

Astăzi nimic nu justifică ținerea individului între zidurile unei colectivități artificiale. Spiritul timpului acordă tot mai mult credit oricărui context favorabil încurajării și susținerii dezvoltării libere fiecărui individ în parte. Ținând cont de forța ei de propagare la nivel social, profesional, cultural, politic, economic educația este considerată, tot mai firesc, un astfel de context, poate chiar unul dintre cele mai importante. Marile organizații internaționale și teritoriale, precum ONU, UNESCO, Consiliul Europei, Comunitatea Europeană, Organizația pentru Securitate și Cooperare Europeană, consideră în actele lor programatice ideea libertății în educație ca pe un drept al fiecărui om.

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## STRESSED AND UNSTRESSED SYLLABLES IN ENGLISH

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### Rezumat

Acest articol scoate în evidență unele aspecte de pronunție a silabelor accentuate și neaccentuate. În limba engleză accentul este rezultatul unei combinații a forței expiratorice, a lungimii și a tonului silabei respective, la care se mai adaugă, uneori, timbrul specific al vocalei din silabă. Elementul musical joacă un rol deosebit în accentuarea unei silabe.

**Cuvinte-cheie:** ritm, silabe accentuate și neaccentuate, energie, intensitate, durată, frecvență fundamentală.

Every language has its characteristic rhythm and one of the most difficult areas to master the spoken form of a foreign language is that of rhythm. In English the rhythm is the guide to the structure of information in the spoken message. It is based on the contrast of stressed and unstressed syllables. The rhythmic beat in English is the stressed syllable.

The stressed syllable and their accompanying muscular movements elsewhere in the body will tend to occur at roughly equal intervals of time but just as in other human activities, swimming for instance, some beats will be slightly early, some slightly late, and some missing altogether. The more organized the speech, the more rhythmical it will be. In general prose read aloud by a fluent reader has as much more obvious rhythm than conversational speech which may be full of pauses and false starts. Very fluent speakers can establish a far more obvious rhythm than those who have to search for the right word and keep trying to refine a thought while in the middle of expressing it. The rhythmic beat will consist of stressed syllables. Any unstressed syllable occurring between the stressed syllables will be compressed as far as possible in order to allow the next syllable to come on the regular beat.

*e.g. The electricity board stated that they would be obliged to consider the reintroduction of power cuts.*

From this example it is quite clear that the stressed syllables are not divided by an equal number of unstressed syllables. The face of the speaker will always give a visual clue to the stressed syllables. Even a very passive speaker who has very few obvious extraneous movements while he/she is speaking, will make larger gestures with his jaw and lips in producing the initial consonants and the vowels of the stressed syllables, than in producing unstressed syllables.

“Force” must be interpreted in a very general way. Some syllables which are perceived as stressed are louder than the surrounding unstressed syllables but sometimes there is no measurable difference of loudness. Some stressed syllables are spoken on a higher pitch than surrounding unstressed syllables – but a sudden dramatic drop in pitch may have the effect of marking a stressed syllable. Any syllable on which the pitch of the voice moves perceptively – whether the pitch rises or falls – will be perceived as stressed. Any syllable which is markedly longer than the surrounding syllables will also be perceived as stressed.

One valuable guide to learning to distinguish stressed from unstressed syllables is the degree of explicitness of articulation of the syllable. In a stressed syllable the initial consonant and the vowel will be comparatively clearly enunciated whereas in an unstressed syllable the consonants may be very weakly enunciated and the vowel very obscure.

In low colloquial English, just as much as in informal English, the consonants and vowels of unstressed syllables are less explicitly pronounced than those of stressed syllables. It is impossible to say that all unstressed syllables will lose such characteristics which a stressed syllable will not lose. Thus, it can be observed the following tendencies:

- a. Stops which are initial in stressed syllables will be pronounced with a moment of firm closure which completely obstructs the airstream. “Voiceless” stops will be followed by aspiration. Stops initial in an unstressed syllable will be weakly articulated – it may be that the closure will not be completely closed, resulting either in a very weak stop or a slightly fricative – sounding stop. Thus for the second stop in each of the words: “paper”, “baby”, the lips may not form a complete closure.
- b. Fricatives initial in a stressed syllable will have more friction and last longer than those initial in an unstressed syllable.
- c. Vowels in stressed syllables will have the qualities associated with them, for instance “round” vowels will have lip rounded and the diphthongs will be diphthongized. The “same” vowels in unstressed syllables will be more obscure in quality, “round” vowels will not have lip rounding and diphthongs will not be diphthongized. For example, when [iə] in “*here*” is in stressed position, as in “*come here*”, the quality of the diphthong is clearly heard, but in unstressed position as in “*he comes here constantly*”; the [iə] is pronounced as a very obscure [e]. [4, p. 180]

In general, stressed syllables will be marked by standing out in pitch against the surrounding unstressed syllables – either by the pitch moving, or being higher or lower than the surrounding, unstressed syllables, by being longer and louder than unstressed syllables, and by being pronounced more distinctly. [5, p.86]

The main acoustic cues: amplitude, duration, and fundamental frequency are important for the perception of stress. There is strong evidence that stress may be explored by examining the peculiarities of distribution of energy within a syllable. Of a great importance is the study of the energy data of stressed and unstressed syllables. Examining the role of total energy, intensity, duration and fundamental frequency will help to find out which of these acoustic cues are important for the perceptual distinction of stressed and unstressed syllables. [4, p. 179]

A stressed vowel is characterized by a greater value of all the acoustic characteristics though their weight seems not to be similar; the most important feature of a stressed vowel is a greater total energy, the less important – higher fundamental frequency.

The total energy counts should remain stable under various conditions of pronunciation, irrespective of the sentence intonation pattern and syllabic structure of the word in the sentence and the syllable in the word.

Different acoustic characteristics are not identically correlated with the sentence intonation pattern. The most stable cue – total energy – varies insignificantly from case to case. The most unstable cue is fundamental frequency.

Not all of the characteristics: total energy, intensity, duration and fundamental frequency remain equally stable in English word consisting of two, three or four syllables.

The relation of the total energy of stressed and unstressed vowels is held constant and is linguistically important as it distinguishes a stressed syllable from the corresponding unstressed one. The total energy measurements of stressed and unstressed syllables show little variation from one communicative type to another, at the beginning and at the end of the word.

In two – syllable, three – syllable, and four – syllable words the total energy measurements vary considerably. The difference in the total energy measurements between stressed and unstressed vowels is more vivid in one – word sentences. In one – word sentences, where the intonation pattern is not so complicated and the main part is played by the elements which organize the accent pattern of the word, the difference between acoustic characteristics of stressed and unstressed vowels is more vivid. In extended sentences where the main part is played by the elements which organize a more complicated sentence intonation pattern, the role of components of word stress is not so vivid. Though total energy is an acoustic correlate of word stress levels. [5, p.87]

Absolute measurements of intensity vary in sentences of various communicative types, in syllables at the beginning or at the end of the word, in words of different syllabic structures. A stressed syllable in English may be distinguished from the corresponding unstressed one by a greater intensity, which is less important than total energy. Duration measurements are also important acoustic characteristics of word – stress.

Stressed syllables differ from the corresponding unstressed ones because of bigger values of acoustic characteristics of vowels, sonants and voiced consonants the syllable consists of.

The difference in duration between stressed and unstressed voiceless consonants is significant. The difference between consonant duration of initial and final syllables are quite significant. The duration of voiceless consonants in English is a positional acoustic cue and may serve only as a secondary acoustic characteristic on stress levels. Pitch may be used also for distinction of stressed and unstressed syllables in a sentence and is an important cue of sentence stress levels in English.

Frequency intervals are used as distinctive features on word stress level. Frequency interval values depend to great degree upon the position of the syllable in the word. Frequency intervals, of final syllables, especially of those which are final in the utterance are vividly opposed to all syllables that are non – final in the utterance. For distinction between stressed and unstressed syllables the change in pitch contour is one of the most important cues. The role of pitch contour in organizing sentence intonation pattern fully depends on the position of the syllable in the sentence. Pitch contour is practically the same as that of unstressed syllables under equal pronouncing conditions, though unstressed syllables tend to have a more level pitch

contour. Thus the number of level pitch contours is bigger in unstressed syllables than in the corresponding stressed ones.

The role of different acoustic cues in differentiating stressed and unstressed syllables is different. Total energy is the most relevant cue on stress levels. Intensity and duration are components of total energy and consequently are also acoustic cues of word stress; the role of intensity in English is greater than that of duration.

Stressed and unstressed syllables are identified not on the basis of absolute values of total energy, but rather on the basis of relations of the given characteristics of stressed syllables to those of the corresponding unstressed syllables. The main acoustic characteristic feature of stress is also total energy, created by intensity as a function of time. Pitch and frequency intervals, contrary to word – stress, are also used for discriminating stressed and unstressed syllables in a sentence.

The identification of word – stress in English is based on the following properties of the sound – total energy, intensity and duration. The most important acoustic cue is total energy as a function of intensity in time. The role of intensity is creating the energy pattern of a syllable is more important than that of duration.

Total energy as function of intensity is the most relevant correlate of word-stress in English. Components of total energy – intensity and duration may serve as secondary cues for determining the word – stress. [5, p.120]

In conclusion it can be said that the identification of word – stress in English is based on the energy properties of the vowel – total energy, overall amplitudes of the steady state formant frequencies, and the character of the transitions in the formant frequency amplitudes.

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#### TRANSPOZIȚIA ÎN DOMENIUL ADVERBULUI ÎN LIMBILE ROMÂNĂ, FRANCEZĂ ȘI ITALIANĂ

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#### Abstract

The study of the translation is focused on fixing the knowledge about using adjective, especially its relationship with different types of transposition. This is what we hope we've achieved based on reference body and other given examples. The translation usually known as transposition marks the evidence of the functional equality among the elements of the nature and the diversity inside the phrase.

Summing up these notices we can say that, at least, the category of the adjective has some similarities through semantic-pragmatic characteristics, particularly the ability of subdivision. Semantically, adjectives are used to characterize a noun designating a person or an object in terms of