The significance of stress in English

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Abstract
The study purpose, offers a detailed view of English word stress as well as sentence stress. It describes the general tendencies in stressing English words, but also states many exceptions and deviations from the main rules. All tendencies are supported by well-chosen examples. The practical part investigates the awareness of word stress in English. It depends on data from systematic investigation which was done.

Keywords: stress, suffixes, syllable, diphthong, vowel, complex, contrastive

Introduction
The study of stress is an extremely complex area of linguistics to which it is difficult to give satisfactory consideration inside the space of this paper, hence our point here must be entirely constrained to showing a layout of these features in English grammar. Despite the fact that this subject is typically inspected together with mood and inflection, for they are altogether worried about the view of relative noticeable quality, these won't be incorporated into this paper. Notwithstanding, a general outline on stress won't not be viewed as an exhaustive examination, but rather since the subject is still displayed as an "appendix" to phonetic features, this synopsis won't not be totally pointless.

The thorough physical science of these marvels can't concern us here, however we should express a notice against basic conditions, for example, viewing stress as indistinguishable with din. Stress is nearly connected with loudness or amplitude from one viewpoint and articulatory power on the other, however different components are or can be included - remarkably term and pitch. Pitch is by all accounts the most essential factor when a stress is last in an expression (or when a word is talked in separation); the stress is then connected with, or acknowledged by pitch noticeable quality and frequently with pitch development. Be that as it May, what makes a difference is that the listener expects sharp complexities of unmistakable quality and expects pinnacles of noticeable quality at specific places in a word or an expression. Understanding turns out to be somewhat troublesome if these desires are irritated.

We talk about stress when we are thinking about the noticeable quality, normally saw as more loudness by the listener, with which one a player in the word or longer articulation is recognized from alternate parts. So we can express, that stress is the relative level of energy used by a speaker on the diverse syllables he is articulating. The relative unmistakable quality of a syllable within the word, or of a word inside an expression, is demonstrated by relative stress. The natural realistic devices of spaces amongst words and accentuation checks, for example, comma, colon, semi-colon, and period help us to recoup from composing how sentences would sound if talked, however the correspondence amongst accentuation and prosody is just halfway (e.g.: on account of words), consequently we are to utilize 'prosodic interpretation' with a specific end goal to express the correct esteems.

In transcription, we mark primary stress (the stressed portion), additionally called the high level tone check which speaks to a static tone typically pitched at or close to the highest point of the speaker's ordinary voice run by putting before the syllable conveying the stress, a raised vertical stroke:

Indignant in the 'middle
An incredibly overwhelming stress can be appeared by a double vertical, and an auxiliary stress (Lover level stress) or secondary stress or low level tone mark2 which speaks to a static tone typically pitched at or close to the base of the speaker's ordinary voice run, demonstrating a somewhat stressed syllable, can be set apart by a lower vertical stroke:

It is abso'lutely in''credible
Linguists additionally separate between pre-, post-and dynamic stresses, full-and halfway stresses, and static-stress, and furthermore the variations of these, yet these terms go a long ways past the level of our dialog and discussion here.

Rules of Word Stress in English
There are two exceptionally basic principles about word stress:
1. One word has just a single stress. (Single word can't have two stresses. In the event that you hear two stresses, you hear two words. Two stresses can't be single word. The truth of the issue is that there can be an "secondary" stress in a couple of words. Be that as it may, an optional stress is significantly littler than the principle [primary] stress, and is just utilized as a part of long words.)
2. We can just stress vowels, not consonants.

Here are some more, rather confounded, decides that can enable you to comprehend where to put the stress. Be that as it may, don't depend on them excessively, in light of the fact that there are numerous exemptions. It is smarter and better to endeavor to "feel" the music of the dialect and to include the stress normally.

Stress on first syllable

rule	example
Most 2-syllable nouns	PRESent, EXport, CHIna, TAble
Most 2-syllable adjectives	PRESent, SLENder, CLEVer, HAPpy

Stress on last syllable

rule	example
Most 2-syllable verbs	to preSENT, to exPORT, to deCIDE, to beGIN

There are numerous two-syllable words in English whose significance and class change with an adjustment in stress. The word exhibit, for instance is a two-syllable word. On the off chance that we stress the main syllable, it is a thing (blessing) or a descriptive word (inverse of truant). However, in the event that we stress the second syllable, it turns into a verb (to offer). More illustrations: the words send out, import, contract and protest would all be able to be things or verbs relying upon whether the stress is on the first or second syllable.

Stress on penultimate syllable (penultimate = second from end)

rule	example
Words ending in -ic	GRAPHic, geoGRAPHic, geoLOGic
Words ending in -sion and -tion	teleVIsion, reveLAtion

Stress on ante-penultimate syllable (ante-penultimate = third from end)

rule	example
Words ending in -cy, -ty, -phy and -gy	deMOcracy, dependaBIlity, phoTOgraphy, geOLogy
Words ending in -al	CRItical, geoLOGical

Compound words (words with two parts)

rule	example
For compound nouns, the stress is on the first part	BLACKbird, GREENhouse
For compound adjectives, the stress is on the second part	bad-TEMpered, old-FASHioned
For compound verbs, the stress is on the second part	to underSTAND, to overFLOW

Word stress patterns

In a few languages the frequency of stress inside the word is settled, e.g in French all words are normally stressed on their last syllable, in Polish on the penultimate syllable, while in Czech or Finnish they are stressed on their underlying syllable. In some different dialects, for example, Spanish, Portuguese and Italian, guidelines can be given which cover the stressing of the larger part of words. In Spanish, besides, all unpredictable stresses are set apart with

a complement, which encourages massively the errand of the remote understudies who need to study the dialect for the most part from books. (Kingdon 1958:12) [3]

The stress a repeated decorative design of English words is free in this sense, implies that the fundamental stress isn't fixing to a specific circumstance in the chain of syllables constituting a word, as it is in the previously mentioned dialects. In any case, English word stress is settled as in the principle stress routinely falls on a specific syllable of any given word. (Cruttenden 1997:201)

Hence, words, for example, husband, complete, answer are frequently stressed on the main syllable; alone, behind, together on the second syllable, and plausibility, course, immaterial on the third syllable. At the end of the day, English word stress is variable – any syllable of a polysyllabic word can convey the primary stress.

And being variable, English word stress is likewise portable. In the word 'photo', the stress falls on the main syllable ('photo), however in 'photographer', it falls on the second syllable (pho'tographer). "Having gotten comfortable with the elocution of one type of the word, students will as a rule accept that the stress remains on a similar syllable in alternate types of the word. As it were, they will accept that the prefixes and sufixes have no effect to the position of the stress. Be that as it may, in English they do" (Kelly 2002:59) [12].

The arrangement of word stress in English can scarcely be lessened to an arrangement of strict standards. Albeit a some rules do exist, they reveal to us what is genuine more often than not, not generally. There is a substantial number of special cases to any run, so the accompanying areas ought to be viewed as depictions of propensities as opposed to total standards. One may think about how it is conceivable that a few dialects utilize a customary and simple word stress while a dialect like English has such an unpredictable and confounded framework. The appropriate response lies in the etymological stance. The abnormality of English stress emerged from the way that the vocabulary has been drawn from two important sources. English is a mix of Germanic components (with the propensity towards early word stress) and Romanic components (where late stress wins). The association of these two restricting propensities has prompted a fairly confounding amalgam which now makes inconveniences a large number of English students everywhere throughout the world.

For an examination of stress it is needful to arrange the word morphologically (to state whether it is a straightforward or complex word containing at least one prefixes and sufixes, or a compound word comprising of two free English words), as per the syntactic classification (thing, modifier, verb, qualifier, and so on.), number of syllables and phonological structure. The last viewpoint infers the division of syllables amongst solid and powerless ones. Solid syllables have either a long vowel or diphtong, or a vowel took after by a coda (that is at least one consonants after syllable pinnacle). Frail syllables contrasted with solid ones tend with have a shorter vowel of lower power, are distinctive in quality, have a short vowel without coda unless the syllable pinnacle is the schwa vowel [ə] or less regularly. Just solid syllables can be stressed, powerless syllables are constantly unstressed.

Stress in simple words

On the off chance that the word is monosyllabic, there is no

decision of place for stress. In disyllabic words clearly either the first or the second syllable will be stressed. Fairly unique propensities apply to ostensible roots on one hand and verbal and descriptive roots on the other. Verb modifiers are for the most part gotten from descriptive stems with no modification to stress design. (Cruttenden 1997:204)

With respect to nouns, if the second syllable contains a short vowel, the stress will go ahead the main syllable ('cash, 'item), else it will fall on the second syllable (ma'chine, ba'lloon, i'dea). Concerning verbs, if the second syllable is a solid syllable, the stress falls on that syllable, as in re'peat, a'rrive. On the off chance that the last syllable is frail, the primary syllable will be stressed as in 'open. Two-syllable descriptors are stressed after an indistinguishable rules from verbs, e.g. a'live, a'lone, 'lovely. (Koštáková 2005:16)

Certain words show diverse stress designs relying upon whether they are things or verbs. Such word resistances are for the most part disyllabic, of French cause, and they might possibly include phonemic changes of value. (Cruttenden 1997:211)

A generally modest number of thing verb sets may vary just in the area of the essential stress, this falling on the primary syllable in the things and on the second in the verb

	Noun	Verb
Torment	['tɔːment]	[tɔː'ment]
Transfer	['trɑːnsfɜː]	[trɑːns'fɜː] or [trəns'fɜː]
Transport	['trɑːnspɔːt]	[trɑːn'spɔːt] or [trən'spɔːt]

The difference in stress is all the more every now and again joined by a sound change also. The vowel in the main syllable of the verb is regularly lessened to a schwa sound.

	Noun	Verb
conduct	['kɒndʌkt]	[kən'dʌkt]
contract	['kɒntrækt]	[kən'trækt]
convict	['kɒnvɪkt]	[kən'vɪkt]
export	['ekspɔːt]	[ɪk'spɔːt]
permit	['pɜːmɪt]	[pə'mɪt]
produce	['prɒdjuːs]	[prə'djuːs]
progress	['prəʊgres]	[prə'gres]
project	['prɒdʒekt]	[prə'dʒekt]
rebel	['rebəl]	[rɪ'bel]
record	['rekɔːd]	[rɪ'kɔːd]
refuse	['refjuːs]	[rɪ'fjuːz]

In a few cases there may be a reduction of the vowel in the second element of the noun:

	Noun	Verb
segment	['segmənt]	[seg'ment]
subject	['sʌbdʒɪkt]	[səb'dʒekt]
present	['preznt]	[prɪ'zent]
object	['obdʒɪkt]	[əb'dʒekt]

Once more, this lead can't be accounted positive and without special cases. Certain disyllables don't comply with this thing/verb qualification or show insecurity, e.g. remark ['kɒment] or report [rɪ'pɔːt] hold the same stress-design for both the thing and the verb; contact ['kɒntækt] for a thing and ['kɒntækt], [kɒn'tækt] or [kən'tækt] for a verb; detail ['diːteɪl] for a thing and ['diːteɪl] or [diː'teɪl] for a verb,etc. Much of the time, the thing structure has a tendency to supersede the verbal example. (Cruttenden 1997:212) It ought to be at any rate said that likewise a few descriptive words and verbs demonstrate a comparable relationship in their stress design.

	Adjective	Verb
abstract	['æbstrækt]	[æb'strækt]
absent	['æbsənt]	[æb'sent]
frequent	['friːkwənt]	[friː'kwent]

Some words of three or more syllables also show distinctive stress patterns in their noun/adjective and verb forms. Here, three possibilities appear:

- There is a shift of the primary stress and associated sound changes:

	Noun/Adjective	Verb	
Alternate		[ˌɔːlˈtɜːnət]	[ˈɔːltəneɪt]
Envelope	[ˈenvəˌləʊp]	[ɪnˈveləp]	
Attribute	[ˈætrɪˌbjuːt]	[əˈtrɪbjuːt]	
- shift of the primary stress without any sound changes:			
reprimand	[ˈreprɪmɑːnd]	[reprɪˈmɑːnd]	
interchange	[ˈɪntətʃeɪndʒ]	[ɪntəˈtʃeɪndʒ]	
- constant primary stress, but with sound changes:			
associate	[əˈsəʊʃɪət]	[əˈsəʊʃɪˌeɪt]	
compliment	[ˈkɒmplɪmənt]	[ˈkɒmplɪˌment]	
separate	[ˈsepərət]	[ˈsepəˌreɪt]	
prophesy	[ˈprɒfəsɪ]	[ˈprɒfɪˌsaɪ]	

Rules for the position of stress in polysyllabic words are generally very convoluted. A.C.Gimson states following inclination for every single linguistic class: "Expressions of three syllables or more with a long last vowel or short vowel in addition to at least two consonants may have the essential emphasize on the antepenultimate as opposed to the last syllable, e.g.'anecdote,'pedigree, a'cetylene" (Cruttenden 1997:204).

As expressed toward the start of this area, the announcements above demonstrate inclinations instead of supreme rules. There are really numerous special cases, some of which could be clarified by giving more point by point portrayals. For instance, for what reason do we articulate to'bacco instead of toba'cco? There is an extra decide that last [əu] is every now and again unaccented. (Cruttenden 1997:204) Some comparative extra rules can be found, however at this stage, we won't go into them.

Stress in complex words
Complex words are produced using an essential word frame called root and a join (prefix going before the root or sufix coming after the stem).
At the point when certain additions are connected to the root, they leave the stress-design unaltered. Such additions are called stress-impartial. The essential stress in the intricate word falls on the same syllable as in the root, e.g. 'timid, 'bashfulness. Different additions consistently draw in the stress onto themselves and are in this manner called stress-pulling in or autostressed, e.g. 'million, millio'naire. However others have the impact of settling the stress on a specific syllable of the root. These postfixes are known as stress-settling or pre-stressed. (Fudge 1984:40-41)
"Shockingly, many postfixes are not by any stretch of the imagination consistent in the accentual example they incite, having a place in one gathering of words to one classification and in another gathering of words to another class" (Cruttenden 1997:205).

Prefixes are generally regarded as stress-neutral, e.g. il- (*il'logical*), im- (*im'possible*), in- (*incor'rect*), ir- (*irres'ponsible*), un- (*un'certain*), mal- (*mal'function*), re- (*re'decorate*) and many others.

Stress-neutral suffixes
Above all else, this class incorporates all inflexional additions; i.e. -s/es (plural), -`s (possesive), -er (comparative), -est (superlative), -s/-es (third person singular), -ed (past tense, past participle), -ing (present participle, gerund). (Cruttenden 1997:205)
Some derivational additions additionally carry on along these lines; some being dependably stress-impartial, while others being some of the time stress-unbiased and in some cases not. These last are alluded to as blended postfixes. (Fudge, 1984:40) The accompanying cases of derivational additions present just those postfixes which carry on as stress-impartial constantly: -cy (*'celibate, 'celibacy*), -dom (*'wise, 'wisdom*), -ful (*suc'cess, suc'cessful*), -hood (*'brother, 'brotherhood*), -iour (*'save, 'saviour*), -less (*'hope, 'hopeless*), -ly (*'friend, 'friendly*), -ness (*'clever, 'cleverness*), -some (*'quarrel, 'quarrelsome*), -ty (*'difficult, 'difficulty*), agentive -er (*'lead, 'leader*) and female –ess (*'lion, 'lioness*).

Stress-attracting suffixes
Some basic derivational postfixes in this classification are: -ade (*es'cape, esca'pade*), -aire (*'million, millio'naire*), -eer (*'auction, auctio'neer*), -esque (*'picture, pictu'resque*), -ette (*'usher, ushe'rette*), and –ation (*'civilize, civili'zation*). (Cruttenden 1997:205)
Various endings which are not entirely additions share the property of being autostressed, e.g. –oon (*ba'lloon, car'toon, mon'soon*), -ique (*an'tique, u'nique*), -teen (*can'teen*).

Stress-fixing suffixes
"By a wide margin the biggest gathering is that in which such stress is doled out to a syllable a specific number of syllables before the one containing the suffix" (Fudge 1984:41).
The accompanying suffixes make the stress fall on the syllable instantly going before the one containing the suffix: -ic (*aca'demic, eco'nomic*), -ical (*eco'nomical, 'typical*), -id (*in'sipid, 'valid*), -ion (*de'votion, o'ccasion*), -ity (*curi'osity, sin'cerity, va'lidity*).
A significant modest number of suffixes drive the stress two syllables previously the syllable containing the suffix, e.g. –fy (*'gratify, 'modify, per'sonify, 'specify*) and –tude (*'attitude, 'gratitude*).
There is likewise a gathering of suffixes in which the stress relies upon whether the syllable going before the suffix is open or shut, i.e. regardless of whether it is trailed by at least one consonants. On the off chance that it is open, the stress falls on the third syllable from the end; if shut, at that point on the penultimate. Here has a place for instance –ative (*'operative,'qualitative* X *repre'sentative, argu'mentative*), -al (*'admiral, agri'cultural* X *an'cestral, govern'mental*), -ant (*'tolerant* X *a'bundant*) or –ence (*'evidence* X *re'sistance*). (Cruttenden 1997:205)
Mixed suffixes
Other than those suffixes above which have been presented as leaning toward one example, there are others which have two particular methods of operation. In specific words they

have a place with one of the classes, in others they have a place with an alternate classification. Accordingly, for example, verb-framing suffix – ate is autostressed in expressions of two syllables, for example, ro'tate, while in expressions of at least three syllables the stress falls on the third syllable from the end, e.g. 'work, exco'mmunicate. (Fudge 1984:45)

Some other suffixes behaving in a similar way are for example: -ary, -ery, -ory, -ism, or -ant (a'ssist, a'ssistant X a'pply, 'applicant). (Friederich 1965:12) [9]

It ought to be noticed that the area above was not proposed to give a full rundown of all suffixes, yet rather to diagram the most imperative propensities of putting the stress in complex words. The specified suffixes are just cases of these inclinations. For more point by point data, it is fitting to see the book English Word-Stress by Erik Fudge.

Secondary stress

"In longer words syllables before the one with fundamental stress might be made more noticeable than their neighbors. The guideline hidden this has all the earmarks of being a rhytmic one; some change of generally stressed and moderately unstressed syllables is the most normal circumstance for English" (Fudge 1984:31).

The rules for auxiliary stress can be summed up as takes after (Fudge 1984:29)

▪ If there is just a single syllable before the essential stress, no optional stress is allocated and the syllable is unaccented,e.g. A'merica, a'ccount, re'ply.

▪ On the off chance that there are two syllables previously the primary stress, the secondary stress falls on the first, e.g., pano'rama; repre'sent; maga'zine.

▪ Where there are more than two syllables previously the primary stress, the secondary stress falls two syllables back, when there is a solid syllable and three syllables back, when there is a feeble syllable, e.g. in,feri'ority X, characte'ristically.

Curiously enough, secondary stress at times falls on the syllable which has the primary stress in the relating word shape, e.g. 'million -, millio'naire. Fudge claims, nonetheless, this is somewhat adventitious and the stress example might be totally changed, particularly if primary stress falls on the last syllable, e.g. Ja'pan - Japa'nese, or ci'gar - ciga'rette. (41) "English demonstrates an unequivocal propensity not to have solid stresses on adjoining syllables inside a word" (Fudge 1984:41).

Level stress

One of the interesting features of English stress is the phenomenon commonly called level stress (sometimes also referred to as even or double stress). This applies to instances when "two syllables which follow each other in a spoken utterance are characterized by an equally strong stress" (Vachek 1973:86).

Level stress commonly appears in case of an adjective followed by a substantive noun to which it serves as an attribute, such as 'good 'luck, 'hot 'water, 'gold 'ring, etc. Other types of such word combinations are those of an adverb followed by an adjective, which is determined by it, such as 'so 'far, 'so 'good, etc., or a verb with an adverb which is united with it in the so-called phrasal verb, e.g. 'get 'up, 'lie 'down, 'take 'off. (Vachek 1973:86)

"Even more interesting is the fact that one can find instances which remind us of the phenomenon of level stress also within one and the same word"(Vachek 1973:87). The most frequent example of that are the numerals like *thirteen, fourteen*, etc. This fact may be found rather surprising, but when one examines concrete instances in which a word like thirteen occurs, one finds that only one of its alleged two stresses is actually realized, according to the context in which the word is placed. Because of the strong tendency to rhythm in an English sentence, the word often looses one of its two stresses. Thus, if the word with level stress is preceded by a stressed syllable, only the final stress is realized ('*just four*'*teen*), if, on the contrary, the word is followed by a stressed syllable, only the first syllable has the stress. ('Fourteen *books*)

Some typical examples of the level stress are going to be noted below:

▪ The designation of buildings, places, squares, etc.: '*Hyde* '*Park,* '*School* '*Lane*, etc. Exceptions to this rule are place names containing the noun street, '*Oxford Street*, '*Downing Street.* (Vachek 1973:88)

▪ The name of a person, if it consists of a first name followed by a family name: '*John* '*Brown,* '*John* '*Osborne*, etc. Similarly, also a title followed by a name are linked together by level stress: '*King* '*George,* '*Queen* '*Margaret*. However, the 'prefixes' Mr and Mrs before names are unstressed: *Mr* '*Hill, Mrs* '*Smith*, etc. (Vachek 1973:88)

▪ the negative prefixes dis-, in-, il-, non-, un- are also often marked by level stress, especially when the following word begins with an unstressed syllable, as in, *disbe*'*lief;,* *non-e*'*xistence;,* *uncon*'*ventional;, incon*'*venient*, etc. However, when a stressed syllable immediately follows, the stress on the prefix is dropped, e.g. *un*'*certain, un*'*usual*, etc. (Vachek 1973:89)

▪ As mentioned above, phrasal verbs are stressed on both of their parts. It should be reminded that these differ from combinations of verbs and prepositions in which the preposition is not stressed, e.g. *He* '*looked at* '*Mary*. "Also the adverb included in the phrasal verb will lose its stress in those cases when it is separated from the verb by a stressed noun: *He* '*put his* '*coat on*, as opposed to *He* '*put it* '*on*" (Vachek 1973:89).

▪ Another important exception to the use of the level stress is constituted by those instances in which a word group characterized by the level stress is immediately followed or preceded by another stressed word. In cases where three stressed syllables immediately follow one another, the middle of the three may lose its stress altogether, e.g., '*Hyde* '*Park*, but '*Hyde Park* '*Corner*. (Vachek 1973:89)

Stress in compounds

When dealing with compounds, the question often arises whether they are one word or two. The answer should be that they are both one word and two. (Fudge 1984:134) Compounds are combinations of words that may occur independently elsewhere, so in such case they are definitely two words, but at the same time, they are combined in such a way that they form a single unit with a number of characteristics that indicate rather clearly that they are one word. One of the characteristics is that they have many of the accentual and rhythmic features of single words. (Fudge 1984:134) That means that compounds tend to have a

primary stress on the inital element of the combination, while phrase constructions, in which the individual words have much more independence, tend to have the primary stress on their final element.

In this noun phrase the black bird (= any bird winged creature which is dark) more often than not has primary stress on the second component -, dark 'fowl. This does not remain constant just in a circumstance when 'winged creature' has contrastive stress: the 'dark, fledgling, not the yellow one. On the other hand, the compound noun blackbird (a type of bird) takes main stress on the first element: 'black, bird.

One may wonder how we distinguish between these two different combinations. It can be recognised by extending the words. The phrases are characterised in the ease with which each of the two elements of the phrase can be independently extended: we can say, very, black 'bird (= bird which is very black), while it would be impossible to say very blackbird. In general, no extensions can be added independently to either of the two elements, but only to the compound as a whole, as in lovely blackbird. (Fudge, 1984:134)

Another issue which regularly causes problems is the great number of ways in which compounds can be written. They can be written as one word, as in blackbird, or with a hyphen as in clear-cut, or as two seperate words, e.g. training scheme. "There is no systematic practice in the choice among these three ways, although there is a tendency for compounds with primary accent on the first syllable to be written as one word or with a hyphen, and for those with the primary accent on the final element to be written as two words" (Cruttenden 1997:207).

Very frequently one and the same compound can be written in more than one fashion and is accepted in all forms, e.g. icecream, ice-cream, or ice cream.

The discussion so far might be taken as implying that the distinction between phrases and compounds in English is clear-cut, with phrases taking final stress and compounds taking initial stress. "The situation, however, is greatly complicated by the existence of a number of constructions which are syntactically very like compounds (often indistinguishable from them) but which take phrasal stress-patterns" (Fudge 1984:136). Thus, there is 'Christmas, cake (with the compound stress pattern), alongside with, Christmas 'pudding or, Christmas 'pie (with the phrasal type of pattern). (Fudge 1984:136) Another example of this can be combinations with 'Street' which are stressed on the initial element ('London, Street), whereas combinations with 'Road', 'Avenue' and all other words denoting thoroughfares take final stress (,London'Road;, London 'Avenue;, London 'Gardens). (Fudge 1984:136) There is certainly no syntactic reason for saying that 'London, Street is a compound while, London 'Road is a noun phrase, and yet the stress-patterns are totally distinct.

"English uses a large number of compounds, with a wide variety of constituent elements" (Fudge 1984:136). By far the most frequent type of English compound is noun+noun combination, which usually takes the initial stress, as in 'birthplace, 'child abuse, 'lifestyle, 'mountain bike, 'shopping centre, etc.

There are, again, many exceptions to this general tendency, such as man-made items, e.g. apple 'pie, brick 'wall, fruit 'salad or feather 'pillow; compounds where the first noun is

a name, e.g. Mexican 'wave, Yorkshire 'pudding or Irish 'coffee; conpounds where both elements are equally referential, e.g. junk 'food, acid 'rain or infant 'prodigy and last but not least, constructions where the first noun is a value, e.g. pound 'note, eighty p.'change. (Cruttenden 1997:208).

Compounds can also function as other parts of speech than nouns, mostly as adjectives and verbs. Those functioning as adjectives can be divided into two subgroups, one having initial stress ('waterproof, 'seasick, 'trustworthy), the other one having final stress (long-'winded, easy-'going, user-'friendly). The number of compounds functioning as verbs (excluding phrasal and prepositional verbs) is relatively small and they usually take initial stress, e.g. 'babysit or 'headhunt. The sequence 'preposition+verb', however, generally takes final accent, e.g. out'number, over'sleep or under'go. (Cruttenden 1997:209)

Up to this point we have considered only those compounds in which free forms have been combined, i.e. elements which occur as words in their own right as well as occurring as parts of compounds. There are, however, many other words which are clearly formed by the combination of two parts, but where one or both of the other parts never occurs on its own as a separate word" (Fudge 1984:138).

For example, the word 'fishmonger is a combination of the free form 'fish' and the bound form '-monger'. Even though monger never occurs as a separate word, it recurs with a similar meaning in a number of other combinations such as 'ironmonger or 'gossipmonger. Such combinations are sometimes referred to as pseudo-compounds. (Fudge 1984:138)

At last, it ought to be called attention to that, as in everything worried about word stress in English, the greater part of this segment is to be taken as demonstrating propensities as opposed to giving rigid rules.

Stress in phrases and other syntactic units

It is common to underline the qualification between the word, where tradition and semantic mix tend to deliver a settled stress and cadence which the individual speaker can't change, and associated discourse, where the aura of stress is liable to the speaker's will and the significance he wishes to pass on. Despite the fact that this holds much truth, in must not be squeezed to far, since it relies upon a considerably more keen qualification amongst expressions and compound words than English grammar and lexiology. It won't do to state that underlying stressing (as in 'black bird) shows mixes, and final stressing (as in electric 'clock) the syntactic expressions of associated discourse. The mixes like down'stairs which (in spite of the comparability with phrases like 'down the 'road) would not be dissected as expressions. What's more, still 'life, which is generally stressed in BrE just as it were an expression, demonstrates that it is a compound in having diverse plural (still lifes) from the thing life - lives. So too there are beginning stressed expressions that etymologists would not ordinarily view as mixes, since dislike in word arrangement - we are allowed to shape such groupings as we are to frame some other sort of syntactic unit, particularly with 'general nouns'. The stress distribution gives a firm basis to recognizing diverse hidden relations; less amongst compound and phrase as between various semantic relations:

" A *'bull- fight* involves bulls. " - " A *bull 'calf* is a young bull. "

" A *'French teacher* teaches French. " - " A *French 'teacher* is French. "

" A *'slate quarry* yields slate. " - " A *slate 'roof* is made of slate. "

" A *'toy factory* produces toys. " - " A *toy 'factory* is a model of a factory used as a toy. "

Consequently the dissemination of stresses in units higher than the word is liable to manage, similarly as it is inside the word. Aside from 'question' pre modifiers (as in 'French instructor), there is a heavier stress on the leader of a thing expression where the head is the last thing in the expression:

″ a rea'listic little toy ″factory ″

″ 'several 'state half-'eaten 'currant ″buns ″

Post changed thing phrases regularly have the primary stress on the last stressable thing (for the most part an open-class lexical thing) in the post alteration:

″ a toy 'factory he 'got for his ″birthday ″

″ the 'currant 'buns that I 'tried to ″eat ″

With measure up to normality a non-contrastive primary stress falls on the principle verb, or on the ensuing molecule if the head is a phrasal verb (e.g.: clean up), or on the administrator in a curved verb state:

A: ″ 'Will he have ″gone? ″   B: ″ 'Yes, he ″will. ″

A: ″ He 'must be ″working. ″   B: ″ Yes, he ″must be. ″

In these cases, the verb phrases come toward the finish of sentences. End position is a point here, regardless, a peak of unmistakable quality is normal and regularly happens on the last word unless it is a pronoun or a relational word.

Contrastive Stress

Since the dialect decides stress area nearly as unbendingly in phrases and sentences as it does in individual words, we ought not endeavor to force too sharp refinements amongst words and associated discourse on these grounds. Nonetheless, the individual speakers of English have the likelihood of setting stress unreservedly in units bigger than the word by methods for contrastive stress which is equipped for featuring any word in a sentence. They can meddle with typical complement to stress any word, again frequently acknowledged by the methods for pitch. This is especially striking on account of some shut class words which, when unstressed, make utilization of the schwa vowel or other type of phonological diminishment. Under contrastive stress, they expect the shape that they have as isolated dictionary things:

STRESSED		UNSTRESSED
a	/ /	/ /
an	/ n, n/	/ n/
and	/ nd, n, n/	/ nd/
but	/ b t/	/ b t/
not	/ nt, n/	/ n t/
he	/h /	/ hi: /

E.g.: ″ 'John ″and his 'mother 'went. ″ , ″ Will ″he have 'gone? ″

The concentration device of contrastive stress includes pitch conspicuousness. We should watch be that as it may, that contrastive stress isn't constrained to groupings longer than the word. The ordinary highlight inside the word can likewise be misshaped at the speaker's will in the event that he needed to make a contrastive point.

Unstressed (or weak) forms represent phonological *reduction* where there may be a wide range of variants, e.g.: / nd/, / n/, /n/ of a stressed (or strong) form / nd/. *Contraction*, on the other hand, is a term used for institutionalized written representations of reduction, e.g.: /a m/ represented in writing as *I'm.* Since contraction is institutionalized, we do not find variation in writing corresponding to the range of reduced forms in speech. The major types are:

1. *Not*-**contraction** : e.g.: *don't, haven't, shouldn't*

2. **Auxiliary verb contraction** : e.g.: *I'm, you've, they're, we'll, she's, there's, you'd*

3. **Personal pronoun contraction of** *us* in *let's*

In mix of two potential contractions, the author has a decision between choices. When all is said in done, have and will support not-constriction, though the assistant withdrawal prevails with are. Hence I haven't instead of I've not. Twofold compressions are never permitted.

Conclusion

The study discuss stress when we are thinking about the unmistakable quality, typically saw as more prominent loudness by the listener, with which one a player in the word or longer articulation is recognized from alternate parts. So we can state, that stress is the relative level of power utilized by a speaker on the different syllables he is expressing. The relative conspicuousness of a syllable inside the word, or of a word inside an expression, is shown by relative stress. Fortunately, there is an increasing concern for English pronunciation and as a result of this English language teaching is given more and more attention. This trend will gain momentum in the future and therefore a change for the better may be expected in the field of pronunciation.

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