

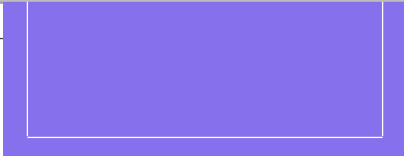


ASSIMILATION AND ACCOMMODATION



What is assimilation

Two adjacent consonants within a word or at word boundaries often influence each other in such a way that the articulation of one sound becomes similar to or even identical with the articulation of the other one



TYPES OF ASSIMILATION

Historical Assimilation

If the present-day pronunciation of a word is the result of an assimilation which took place at an earlier stage in the history of the language we have the so-called **historical assimilation**

Thus, a regular series of assimilations took place in the English language in words where the consonants /s/, /z/, and /t/ were followed by /j/ provided these consonant combinations occurred in unstressed syllables. Reciprocal assimilation which took place in the combinations of /sj/, /zj/ and /tj/ changed them into /ʃ/, /dʒ/ and /tʃ/ respectively

CONTEXTUAL ASSIMILATIONS

- When putting words together to form a compound word, a phrase or a sentence, a different type of assimilation takes place

→ contextual assimilation

- In contextual assimilation a word comes to have a pronunciation different from that which it has when said by itself

E.g.: 1. horse shoe /hɔ:s ʃu:/ → [hɔ:ʃʃu:]

2. does she /dʌz ʃi:/ → [dʌʃʃi:]



Degrees of Assimilation

Assimilation can be of three degrees:

- complete,
- partial
- and intermediate

DEGREE OF ASSIMILATIONS

□ Assimilation can be said to be **complete** when the articulation of the assimilated consonant coincides with that of the assimilating one,

E.g.: horse shoe /hɔ:s ʃu:/ → [hɔ:ʃʃu:]

□ Assimilation is said to be **partial** when the assimilated consonant retains its main phonetic features and becomes only partly similar in some feature of articulation to the assimilating one.

For example, when the consonants /t/, /d/, /n/, /l/, /s/ or /z/ are followed by the dental consonant /θ/ or /ð/, the main features of the alveolar consonants are retained, but the point of articulation is changed, and they are replaced by the dentalised variants of the alveolar phonemes under the influence of the dental consonants /θ/ or /ð/. Thus, we have dentalised alveolar consonants: [t̪], [d̪], [n̪], [l̪], [s̪] or [z̪]

DEGREE OF ASSIMILATIONS

□ The degree of assimilation is said to be **intermediate** between complete and partial when the assimilated consonant changes into a different sound, but does not coincide with the assimilating consonant.

E.g.:

1. *gooseberry* /'gʊzbəri /, where /s/ in *goose* is replaced by /z/ under the influence of /b/ in *berry*;
2. *Congress* /kɒŋres/ where /n/ is replaced by /ŋ/ under the influence of /g/.
3. *That's all right* [ðæt̩s ɔ:lraɪt], [s] has replaced [z] under the influence of [j].

The Direction of Assimilation

Assimilation is called progressive when the sound that comes first affects the sound that comes after it

In reciprocal, or double, assimilation two adjacent consonants influence each other

THE DIRECTION OF ASSIMILATION

- ❑ Assimilation is of three types as far as the direction is concerned: **progressive, regressive and double (or reciprocal)**.
- ❑ Assimilation is called **progressive** when the sound that comes first affects the sound that comes after it.

Examples are the noun plural forms /s/, /z/ and /iz/

- ❑ Assimilation is **regressive** when the sound that comes first is affected by the sound that comes after it, examples of which are the different forms Il-, Im-, Il- of the same morpheme meaning not. Other examples are when the consonants /t/, /d/, /n/, /l/, /s/ or /z/ are followed by [ð] or [θ] and replaced by dentalised alveolar consonants: [t̪], [d̪], [n̪], [l̪], [s̪] or [z̪].

THE DIRECTION OF ASSIMILATION

□ In **reciprocal, or double**, assimilation two adjacent consonants influence each other.

- When [t] as in *don't* is immediately followed by [j] as in *you*, the consonant [t] devoices [j] and under the influence of this the devoiced [j] acquires tongue-front coarticulation and thus changes into [tʃ].

Examples are *don't you* → [daʊntʃʊ], *can't you* → [kɑ:nʃʊ].

- When [j] is preceded by [d] the former disappears giving [d] tongue-front coarticulation. As a result, [dj] is replaced by [dʒ].

Examples are *Did you* → [dɪdʒʊ], *Could you* → [kʊdʒʊ]

Assimilation of Place, of Manner, and of Voicing

- **Assimilation of place** is most clearly observable in some cases where a final consonant with alveolar place of articulation is followed by an initial consonant with a place of articulation that is not alveolar.

For example, the final consonant in *that* is alveolar [t]. In rapid, casual speech the [t] will become [p] before a bilabial consonant, as in *that person* [ðæp pɜ:sn̩]; *light blue* [laɪp blu:]; *meat pie* [mi:p paɪ]. Before a dental consonant, [t] will change to a dental plosive, for which the symbol is [t̪], as in *that thing* [t̪ θɪŋ]; *get those* [geɪt̪ ðəʊz].

Assimilation of Place, of Manner, and of Voicing

- **Assimilation of manner** is much less noticeable and is only found in the most rapid and casual speech; generally speaking, the tendency is again for regressive assimilation and the change in manner is most likely to be towards an easier consonant – one which makes less obstruction to the airflow. It is possible to find cases where a final plosive becomes a fricative or nasal,

E.g.: *that side* [ðæs saɪd]; *good night* [gʊn naɪt].

Assimilation of Place, of Manner, and of Voicing

- **Assimilation of voice** is also found, but again only in a limited way.

An example is *I like that black dog* [I laik ðæt blæk dɒg]. It is typical of many foreign learners of English to allow regressive assimilation of voicing to change the final k of *like* to [g], the final t of *that* to [d] and the final k of *black* to [g]



Accommodation

- ❑ In accommodation the accommodated sound does not change its main phonemic features and is pronounced as a variant of the same phoneme slightly modified under the influence of a neighboring sound.
- ❑ In modern English there are three main types of accommodation.

ACCOMMODATION

- An unrounded variant of a consonant phoneme is replaced by its rounded variant under the influence of a following rounded vowel phoneme, as at the beginning of the following words:

Unrounded variants of consonant phonemes

[ti:] tea
[les] less
[nʌn] none

Rounded variants of consonant phonemes

[tu:] too
[lu:s] loose
[nu:n] noon

ACCOMMODATION

- A fully back variant of a back vowel phoneme is replaced by its slightly advanced (fronted) variant under the influence of the preceding mediolingual phoneme [j], Cf.

Fully back variant of [u:]

[**'bu:ti**] booty

[**mu:n**] moon

Fronted variant of [u:]

[**'bjɜ:ti**] beauty


[**'mjɜ:zɪk**] music

ACCOMMODATION


- ❑ A vowel phoneme is represented by its slightly more open variant before the dark [ɫ] under the influence of the latter's back secondary focus. Thus, the vowel sound in bell, tell is slightly more open than the vowel in bed, ten.

What is Elision?

The nature of elision may be stated quite simply: under certain circumstances sounds disappear; one might express this in more technical language by saying that in certain circumstances a phoneme may be realized as zero, or have zero realization or be deleted



As with assimilation, elision is typical of rapid, casual speech; the process of change in phoneme realizations produced by changing the speed and casualness of speech is sometimes called gradation



Producing elisions is something which foreign learners do not need to learn to do, but it is important for them to be aware that when native speakers of English talk to each other, quite a number of phonemes that the foreigner might expect to hear are not actually pronounced

Types of Elision

□ Loss of weak vowel after p, t, k

In words like potato, tomato, canary, perhaps, today, the vowel in the first syllable may disappear; the aspiration of the initial plosive takes up the whole of the middle portion of the syllable, resulting in these pronunciations (where h indicates aspirations):

E.g: e.g. [p^h teitəʊ], [t^h ma:təʊ], [k^h næri], [p^h hæps], [t^h dei]

□ Weak vowel +n, l or r becomes syllabic consonant

E.g.: e.g. tonight → [tʌnait]; police → [pɹi:s]; correct → [kɹekt]

Types of Elision

❑ Avoidance of complex consonant clusters

E.g.: looks backs → [lʊk bæk]; acts → [æks]

❑ Loss of final *v* in “of” before consonants

E.g. lots of them → [lɒts ə ðəm]; waist of money → [weɪst ə mʌni]

❑ Contractions

E.g.: I would → I'd; He is → He's

The background features a complex, abstract pattern of overlapping organic shapes in shades of teal, olive green, and magenta. These shapes are filled with various textures: some have small white dots, others have white dashes or lines, and some are solid colors. A white double-line rectangular border frames the central text.

LINKING /R/

- ❑ Some accents of English are described as **rhotic**, which means that when the letter *r* appears in the written word after a vowel (as in *car* or *carve*), the /r/ phoneme is used in the pronunciation of the word (as in [ka:r] and [ka:rv]). Examples are most of dialects of American English, Irish English and certain British regional accents.

- ❑ Other accents are non-rhotic, and do not pronounce the /r/, so we get [ka:] and [ka:]. RP (Received Pronunciation) is non-rhotic. When, however, there is a written *r* at the end of a word and it occurs between two vowel sounds, speakers with non-rhotic accents often use the phoneme /r/ to link the preceding vowel to a following one.

Linking /r/

Her English is excellent. (/r/ is pronounced).



Her German is absolutely awful, though!. (/r/ is not pronounced)



My brother lives in London. (/r/ is not pronounced)



My brother always phones at the wrong time. (/r/ is pronounced).

Intrusive /r/

□ Where two vowel sounds meet and there is no written letter /r/, speakers with non-rhotic accent still often introduce the /r/ phoneme in order to ease the transition. This happens when the first word ends in /ə/, /a:/ or /ɔ:/. Speakers with rhotic accents tend not to do this.

E.g.:

1. Princess Diana was a victim of media exploitation. ([ðre])
2. The media are to blame. ([ðra:])
3. It's a question of law and order. ([ɔ:rðn]).
4. I saw it happen. ([ɔ:ri])

Some speakers also let an /r/ intrude within words like *drawing* (pronouncing it as /drɔ:riŋ/)

A close-up photograph of two hands shaking, one from a darker-skinned person and one from a lighter-skinned person. The hands are clasped together in a firm grip. A white square frame is superimposed over the center of the hands. The background is a solid, dark grey color.

LINKING /J/

□ When a word ends in /i:/, or a diphthong which finishes with /i/, speakers often introduce a /j/ to ease the transition to a following vowel sound:

E.g.:

1. I agree, wholeheartedly. ([aijə])

2. I think; therefore, I am (Descartes) [aijæm]

→ This happens because in order to form /i:/ and /ɪ/, the mouth is in more or less the same position as it is for the start of the semi-vowel /j/.

The image features two hands, one from a darker-skinned person and one from a lighter-skinned person, shaking in a firm grip. A white square frame is superimposed over the center of the handshake. The text 'LINKING /w/' is written in a white, serif font across the middle of the frame.

LINKING /w/

□ When a word ends in /u:/, or a diphthong which finishes with /ʊ/, speakers often introduce a / w / to ease the transition to a following vowel sound:

E.g.:

1. Go on! Go in! ([gəʊwɒn], [gəʊwin])
2. Are you inside, or are you outside? ([ju:win], [ju: waʊt])

→ This happens because in order to form /u:/ and /ʊ/, the mouth is in more or less the same position as it is for a start of the semi-vowel /w/.

WEAK FORMS

- ❑ In English speech, there are certain words which have two forms of pronunciation: a strong (or full form) and a weak (or reduced form).

e.g. can [kæn] (strong form) [kən] [kn] (weak form)

- ❑ Almost all the words which have both a strong and weak form belong to a category that may be called function words – words that do not have a dictionary meaning in the way that we normally expect nouns, verbs, adjectives and adverbs to have. These function words are words such as auxiliary verbs, prepositions, conjunctions, etc., all of which are in certain circumstances pronounced in their strong forms but which are more frequently pronounced in their weak forms. It is important to remember that there are certain contexts where only the strong form is acceptable, and others where the weak form is the normal pronunciation.

❑ For many weak-form words, when they occur at the end of a sentence.

For example, the word “of” has the weak form əv in the following sentence:

E.g.: I'm fond of ([əv]) chips

But when it comes at the end of the sentence, as in the following example, it has the strong form ɒv:

E.g.: Chips are what I'm fond of [ɒv]

❑ When a weak-form word is being contrasted with another word.

E.g.: The letter's from [frɒm] him, not to [tu:] him.

❑ When a weak-form word is given stress for the purpose of emphasis.

E.g.: You must [mʌst] give me more money.

❑ When a weak-form word is being “cited” or “quoted”:

E.g.: You should put “and” [ænd] at the end of a sentence.



COMMON WEAK FORM WORDS

Name _____

Signature _____

Date _____



THE

A stylized, colorful wireframe flower is centered in the image. The flower is composed of a grid of lines in various colors including red, orange, yellow, green, and blue. It has a long stem and a wide, flared top. The background is a solid dark red color with a pattern of thin, black, radial lines that create a sunburst effect. The text 'A, AN' is written in a white, serif font across the middle of the flower's top section. The entire scene is enclosed within a white rectangular border.

A, AN

A stylized, colorful wireframe flower is centered in the image. The flower is composed of a grid of lines in various colors including red, orange, yellow, green, and blue. It has a long stem and a circular base. The background is a solid dark red color with a pattern of thin, black, radiating lines that create a sense of depth and perspective. A white rectangular frame is superimposed over the flower and the background, with the word "AND" written in white, serif, all-caps font in the center of the frame.

AND



BUT

THAT



THAN

HIS



THAN

HER



YOUR

A black and white photograph of two hands clasped together, with the text "SHE, HE, WE, YOU" overlaid in white serif font. The hands are positioned in the center of the frame, with the fingers interlaced. The background is dark and textured, possibly a suit jacket. The text is centered horizontally and vertically, with a white double-line border around the entire image.

SHE, HE, WE, YOU



HIM

Leave him alone



HER

The image features a dense crowd of stylized human figures, rendered in various shades of black, grey, and brown. The figures are simplified, with circular heads and rectangular bodies, some with arms raised or in different poses. The background is dark and textured, suggesting a large gathering. In the center, the word "THEM" is written in a white, serif, all-caps font, enclosed within a thin white rectangular border.

THEM

A black and white photograph of a row of vintage microphone capsules, likely from a Neumann U87, with the letters 'US' overlaid in the center. The capsules are arranged in a horizontal line, and the lighting highlights their metallic surfaces and the intricate details of their construction. The background is dark, making the capsules stand out. The text 'US' is centered over the middle of the row of capsules.

US



AT



FOR



FROM

The image features a dark blue background with a white rectangular frame. Inside the frame, the word "OF" is written in a white, serif font. The background is filled with various numbers (0-9) in different sizes and orientations, some appearing as faint, semi-transparent elements behind the frame.

OF

The image features a dark blue gradient background filled with various numbers (0-9) in different sizes and orientations, creating a dense, abstract pattern. A thin white rectangular frame is centered on the page, enclosing the text.

TO



AS

SO



This word is used in two different ways



In one sense it has strong form
E.g.: I think some animal broke it



It is also used before uncountable noun, and before other nouns in the plural , in such uses it has the weak form.



THERE



CAN, COULD

HAVE, HAS,
HAD

Which has been best?

Most had gone home

- Yes, I have
 - I think she has
 - I thought we had

A cross-section of a red onion is shown on the left side of the image, revealing its characteristic concentric rings. The onion is set against a dark teal background. A white rectangular frame is superimposed over the onion and extends to the right, enclosing the text. The text "SHALL, SHOULD" is written in a white, serif, all-caps font, centered horizontally within the frame.

SHALL, SHOULD



MUST

- This word is sometimes used with the sense of forming a conclusion or deduction

A dark, high-contrast photograph of a wooden floor with a white double-line border framing the text "DO, DOES". The floor has a prominent wood grain and some circular patterns, possibly from a rug or floor design. The text is centered in a white, serif font.

DO, DOES

AM, ARE,
WAS, WERE

- I know the Smiths are
 - The last record was
 - They weren't as cold as we were



Thank
you

