

Séquence 1

Elizabeth had gone round to the side of the house, where the chickens lived, so that Mary found herself alone, holding Ralph's letter in her hand. She was uneasy. She had put off the season for thinking things out very successfully, and now that Ralph was actually coming, the next day, she could only wonder how her family would impress him. She thought it likely that her father would discuss the train service with him; Elizabeth would be bright and sensible, and always leaving the room to give messages to the servants. Her brothers had already said that they would give him a day's shooting. She was content to leave the problem of Ralph's relations to the young men obscure, trusting that they would find some common ground of masculine agreement. But what would he think of HER? Would he see that she was different from the rest of the family? She devised a plan for taking him to her sitting-room, and artfully leading the talk towards the English poets, who now occupied prominent places in her little bookcase. Moreover, she might give him to understand, privately, that she, too, thought her family a queer one – queer, yes, but not dull. That was the rock past which she was bent on steering him. And she thought how she would draw his attention to Edward's passion for Jorrocks, and the enthusiasm which led Christopher to collect moths and butterflies though he was now twenty-two. Perhaps Elizabeth's sketching, if the fruits were invisible, might lend color to the general effect which she wished to produce of a family, eccentric and limited, perhaps, but not dull. Edward, she perceived, was rolling the lawn, for the sake of exercise; and the sight of him, with pink cheeks, bright little brown eyes, and a general resemblance to a clumsy young cart-horse in its winter coat of dusty brown hair, made Mary violently ashamed of her ambitious scheming. She loved him precisely as he was; she loved them all; and as she walked by his side, up and down, and down and up, her strong moral sense administered a sound drubbing to the vain and romantic element aroused in her by the mere thought of Ralph. She felt quite certain that, for good or for bad, she was very like the rest of her family. Sitting in the corner of a third-class railway carriage, on the afternoon of the following day, Ralph made several inquiries of a commercial traveler in the opposite corner. They centered round a village called Lampsher, not three miles, he understood, from Lincoln; was there a big house in Lampsher, he asked, inhabited by a gentleman of the name of Otway? The traveler knew nothing, but rolled the name of Otway on his tongue, reflectively, and the sound of it gratified Ralph amazingly. It gave him an excuse to take a letter from his pocket in order to verify the address.

35 “Stogdon House, Lampsher, Lincoln,” he read out.

“You’ll find somebody to direct you at Lincoln,” said the man; and Ralph had to confess that he was not bound there this very evening.

40 “I’ve got to walk over from Disham,” he said, and in the heart of him could not help marveling at the pleasure which he derived from making a bagman in a train believe what he himself did not believe. For the letter, though signed by Katharine’s father, contained no invitation or warrant for thinking that Katharine herself was there; the only fact it disclosed was that for a fortnight this address would be Mr. Hilbery’s
45 address. But when he looked out of the window, it was of her he thought; she, too, had seen these gray fields, and, perhaps, she was there where the trees ran up a slope, and one yellow light shone now, and then went out again, at the foot of the hill. The light shone in the windows of an old gray house, he thought. He lay back in his corner and forgot the commercial traveler altogether. The process of visualizing
50 Katharine stopped short at the old gray manor-house; instinct warned him that if he went much further with this process reality would soon force itself in; he could not altogether neglect the figure of William Rodney. Since the day when he had heard from Katharine’s lips of her engagement, he had refrained from investing his dream of her with the details of real life. But the light of the late afternoon glowed green
55 behind the straight trees, and became a symbol of her. The light seemed to expand his heart. She brooded over the gray fields, and was with him now in the railway carriage, thoughtful, silent, and infinitely tender; but the vision pressed too close, and must be dismissed, for the train was slackening. Its abrupt jerks shook him wide awake, and he saw Mary Datchet, a sturdy russet figure, with a dash of scarlet about
60 it, as the carriage slid down the platform. A tall youth who accompanied her shook him by the hand, took his bag, and led the way without uttering one articulate word.

Never are voices so beautiful as on a winter’s evening, when dusk almost hides the body, and they seem to issue from nothingness with a note of intimacy seldom heard
65 by day. Such an edge was there in Mary’s voice when she greeted him. About her seemed to hang the mist of the winter hedges, and the clear red of the bramble leaves. He felt himself at once stepping on to the firm ground of an entirely different world, but he did not allow himself to yield to the pleasure of it directly. They gave him his choice of driving with Edward or of walking home across the fields with Mary –
70 not a shorter way, they explained, but Mary thought it a nicer way. He decided to walk with her, being conscious, indeed, that he got comfort from her presence. What could be the cause of her cheerfulness, he wondered, half ironically, and half enviously, as the pony-cart started briskly away, and the dusk swam between their eyes and the tall form of Edward, standing up to drive, with the reins in one hand and the
75 whip in the other. People from the village, who had been to the market town, were climbing into their gigs, or setting off home down the road together in little parties. Many salutations were addressed to Mary, who shouted back, with the addition of the speaker’s name. But soon she led the way over a stile, and along a path worn slightly darker than the dim green surrounding it. In front of them the sky now showed itself
80 of a reddish-yellow, like a slice of some semiluculent stone behind which a lamp burnt,

while a fringe of black trees with distinct branches stood against the light, which was obscured in one direction by a hump of earth, in all other directions the land lying flat to the very verge of the sky. One of the swift and noiseless birds of the winter's night seemed to follow them across the field, circling a few feet in front of them, disappearing and returning again and again. Mary had gone this walk many hundred times in the course of her life, generally alone, and at different stages the ghosts of past moods would flood her mind with a whole scene or train of thought merely at the sight of three trees from a particular angle, or at the sound of the pheasant clucking in the ditch. But to-night the circumstances were strong enough to oust all other scenes; and she looked at the field and the trees with an involuntary intensity as if they had no such associations for her.

“Well, Ralph,” she said, “this is better than Lincoln’s Inn Fields, isn’t it? Look, there’s a bird for you! Oh, you’ve brought glasses, have you? Edward and Christopher mean to make you shoot. Can you shoot? I shouldn’t think so – ”

“Look here, you must explain,” said Ralph. “Who are these young men? Where am I staying?”

“You are staying with us, of course,” she said boldly. “Of course, you’re staying with us – you don’t mind coming, do you?”

Virginia Woolf, *Night and Day*, The World’s Classic, Oxford University Press: Oxford, 1992, pp. 187-191.

Questions

1. Give a phonemic transcription of the passage:

He felt himself at once stepping on to the firm ground of an entirely different world, but he did not allow himself to yield to the pleasure of it directly. They gave him his choice of driving with Edward or of walking home across the fields with Mary – not a shorter way, they explained. (l. 67-70)

2. Explain the stress-pattern of the following words and phrases:

enthusiasm (l. 16), third-class railway carriage (l. 27), invitation (l. 43), ironically (l.72), associations (l. 91)

3. Discuss the phonological expression of plurality in words like:

relations (l. 8), poets (l. 12), places (l. 13), fields (l. 46), parties (l. 76)

4. Give a phonemic transcription of the following words:

content (l. 8), exercise (l. 20), excuse (l. 33), visualizing (l. 49), afternoon (l. 54), circumstances (l. 89)

5. Describe the phonological process(es) at work in a <CV> sequence where V=<u>, as in the words below:

actually (l. 4), produce (l. 19), further (l. 51), figure (l. 52), abrupt (l. 58), russet (l. 59), semiluculent (l. 80)

6. Indicate tone-unit boundaries, tonic syllables (nuclei) and tones in the following utterances (do not justify your answer):

(a) This is better than Lincoln's Inn Fields, isn't it? (l. 93)

(b) Oh, you've brought glasses, have you? (l. 94)

(c) You don't mind coming, do you? (l. 101)

7. Analyze the tone-unit constituents in the following utterances:

(a) she, too, had seen these gray fields (l. 45)

(b) "You are staying with us, of course," she said boldly. (l. 100)

Answers

Question 1

SBE: /hi 'felt m'self ət 'wʌns 'stepɪŋ 'bɪn tə ðə 'fɜ:m 'graʊnd əv ən m'taɪəli 'dɪfrənt 'wɜ:ld bət i 'dɪdənt ə'laʊ hm'self tə 'jɪ:ld tə ðə 'plezər əv ɪt dɪ'rektli ðeɪ 'gerv ɪm ɪz 'tʃɔ:s əv 'draɪvɪŋ wɪð 'edwəd ər əv 'wɔ:kɪŋ 'həʊm ə'krɔ:s ðə 'fɪ:ldz wɪð 'meəri 'nɒt ə 'ʃɔ:tə 'weɪ ðeɪ ɪk'spleɪnd/

GA: /hi 'felt m'self ət 'wʌns 'stepɪŋ 'ɑ:n tə ðə 'fɜ:m 'graʊnd əv ən en'taɪəli 'dɪfrənt 'wɜ:ld bət i 'dɪdənt ə'laʊ hm'self tə 'jɪ:ld tə ðə 'plezər əv ɪt dɪ'rektli ðeɪ 'gerv ɪm ɪz 'tʃɔ:s əv 'draɪvɪŋ wɪð 'edwərd ər əv 'wɔ:kɪŋ 'həʊm ə'krɔ:s ðə 'fɪ:ldz wɪð 'meəri 'nɒt ə 'ʃɔ:tə 'weɪ ðeɪ ɪk'spleɪnd/

Question 2

Carriage and *enthusiasm* are both suffixed with weak derivational suffixes. Under the Lion Rule *carriage* has /10/ and *enthusiasm* /01000/.

The suffixes *-ic* and *-ion* are strong and impose primary stress on the penultimate syllable. Therefore, *ironic*, *invitation* and *associations* have a stress-pattern ending in /-10/. In *ironically*, the weak derivational suffixes *-al* and *-ly* simply add two syllables to the word, without influencing the position of primary stress. The stress-pattern of the word is then /01000/. The weak plural inflexion at the end of *associations* doesn't change anything to the stress-pattern of the word since it does not itself form a syllable.

Both *invitation* and *associations* have more than one unstressed syllable in word-initial position, which is not allowed in English rhythm (Rhythmic Principle). A secondary stress must be assigned but whereas this assignment is automatic in *invitation* giving a stress-pattern in /2010/, the situation is slightly different for *associations* in which both the first and second syllables are possible rhythmic positions for secondary stress. The nearest form in the derivation is *associate*. Three-syllable or longer words ending with the strong derivational suffix *-ate* have a stress-pattern ending in /-100/, which gives /0100/ for *associate*. The second syllable in this word carries primary stress, and this position is therefore the one chosen for the assignment of secondary stress in *associations*. The resulting stress-pattern of the word is /02010/.

In the compound phrase *first-class railway carriage*, one identifies four monosyllabic words stressed /1/ at the lexical level before *carriage*. Three compounds can be identified in the phrase : *railway* and *railway carriage* can be defined as types of *ways* and *carriages* respectively, which means that the first element in each compound will carry the strongest stress whereas other stresses are downgraded to secondary stresses

or the syllable becomes unstressed if the compound counts only two syllables as in *railway*. On the contrary, *first-class* being composed of a numeral adjective followed by a noun, the noun *class* takes primary stress whereas the initial primary stress on *first* is downgraded to secondary stress. At phrase level, the head noun of the phrase, here the compound *railway carriage* keeps its stresses whereas other stresses in the phrase are downgraded by one degree. In terms of feet, the result of the downgrade means that the elements of the phrase *first-class railway carriage* yield a sequence of weak-strong-strong alternations (where stress /3/ counts as weak, whereas stresses /1/ and /2/ count as strong). In *first-class*, a stress reversal is possible between stresses /2/ and /3/, to obtain the preferred sequence strong-weak-strong (English Rhythm Rule or Iambic Reversal Rule). The resulting stress-pattern of the phrase is /2 3 10 20/. The whole process is summarized in the table:

	first	class	rail	way	carriage
<i>Word level</i>	1	1	1	1	1 0
<i>Compound level</i>	2	1	1	0	2 0
<i>Phrase level</i>	3	2	1	0	2 0
<i>Stress reversal</i>	2	⇔ 3	1	0	2 0

Question 3

The plural morpheme <-(e)s> typically shows progressive assimilation* of voicing in its phonological form. This is what happens in *poets* where the voiceless final plosive of *poets* induces a voiceless fricative pronunciation /s/ for the plural, whereas *party*, that ends with a vowel, *field* with a voiced plosive and *relation* with the nasal /n/, have the voiced allomorph for the plural: /z/. Note that in *parties*, the original <-y> in the spelling is changed to <i> in the plural, which is still pronounced with the weak vowel /i/.

In *places*, a vowel /ɪ/ or /ə/ is inserted for the pronunciation of the plural morph after the final fricative /s/ in *place* /plɛɪs/. The vowel insertion also occurs after /z, ʃ, ʒ, tʃ, dʒ/ to avoid a sequence of two consecutive sibilants*.

Question 4

content		/kən'tent/
exercise	SBE:	/'eksəsaɪz/
	GA:	/'eksərsaɪz/
excuse		/ɪk'skjuz/ or /ek'skjuz/ or /ək'skjuz/
visualizing	SBE:	/'vɪʒuəlaɪzɪŋ/ or /'vɪʒuləɪzɪŋ/ or /'vɪzjulaɪzɪŋ/
	GA:	/'vɪʒuəlaɪzɪŋ/ or /'vɪʒəlaɪzɪŋ/
afternoon	SBE:	/'ɑːftə'nuːn/
	GA:	/'æftər'nuz/
circumstances	SBE :	/'sɜːkəmstænsɪz/ or /'sɜːkəmstæntsɪz/
		/'sɜːkəmstənsɪz/ or /'sɜːkəmstəntsɪz/
		/'sɜːkəmstɑːnsɪz/ or /'sɜːkəmstɑːntsɪz/

GA: /'sɜ:kəmstænsɪz/ or /'sɜ:kəmstæntsɪz/
 /'sɜ:kəmstənsɪz/ or /'sɜ:kəmstəntsɪz/

Question 5

<u> may be realized as a checked vowel, either /ʊ/ or /ʌ/ (since the FOOT-STRUT split, which saw the unrounding of /ʊ/ in many words in Early Modern English). The latter is the vowel quality that is met in the first syllable of a word like *russet*, and the second syllable of *abrupt*. Two conditions are however necessary for the value to be met: (a) the syllable must be stressed, and (b) the <u> vowel must occur in either a closed phonetic syllable or must be followed by a double consonant in the spelling.

In *further* the vowel is tensed to /ɜ:/ under the influence of <r>. In SBE, <r> is retained only when it occurs before a vowel sound. In other contexts, it is elided. This is the case in *further* in which <r> occurs before the fricative /ð/.

<u> may also be realized as /(j)u:/. /ju:/ is reduced to /jə/ in the second syllable of *figure*, because the vowel occurs in an unstressed suffix, without undergoing the tension mentioned for *further*, after which the final /r/ was deleted in SBE (but retained in GA). As to the glide, it was deleted in this context in SBE, giving the pronunciation /'fɪgə/ for the word. It was not elided in GA in which the word is pronounced /'fɪgjər/ or /'fɪgjʊr/ with less reduction in the vowel.

As a final process of coalescence, affrication may occur when the alveolar* plosives /t/ and /d/ are followed by the palatal glide /j/. Affrication is the most frequent form in an unstressed syllable as in the second syllable of *actually*; it is optional in stressed syllables as in *produce* in SBE. In GA, the preference in this context is to delete the glide after a coronal* consonant (like /d/ in *produce*), although keeping the glide is also possible so that *produce* may be pronounced both with /dʊ:/ or with /dju:/. The context for glide deletion is much more restricted in SBE: the glide is deleted only after the two liquids /r/ and /l/, as in *semilucent* (although there is less regularity after /l/).

Lastly, with affrication or not, in *actually*, the vowel, being unstressed, may show different degrees of reduction since it may be realized as /ʊ/, /ʊ/ or /ə/.

Question 6

(a) / This is better than Lincoln's Inn _Fields / _isn't it /

(b) / Oh, you've brought _glasses / _have you /

(c) / You don't mind _coming / _do you /

Question 7

(a) can be decomposed into two tone-units: *she, too* is the first one whereas *had seen these gray fields* is the second one. *Too* is an adverb that attracts the nucleus and since there is only one unstressed syllable before it, it is the pre-head of the tone-unit:

/[she]	[too]/
PRE-HEAD	TONIC

In the next tone-unit, the Last Lexical Item *fields* carries the nuclear stress. The tone-unit starts with one unstressed syllable *had* which stands in the pre-head, and from the first stress to the tonic syllable is the head of the tone-unit: *seen those gray*. There is no tail after the tonic:

/[had]	[seen those gray]	[fields]/
PRE-HEAD	HEAD	TONIC

In (b), an adverbial clause like *of course* generally does not constitute a separate tone-unit. Neither do final quotatives which are deaccented and form the tail of the tone-unit. The Last Lexical Item Rule should assign the nuclear stress to the stressed syllable of *staying* but in context, this is an answer to the question *Where am I staying?*, and there is therefore a contrastive stress on *us* which makes it the tonic of the tone-unit. *Staying with* then constitutes the head of the tone-unit, and the two unstressed syllables before it stand in the pre-head:

/[you are]	[staying with]	[us]	[of course she said boldly]/
PRE-HEAD	HEAD	TONIC	TAIL