'næs.tik
'din.ə.sti

'i:gl
ɜ:l
'ɜ:ən
'i:zəl

Easily	ˈi:zəli
Easy	ˈi:zi
Eau-de-cologne	ˌəʊ-də.kəˈleʊn
Echo	ˈek.əʊ
Eclipse	iˈklips
Ecology	iˈkæl.ə.dʒi
Ecstasy	ˈek.stə.si
Eczema	ˈek.si.mə
Edict	ˈi:.dikt
Eerie	ˈiə.ri
Efface	iˈfeis
Effeminate (adj.)	iˈfem.i.nət
Effeminate (v)	iˈfem.i.neit
Effete	iˈfi:t
Efficacy	ˈef.i.kə.si
Efficiency	iˈfi.ɪ.ənt.si
Ego	ˈi:gəʊ
Eight	eit
Eighteen	ˈei.ti:n
Elastic	iˈlæs.tik
Embassy	ˈem.bə.si
Emotion	iˈməʊ.ɪ.ən
Empathic	im.ˈfæt.ik
Enable	iˈnei.bl
Enclosure	inˈkləʊ.ʃə
Encumbrance	inˈkʌm.brənts
Endear	inˈdiə
Endemic	enˈdem.ik
Engine	ˈen.dʒin
Enigma	iˈnig.mə
Enmasse	ˈmˈmæs
Ennui	ˈn.wi:
En passant	ˌˈmˈpæs.a:n
En route	ˌˈnˈru:t
Ensemble	ˈnˈs ˈm.bəl
Enthuse	inˈɔ:ju:z
Enthusiasm	inˈɔ:ju:z.ɪ.æz.əm

Entrance (n)	ˈn.trənts
Entrance (v)	inˈtra:nts
Entry	ˈn.trei
Envenom	inˈven.əm
Envious	ˈen.vi.əs
Ephemeral	i,fem.əˈræl
Epidemic	,ep.iˈdem.ik
Epistle	iˈpis.l
Epitome	iˈpit.ə.mi
Epoch	ˈi:pæk
Equal	ˈi:kwəl
Equanimity	,ek.wəˈnim.ə.ti
Equivalent	iˈkwiv.əl.ənt
Equivocal	iˈkwiv.ə.kəl
Era	,i:a.ˈei
Ere	eə*
Erotic	iˈræt.ik
Erratic	iræt.ik
Erudite	ˈer.ʊ.dait
Escapade	,es.kəˈpeid
Eschew	isˈtʃu:
Esoteric	,es.əʊ.ˈter.ik
Espouse	iˈspaʊz
Essay (n)	ˈes.ei
Essay (v)	esˈei
Estate	iˈsteit
Esteem	iˈsti:m
(A)Esthete	ˈi:s.ɔ:t
(A)Esthetic	i:sˈəet.ik
Etiquette	ˈet.i.ket
Eunuch	ˈju:nək
Euphoric	ˈju:fər.ik
Evacuee	i.væk.juˈi:
Evocative	iˈvæk.ə.tiv
Ewer	ˈju:.ə*
Exacerbate	igˈzæs.ə.beit
Exaggerate	igˈzædʒ.ər.eit

Exalt
Examination
Example
Exasperate
Except
Excrement
Excrescence
Executive
Exegesis
Exhale
Exhaust
Exigency
Exodus
Exonerate
Exotic
Extravagance.....

F

Fabulous
Facade
Facet
Facetious
Facsimile
Faculty
Fakir
Falcon
Fallacy
Fallacious
Fallow
Famous
Fanatic
Fantastic
Fantasy
Fascism
Fastidious
Fatal
Fatality
Fatuous

ig'zɔ:lɪt
ig,zæm.i.nei'.ɪn
ig'z'm.l
ig'zæs.pər.eɪt
ɪk'sept
,ek.skrə'ment
ɪk.'skres.ənts
ig'zek.jə.tɪv
,ek.sɪ'dʒi:.sɪs
eks'heil
ig'zɔ:st
'ek.sɪ.dʒənt.sɪ
'ek.sə.dəs
ig'zæn.ər.eɪt
ig'zət.ɪk
ɪk'stræv.ə.gənts

'fæb.jə.ləs
fə's'd
'fæs.ɪt
fə'si:.ɪs
fæk'sɪm.əl
'fæk.əl.ti
'fei.kiə
'fɔ:l.k.ən
'fæl.ə.sɪ
fə'lei.ɪs
'fæl.əʊ
'fei.məs
fə'næt.ɪk
fæn.tæs.tɪk
'fæn.tə.sɪ
'fæ.ɪ.zəm
fæs'tɪd.iəs
'fei.təl
fə'tæl.ə.ti
'fæt.ju.əs

Faust	faʊst
Faustus	fɔːstəs
Faux pas (singular)	,fəʊ'pa:
Faux pas (plural)	,fəʊ'pa:
Feasible	fi:z.ə.bl
February	'feb.ru.ər.i
Fecund	'fek.ənd
Feint	feint
Felicitate	fi'lis.i.teit
Felicity	fi'lis.ə.ti
Female	'fi:.meil
Ferocious	fə'rəʊ.ɪəs
Fete	feit
Fiance (e)	fi'a:n.sei
Fiasco	fi'æs.kəʊ
Fidelity	fi'del.ə.ti
Fiend	fi:nd
Finale	fi'n 'li
Finance	'fai.nənts
Finite	'fai.nait
Firmament	'fɜ:.mə.mənt
Fish monger	'fi.ɪ.mv̩θ.gəʃ
Fissiparous	fi'sip.ər.əs
Flaccid	'flæk.sid
Flag	flæg
Flagellation	flædʒ.ə'lei.ɪən
Flagrant	'fleɪ.grənt
Flamboyant	flæm'bɔɪ.ənt
Flew	flu:
Flippant	'flip.ənt
Flirtatious	flɜ:'tei.ɪəs
Flour	flaʊəʃ
Flower	flaʊəʃ
Fluidity	flu'id.ə.ti
Flute	flu:t
Foetus	'fi:.təs
Foliage	'fəʊ.l:ɪdʒ

Foment	fəʊ'ment
Forensic	fə'rent.sik
Forgive	fə'giv
Fortuitous	fʊ:'tju:.i.təs
Fought	fɔ:t
fountain	'faʊn.tin
Foyer	fɔi.ei
Fragile	'frædʒ.ail
Fragrance	'frei.grənts
Fraternal	frə'tɛ:nəl
Fraudulent	'frɔ:.djə.lənt
Freight	freit
Frigate	'frig.ət
Frivolity	frɪ'vəl.ə.ti
Frivolous	'friv.əl.əs
Frontispiece	'frʌn.tis.pi:s
Fugitive	'fju:.dʒə.tiv
Fundamental	,fvn.də'men.təl
Funeral	'fju:.nər.əl
Funereal	fju:'niə.ri.əl
Furnace	'fɜ:.nis
Fusillade	,fju:.zə.'leid
Futurity	fju:'tʃʊə.rə.ti

G

Gabardine	,gæb.ə'.din
Gaity	'gei.ə.ti
Galaxy	'gæl.ək.si
Gallivant	'gæl.i.vənt
Galore	gə'lɔ:ʔ
Galoshes	gə'làʃi
Gaol	dʒeɪl
Garrison	'gær.i.sən
Garrulity	gær'u:.lə.ti
Garrulous	'gæ.əl.əs
Gaseous	'gæs.i.əs
Gaudy	'gɔ:..di
Gauge	gɔ:z

Gazette	gə'zet
Gazetteer	,gæz.ə.'tiəʃ
Generative	'dʒen.ər.ə.tiv
Generic	dʒə'ner.ik
Genre	'ʒɑ:n.rə
Genetics	dʒə'net.iks
Genie	'dʒi:.ni
Genteel	dʒen'ti:l
Gesticulate	dʒes'tik.je.leit
Ghastly	'ga:st.li
Ghetto	'get.əʊ
Gig	gɪg
Gloucester	'glàs.təʃ
Go	gəʊ
Gnu	nu:
Goulashes	gə'laɪz
Goose	gu:s
Gooseberry	'gʊz.bər.i
Gorgeous	'gɔ:..dʒəs
Gorilla	gə'ril.ə
Gourd	gʊəd
Gourmet	'gʊə.mei
Govern	'gʌv.ən
Governess	'gʌv.ən.əs
Government	'gʌv.ən.mənt
Governor	'gʌv.ən.əʃ
Grandeur	'græn.djəʃ
Gratuity	grə'tju:.ə.ti
Gravel	'græv.əl
Grease (n)	gri:s
Greenwich	'gren.idʒ
Gregarious	gri'geə.ri.əs
Grievous	'gri:.vəs
Grisly	'griz.li
Grotesque	grəʊ'tesk
Group	gru:p
Guarantee	,gær.ən'ti:

Guava
 Guerrilla
 Guillotine
 Guise
 Gymnastics

ˈgwa:
 gəˈril.ə
 ˈgil.ə.ti:n
 gi:z
 dʒimˈnæs.tiks

H

Habitat
 Habitual
 Haemoglobin
 Haemorrhage
 Half penny
 Half pence
 Hall
 Hallo
 Hallow
 Halo
 Handkerchief
 Haphazard
 Happily
 Harangue
 Harass
 Harem
 Hassock
 Havoc
 Healthy
 Harken
 Hearse
 Heart
 Hearth
 Heavily
 Heckle
 Hedonism
 Hegemony
 Heifer
 Height
 Heinous
 Heir

ˈhæb.i.tæt
 həˈbitʃ.u.əl
 ,hi:.məʊˈgləʊ.bin
 ˈhem.ə.rɪdʒ
 ˈha:f.pen.i
 ˈhei.pənts
 hɔ:l
 həˈləʊ
 ˈhæl.əʊ
 ˈhei.leʊ
 ˈhæθ.kə.tʃi:f
 ,hæpˈhæz.əd
 ˈhæp.i.li
 həˈræθ
 ˈhær.əs
 ˈhɑ:ri:m
 ˈhæs.ək
 ˈhæv.ək
 ˈhel.ɔɪ
 ˈh` .kən
 hɜ:s
 h ˈt
 h ˈɔ
 ˈhev.i.li
 ˈhek.l
 ˈhi:.dən.ɪzəm
 hiˈgem.ə.ni
 ˈhef.ə#
 hait
 ˈhei.nes
 ea#

Herald	ˈher.əld
Heredity	hiˈred.ə.ti
Heretic	ˈher.ə.tik
Hero	ˈhiə.rəʊ
Heroic	hiˈrəʊ.ik
Heroine	ˈher.əʊ.in
Hesitate	ˈhez.i.teit
Hiatus	hai.ˈei.tes
Hiccup	ˈhik.ʌp
Hideous	ˈhid.i.əs
Hippopotamus	hip.əˈpæt.ə.məs
Histrionic	his.triˈæn.ik
Homogeneity	ˌhəʊ.meʊ.dʒiˈni:.ə.ti
Housewife	ˈhaʊs.waif
Husband	ˈhʌzbənd
Hussy	ˈhʌs.i
Hyperbole	haiˈpɜ:.bəl
Hypnosis	hipˈnəʊ.sis
Hypocrisy	hiˈpæk.re.si

I

Icicle	ˈai.si.kl
Icon.....	ˈai.kən
Idea	aɪˈdiə
Ideograph	ˈid.i.əʊ.grəˈf
Idyll	ˈid.əl
Ignominious	ˌig.nəʊˈmin.i.əs
Illicit	ɪˈlis.it
Imbecile	ˈim.bə.si:l
Immovable	ɪˈmu:.və.bl
Impasse	ˈæm.pəs
Imperial	imˈpiə.ri.əl
Imperious	imˈpiə.ri.əs
Important	imˈpɔ:tənt
Impotent	ˈimˈpə.tənt
Impudent	imˈpjə.dənt
Inaccurate	in.ˈæk.jə.rət
Incest	ˈin.sest

Incestuous	in'ses.tju.əs
Increase (v)	in.'kri:s
Indict	in.'dait
Indigenous	in'didʒ.i.nəs
Indolence	in.dəl.ənts
Infamous	in.fə.məs
Infidel	in.fi.dəl
Infinity	in'fin.ə.ti
Inflammable	in'flæm.ə.bl
Influence	in.flu.ənts
Ingenuity	ˌindʒi'nju:.ə.ti
Ingenious	ˌindʒen.ju.əs
Inherent	in'her.ənt
Inimical	i'nim.i.kəl
Iniquitous	i'nik.wi.təs
Injurious	in'dʒʊəri.əs
Innate	i'neit
Innocence	in.ə.sənts
Innuendo	in.ju'en.dəʊ
Inquisition	ˌɪθ.kwi'ziʃ.ən
Insidious	in'sid.i.əs
Instance	in.stənts
Insurance	in'ʃʊərənts
Interim	in.tər.im
Interrupt	ˌintə'rʌpt
Interval	in.tə.vəl
Intimacy	in.ti.mə.si
Intestine	in'tes.tin
Intrepid	in'trep.id
Intricate	in.tri.kət
Invalid (noun)	in.vəl.id
Invalid (adj.)	in'væl.id
Iron	aɪən
Irony (n)	'aɪə.rəni
Irony (adj.)	'aɪə.ni
Irrelevant	i'rel.ə.vənt
Irreligious	ˌir.i'lɪdʒ.əs
Islam	'ɪz.ləm

Isthmus
Itinerary

J

Jackal
Jacket
Jeopardy
Jersey
Jew
Joust
Juice

ˈis.məs
aiˈtin.ər.ər.i

ˈdʒæk.:l
ˈdʒæk.it
ˈdʒep.ə.di
ˈdʒɜ:.zi
dʒu:
dʒaʊst
dʒu:s

K

Kangaroo
Karate
Kilo
Kinetic
Kiosk
Kudos

,kæθ.gər'u:
kə'r'.ti
kil.ə†
ki'net.ik
ˈki:.àsk
ˈkju:.dàs

L

Lackadaisical
Lacuna
Lager
Laity
Lament
Language
Latent
Lathe
Lavatory
Lawyer
Learned (adj.)
Lease
Legacy
Legend
Legion
Leicester
Leigh
Leisure
Leopard

,læk.ə'dei.zi.kəl
lə'kju:.nə
l` .gə#
lei.ə.ti
lə'ment
ˈlæθ.gwidʒ
ˈlei.tənt
leið
ˈlæv.ə.təri
ˈlɔi.ə#
ˈlɜ:.nid
li:s
ˈleg.ə.si
ˈledʒ.ənd
ˈli:.dʒən
ˈles.tə#
li:.lai
ˈleʒ.ə#
ˈlep.əd

Lessee	les'i:
Lethal	'li:..ɔ̃l
Lethargic	lə'ɔ̃ ' .dʒɪk
Lewd	lju:d
Liaison	li'ei.zən
Liar	'lai.ə*
Lieutenant	lef'ten.ənt
Lilliput	'lil.lpv̩t
Lilliputian	,lil.ipju:..ɪ̃n
Limb	lim
Limousine	,lim.ə*.zi:n
Linguist	'liθ.lgwist
Literature	'lit.rə.tʃə*
Litigious	litidʒ.əs
Litre	'li:tə*
Live (adj.)	laiv
Live (v)	liv
Lively	'laiv.li
Loathe	ləʊð
Loath	ləʊɔ̃
Loathsome	leʊð.səm
Longitude	'làn.dʒi.tju:d
Loose	lu:s
Lose	lu:z
Lucidity	lu:'sid.ə.ti
Ludicrous	'lu:.di.kres
Lugubrious	lu:'gu:.bri.əs
Lunatic	'lu:.nə.tik
Luncheon	'vn.tʃən
Luxuriant	lvɜ̃ʒi.ri.ənt
Luxurious	lvɜ̃ʒi.ri.əs
Luxury	'vkɪəri

M

Macabre	mə'k ' .brə
Magazine	,mæg.ə'zi:n
Magi	'mei.dʒai
Maintain.....	mein'tein

Maintenance	ˈmein.tən.ənts
Malaise	miˈl.eiʒ
Malevolent	məˈlev.əl.ənt
Malignant	məˈlig.nənt
Malingering	məˈliŋ.gəʃ
Mall	mæl
Mama	məˈma:
Mandatory	ˈmæn.də.təri
Manoeuvre	məˈnu:vəʃ
Manger	ˈmein.dʒəʃ
Maniac	ˈmei.ni.æk
Manure	məˈnjuʊəʃ
Marathon	ˈmær.ə.ɔn
Marine	məˈri:n
Maroon	məˈru:n
Martyr	ˈmɪ.təʃ
Masochism	ˈmæs.ə.ki.zəm
Massacre	ˈmæs.ə.kəʃ
Masturbate	ˈmæs.tə.beit
Maternal	məˈtɜ:.nəl
Maternity	məˈtɜ:.nə.ti
Matriculate	məˈtrik.jə.leit
Matron	ˈmei.trən
Mature	məˈtjʊəʃ
Meadow	ˈmed.əʊ
Meadner	miˈæn.dəʃ
Mediaeval	ˌmed.iˈvəl
Mediocre	ˌmi:.diˈəʊ.kəʃ
Melodic	məˈləd.ik
Memoir	ˈmem.wa:r
Menu	ˈmen.ju:
Mercenary	ˈmɜ:.ɔn.əri
Mete	mi:t
Middle	ˈmid.l
Midget	ˈmidʒ.ɪt
Miraculous	miˈræk.jə.ləs
Miscreant	ˈmis.kri.ənt

Mnemonic
Modal
Model
Modernity
Molecular
Monarch
Monopoly
Monotony
Moral
Morale
Moslem
Mosquito
Moustache

ni'màn.ik
'məʊ.dəl
'màd.əl
màd'ʒi:.nə.ti
məʊ'lek.jə.lə [#]
'màn.ək
mə'nàp.əli
mə'nàt.əni
'màr.əl
mə'ra:l
'màz.ləm
màs'ki:.təʊ
mə'st '□

N

Nadir
Naive
Nasty
Nation
National
Nausea
Navel
Necessarily
Necessary
Nee
Neg'lige
Nephew
Nisi
Nomadic
Nominee
Noose
Notoriety
Notorious
Nude
Nugget

'nei.diə [#]
nai'.v
'n`.sti
'nei.□ən
'næ□.ən.əl
'nʌ:.si.ə
'nei.vəl
'nes.ə.sər.əl.i
'nes.ə.səri
neia
'neg.li.ʒei
'nef.ju:
'nai.sai
nəʊ'mæd.ik
,nàm.i'ni:
nu:s
,nəʊ.tər'ai.ə.ti
nəʊ'tʌ:.ri.əs
nju:d
'n^g.it

O

Oasis
Oath

əʊ'ei.sis
əʊ

Obedience	əʊ'bi:.di.ənts
Obese	Øʊ'bi:s
Obsequious	əb'si:.kwi.əs
Occasion	ə'kei.ʒən
Occur	ə'kʒ:ʃ
Oceanic	,əʊ.ŋi'æn.ik
Of	əv
Off	əf
Omelette	'əm.lət
Omit	'əʊmit
Onion	'vɒ.jən
Onerous	'əʊ.nərəs
Onomatopoeia	,ən.əʊ.mæt.ə'pi:ə
Opera	'əp.ərə
Operative	'əp.ərə.tiv
Opinion	ə'pin.jən
Oppress	ə'pres
Oracular	'ər'æk.jə.ləʃ
Orb	Ø:b
Ordeal	Ø:'di:l
Ordinance	'Ø:.di.nənts
Orient (v)	'Ø:.ri.ent
Orthographic	,Ø:..əʊ'græf.ik
Otiose	'əʊ.ti.əʊz
Oven	^v.ən
Owl	aʊl
Ozone	'əʊ.zəun

P

Pacific	pə'sif.ik
Packet	'pæk.it
Padre	'p` .drei
Pageant	'pædʒ.ənt
Pajamas	pə'dʒ' .mə
Palace	'pæl.is
Palate	'pæl.ət
Palfrey	'pØ:l.fri
Palsy	pØ:l.zi

Pamphleteer	,pæm.flə.'tiə [#]
Panacea	,pæn.ə.'si:.ə
Panegyric	,pæn.ə'dʒɪr.ɪk
Papier-mache	,pæp.i.ei'mæʃ.ei
Paradise	'pær.ə.dais
Paralysis	pə'ræl.ə.sis
Paranoid	'pær.ən.ɔɪd
Parliament	'p` .lə.mənt
Parody	'pær.ə.di
Paroxysm	'pær.ək.si.zəm
Participate	p` 'tis.i.peit
Pastor	'p` .stə [#]
Patent	'pei.tənt
Patois (singular)	'pæt.wa:
Patois (plural)	'pæt.wa:z
Patrician	pə'triʃ.ən
Patron	pei.trən
Payee	pei'i:
Pejorative	pi'dʒər.ə.tɪv
Penchant	'p` th.ʃ` th
Peremptory	pə'remp.tər.i
Perilous	'per.əl.əs
Perquisite	'pʒ:.kwɪ.zɪt
Personnel	,pʒ:.sən'el
Peruse	pə'ru:z
Petite	pə'u:t
Phoneme	'fəʊ.ni:m
Photograph	'fəʊ.tə.gra:f
Photographic	'fəʊ.tə'græf.ɪk
Physician	fɪ'ziʃ.ən
Piazza	pi'æt.sə
Picturesque	,pɪk.tʃər'esk
Pioneer	,paɪə'niə [#]
Pique	'pi:.keɪ
Pittance	'pɪt.ənts
Plait	plæt
Plasma	'plæz.mə

Plaza	ˈplˌzə
Pleasure	ˈplez.əʃ
Poignant	ˈpɔɪ.njənt
Police	pəˈli:s
Position	pəˈziʃ.ən
Posthumous	ˈpɑː.tjə.məs
Postpone	pəʊstˈpəʊn
Potato	pəˈtei.təʊ
Precipitate (adj.)	priˈsip.i.tət
Precipitate (n)	priˈsip.i.teit
Precis (singular)	ˈprei.si:
Precis (plural)	ˈprei.si:z
Predicative	priˈdik.ə.tiv
Prefer	priˈfɜː
Preference	ˈpref.ər.ənts
Premiere	ˈprem.i.eəʃ
Preparatory	priˈpær.ə.təri
Present (v)	priˈzent
Present (n)	priˈzent
Present (adj.)	ˈprez.ənt
Prestige	presˈti:z
Pretty	ˈprit.i
Privacy	ˈpriv.ə.si
Prodigious	prəˈdidz.əs
Proficient.....	prəˈfiʃ.ənt
Profiteer	ˌprəf.iˈtiəʃ
Profligate	ˈprəf.li.gət
Profuse	prəˈfju:s
Prohibition	ˌprəʊ.hi.ˈbiʃ.ən
Promenade	ˌprəm.əˈna:d
Proximity	prəˈkʰsim.ə.ti
Prudent	ˈpruː.dənt
Publicity	pʌbˈlis.ə.ti
Pulpit	ˈpʊl.pit
Puny	ˈpju:ni
Pursue	pəˈsju:
Puss	pʊs

Pussy

'pʊs.i

Q

Quality

'kwəl.ə.ti

Quay

ki:

Questionnaire

,kwes.tʃə'neə*

Quote

kwəʊt

R

Racketeer

,ræk.i'tiə*

Radar

'rei.d`*

Raft

r`ft

Rapport

ræp'ɔ:

Rascal

'r`.skəl

Raspberry

'r`z.bəri

Rather (adj.)

ˌæð.e*, ˌæð3:*

Ration

'ræʃ.ən

Rational

'ræʃ.ən.əl

Ravine

'ræv.in

Realistic

,riə'lis.tik

Rebel (v)

ri'bel

Rebel (n)

'rebəl

Recapitulate

,ri:.kə.'pit.jə.leit

Receipt

ri'si:t

Recipient

ri'sip.i.ənt

Recluse

ri'klu:s

Reconcile

'rek.ən.sail

Recur

ri'kʌ:r

Refer

ri'fɜ:*

Refuse (n)

'ref.ju:s

Refuse (v)

ri'fju:z

Regime

rei'ʒ:m

Region

'ri:.dʒən

Release

ri'li:s

Reparable

'rep.ər.ə.bl

Repartee

,rep.a:'ti.

Resign

ri'zain

Resignation

,rez.ig'nei.ʃən

Rescue

'res.kju:

Resume
Reynolds
Rhetorical
Ribaldry
Rigorous
Romance
Rook
Rouge
Rural

S

Sacred
Sagacious
Salmon
Sample
Sandwich
Satanic
Said
Say
Says
Scarcity
Schedule
Schizophrenia
Schooner
Scythe
Seethe
Sensual
Sensuous
Sentence (n)
Sepia
Sequel
Sergeant
Serenade
Serviette
Sever
Severe
Sew
Sewage

ri'zju.m
'ren.əld
ri'tàr.i.kəl
'rib.əldai
'rig.ar.əs
reʊ'mænts
rʊk
ru:ʒ
'rʊə.rəl
'sei.krid
sə'gei.□əs
'sæm.ən
's`m.pl
'sæn.widʒ
sə'tæn.ik
seid
sei
sez
'skeə.sə.ti
'□ed.ju:l
,skit.səʊ'fri:.ni.ə
'skʊ:.nəʃ
saið
si:ð
'sent.sjʊəl
'sent.sjʊəs
'sen.tənts
'si:pi.ə
'si:.kwəl
's` .dzənt
,ser.ə.'neid
,sʒ:.vi'et
'sev.əʃ
si'viəʃ
səʊ
'su:.idz

Sheath	□i:ð
Sheathe	□i:ð
Shove	□vʌ
Shovel	‘□vʌ.əl
Show	□əʊ
Sieve	siv
Sikh	si:k
Signature	‘sig.nə.tʃə
Simultaneity	,sim.əl.tə’ni:.ə.ti
Simultaneous	,sim.əl’ti:.ni.əs
Sinecure	‘sai.ni.kjʊə
Slander	‘sl`n.də
Slough (n)	slaʊ
Slough (v)	slʌf
Smear	smiə
Sobriety	səʊ’brai.i.ti
Soliloquy	sə’lil.ə.kwi
Soot	sʊt
Soothe	su:ð
Sophism	‘səf.i.zəm
Sophisticated	sə’fis.ti.keitid
Sordid	‘sɔ:..did
Spasm	‘spæz.əm
Spinach	‘spin.its
Spontaneity	,spən.tə.’nei.ə.ti
Square	skweə
Stability	stə’bil.ə.ti
Stampede	stæm’pi:d
Stephen	sti:.vən
Stomach	‘stʌm.ək
Stubborn	‘stʌb.ən
Student	‘stju:.dnt
Suave	swa:v
Suede	sweid
Sugar	‘□ʊg.ər
Suggest	sə’dzest
Suite	swi:t

Supreme
 Swear
 Synonymous

su:'pri:m
 sweə#
 si'nàn.i.məs

T

Taboo
 Tactile
 Talc
 Talent
 Talkative
 Tangerine
 Tapestry
 Tattoo
 Tear (n)
 Tear (n.v.)
 Telegraphist
 Telephony
 Temperature
 Temporary
 Tenacity
 Tentative
 Tete-a-tete
 Thames
 Theist
 Theistic
 Thomas
 Thermos
 Thorough
 Thought
 Thursday
 Thwart
 Timothy
 Tithe
 Tobacco
 Tolerable
 Tomato
 Tomb
 Tooth

tə'bu:
 'tæk.tail
 tælk
 'tæl.ənt
 'tɔ:.kə.tiv
 ,tæŋ.dzər'i:n
 'tæp.i.stri
 tæ'tu:
 tiə#
 teə#
 ti'leg.rə.fist
 ti'lef.ən.i
 'tem.prə.tʃə#
 'tem.pər.ər.i
 ti'næs.ə.ti
 'ten.tə.tiv
 ,teit.a:'teit
 teimz
 ɔi:'is.t
 ɔi:'is.tik
 'təm.əs
 ɔʔ:.məs
 ɔʔr.ə
 ɔʔ:t
 ɔʔ:z.dei
 ɔwʔ:t
 'tim.ə.ɔi
 taið
 tə'bæk.əʊ
 'təl.ər.ə.bl
 tə'ma:təʊ
 tu:m
 tu:ɔ

Topography
Tornado
Tortoise
Tournament
Tousle
Towel
Tradition
Tragedian
Transact
Travail
Treasure
Triad
Trough
Truth
Tryst
Tuition
Tyranny

U

Ubiquitous
Ugly
Unanimous
Under
Uneasy
Unto
Urban
Urbane
Urchin
Urine
Use (n)
Use (v)
Used (accustomed)
Used (employed)
Usual
Usurer
Uxorious

V

Vacancy
Vacuum
Vagina

təp'æg.rə.fi
tɔ:'nei.dəʊ
'tɔ:.təs
'tʊə.nə.mənt
'taʊ.zl
taʊəl
trə'diʃ.ən
trə'dʒi:.di.ən
tæn'zækt
'træv.eil
'treʒ.əʃ
'traɪ.æd
trəʃ
tru:ɔ
trɪst
tʃu'iʃ.ən
'tɪr.ən.i

ju:'bɪk.wi.təs
'ʌgli
ju:'næn.i.məs
'vndəʃ
ʌn'i:.zi
'ʌntu:
'ɜ:.bən
'ɜ:.beɪn
'ɜ:ɪtsɪn
'ʃəʊ.rɪn
ju:s
ju:z
ju:st, ju:zd
u:zd
'ju:.ʒəl
'ju:.ʒər
ʌk'sɔ:.rɪ.əs

'vei.kənt.si
'vækju:m
və'dʒaɪ.nə

Vain	vein
Vandal	ˈvæn.dəl
Various	ˈveə.ri.əs
Varsity	ˈvɜː.sə.ti
Vase	vaːz
Vassal	ˈvæs.əl
Vehement	ˈviː.ə.mənt
Vehicular	viˈik.jə.ləʃ
Veneer	vəˈniəʃ
Venison	ˈven.i.sən
Veracity	vəˈræs.ə.ti
Verdure	ˈvɜː.dʒəʃ
Vessel	ˈves.əl
Veteran	ˈvet.ər.ən
Vicar	ˈvik.əʃ
Victuals	ˈvit.əlz
Vigil	vidʒil
Villain	ˈvil.ən
Visual	viʒ.ʉ.əl
Vivacious	viˈvei.ʃəs
Vocabulary	vəʊˈkæb.jə.lər.i
Volcano	vəlˈkei.nəʊ
Vowel	vəʊəl
Vulture	vʌltʃəʃ

W

Waft	wəft
Wage	weɪdʒə
Walter	ˈwɔːl.təʃ
Waltz	wɔːls
Warmth	wɜːmpθ
Watch	wɔːts
Water	ˈwɔː.təʃ
Wear	weəʃ
Weather	ˈweðəʃ
Wednesday	ˈwenz.dei
Weigh	wei
Weight	weit

Whale	ˈhweɪl
Wheat	hwi:t
Whey	hwei
White	hwait
Width	wɪð
Woman	ˈwʊm.ən
Women	ˈwɪm.ɪn
Womb	wu:m
Worsted	ˈwɜːs.tɪd
Wreath	ri:ð
Writhe	raɪð

X

Xerox	ˈziə.rəks
Xylophone	ˈzail.ə.fəʊn

Y

Yacht	jæt
Yain	jain
Yawn	jɔ:n
Year	jiə
Yeast	ji:st
Yeats	jeɪts
Your	jɔ:*
Youth	jθ:ð

Z

Zenith	ˈzen.ið
Zero	ziəθ
Zoological	,zəʊ.əʊˈlɑdʒ.i.kəl

2.4.3 Self Check Exercise

- 1 e..... as in
- 2 j as in

2.4.4 Summary

This lesson provides students with phonetic transcription of all the vowel phonemes and consonants.

2.4.5 Long Questions

Transcribe the following

Suave
Suede
Sugar
Suggest

Suite
Taboo
Tactile
Talent
Tear

2.4.6 Short Questions

Phonetical transcription in the following

Chair
tongue
Judge
Tomb

2.4.7 Suggested Readings

Roach, Peter. English Phonetics and Phonology: A Practical course. 4th Edition, C.U.P, 2009.

Ginison, A.C. and Ramsaran, Susan. An Introduction to the Pronunciation of English, ELBS.

**B.A. PART-I
SEMESTER-I**

**ENGLISH LITERATURE (ELECTIVE)
AN INTRODUCTION TO
THE STUDY OF PROSE LITERATURE**

LESSON NO. 2.5

Converted in SLM by Ms. Paramjeet Kaur

Last updated October, 2023

A SELECTION OF ENGLISH PROSE

- 2.5.1 Objectives
- 2.5.2 Introduction
- 2.5.3 Dream Children: A Reverie
- 2.5.4 On Going a Journey
- 2.5.5 An Apology for Idlers
- 2.5.6 Self Check Exercise
- 2.5.7 Summary
- 2.5.8 Long Questions
- 2.5.9 Suggested Readings

2.5.1 Objectives

- To acquaint the students with the study of prose.
- To familiarize the students with eminent prose writers of all times.
- To introduce the concept of essay, and how it has evolved over time.

2.5.2 Introduction

Prose is a form of written or spoken language that follows the natural flow of speech, that was a language's ordinary grammatical structures, or follows the connections of formal academic writing. It differs from most traditional poetry. It appeared for the first time in the fourteenth century. Derived from the old French prose, which is their originates in the Latin expression *prosa oratio* (literally, straight forward or direct speech. Works of philosophy, history, economics, etc; journalism and most fiction, are examples of works written in prose.

2.5.3 DREAM CHILDREN : A REVERIE

The Author : Charles Lamb (1775-1834) was an essayist and critic of renown in English in the 19th century. Lamb was educated at Christ's Hospital where S.T. Coleridge was his school-fellow. In addition to Coleridge, Lamb cultivated association with Southey and Hazlitt. After his school-education, Lamb worked in the office of Joseph Paice and then held a small post in the Examiner's Office of the South Sea House. His stay at the latter place provided him material for his collection of Essays of Elia from which "Dream Children ; A Reverie", is taken. Other famous works of

Lamb are the literary criticism with such titles as **Tales** founded on the plays of Shakespeare and **Specimen of English Dramatic Poets** who lived about the time of Shakespeare.

As an essayist, Lamb is entitled to a place beside Montaigne, Thomas Browne, Steele and Addison. Uniting into himself many of the traits of these essayists, Lamb gives evidence of refined and exquisite humour, genuine and cordial vein of pleasantry and heart touching pathos. His fancy is tender and delicate, his sentences are pregnant with feeling, his images are imbued with emotions. All these aspects of his style are evident in “**Dream Children : A Reverie**” in which he has delineated children’s aptitude for stories about their elders. While listening to these stories, the children awarded such associations to their elders as transformed them into traditional figures. Obviously, the writer’s point of view denoted an apt understanding of children’s aptitude. Children’s reasoning faculty is weak and as a result they are liable to clothe their loved ones in the phantasmagoria of imagination. While transfiguring their loved ones thus, the children put forth their appropriate gestures which confirm the fact that their habit of stretching their imagination is essentially a genuine one.

The Essay : Charles Lamb illustrates the above idea by introducing the children to their great-grandmother, Mary Field. As he narrates the story about the great-grandmother, the children interpose in such a way that he has to build up the image of great-grandmother in accordance with the fanciful whims of the children. The writer starts telling the children that their great-grandmother, Mary Field, lived in a great house in Norfolk. From the very beginning, children get so much interested in the story that quite inadvertently he describes the house as hundred times bigger than the one in which they live at present. Due to the absorbing interest of the story, he is inclined to associate with the house the tragic incident which the children have lately become familiar with from the ballads of the children in the wood.

The writer depicts the great-grandmother Mary Field as being good and religious. It was due to her goodness, as he is inclined to show, that she was loved and respected by everybody even though she was not the mistress of the house. Though merely in charge of it, she applied herself thoroughly to the upkeep of the house in marked

contrast to carelessness of the owner of the house, who transported everything valuable of it to another house. Through the gesture of a smile, John disapproved the action of the owner of her house. Naturally, then John's smile distracted the writer into further bringing into focus the qualities of the great-grandmother. He told them that she was a deeply religious woman and it was to show their respect to her religious fervour that concourse¹ of the poor and some of the gentry too, attended her funeral. Bringing her qualities further into focus, the writer recollected for the children how tall upright and graceful their great-grandmother was in the days of her youth. She was, perhaps esteemed then as a very good dancer. Through an involuntary movement of the right foot, Alice resisted² description of the great-grandmother as the best dancer. Her resistance, naturally, led the writer to change over the unfortunate factors in the great-grandmother's life. It was that she was afflicted with cancer that bowed her down with pain. However, this disease could never bend her good spirits because she was so good and religious.

From here onwards there crept up a change in the tone of writer's narration. He told them how alone in a chamber their great-grandmother used to see apparitions³ of two infants, the mention of which would frighten the writer who was a child then. This narration frightens the children as well, particularly John who then puts in extra effort to look courageous. However the writer tries to soothe them by pointing out that the great-grandmother loved all her grandchildren. As an example, the writer quotes his own example because all his time passed in strolling and other idle diversions. Nevertheless, the great-grandmother loved John the most because he was very handsome and energetic. The children felt excited about John and wanted to hear stories about him. Alongwith they asked for stories about the pretty dead mother Alice. The mention of the dead lady filled the writer with strange musings⁴. He felt that the little Alice was clothed in her phantasmagoria⁵. In short, the dead seemed to him to be more real than the living. No wonder the writer found himself in a state of half sleepiness reclining quietly in his arm-chair.

STUDY NOTES

exquisite

: keenly appreciative

phantasmagoric	: a complex of things seen and imagined
transfigure	: to change the form of
interpose	: to put oneself between
inadvertently	: not willingly
resistance	: stopping in act, etc.

2.5.4 ON GOING A JOURNEY

Introduction to the Author :

The name of William Hazlitt (1778-1830) stands by the great essayists, such as Charles Lamb and De Quincey. He was seriously involved with the intellectual stresses of the time. He hated any kind of national hypocrisy and inconsistency in criticism. This is the reason why his writing is often bitter and uncompromising. He held to his principles without bothering about connections. The greatest thing about Hazlitt is that no one could shake his self-confidence or distract him from his ways or honest convictions. Yet, in spite of all his apparent egotism, Hazlitt was passionately devoted to the rights and liberties of mankind. All his work is marked by this devotion to freedom and intellectual emancipation. Hazlitt travelled a lot with this father. As a much travelled child he seemed to grow up to analyses and experience the world of thought and sensitivity. Hazlitt¹ s essays are usually of two kinds. Firstly those pertaining to literary criticism and secondly those dealing with miscellaneous subjects. The miscellaneous ones are more intimate and personal. Most of his essays reveal his vitality and self-assertion. Nearly all his essays are autobiographical. The instances referred to lead to easy identification.

“On Going A Journey”, is an autobiographical essay which is an expression of Hazlitt’s own likes and dislikes. As in many of his other essays, here also there are many instances of his creative interest in poetry, painting and sports. It also presents Hazlitt as a lover of solitude, nature and the outdoor life. The essay was first published in **The New Monthly Magazine** in 1822. It was later included in **Table Talk**. In any case, even on such a universal experience as Journey, Hazlitt has his own ideas.

The Essay :

The essay begins with Hazlitt’s personal comment. He says that while it might be pleasing for ordinary people to journey together for sight-seeing, for Hazlitt the idea of journey means individual

enjoyment. The idea of walking and meditating is a full experience in itself. Hazlitt has always been a keen admirer of nature and countryside. A journey is for him a release from the crowded, to socialized town life. He loves solitude and enjoys to be at liberty to think and feel as he pleases.

Hazlitt's viewpoint is to leave one's inconvenience, impediments and anxieties behind, to get rid of others so that one could be in tune with the rhythms of Nature. To contemplate and meditate rather than to remember the hackneyed subjects of everyday life should be the endeavour. While on a journey the moments of this freedom for Hazlitt are one of ecstatic joy and bliss. Such moments naturally put the author back into the nostalgic memory and the past. Hazlitt makes a fine comparison between the awkward dull silence broken by occasional witty remarks made in the drawing room, and the quietude of the mind which thinks and communicates unheard. Hazlitt confesses his liking for puns, witticism, antitheses and analysis, which are all attributes of his own art as a critic and an author. But he stresses the point that at least sometimes one likes to do away with them. He does not need the language of intellect and wisdom to enjoy a blooming rose in the valley. Hazlitt further comments that it is better to be alone than to be in a bad and drab company. Hazlitt cannot tolerate a middle way. He prefers to be alone or in a company, talk or be completely silent. He would either be by himself or at the disposal of others. A life of compromise is not acceptable to Hazlitt. According to him, the adoption of the middle path is not a mere denial of one's own self and its essential preferences.

The mysteries of Nature cannot be analysed only for the pleasure and comfort of others. The language of the soul and imagination is more important, rather than analysis or reasoning. The intensity of journey is reduced if there is a set purpose of a journey. It is the spirit of adventure which is the basic ingredient of a journey. To give way to one's feelings in a company may more often be artificial or full of affectation. He, however, appreciates Coleridge for having the ability to maintain the same interest for him and others while exchanging such personal ideas. However, Hazlitt keeps certain subjects just for the table talk. Only high or general subjects can be discussed during the journey. Next the essayist marks that the

prospects of finding good food at some cost inn are the thoughts which usually engage his mind. According to him all such moments are significant and precious and they ought not to be lost away in the daily life.

Hazlitt praises Sterne's **Tristram Shandy** and the hero's adventures and the informality of his temperament. He would like to meet a stranger at an inn rather than an acquaintance. The alienated, far fetched feeling of belonging everywhere can no longer be maintained. Next the critic states that it is good to love oneself and live in a romantic state of hysteria and uncertainty. The secret of all this is loneliness and an occasional aloofness from the world of friends and letters. Hazlitt has many memoirs to relate in this part of the essay. In a kind of a chain of memory, Hazlitt speaks of his visits to the common-places where he has found out the proof that likeness is not a case of the association of ideas. He remembers the galleries as at St. Neot's and the inns on the borders of Wales, where there happened to be hanging some of Westall's drawings which the essayist had compared triumphantly with the figure of a girl who had ferried with Hazlitt over the river Severn.

The memories of the picturesque valleys, turning and winding roads, all give him a heavenly vision of infinity. Given an opportunity Hazlitt would visit these places alone and drink from the waters of life freely". According to Hazlitt, a journey opens long vistas and forgotten scenes. While on a journey, one ought to give up short sighted and capricious ideas which always attach one to one place and circumstances. The idea of the unity of space, nations, waters, hills make one's vision vast throughout the journey. According to Hazlitt one tends often to exclude all else other than what is close and one's own. The time spent in a journey is thus instructive and valuable. Journey to a far away land attaches one more to one's origins and roots by the absence it creates. The contents of the essay reveal that Hazlitt has given a very sensitive personal view of the value of going on a journey. In every sense, it can be enriching and transforming experience if one has the will to forget the affiliations and responsibilities. In spite of its very general theme, the essay becomes as instance of wild and unchecked imagination. It is written in a typical style of Hazlitt with its piercing intellect and a realm of knowledge and valuable thoughts.

The Theme of the Essay

"On Going a Journey" is a statement of Hazlitt's personal views

about different aspects of going on a journey. The essayist puts forth his view with assertion and does not bother to consider the subject in general, though the subject is general and related to everyday life. Hazlitt writes about it in a much exaggerated manner, bringing in vast ideas and complicated arguments. The essay begins with Hazlitt's statements that going on a journey is the most pleasant thing in the world, and that he would like to go for a journey only in his own company.

Hazlitt has always been known to be a self-centred personality and also a great egoist. This essay gives much evidence of this aspect of his personality. The entire essay is a manifesto of what Hazlitt's own ideas are about venturing out into the open world. He states that though he can enjoy society in a closed room, he would not welcome any company while he is out of doors. Nature, he feels is the best company in the open and he is never left alone. Hazlitt aims to enjoy his solitude not in the company of a friend, but only by himself.

A lover of nature, he moves out of the town to get away from its humdrum. But while in the countryside, he would not prefer even the company of the closest friend. The soul of a journey, he states, is in perfect liberty, thought, feeling an experience. Contemplation is only possible while one moves away from the impediments and inconvenience of worldly life. Hazlitt shows no patience for the middle path or a compromise. He feels, he is denying himself his personal preference. The underlying note in the essay is that of self-assertion. The whole concept of journey is analysed from the essayist's personal point of view. The basic idea of being alone on a journey is underlined with the view of shaking off the bindings of the world and of public opinion and to lose the personal identity in the elements of nature and become the creature of one particular moment. This idea is based on the romantic inclination of the essayist's mind. He asserts that it is good to lose oneself in a state of uncertainty. Hence there is no need of friends and the encumbrances, for these only remind one of the facts of life. A journey for Hazlitt is one of the means to open new vistas and a new world completely detached from the short sighted and capricious ideas.

Hazlitt's style in the Essay

An essay by Hazlitt starts spontaneously, and then there is a rush of associations and by the time of conclusion-there is a kind of

exhaustion. His essays usually reveal an absence of unity and consistency of thought. But they do present vast ideas and Hazlitt's own views. Hazlitt's success as an essayist lies in his mastery of intellect and fertility of imagination. Hazlitt wrote with a jest and genuine inspiration. **"On Going a Journey"** represents his virility and the depth of enthusiasm. Hazlitt was one of the masters of aphorism and he often makes use of significant quotations to show his knowledge and wisdom. The style is direct a little terse yet has power of depth. Though he wrote on subjects which have already been treated by various other authors, like an unabashed romanticist he pours his ideas in his individual style. His power of invention is generated by intellect rather than feeling. This is the reason why his essays abound in criticism rather than analysis. The general opinion about Hazlitt's writing is that it exhibits strong feeling but what emerges finally is a unifying relation between virility of thought and knowledge in all areas. **"On Going a Journey"** is at once philosophical, imaginative and absorbing.

2.5.5 AN APOLOGY FOR IDLERS Introduction to the Author

Robert Louis (Balfour) Stevenson (1850-1894) was born in Edinburgh on 13th November 1850. His father, Thomas Stevenson, was a Lighthouse engineer who wanted his son to be a lawyer. He studied engineering at Edinburgh University but soon abandoned it. He then studied Law and was admitted advocate in 1875. He was afflicted with tuberculosis in his early childhood. His life has been a constant journey in search of health. He travelled to Switzerland, France, The United States and the South Seas. Though ill with lung infection, he wrote a number of essays, short stories, fragments of travel and autobiography for various periodicals. His short pieces were collected in **Virginibus, Puerisque, Familiar Studies of Men and Books, The Merry Men, Memories and Portraits, Across the Plains, In the South Seas** and **The Amateur Emigrant**. Stevenson also wrote novels like **Treasure Island** and **The Strange Case of Mr. Jekyll and Mr. Hyde** and romances like **Kidnapped, The Black Arrow** and **The Master of Ballantae**. Stevenson wrote some remarkable poetry and was a delightful letter writer. He also collaborated with W.E. Henley in a few dramas. Stevenson settled in Saupura and temporarily recovered his health. There he died suddenly from rupture of a blood vessel in the brain. Stevenson is chiefly known

for his essays. His agreeable essays manifest a quality of engaging manner. Quite often, he reminds of Hazlitt, Lamb and Montaigne. Despite his obvious indebtedness to these writers, there is an individual flavour about his work, the flavour of an autobiography. His essays also convey a moral sense. He is a votary of anti-intellectualism and wants to enliven the realm of ideas with the freshness and simplicity of ordinary experience. Stevenson's style has a touch of artificiality, yet rhythm, harmony and simplicity are its hall marks.

The Essay

Stevenson here pleads the cause of idleness. In a world where everybody hankers after a lucrative office, an advocacy of idleness appears to be a bravado or boast. Idleness does not mean doing nothing but doing a great deal of things generally not recognized by the upper class. The jobless always irritate the enthusiasts of mammon. Industrious people are distressed to see idlers lounging by the roadside with handkerchiefs on their faces and glasses of wine by their sides.

Alexander felt small when the Greek philosopher Diogenes preferred sunlight to some Gaul's favour. The victorious Gauls were disenchanted by the indifference and silence of the Roman senators when they entered the Senate. Humanity always remained indifferent to their achievements. The natural philosophers despite the non-physicist financiers are cold towards those who have little stocks, the literate slight the illiterate; and all professionals disparage the jobless.

Stevenson adopts a strange strategy in defence of the unoccupied people. He highlights the demerits of the industrious people to justify the qualities of the unemployed. And he executes this endeavour effectively. Stevenson believes that people should not be unoccupied in their youth because the studious ones always use up their brains and make the world bankrupt. Only Macaulay can be an exception. It was foolish on the part of an old man to advise Johnson to study books so that it might stand him in good stead in his old age. It is certain that not only study but many more things prove troublesome in old age. Stevenson asserts that books can never be a substitute for life. Those who like the **Lady of Shalott** turn their back on life and nature miss the joys of life. Therefore,

studies in youth can be pursued at the cost of thought and contemplation.

The open book of life is the best school of education. If you cast a glance over your past life, says Stevenson, you regret not your hours of truancy and the period spent in school. The open street which had been a favourite school of Dickens and Balzac, turns out many experts in the science of aspects of Life. It will be pertinent to say, opines Stevenson, that if a person cannot learn from street, he has no faculty for learning. The truant may go to nature which may inspire him to see things with a new perspective. And on finding him there, the worldly wise man may chide him for neglecting mathematics, metaphysics, language and trade. But the idler would silence him by saying that he is taking lessons in the practical aspects of life and peace and contentment. This would make the worldly, wise man go strutting like a starched turkey.

People appreciate facts, only when these are classified into scholastic categories. They would also like research to be directed in a particular direction or else they would dismiss it as an idle pursuit. Saint-Beuve offers a wider perspective when he views all experience as a great book of life. It does not matter what chapter of that book you choose to pursue. All pursuits are rewarded with new insights into life. Only an alert and responsive idler, and not a scholar, can acquire more comprehensive knowledge because his will be an open hearted approach. Science may teach some old and formal facts, but the pulsating facts of life can be gained through experience only.

Scholars feel contented by cramming a few words, the truants learn useful skills like music and art of conversation. The serious and industrious scholars end up as dull, dry and irritating in life. Those who make fortune remain underbred and stupid. The idlers on the other hand, have time to care for their health and spirits. It shows that the unoccupied persons have studied the great book of life to their benefit. Would not an industrious student forget his fortune and skill in language for a share in the idler's knowledge of the Art of Life. The idler excels others not only in education and knowledge but in wisdom also.

Dogmatics may not give credence to his opinion. But the idler will accommodate all kinds of people and opinions. He may not land up

with useful truths, but he will not support false opinions. His out-of-way approach will lead him to common sense. While others may lose themselves in futile academic issues, the idler will delight in the ordinary chores of life that are eternal by nature.

The faculty for idleness implies a strong sense of personal identity whereas the extreme “business” is a sign of deficient vitality. It is a pity that the traditional people confuse life with conventional occupations. Even amidst natural surrounding, they miss their desk or study. They lack curiosity. Slaves of their routines, they do not exercise their faculties for their own sake. They appear to be in a kind of coma. The world appears empty and they feel paralyzed and alienated in it. While waiting for a train they fall into a stupid trance. Such stupid persons have wasted their education for medals. They have existed only for their selfish ends. They have decimated themselves by a life of industry. How can they present a picture of successful life in their middle age.

The industrious person is neither idle nor generous. He not only suffers himself for his busy habits, but also causes pain to his near and dear ones as well as co-passengers in an omnibus. Devotion to work is always at the cost of other things in life, many benevolent roles are played by generous people, generally known as idlers. Musicians, chorus girls and actors alone do not constitute the play. Spectators, who occasionally clap, also contribute to the total impression of the play. Similarly lawyers, stockbrokers, guards, signalmen and policemen are as good our benefactors as the idle companions who offer us company during dinner or walks. Colonel Newcome and Fred Bayham, the fictional characters in Thackeray’s **The New Comes**, who always pinched their friends, are better companions than the busy Mr. Barnes. Not the criminals like Barabbases, but comic characters like Falstaff are indispensable in this world. Hazlitt preferred an idle painter, Northcote, to a group of his vainglorious friends because he was a good companion.

Some people in the world feel gratified when favour is done to them at a great pain. Such assumption is baseless. Pleasures are more beneficial than duties because they are not strained. Like a kiss or a joke they are twice blest. But whenever there is an element of sacrifice in a thing, the favour is confused with pain and generally received with confusion. We always underrate our duty to be happy.

By being happy we bestow unknown benefits on the world. A rugged barefoot boy running after a marble in a jolly mood was rewarded by a gentleman because he had enlivened the souls of the passersby. Stevenson encourages not tearful but smiling children. He can tolerate tears only on the stage.

Stevenson regards a happy man more precious than a currency note. Such a person carries good-will and radiates his surroundings. But a person can only be happy when he is idle. It is an evolutionary concept, a contestable truth. Look at a toiling fellow, he sows hurry and reaps indigestion and nervous derangement. Such a person should be kept in seclusion, or else he will embitter the existence of his fellow-beings. People can do without such poisonous creatures.

Why should people embitter their own as well as other peoples lives ? The world is least interested whether you produce voluminous works or leave them unfinished. Thousands may fall, but there are others who will fill the gap. Joan of Arc abandoned a woman's job because there were many to spin and wash.

When nature is indifferent to individual lives, why should we attach more importance to ourselves. "The observation is clear enough to moderate our vanities. No individual is indispensable. The prosperous in business go bankrupt; scribblers go cross, young men tumble to dust". They may be under the illusion that God has sent them to shape great destinies. The ambitions for which they struggle may have been wild and hurtful. The glory and wealth they sought may never come. The mind is numbed to imagine how worthless was their world. As compared to their fate; the virtues of idleness are pleasant. **Analogy :**

Analogy is a simple way in prose to reiterate or emphasise the impact of already stated fact. In order to show how a studious person is not able to enjoy "the bustle and glamour" of life, Stevenson cites the example of the **Lady of Shalott**, sitting before a mirror, having turned her back on real life. This kind of comparison is known as analogy. In this example the point of commonalty is the indifference being shown to the reality both by the Lady of Shalott as well as by any studious reader. The analogy highlights the fact that whosoever ignores the reality of life will come to grief like the Lady of Shalott. (The Lady of Shalott was a maiden of the Arthurian legends who fell in love with Sir Lancelot of the Lake, and died because her love was not returned. See, Tennyson's poem, **The Lady of Shalott**).

STUDY NOTES

(Please also consult pp. 80-81 of your text book.)

lucrative	: paying; rich
savour	: taste; flavour
a great deal	: a lot of
disenchantment	: disappointment
emphatic	: forceful
perceives	: sees, finds
tumultuous	: stormy
arduous	: difficult
despise	: hate, dislike
ply	: use
irksome	: causing irritation; troublesome
peering	: looking
anecdote	: incident
truancy	: running away from school
lack-luster	: uninteresting
dilate	: expand; wider
quotha	: said
threatful countenance	: threatening appearance
arid	: dry
palpitating	: throbbing ; lively
hackneyed	: conventional
pine	: long for;
coma	: unconsciousness
alienated	: isolated ; separated
breeched	: broken
clambered	: climbed
perpetual	: constant
ball-upright	: sit erect
sustained	: supported
benefactors	: well-wishers

2.5.6 Self Check Exercise

1. Discuss Montaigne's role in essay writing.
2. Define Autobiography.

SHORT-ANSWER QUESTIONS (100 WORDS)

**Write short answer in about 100 words on the mood of the story—
"Dream Children".**

(a) Charles Lamb's story "**Dream Children**" was written after the death of his elder brother (here referred to as John L—) John Lamb. He had recently died and the short story brings forth Lamb's pathetic self-revelation that is penned down with tenderness. It possesses charm, prodigality of fancy and literary artifice that is marked by profound common sense. The story contains dazzling insights and capricious but benign humour. Lamb's involvement is more in the mood than in the topic. His prose has been termed poetic by critics. The pathos that made much of Lamb's life and personality, permeated his essays and stories, although occasionally they are gay on the surface. "Dream Children" contains passages of poetic prose imbued with deepest passions near the heart of the writer. Through the device of a simple nursery tale it brings forth the writer's reverie—a daydream. The story is the yearning of a bachelor for small children prattling about and a caring housewife. Lamb also possesses a good knowledge of child psychology. The responses of children at different points in the story prove it.

Autobiographical Element in "On Going a Journey"

(b) Most of the essays of Hazlitt are quite personal in nature. They have been termed as "snatches of autobiography". "**On Going a Journey**" reveals both main features of his writings, namely critical and personal. Hazlitt was the son of a clergyman. He began his professional life as a portrait painter. Soon he exchanged the brush for the pen. "On Going a Journey" has been called as Hazlitt's "personality translated into print". It tells us of his personal likes and dislikes. We feel that we have met an intimate friend rather than just a reading of the essay. He emerges as the Romantic that he was. A lover of solitude, he comes to us as a lover of Nature. We come face to face with his "individual sensibility". We also realize his wide area of interest, his fondness for poetry, philosophy, painting, sports, etc. He possessed an exacting and intolerant temperament. He possessed over fondness for quotations and literary allusions.

What are the disadvantages of formal education, according to R.L. Stevenson ?

(c) Everyone praises the formal and the industrious, but Stevenson pays more attention to what we learn otherwise. Formal education,

according to Stevenson, so exhausts the studious and the scholarly persons that after winning academic laurels they turn bankrupt and that is how they spend much of their professional life. Books, to an extent are good, but they are “bloodless substitute for life”. Toiling with books, all alone most of the time, turns you into a veritable Lady of Shalott. We should not turn our back on all the bustle and glamour of reality. Reading very hard, leaves little time for thought. Reminiscing over our education, periods of truancy would come up as islands of sheer joy. It were the open streets that educated Dickens and Balzac. Sainte-Beuve, as he grew older, came to regard all experience as a single great ‘book, in which we should all study for a few years before we go away from this world¹. Suffice it to say that learning without experience is not enough.

2.5.7 Summary

Prose is a form of written or spoken language that follows the natural flow of speech, that was a language’s ordinary grammatical structures, or follows the connections of formal academic writing. It differs from most traditional poetry. It appeared for the first time in the fourteenth century. Derived from the old French prose, which is their originates in the Latin expression *prosa oratio* (literally, straight forward or direct speech. Works of philosophy, history, economics, etc; journalism and most fiction, are examples of works written in prose.

2.5.8 Long Questions

- Q .1 Why does Hazlitt prefer a solitary walk? Give reasons.
- Q. 2 What, according to Stevenson are the virtue of idleness? Give examples from the text.
- Q. 3 Discuss “Dream Children” in the light of the expression that “it is a mixture of fact and fiction”.

2.5.9 Suggested Readings

Roach, Peter. English Phonetics and Phonology: A Practical course. 4th Edition, C.U.P, 2009.

Ginison, A.C. and Ramsaran, Susan. An Introduction to the Pronunciation of English, ELBS.

Last updated October, 2023

A SELECTION OF ENGLISH PROSE

I. ON HABITS

II. WHAT I BELIEVE

- 2.6.1 Objectives
- 2.6.2 Introduction
- 2.6.3 On Habits
- 2.6.4 What I Believe
- 2.6.5 Self Check Exercise
- 2.6.6 Summary
- 2.6.7 Short Questions
- 2.6.8 Long Questions
- 2.6.9 Suggested Readings

2.6.1 Objectives

- To acquaint the students with the study of prose.
- To familiarize the students with eminent prose writers of all times.
- To introduce the concept of essay, and how it has evolved over time.

2.6.2 Introduction

Prose is a form of written or spoken language that follows the natural flow of speech, that was a language's ordinary grammatical structures, or follows the connections of formal academic writing. It differs from most traditional poetry. It appeared for the first time in the fourteenth century. Derived from the old French prose, which is their originates in the Latin expression *prosa orantio* (literally, straight forward or direct speech. Works of philosophy, history, economics, etc; journalism and most fiction, are examples of works written in prose.

2.6.3 ON HABITS

The Author :

A. G. Gardiner (1865-1946), whose pen-name was **Alpha of the Plough**, started his career as editor- of *The Daily News* which he edited with great success from 1902 to 1919. His essays appeared in various papers and periodicals and were later published in several volumes — *Pillars of Society*, *Pebbles on the shore*, *Leaves in*

the blind and Many Marrows.

His essays encapsulate a combination of wit, learning, warmth, humanity and a commitment to wholesome, universal moral values. His kindly nature and genial humour gleam through all his writings.

In the present essay, Gardiner shows how most distinguished and famous personalities, including himself fall a prey to certain habits and face innumerable hurdles in consequence. The essay exhorts us to cultivate habits for “convenience or enjoyment” and yet have the determination to outgrow them when they tend to prove detrimental. The writer in no way denies the importance of habits. On the contrary, he is fully aware that a life irregularised by habits would lead to chaos and confusion. But he says, “habits should be a stick that we use^ not a crutch to lean on.”

The Essay :

In the essay *On Habits* the writer A.G. Gardiner brings out man’s dependence

on habits. In the very beginning of the essay, the author beautifully proves man’s unconscious slavery to habits. He elaborates the point by giving his own example, that how one morning he sat down to write an article but could not write without knowing the reason for that. He had a new, excellent pen, gifted by one of his friends. The pen was so smooth that it could have written an article about anything. The pen had many features e.g; it was smooth, it was broad, once one fills it with ink, it will continue writing without any pause :

“It was a pen, you would have said, that could have written an article about anything. You had only to fill it with ink and give it its head, and it would gallop away to its journey’s end without a pause.’ (p.8.)

But instead of smooth running of the pen, it refused to write. The writer failed to make out the reason for this obstacle. But all of a sudden it occurred, to the writer, that he has been used to writing with a it was all because of his habit of writing with a pencil. The writer was in the habit to use pencil for the last many ‘years. He also explains how the structure of his finger has deformed with the constant use of pencil :

“There, at the top of my second finger, is a little bump, raised in its service, a monument erected by the friction of a whole forest of pencils that I have worn to the stump.” (p.9).

The writer gives various examples to prove his habit of keeping and

using a pencil. First of all, he talks about Dr Artagnan, who was hero of Alexaner Dumas' novel *The Three Musketeers*, was in the habit of always keeping sword with him. Secondly, he gives an example of Duke of Cambridge (1819-1904) who was always seen carrying his umbrella. Thirdly, he talks of Ulysses Simon Grant who was addicted to holding Cheroot in his mouth throughout the day. Fourthly, the writer ., makes comparison with Andrew Jackson whose hobby was trimming sticks So all these above mentioned examples explain the extent of the writer's dependence on his habit of writing with pencil. He can not write with pen :

"Here was I sitting with a pen in my hand, and the whole complex of habit was disturbed. I was in an atmosphere of strangeness." (p.9).

The sentence, "The pen kept intruding between me and my thoughts' ' (p.9), explains the writer's unconscious dependence on pencil and with the result his inability to write an article. It's not only the writer's habit but it can be the habit of anyone. Too much dependence on any particular habit, makes one slave as the writer has become.

Then the author further elaborates the bad effect of habits by telling us the story which Sir Walter Scott told to Rogers in his school days. He told that there was a boy in his class who always stood first. He tried his best to top but that boy will not let him do so. Whenever the teacher asked the question, his class fellow was the first one to answer. While answering he was in the habit to fumble with his fingers at a particular button in the lower part of his waistcoat. Scott discovered this, hence he removed that button with a knife. Now again when the teacher asked the question, he stood up to give the answer, but fumbled and got confused as he could not find the button at its place. So Walter Scott succeeded in his plan and now he stood first in the class. It was because of his particular habit that he failed in life. He was appointed in one of the lower post and started drinking and ultimately one day died. So one can see how the boy had to suffer because of his habit.

The message which the writer wants to convey to the reader is that there is no harm in cultivating habits but they should not be harmful. All of us have bundle of habits. We are left with nothing without habits. We cannot get on without them. But the thing is we must regularise our

habits. He makes the point clear by giving an example of his visit to a club. Whenever he reached the club, he used to hang his hat and coat on any vacant hook and did not bother about the place. At the time of his return, he used to search them and it took him long time to remember where did he put them. Then one day he had the brilliant idea that in future he will hang his coat and hat on a certain peg. It took a few days to form the habit but once formed, it worked like magic. Now he did not waste time to find them. It was the success of his life.

Gardiner concludes the essay by telling us about another incident which once again shows man's slavery to habits. He tells how once he saw Mr. Balfour, who was a great speaker, and was to deliver a speech at the dinner place. He was in the habit of holding lapels of his coat, while speaking. But that day the uniform which Balfour was wearing had no lapels. When he searched for the lapels and could not find he got confused. He was so perfect a speaker that his speech was not disturbed but he felt uncomfortable. So this is again a particular habit of the man which made him slave to it.

So finally the writer also put up the pen, took out a pencil and started writing an article with comfort.

Main Idea :

The main idea of the essay **On Habits** is that man unconsciously becomes the slave of habits as is the case with the writer of the essay. Gardiner sits down to write an article but can not write. He fails to understand the cause. But after some time he realised that he is in the habit of writing with a pencil but now he is trying to write with a pen. It is ridiculous but it is true with the author. It proves how much man is dependent on habits. It's not the case with the writer but it is with everyone. Once we get addicted to one particular habit, it's difficult to get rid of it. Man is a bundle of habits. Consciously or unconsciously we make a long list of our habits. It does not mean that we should not form habits. It's good to have habits but we should not be slave to them. 'Habits should be a stick that we use, not a crutch to lean on', rightly observes Gardiner. There is no harm in cultivating habits, so long as they are not injurious habits.

Vocabulary

- | | | |
|---------------|---|-----------------------------------|
| Grit | - | particles of stone or sand, |
| Commemoration | - | preserve in memory by ceremony or |

	-	celebration.
Slight	-	of little significance, barely perceptible, inadequate.
Gallop	-	fastest pace of a horse
Obstinate	-	stubborn
Mule	-	offspring of a male donkey and a female horse.
Bastinado	-	the punishment of beating someone on the soles of his feet.
Tyranny	-	cruel and arbitrary use of authority.
Intruding	-	come, uninvited or unwanted, thrust or force on a person.
Tranquil	-	calm, serene
Supplant	-	dispossess and take the place, especially by underhand means.
Fumble	-	handle or deal with clumsily or nervously, advantageously, advisable
Confounded	-	confuse, perplex
Smote	-	past tense of Smite and Smite means to have a sudden strong effect on.
Reparation	-	making amends
Shabby	-	in a bad shape or condition.
Injurious	-	hurtful, insulting, wrongful
Residue	-	what is left over or remains, remainder
Absurdly	-	wildly illogical or inappropriate, silly.
Trumpery	-	worthless article, junk.
Forlorn	-	lonely, sad and abandoned, pitiful state.
Vacuous	-	lacking expression, empty, unintelligent, blank.
Seize	-	take hold of forcibly or suddenly
Unerring	-	true, certain
Unequivocal	-	not ambiguous, plain, unmistakable
Crutch	-	support for walking used by a lame person
Discomposed	-	agitate, disturb
Breach	-	breaking of or failure to observe a law,

	-	contract etc.
Lapels	-	part of a coat, jacket etc., folded back against the front around the neck opening.
Fling	-	throw, rush or let go of forcefully or hurriedly put or send suddenly or violently.
Rhetorical	-	art of effective or persuasive speaking or writing.
Repose	-	cessation of activity, sleep, peaceful state, tranquillity, lie down in rest.
Pathetically	-	arousing pity, sadness or contempt.
Distraction	-	interruption, relaxation, amusement.
Resume	-	begin again or continue after an interruption.
Omission	-	leaving out, elimination, failure, default, neglect.
Disaster	-	great or sudden misfortune, complete failure, collapse.
Discomfiture	-	embarrass, disturb, confuse, frustrate
Apparent	-	readily visible or perceivable
Struggle	-	make forceful or violent efforts to get free of restraint or constriction.
Obvious	-	easily seen or recognised or understood
Rut	-	established procedure, following a fixed pattern of behaviour.

Note : Besides the above given vocabulary, students are advised to consult the *Glossary* given at the end of the essay.

2.6.4 WHAT I BELIEVE

The Author :

Edward Morgan Forster (1879-1970), novelist and essayist, was born in London and educated at Johnbridge School and King's College, Cambridge. One of the fine products of England's liberal humanist tradition, Forster rose to become one of the most remarkable novelists of the twentieth century. *Howard End* and *A Passage to India* are two of his most distinguished novels. In addition

to six novels and two collections of short stories, Forster published various other works. They include two biographies, two books about Alexandria and *Aspects of the Novel*.

The present essay is from Forster's *Two Cheers for Democracy*, written before the outbreak of the Second World War, when democracy was threatened by the rise of fascism. In this essay, Forster asserts that although he does not believe in Belief as such, one does require some positive conviction to hold out against fanaticism.

The Essay :

In this essay *What I Believe* the writer gives his opinion on what he believes. In the opening of the essay he says that he does not believe in Belief. Though he is fully aware of the fact that this is an age of faith. By and large people have faith in one creed or other. They need it for self-defence. He feels sorry that people instead of having faith in science, they have faith in religion. People have totally forgotten the human qualities i.e. Tolerance, Good temper and Sympathy. The writer does not believe in religion because he thinks that it enslaves the mind. He believes in human values instead of belief in religion. He proves his viewpoint by giving the examples of Erasmus and Montaigne and Moses and St. Paul. His motto is **“Lord, I disbelieve — help thou my unbelief.”**

Secondly, the author believes in 'Personal relationships'. He is of the opinion that one must be fond of people and trust them. One must be reliable and have faith on 'others also. The writer also clearly makes the difference between the world of 'personal relationships' and the world of 'business relationships'. We should not confuse the two. In personal relations, warmth in human beings is a must which is lacking these days. Personal relations are despised today. They are regarded as bourgeois luxuries. But Forster believes in personal relationships. If he has to choose between betraying a friend and country, he will prefer to betray his country rather than his friend. People may criticise him for being unpatriotic. He condemns Brutus for betraying his friend Julius Caesar, rather than his country.

Thirdly, the author believes in Democracy. He wrote the present essay, before the Second World War when democracy was threatened by the rise of fascism. He likes sensitive people and not the people who are after power. His reason for liking the sensitive people is because they can discover something in life, and, such people get chance under a democracy than elsewhere. They either produce literature and art or do scientific research,

or do some other creative work. All these people need to express themselves in one way or the other. They can not do so unless society allows them liberty to do so and the society which allows them most freedom is a democracy. Not only this, he believes in the press and in the existence of Parliament. He values parliament because it criticises and talks. How far it is efficient is yet to be pondered over. He likes democracy, for two reasons: One, it has variety and two, it permits criticism.

Fourthly, the writer believes in Force. He believes that all societies rest upon force. No government can rule without the police and the army. He believes that 'Force' is always present in society. When the human beings have decent relations, at that time the force is in the background and vice-versa. It means that force is always present, in the society, either in the forefront or in the background. He gives various examples to prove that strong are not stupid rather they are intelligent e.g. giants in Niebelung's Ring, Fafnir, Wotan and Valkyries. These are examples taken either from Norse legends or Norse mythology. To absence of Force in society the writer calls it civilisation. People are violent but they are creative also. They get the direction for their creation when the violence sleeps. The writer is pessimist to the extent that life is not worth living. He disagrees with Sophocles that it were better never to have been born. On the contrary he agrees with the opinion of Horace that there is no proof of that each batch of births is superior to the last. But one need not be too gloomy in life. The writer is against the 'Hero-worship'. He calls it a dangerous vice. He is against it because people follow them blindly, bow down before them. He has no trust in Great Men. With the example of Admiral Toma, the writer wants to prove that one may have all the qualities but if fate is against him, he is sure to be a failure in life. Further in the essay the readers are informed that the writer believed in aristocracy. But his definition of aristocracy is different. By aristocracy he does not mean the aristocracy of power, based upon status and influence but an aristocracy of the sensitive, the considerate and the plucky. The members of such aristocracy are found in all nations and classes and all through the ages. There is a secret understanding between them. They represent the true human tradition. They are sensitive, considerate, not fussy. Such type of people are not a failure in the world.

There is a need to bring change in the sphere of morals and politics as it was expressed by Jacopone da Todi, a franciscan monk. His

slogan was those who love him should set the love in order. Forster says that as Todi's prayer was not granted, he believes that his prayer will also not be heard.

The writer believes in Christianity. But it has become difficult for Christianity to cope with the present society because the modern man is after money rather than to have spiritual appeal. The man is always reminded of the reality i.e. the memory of birth ' and the certainty of death. Forster concludes his essay by saying that man never forgets the reality of existence. So we can say that it is a beautiful essay written by Forster, in which he gives his own views on life.

Main Idea :

According to E. M. Forster, everybody in his life must believe in something or the other as in the essay *What I Believe* he tells the readers about his own beliefs. In the opening of the essay he gives the reasons for his dislike in faith. He is of the opinion that religion makes man the slave of the mind. One is not ready to listen against the fixed norms of religion. He gives importance to personal relationships. But he is against mixing up the personal relationships and business relationships. He gives value to reliability. He is a strong advocate of democracy. He likes the existence of the press and the Parliament. Though strange it is but he believes in the existence of force and is of the opinion that civilisation is possible only with the presence of force. He does not like Hero-worship. He distrusts great men. He too believes in Aristocracy but with a different meaning. Being a true human he has faith in Christianity. The writer's advice is that man should not run after money, rather should be spiritual. Forster gives advice to the people that they should never forget the reality of birth and death. So it is a beautiful essay written by E.M. Forster.

Vocabulary

Creed	- set of principles or beliefs.
Persecution	- subject to hostility or ill-treatment, especially on the grounds of political or religious belief.
Millennium	- period of one thousand years.
Decadence	- moral or cultural deterioration, immoral behaviour.
Presumptuous	- unduly or overbearingly confident and presuming.
Complacent	- smugly self-satisfied, content. clearly

	expressed
Obscurity	- nor easily understood ambiguous, hazy.
Treachery	- violation of faith or trust, betrayal
Delicacy	- fragility, fineness or intricacy of structure or texture.
Reliability	- dependable, of sound and consistent character, trustworthy, credible.
Paltry	- trifling, petty, small, insignificant.
Fussy	- inclined to fuss, full of unnecessary detail or decoration.
Bully	- person intimidating others, pressure to do something.
Armaments	- military weapons and equipment.
Taboos	- prohibition imposed by social custom.
Bourgeois	- middle-class.

Note : Besides the above given vocabulary, students are advised to consult the *Glossary* given at the end of the essay in your text book.

2.6.5 Self Check Exercise

- 1 Discuss the summary of *On Habits*.
- 2 Discuss the Central idea of *What I Believe*.

2.6.6 Summary

Prose is a form of written or spoken language that follows the natural flow of speech, that was a language's ordinary grammatical structures, or follows the connections of formal academic writing. It differs from most traditional poetry. It appeared for the first time in the fourteenth century. Derived from the old French prose, which is their originates in the Latin expression *prosa oratio* (literally, straight forward or direct speech. Works of philosophy, history, economics, etc; journalism and most fiction, are examples of works written in prose.

2.6.7 Short Questions

1. What is the pen name of A.G. Gardiner?
2. Name any other two works by E.M. Forster.

2.6.8 Long Questions

- 1 Why was the author of **"On Habits"** not able to make progress with the pen? How did he overcome it?
- 2 Why does E.M. Forster, in his essay. **"What I Believe"** consider democracy a lesser evil ? Explain.

2.6.9 Suggested Readings

Roach, Peter. *English Phonetics and Phonology: A Practical course*. 4th Edition, C.U.P, 2009.

Ginison, A.C. and Ramsaran, Susan. *An Introduction to the Pronunciation of English*, ELBS.

A SELECTION OF ENGLISH PROSE

**I. WITH THE PHOTOGRAPHER
II. SHOOTING AN ELEPHANT
III. THE HAPPY MAN**

- 2.7.1 Objectives
- 2.7.2 Introduction
- 2.7.3 With The Photographer
- 2.7.4 Shooting An Elephant
- 2.7.5 The Happy Man
- 2.7.6 Self Check Exercise
- 2.7.7 Summary
- 2.7.8 Short Questions
- 2.7.9 Long Questions
- 2.7.10 Suggested Readings

2.6.1 Objectives

- To acquaint the students with the study of prose.
- To familiarize the students with eminent prose writers of all times.
- To introduce the concept of essay, and how it has evolved over time.

2.6.2 Introduction

Prose is a form of written or spoken language that follows the natural flow of speech, that was a language's ordinary grammatical structures, or follows the connections of formal academic writing. It differs from most traditional poetry. It appeared for the first time in the fourteenth century. Derived from the old French prose, which is their originates in the Latin expression *prosa oratio* (literally, straight forward or direct speech. Works of philosophy, history, economics, etc; journalism and most fiction, are examples of works written in prose.

2.7.3 WITH THE PHOTOGRAPHER

Introduction to the Author :

Stephen Butler Leacock (1869-1944) was born in Britain but brought up and educated in Canada. He is a well-known Canadian humorist and economist. He was lecturer in Political Science at McGill University, Montreal, from 1901 to 1908 and Professor of Political Economy from 1908 to 1936. He has toured the Commonwealth as a Rhodes scholar and written a number of books on economics. But he is best known as a humorist, and his books in this genre include **Literary Lapses, Nonsense Novels, Frenzied Fiction and Further Foolishness.**

“With the Photographer” is an amusing account of Leacock’s encounter with a photographer. In the present piece, Leacock takes the reader to a photographer’s studio and shows him how the man behind the camera deals with his customer. Although the essay was written several years ago when the art of photography had not developed much, Leacock’s humour has not lost any of its freshness or charm. Indeed, there may be readers who will recall an experience not much dissimilar to the one presented in this account. With an observant eye for detail he recollects his experience of getting a photograph taken and his sharp reaction to having his face reshaped. The essay exhibits Leacock’s special brand of biting humour. Leacock is celebrated as a humorist and the quiet but unmistakable quality of the writing in this essay confirms the verdict of critics. Examine the essay to find out how the general effect of lightness and humour is achieved.

Summary :

“With the Photographer” is a humorous story written by Stephen Leacock, in which he tells about his encounter with a photographer, when he goes to him for his photograph to be taken. The writer tells when he went to a photographer’s shop to get his photograph taken, the photographer did not show any enthusiasm. He appeared to be a disappointed man, who was slightly bent. He told the writer to sit and wait and went inside the studio.

The writer had to wait for an hour before the photographer called him in and asked him to sit down. Then, he rolled a machine into the middle of the room and crawled into it from behind. After observing the writer minutely, he came out and declared that the face was quite wrong. The writer agreed with him. The photographer said he thought the face would be better three-quarters full. Getting encouragement, the writer started commenting on

faces, but the photographer stopped listening. He came over the writer and took his head in his hands and twisted it sideways. The writer jokingly commented that he thought he meant to kiss him. After examining the writer's face, he sighed and started having another look from behind the machine. Then, he commented that ears were bad and told the writer to droop them a little. After that, he ordered the writer to make different postures with different parts of his body such as eye, knees, neck and face etc. The writer got fed up and shouted angrily at the photographer, "This face is my face. It is not yours; it is mine. I have lived with it for forty years and I know its faults. I know it's out of drawing; I know it was not made for me; but it is my face....."

All of a sudden, there was a sound of 'click'. The photograph was taken. The photographer told the writer to come on Saturday to see the proof of the photograph.

When the writer went to the studio on Saturday, the photographer unfolded the proof of a large photograph and both of them started looking at that seriously. The writer was surprised and asked in astonishment, "Is it me?" The photographer assured him that was his photograph.. The writer hesitatingly told that the eyes didn't look very much like his own eyes. The photographer proudly replied that he had retouched them and they looked splendid. The writer agreed, but said that even eyebrows in the photograph were not like his own. The photographer's reply was that he had removed the original eye-brows and drawn a line to make these look beautiful. The writer became tense and asked bitterly, "What about the mouth?" The photographer replied that he had adjusted that a little. The photographer had even done something with the ears to make them look more beautiful. The writer lost his temper and outburst that he came there for a photograph, a picture like his real-self, which would have looked like him. He wanted something that would have depicted his face as that looked in reality. He wanted something that his friends might keep after his death to remember him. He told the photographer bluntly that he didn't want that and he (Photographer) might keep that negative, because it was a worthless thing for him.

Saying so, the writer broke into tears and left the studio.

2.7.4 SHOOTING AN ELEPHANT

Introduction to the Author :

George Orwell (1903-50)—his real name was Eric Arthur Blair—was born in Bengal, India. He spent his early life in India, and, before leaving for

England, served as a police officer in Burma from 1920-1927. He resigned his job for his anti-colonial views. In England, he lived among the poorest people, doing the meanest jobs. He served in the Spanish Civil War and was seriously wounded. What he saw in Spain produced in him the horror of politics. He came to detest communists and racists alike because he realised that power corrupts all political parties. On his return to England, he became occupied with literary activities and produced **Animal Farm** (1945), a satire on the Russian Revolution. His last well-known novel was **Nineteen Eighty-Four**, a gruesome tale, of the future of totalitarianism. He also wrote several essays and accounts of his experiences in different parts of the world.

His critical essays won him recognition as a writer but his real fame rests on his two great novels—**Animal Farm and Nineteen Eighty Four**. **Animal Farm** is one of the best satires in the English language, and its theme is the futility of popular revolutions. **Nineteen Eighty-Four**, written only six months before his death gives a frightening and depressing picture of the totalitarian world.

Orwell is known for his clear, concrete limpid and vigorous prose. He avoids, as a rule, clichés, overused idioms and phrases for he believed that a careless and indolent use of language induced bad thought and questionable morals.

Shooting an Elephant is one of Orwell's best literary pieces. It is apparently a simple account, in easy language, of an incident that must have actually happened. However, the writer makes it significant by linking up the incident with the whole question of imperialism and making use of his devastating irony. In fact, he was a master of irony and here he is ironical both about the ruler and the ruled. One of the most shrewd remarks made by him is "I perceived in this moment that when the white man turns tyrant, it is his own freedom that he destroys."

The present essay reveals Orwell as a painter of words. He gives a graphic picture of the death of a huge elephant which he was called upon to shoot. The panic created by the elephant, Orwell's feelings before and after the shooting, and the animal's struggle before its death are tellingly described. The essay illustrates, the subtle way in which Orwell makes a political point even as he tells a story in a vivid and beautiful style.

Shooting an Elephant can be regarded both as a short story as well

as an essay. Like many other modern writers, Orwell did not strictly conform to accepted literary genres. In this essay the author tells about an incident, when he had to shoot an elephant, while he was serving as a police officer in Burma.

He tells that the Europeans were hated by local Burmese people, as they were slaves of them, because Europeans were also ruling over Burma as they were ruling over India at that time. The anti-European feeling was very bitter and he knew well that he was also utterly disliked by the local people, as he himself was a European. He admits that he didn't like imperialistic policy of his countrymen and wanted to go to England after resigning his job.

When, the author was on duty, early one morning, a sub-inspector rang him up on the phone and told him that an elephant was ravaging the bazaar and asked him if he could come and do something about that. The author, didn't know what to do, but wanted to know what was happening. Taking a small rifle, he got on a pony and started out.

Some Burmese people stopped him on the way and told him about the elephant's doings. He came to know that that was not a wild elephant, but was a tamed one. But it had broken its chain the previous night and its mahout, who could control it, was at twelve hours journey at that time. It (the elephant) had already destroyed, somebody's bamboo hut, killed a cow and raided some fruit-stalls and eaten away the fruits.

The Burmese sub-inspector and some Indian constables were waiting for him in a poor quarter. The elephant was not there and they started questioning the people. A huge crowd of Burmese people was following them.

Then the author saw a man, who was killed by the elephant. He immediately, sent one Orderly to bring an elephant rifle from a friend's house nearby, who came back with a rifle and five cartridges in a few minutes. They were told that the elephant was in the paddy-fields below, only a few hundred yards away.

The excited crowd was following the author. The elephant was standing in a paddyfield near the road and was calmly eating the grass there. The author felt pity for the elephant, as it looked very gentle and innocent. But, as a police officer he had to do his duty. The crowd of people was also curious to see how an English-man killed an elephant with his rifle. He didn't want to kill the elephant, but thinking that the crowd would laugh at him, he had to do the job. Anyhow the author was-so confused that when he pulled the trigger of the rifle, he didn't hear the bang or feel the kick, but

only heard the laughter of the crowd. The elephant didn't die instantly, rather it sagged flabbily to its knees. The author fired again into the same spot. At second shot also, the elephant didn't die. Then the author fired a third time. That was the shot that did for him. It trumpeted in agony and fell on the ground.

The author stood up. The Burmans also ran towards the elephant. The elephant was still breathing. Finally the author fired his two remaining shots into the spot, where he thought his heart must be. But the elephant was dying very slowly. Later on, the author was told that it took him half an hour to die.

Afterwards there were many discussions about the shooting of the elephant that whether shooting it was justified or not. Though the author had done a right thing legally, yet he felt somewhat guilty, because he often thought that he had done it only to avoid looking like a fool.

2.7.5 THE HAPPY MAN

Introduction to the Author : Bertrand Russell (1872-1970) is considered by many as one of the foremost¹ twentieth century philosophers in the western world.

He has written about everything from mathematics and religion to politics, economics, education, manners and morals. His important works include '**The Principles of Mathematics**' (1903), '**The Analysis of Mind**¹ (1921), '**An Inquiry into Meaning and Truth**' (1946) and '**Human Knowledge, its Scope and Limits**' (1948). In 1950 he was awarded the Nobel Prize for literature. He was a *staunch pacifist*³ and suffered imprisonment for propagating his views on pacifism. He *constantly* fought for human liberty and rights. In fact he was a social rebel and *denounced*⁵ the blind acceptance of prevalent canon and conventions and insisted upon a scientific approach to life.

His style is marked by clarity and vividness and his lectures and writings have a wide popular approval throughout the world.

Summary : In the very beginning of the essay Russell makes it clear that he wants to describe in this essay his ideas about the life and temperament of ordinary men in his Utopia. The happy man of that society will have in his childhood affectionate and loving parents. As a child he will have *ample* freedom and most of his time will be spent in large playrooms situated at a distance from the rooms of other people in the house. In these playrooms, there will be no objects which can be easily broken and no knives or other

sharp instruments with which the children can cut their hands. Such an environment will save them from so many don't's which the parents usually force on them. No doubt, *bullying impulses*⁷ of the children are to be *restrained* but instead of curbing them by the force of direct authority, they should be checked by keeping the children busy in some activity.

In addition to freedom a child needs security. If he is provided with a set routine and treated 'affectionately, he feels secure. A child who has both freedom and security can reach school age without fears and complexes.

Though the author would like to leave the children free to enjoy nature, yet he realises that *scholastic*⁹ education is necessary. Scholastic education as it exists at present is rather irritating and Russell feels that it can be made less irksome¹⁰ by discarding¹¹ conventional methods. He makes a number of suggestions about the way children ought to be educated.

The nature of scholastic education in Europe at present is such that only the students with verbal tastes win distinction while those with manual tastes are considered inferior to them. Russell laughs at 'a first in Great at Oxford' who knows everything about Sophocles and Plato but doesn't know how the telephone or the electric light works. But in America, children with manual tastes are in majority. These children get education not by sitting still in the class rooms but by working in the workshops. They can be made aware of the fact that some sort of scholastic education will result in the betterment of their manual accomplishment.

Russell feels that the drudgery involved in the process of education can be lessened to a great extent by developing this feeling in the child that it is really important. In fact, a child gets interested in education only if he thinks that it is useful.

The cultural side of education should be imparted at an early age by means of some entertaining methods. For example History and Geography should be taught by means of cinema. When taught this way, children will develop interest in the subjects and learn quickly. Again, by means of cinema children can be educated about the customs and traditions of tribes and nations remote from their own. This kind of education can eliminate narrow provincialism and inculcate² the feeling that human-beings are essentially

the same.

Then the author turns to artistic side of education. Those who have taste for literature, music and painting should be provided with opportunities to learn them. Others who have no liking for these should not be forced to learn. The aim should be to give pleasure, not torture to the children.

Russell is against the scholarship system prevalent in Europe. He feels that the severe struggle involved in, the competition for scholarship ruins children. The happy man in Russell's Utopia will have as much scholastic education as he chooses without regard to his ability in the examination. In that society every healthy man will have a job and those with exceptional tastes will have the facility to work half-time for half-pay. Economic security which is essential for a happy life will be there for all.

Educated on the above lines, the happy man of Russell's Utopia in his personal relations will be free and generous. His relations with others will be on the basis of cooperation rather than competition. He will regard all human beings as members of one family and because of this, will not think of foreign nations as enemies, and will be against wars.

No doubt, a happy man needs security but he also needs adventure and excitement. At present, because of economic insecurity and mechanical nature of life, there are no opportunities for adventures for the majority of people. But once we recognize the need for adventure, opportunities for it could be more frequent.

The happy man, as conceived, by Russell is one whose happiness depends not on the outward circumstances but on his own happy temperament. Given this temperament and economic security, he will be able to enjoy his work, have good friends, love his children and pass his middle age without frustration and his old age without any regrets.

Russell says that in old age, two things should be avoided. Firstly one should not indulge too much in the past. One must think of the future rather than live in the past. Secondly, one should not cling to youth. Unnecessary interference in the affairs of grown-up children should be avoided. It is true that old age is the most difficult period of one's life but one who has strong impersonal interests can pass it easily and will not suffer from the feeling of emptiness.

Some old people are oppressed by the fear of death and Russell considers this to be something cowardly. To overcome it, one should make one's interests wider and more impersonal. One who considers life to be a river that finally loses its identity without any pain and merges in the sea, will not suffer from fear of death.

Some Comments : In this essay, Russell outlines a liberal

philosophy of education and gives a number of suggestions about the way children ought to be brought up and educated. His emphasis throughout is on ample freedom and security. He has criticized the conventional conception of what it is to be educated and wants it to be replaced by a modern conception of education. When educated on these lines, he thinks children will transcend, the limits of narrow nationalism and provincialism. Russell has elaborated his idea of Utopia where in addition to security, people will have adventure. People of that society will know the art of growing old and accept death as the final end. The style throughout is marked by clarity and vividness.

GLOSSARY

(Also study the Glossary given at pp. 53-55 of your book.)

Page 58

fragile	: breakable.
remote	: far away.
prohibitions	: act of forbidding.

Page 59

irksome	: tiresome.
combustion	: process of burning.

Page 61

spontaneous	: natural; not forced.
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Page 62

contemporaries	: belonging to the same time or age.
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2.7.6 Self Check Exercise

- 1 Discuss Bertrand Russell's contribution to English Literature.
- 2 Discuss humour in the essay 'with the photographer'.

2.7.7 Summary

Prose is a form of written or spoken language that follows the natural flow of speech, that was a language's ordinary grammatical structures, or follows the connections of formal academic writing. It differs from most traditional poetry. It appeared for the first time in the fourteenth century. Derived from the old French prose, which is their originates in the Latin expression *prosa oratio* (literally, straight forward or direct speech. Works of philosophy, history, economics, etc; journalism and most fiction, are examples of works written in prose.

2.7.8 Short Questions

- 1 Name any other work by George Orwell.
- 2 Define Utopia.

2.7.9 Long Questions

- 1 Describe Leacock's reaction to the proof of his photograph; also comment on the overall humour in the essay.
- 2 Why did the author kill the elephant and what did he feel when doing so?
- 3 What is the most delightful way of imparting cultural and artistic education and why? Give examples from the essay "The Happy Man".

2.7.10 Suggested Readings

Roach, Peter. English Phonetics and Phonology: A Practical course. 4th Edition, C.U.P, 2009.

Ginison, A.C. and Ramsaran, Susan. An Introduction to the Pronunciation of English, ELBS.

Mandatory Student Feedback Form

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