

EMPHASIS IN ENGLISH SPEECH

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From my teaching experience in the past years, I have found that for Chinese students of the English language, English emphasis is a point of great difficulty. This study is an attempt to localize the cause of this difficulty and indicate a remedy for it.

In order that language may be an effective means of communication, it is often necessary to give prominence to one idea over others in a sentence. As a means of communication, language also often expresses the attitude or feelings of the speaker towards the content of his remarks. This is true of English as well as of other languages. The giving of prominence to one idea over others and the expressing of one's feeling towards the content of one's utterance are called emphasis. Emphasis is an attribute of both oral and written language. But emphasis was expressed in speech long before it was in writing. The devices used for emphasis in speaking are not and cannot be recorded in ordinary writing. Accordingly, in written English, many devices for emphasis have been evolved which substitute for those of speech. The devices for emphasis of the written or literary language may be combined with those of the oral language, but they are not necessarily combined. The devices for emphasis in speech are fundamental. Those who would master the spoken as well as the written language should first understand the resources of the spoken system. This study will deal with emphasis in the spoken language.

As early as 1914, H. A. Coleman in an article "Intonation and Emphasis" ① pointed out that in English there are two types of emphasis: emphasis of prominence and emphasis of intensity. Later phoneticians have on the whole accepted this classification, sometimes, however, using other terms such as "logical or intellectual emphasis" ②, "emphasis for contrast" ③, "emphasis for special

① H. A. Coleman, "Intonation and Emphasis", in *Miscellanea Phonetica*, pp. 6—26.

② See Heffner, *General Phonetics*, p. 228, 1. 26.

Prator, *Manual of English Pronunciation*, p. 53, l. 15.

Kenyon, *American Pronunciation*, p. 90.

Pike, *The Intonation of American English*, p. 125, 2a.

③ See Bloomfield, *Language*, p. 111.

Jones, *An Outline of English Phonetics*, p. 298, section 104f.

Jones, *The Pronunciation of English*, p. 146, section 450.

Pike, *The Intonation of American English*, p. 124, 2a.

Schubiger, *English Intonation, Its Form and Function*, p. 86.

Kruisinger, *The Handbook of Present-day English, Part I*, p. 87.

attention"^④, and "novelty stress"^⑤ for emphasis of prominence. "Emotional emphasis"^⑥ has been used for emphasis of intensity. The terms of Coleman, emphasis of prominence and emphasis of intensity, will be used here.

Emphasis of prominence is given to a word to indicate that it has greater prominence than its neighbors because of rational or logical reasons. It is used to express contrast and to emphasize a new or important idea. Emphasis of intensity expresses emotion.

Now phonetic devices of emphasis include changes in pitch, stress (sentence stress or word stress), intonation, tempo (slowness or quickness of utterance), and quality of sound. Emphasis may involve one or a combination of more than one of these devices. Change in intonation is the most important of the above-mentioned devices.

A native speaker of English learns unconsciously to understand and use the devices of emphasis as he continuously hears them and then employs them in his own speech in imitation of what he has heard. A foreign student of English does not have this unlimited experience in hearing the language. The teaching of the when, where, why, and how of emphasis—the theory—can make up for limitation of experience. The student of English in our higher schools today first learn the sounds of English and then master the principles of word and sentence stress, rhythm, and intonation. This is the correct procedure, of course. But, as he continues his study, before long he will meet texts and situations in which there are sentences which, if uttered correctly, require emphasis. The devices of emphasis call for stress, rhythm, and intonation which are not in accord with those indicated by the rules of normal, unemphasized speech, that have just been learned. As the student proceeds in his study, such occasions will increase. What should be done? Correct utterance with necessary emphasis should be taught. Since the rules just learned have been violated, the time is ripe for theory concerning emphasis. The reason for emphasis and the device used to attain it in the given sentence should be taught. Here are some illustrations:

In Lesson Thirteen of the First Year English Textbook for English specialty students, there is a dialogue that goes:

④ See Pike, *The Intonation of American English*, pp. 121, 124.

Prator, *Manual of English Pronunciation*, p. 53, 1. 12.

⑤ See Schubiger, *English Intonation, Its Form and Function*, p. 80.

⑥ See Kenyon, *American Pronunciation*, p. 90.

Prator, *Manual of English Pronunciation*, p. 55.

Schubiger, *English Intonation, Its Form and Function*, p. 107.

"Oh, do you live near the steel works?"

Yes, my father is a steel worker there.

And what does your mother do? "

In the last sentence "mother" is emphasized to contrast it with "father" in the preceding sentence. The falling intonation, the nuclear tone, which normally would fall on "do", the last stressed syllable of the sentence, is brought forward to the word "mother" and "do" loses its sentence stress. In the second sentence, "steel worker" also receives a slight emphasis because "there", since it refers to the idea expressed by the words "near the steel works" in the preceding sentence, loses its normal sentence stress as an adverb. Here again, the bringing forward of the final falling intonation is the emphatic device.

According to the general rules of stress and intonation, the dialogue would be uttered as marked below:

" 'Oh, 'do you 'live near the 'steel works?"

'Yes, my 'father is a 'steel worker 'there.

And 'what does your 'mother 'do? "

with proper emphasis the second and third sentence should be uttered:

" 'Yes, my 'father is a 'steel worker there.

And 'what does your 'mother do? "

Another example is the sentence "Study as Lenin studied."—the title of Lesson Nineteen in the same textbook. In this sentence, the word "Lenin" should be emphasized for two reasons: Lenin is contrasted with all other people in the world and the word "studied" appears for the second time in the same sentence and thus loses its sentence stress. The sentence should be uttered: 'Study as 'Lenin studied.

I repeat my point that as occasions such as these arise in the process of teaching the language, utterance with proper emphasis should be taught and the reasons and devices for emphasis in the particular case should be given at the same time. Thus correct habits of pronunciation as regards emphasis will be formed from the beginning.

One more example to show how emphasis is and should be used to give one idea prominence over others. "Practice is reflected in this summing-up." If the speaker wished to contrast practice with theory in making this statement, "practice" would be emphasized. If, however, the speaker wanted to contrast this summing-up with some other or all others, "this" would be emphasized. It is the expression of this emphasis in speech that is difficult for the foreign student to master and that we shall proceed to study.

1. Emphasis of prominence usually gives prominence to one word in a

sentence. A passive device for giving such prominence is a reduction of the stress on the other stressed words of the sentence. The sentence "Haven't you received the good news?" marked with normal tonetic stress marks, introduced by Roger Kingdon, ① would be:

"'Haven't you re'ceived the 'good 'news?"

The high level stresses in the sentence may be lowered in pitch with the result that the word "news" which takes the nuclear tone (here a rising tone) and the word "good" will become more prominent and thus emphasized.

"'Haven't you ,received the 'good 'news?"

The prominence on "good news," may be further increased by saying the words normally having a level stress without any stress at all.

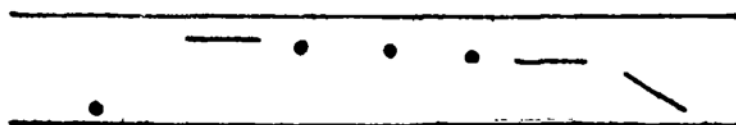
"Haven't you received the 'good 'news?"

This device uses pitch contrast to effect the emphasis. The same suppression of level stresses can also be used to give prominence to a falling nuclear tone as in the following example:

"The farmers have produced 'more. "

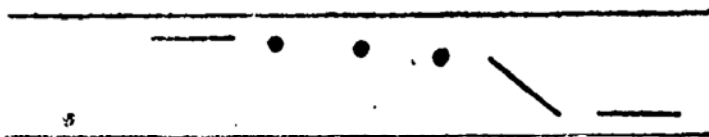
2. The word to be emphasized, may not be the word normally taking the nuclear tone. In such a case, the nuclear tone, either falling or rising, will be shifted to the word to be emphasized. (I shall not discuss in this study the falling-rising or rising-falling intonations.)

Normal form: The 'farmers have pro'duced 'more.



Form with "produce" emphasized:

The 'farmers have pro'duced ,more.



This contrasts the idea of "produce" with "consume" or "buy".

Form with "farmers" emphasized:

The 'farmers have pro'duced ,more.



① Roger Kingdon, "The Groundwork of English Intonation" Chart of Tonetic Stress-Marks on fly-leaf.

This form contrasts the idea of farmers with workers or students or any other group of people.

The stress on words coming just before or after the syllable taking the nuclear tone tends to be eliminated,

"The 'farmers have pro'duced more."

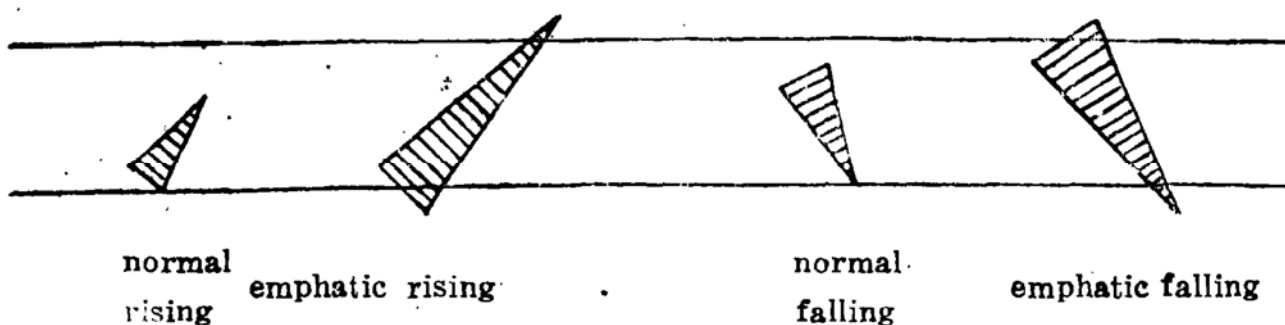


Here the word "more" has lost its stress.

Here there is a combination of pitch contrast and intonation, the nuclear tone shift being used for emphasis.

3. Emphatic nuclear tones, not normal nuclear tones as used in the above examples, may be given to a word to make it prominent in the sentence. This emphatic nuclear tone may be a rising or falling one, of course. Emphatic tones have a wider pitch range than normal ones. The emphatic rising nuclear tone begins lower and ends higher in pitch than the normal ones. The emphatic falling nuclear tone begins higher and ends lower in pitch than the normal ones. Emphatic tones are higher or lower than those of the normal voice range.

Pitch of normal and emphatic nuclear tones compared:



The space between the two parallel lines represents the normal voice range.

The emphatic tone marks are double.

"The farmers have pro'duced more."

"Haven't you heard the "good "news?"

The use of this emphatic nuclear tone expresses contrast more strongly than the first two mentioned devices and may also express emotion, surprise or shocked reaction—as well.

4. Emphasis may also be attained by using a contrasting pitch on one or more unstressed syllables before the syllable to be given prominence. The pitch on the unstressed syllables is higher or lower than normal.

"Do 'you?" "He and 'his 'friend 'passed the examination." "The 'people are u'nited now". "Aren't they 'brave?"

5. Level tones are also emphasized, by increasing their stress and changing their pitch. High level tones become higher in pitch and stronger in stress than the normal tones. Low level tones become lower in pitch and stronger in stress. Not only are the emphatic high level tones high in pitch themselves, but any following syllables are moved in harmony with them. The emphasis produced by this would be intensive as well as contrasting in nature.

(1) "If 'only I could 'see 'Chairman 'Mao!"

(2) "'Will he "really 'come?"

The emphatic level tone may be followed by an emphatic nuclear tone.

(1) "If 'only I could 'see "Chairman "Mao!"

(2) "'Will he "really "come?"

This device gives prominence of intensity to the word with the emphatic level tone. If the word "really" in example 2 above, were to take a nuclear tone, there would be a sense of contrast between "really" and the opposite idea.

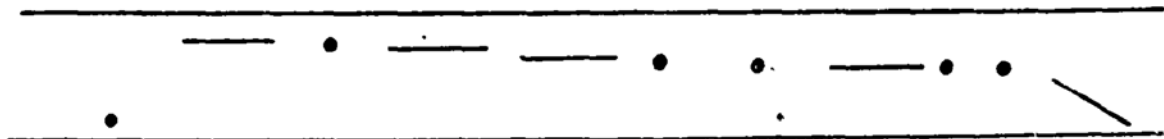
Low level tones may also be emphasized to express impatience or grumpiness.

"Come to" 'help as soon as you 'can."

6. In normal utterance, a sense group having a number of level stresses in succession may have a monotonous effect. The monotony may be broken by saying one of the syllables on a higher pitch than the pitch on which it would normally be said. The syllable or word having this higher pitch, sometimes called the "accidental rise", is thus given extra prominence. Letting the accidental rise fall on a word of comparatively important semantic significance is another device for emphasis.

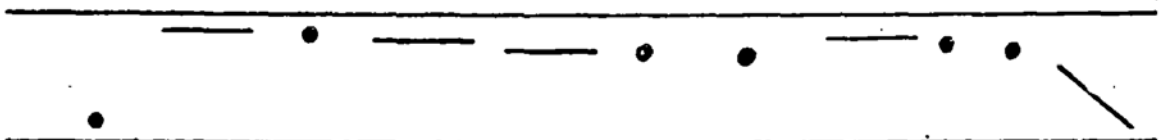
Normal:

"Your 'long and 'brave 'struggle will 'surely suc'ceed."



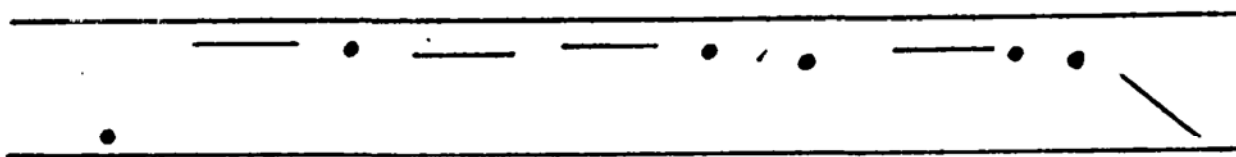
With an accidenial rise on the word "surely":

"Your 'long and 'brave 'struggle will 'surely suc'ceed."



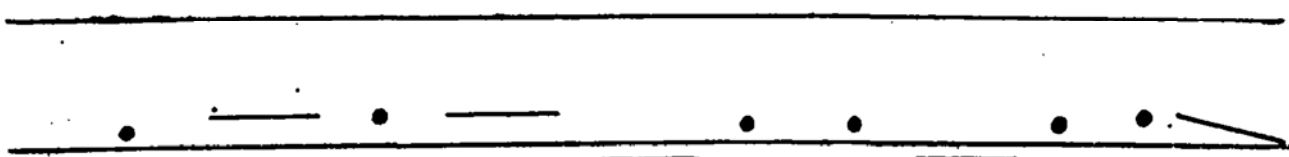
There may be two accidental rises, thereby giving two words prominence:

"Your 'long and 'brave↑struggle will ↑surely suc'ceed."



The pitch of the word taking the accidental rise is not higher than that of the first stressed syllable of the sentence. Accidental falls in pitch may also be used.

"Your 'long and 'brave↓struggle will↓surely suc'ceed."



7. Change from the normal tempo is often an emphatic device. Emphatic stress and the shifted nucleus may be combined with slowness of utterance for prominence, as in the sentence:

"The landlords "mercilessly ex ploited the farmers," or for intensity as in:

"I "hate the old so ciety." Acceleration in tempo is also found in emphasis of intensity as in "On to "victotry." Here joy is expressed.

8. A slight pause before an emphasized word may add to the sense of intensification.

1) "It was the be'ginning of |suc cess."

2) "He has |won."

9. In emphasis of intensity, there is sometimes found a displacement of word stress, as with the word "undoubtedly", normally stressed "un'doubtedly" but said "Un'doubtedly!" with two stresses in an exclamatory remark.

10. Similarly the normal double stress of certain terms as 'grammar 'exercises, 'written 'exercises for the sake of contrast may become a single stress: 'grammar exercises, 'written exercises. Emphasis of prominence for the sake of contrast may also cause a displacement of normal word stress as in: in'crease and de'crease.

"In the countryside sickness is 'decreasing, while production is 'increasing."

11. Quality in tone, which includes the characteristic sound of a vowel as well as the length of the sound, becomes a factor in emphatic expression chiefly when words which would normally be unstressed are given a strong stress, the weak form of pronunciation being replaced by the strong form with a stronger vocal quality. The strong form uses a vowel of greater length which contributes to the prominence.

Normal utterance: "You are a 'fool."

[ju ə(r) ə 'fu:l]

Emphatic utterance: "You 'are a fool."

[ju 'a:(r) ə ,fu:l]

12. Quality of sound is a factor in emphatic expression also in the pronunciation of the word "do" used not as an auxiliary verb, but as an emphatic word for prominence, as in:

"I 'do [du:] prefer tea."

13. Difference in quality of sound is also made when a shout, a squeal, or a whisper is used in emphasis of intensity as in uttering, for instance:

"That's "wonderful!"

This utterance may be made emphatically with a shout or a whisper.

The above are the chief phonetic devices of emphasis. Let us now discuss the situations in which emphasis is used, pointing out difficulties the foreign student of the language encounters. First, emphasis of prominence. Emphasis of prominence is an integral part of spoken English. Native speakers instinctively use the proper devices for this emphasis either in speaking or in reading. Rarely is the place of this emphasis indicated in writing. It is used to express contrast which is expressed in the words themselves.

"I didn't do it, you did."

Evidently "I" and "you" are contrasted in the above statement and should be emphasized.

"I didn't do it, "you did."

Here we stress the words "I" and "you" which would normally be unstressed and shift the nuclear stress in the first clause forward, so that it falls on "I". These stresses may even be emphatic ones.

"The 'book is not "blue, it is"black, and you will 'find it "in his desk, not "on it."

The emphasized words "blue" and "black" are contrasted and the prepositions "in" and "on", normally unstressed, are stressed for emphasis of contrast. This emphasis of contrast is often neglected by the foreign learner of English. Here are some sentences from our lessons where the normal sentence stress was given in reading and not the emphatic.

"Has your 'horse 'really 'killed his?"

In this sentence, the personal pronouns, "your" and "his", should be emphasized for contrast with an accompanying loss of stress on "horse" and "killed", so that the sentence would be uttered:

"Has "your horse 'really killed "his?"

Another clear instance of expressed contrast is:

"It isn't 'my fault, it's 'yours."

Below is a passage where emphasis of prominence is necessary. Notice the stresses on "I" as given by the Chinese learner.

"What can we do about it? How can we get the leaflets into the factory? Could anything be done? Then mother burst out with sudden inspiration: "I'll do it. 'I'll take dinners to sell at the factory. 'I'll manage."

The first "I" in "I'll do it!" should have emphasis for contrast between "I" and an implied someone else. But the last two "I"'s should not be emphasized, —the contrast has already been made. At most they would have an ordinary level stress, but probably they would be as normal—unstressed. The contrast on "I" in "I'll do it." is similar to the stress on "I" in the reply to the question:

"Who's on duty to-day?" "I am." The implication is "I" and not anyone else.

In the following two sentences there is a contrast, not between two contrasting words but between a phrase and a word, "Ma Parker bore him no grudge. She pitied the poor young man." Here, the attitude described by the phrase "bore no grudge", to bear a grudge, a bad attitude, is contrasted with "pity", —a kind, good attitude. The word "pitied" should be emphasized.

"Ma 'Parker 'bore him 'no 'grudge.

She 'pitied the young man."

The general principle that emphasis of prominence indicates that the emphasized word or phrase has greater importance than its neighbors is seen in emphasis on a word expressing a new or unexpected idea. Some phoneticians call this "novelty-stress". Notice the emphasis on the italicized words.

"What's the 'news? There was founded a new *re'public* a few days ago."

"What facts are you going to *pre'sent* to-morrow?"

"Do you 'know when we '*leave* to-morrow?"

"There's a '*movie* to-night. Why haven't you 'left? It's not '*time* yet."

"To-day is '*cleaning* day. We must 'do '*everything* '*thoroughly*, this time."

I 'spent a 'few 'weeks '*recently* in a 'people's 'commune. I 'made a '*friend* there.

It's in '*unity* that our strength lies.

This sentence with emphasis on the word "unity" illustrates what is sometimes called emphasis on content words, content meaning important content. The demands for emphasis alter the sentence stress, so that words normally fully stressed lose stress entirely or partially and the nuclear stress is shifted forward in the sentence. This is a case of dialectics in sentence stress. If one gives

the normal stress to the final adverbs, adverbials or final object in the above examples, the utterance will lack the essential expressiveness.

Another principle of sentence stress having a passive effect upon emphasis is the absence of stress on a word which is repeated within a sentence or within a short passage.

"I 'don't 'think 'that 'answers the 'question. 'What, question? "

"You're 'sure he will 'go? 'Quite sure. "

" 'Go 'home and 'stay home. "

" 'Must I 'work? I'm too 'young to work. "

If this last sentence is uttered with a stress on "work" the meaning of the sentence would be altered, so that "work" would be contrasted with an implied "play" or "stay at home".

To be able to emphasize when the expression of a contrast, expressed or implied, calls for it, —to make a new or an important idea prominent by employing the devices of emphasis, demands a high degree of mastery of the language. A knowledge of the theory and principles of emphasis is necessary for the adult learner, but that is not enough. Of course, in the study of the language, the stage of using the mental process of translation has long been passed. One must also get beyond the stage of thinking of the word itself and advance to the point where in speaking or reading one thinks of the idea expressed by the words, nay, of the idea or ideas implied. Some have said "think in English". For ready use of emphasis, one must almost feel in English. With a keen awareness of contrast, novelty and importance of ideas, must also be developed a quick responsiveness to them in the use of the devices for emphasis. For this, one must saturate oneself with the language: Read it more, grasp opportunities to hear it more and to speak it more.

The second type of emphasis, emphasis of intensity, expresses the speaker's attitude towards the contents of his utterance. It expresses emotion: surprise, curiosity, fear, hate, grief, joy, contempt, anger, impatience, facetiousness, etc. It shows whether an utterance has been spoken with a smile, with a sneer, or with a red face and clenched fists, so to speak. Emphasis of intensity is a highly personal element, and not a question of inherent meaning of the words as is emphasis of prominence. When the spoken language is put down in words, some written device often indicates this emphasis. Italics or small capitals, used for this purpose, will indicate the emphasis to the reader.

People differ in the use of emphasis of intensity. Some use it little, others more, some employ it in a weak form, others in a strong one. In general, women use it more commonly than men. This type of emphasis may involve an utterance

of a number of sentences, of one sentence or of one or more words in a sentence.
An utterance of two sentences:

"Where "is he"? Has he "left? "

One sentence:

" "John's an i"deal "comrade! "

One word:

"It's mag"nificent! "

In general, emphasis of intensity does not affect the meaning of the utterance. Whether we say "We're lost." with or without emphasis, the meaning is the same. But emphasis of intensity on one word in the sentence may make a difference in meaning, and the meaning may be important. The meaning of the sentence "His writing is very good." with emphasis on the adverb "very", is not the same as the meaning without that emphasis. With emphasis of intensity on "very", it might be a response to the statement: "His writing is good".

Exclamations are usually said with emphasis.

"What a "fine "day it is!" The emphasis may be on the whole sentence or on only part of the sentence: " "what a "fine day it is". Exclamations include, of course, elliptical exclamatory sentences, and exclamatory expressions such as:

1. "Hang It!
2. "How "lovely!
3. "Good "heavens!
4. "Oh! "Good "gracious!
5. "Oh, my "God!
6. "Oh "bother!
7. "Oh "hell!
8. "Well, I "never.
9. "By "Jove!
10. U"pon my "word!
11. "Damn it!
12. "Heavens a"bove!

In this case, emphasis of the written and spoken language are combined.

Emphasis of intensity is often used with commands, as the imperative form is often accompanied by strong emotion as in the following examples. "Silence! "Keep "quiet! Con"tinue the "struggle! "Call for a "doctor! Look "out! Be"ware!

Emphasis of intensity in statements is chiefly used to express a particularly high degree of the quality which a word expresses. It is equivalent to adding "very", "extremely", "a great deal". Words expressing qualities which may be so modified are: "huge", "enormous", "lovely", "tremendous", "hot", "cold", etc. Plu-

ral nouns of quantity are: "quantities", "masses", "heaps", "tons", "hundreds", "thousands". Verbs, such as "rush", "squeeze", "hate" are commonly emphasized for intensity.

"Thousands of people were present at the rally". "The Hall of the People is an enormous building."

"Hsiang Hsiu Li" rushed into the room."

Emphasis of intensity is also often used with adverbs that express a particularly high degree of a quality, such adverbs as: "very", "extremely", "terribly", "terrifically", "awfully", "simply", "perfectly", "quite."

"It's awfully hot!"

"He is a very naughty boy."

Emphasis on these adverbs should not be used indiscriminately. The statement, "It's awfully hot", is emphatic in itself because of the very meaning of the adverb, "awfully". Furthermore, the sentence as a whole would generally be emphasized to intensify the meaning. Placing emphasis on the emphatic adverb gives a different meaning as is clear in the case of "He is a very naughty boy", where the implication is that the situation is very serious. Chinese students tend to use this type of emphasis indiscriminately. Swear words used in this sense would ordinarily not have emphasis, as in: "This is a damn good novel." The word "damn" has a strong emphatic force in itself; no phonetic device needs to be added. Another form of emphasis of intensity is found in statements, when the verb "to be" and other auxiliary verbs are emphasized for contradiction. "Wang was present". "We will go now."

When an unemphatic affirmative sentence contains no auxiliary verb, a form of the verb "do" is used and is stressed or even emphasized to express contradiction.

"She does speak English". "I did help our friends."

Emphasis on the verb "to be" in a question expresses curiosity, another example of emphasis of intensity.

"What is it?"

"Who were they?" "How many were there?"

Rhetorical questions expressing surprise are also emphatic for intensity.

"Haven't they arrived yet?"

"Didn't he go to Peking?"

In English there are many words and phrases, intensifiers, which have strong emphatic force. Some of them have lost their original meaning. Certain swear words are of this category. These words are uttered with normal stress. If emphasis is added phonetically, it is usually added to the whole sentence and

not to the words or phrases themselves.

Here are some examples with the emphatic terms italicized:

How *on earth* can they so distort the truth?

Where *in the world* can I find a better comrade!

What *the hell* could the oppressed peasants do?

I'm *ever* so glad!

Will a leopard *ever* change his spots?

He was interested in every *single* picture.

It's *right* above the desk.

It's *just* seven o'clock.

He was not attracted by the museum *itself*.

He *hardly* slept a wink.

We had *precious* little time.

We had *even* translated a whole book.

He is the *very* man I am expecting.

Some of these intensifiers take a normal sentence stress themselves or are even unstressed but are often followed by a word which is emphasized for intensity.

"Even the 'children saw the injustice of it."

"They 'didn't even 'think of 'taking the 'negro to a 'white 'hospital."

"Sometimes, even 'jendarmes ,use their ,heads."

"Not 'even his 'father ,knew."

"It's 'even 'more im,portant."

"E'xactly "so!"

"Quite "so!"

"Pre'cisely "so!"

"J'ust" so", or "Just "so."

An extra strong or emphatic stress on the stressed syllable of a word is a device of emphasis of intensity as in "Pre'cisely".

It is in emphasis of intensity that we find words with a shift from the normal stress, that has been already mentioned.

Emphatic Form

'un'doubtedly

'abso'lutely①

'al'ways

Normal Form

un'doubtedly

'absolutely

'always

① With some speakers 'absolutely and 'abso'butely have different meanings: 'absolutely denoting 'completely' and 'abso'lutely' denoting 'certainly'. See Jones: English Pronouncing Dictionary, 1956.

'ne'ver	'never
'ra'ther	'rather
'neces'sarily	'necessarily
'un'less	un'less

Words having a primary and secondary stress, with the secondary stress preceding the primary, are often pronounced with double stress for the sake of emphasis, either for contrast or intensity. ①

<i>Emphatic Form</i>	<i>Normal Form</i>
'funda'mental	,funda'mental
res'ponsi'bility	res,ponsi bility
'disap'pearance	,disap'pearance
'arti'ficial	,arti'ficial
'distri'bution	,distri'bution
'recom'mend	,recom'mend

Tempo plays an important role in emphasis of intensity. Utterances of contempt are said slowly. "You con"temptible "worm!" Grief is also expressed at a slower tempo. "You are "gone, my be"loved "son." Indifference and fear are expressed rapidly. "He'll "kill me for it!" Anger may be uttered slowly or rapidly. "Get "out of 'here!" Either speed or slowness may be a characteristic of curiosity. "Where 'can it be?" Loudness and quality of voice are also important features of emphasis for intensity. In anger, one often shouts: "Get "out of here!" Surprised, one may squeal. "The "dyke has "broken!" Joy may be expressed either with a loud shout or a low whisper. "How "wonderful!" Great increase of strength of stress and range of pitch may also accompany utterances of strong emotion. "Stop".

"You must "stop that "noise."

"You must ,stop that ,noise!"

Emphasis is an important linguistic phenomenon. To master a language, one must master the devices of emphasis, especially those of the spoken language. More attention should be given to this phenomenon in our teaching. The giving of more theory, such as that of the novelty-stress, for instance, and more directed practice in it would be a great help in the textbooks for the English specialty.

I am indebted for many examples used in this paper to books mentioned in the list of reference books. Teaching associates and students have been a source

① See Jones, an Outline of English Phonetics p. 254, sections 934.

of inspiration and help. I shall appreciate corrections and suggestions from all comrades.

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