

**The Destructors** الحركات العنقودية الإنجليزية في قصة الكاتب كراهام كرين

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**English Vowel Clusters in Graham Greene's 'The Destructors'**

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Babylon*E- mail: [abdalinavhf@yahoo.com](mailto:abdalinavhf@yahoo.com)***Abstract**

Vowel clusters ( henceforth VCs ) mean a sequence of vowels without a consonant between them. VCs can be within a single word as well as between adjacent words. The present study aims at investigating such patterns of VCs in Graham Greene's 'the destructors'. This short story is statistically analyzed in order to find out the total number of patterns of VCs and those which are prominent and most commonly mentioned in this short story. Accordingly, it can be hypothesized that diphthongs are more commonly used than other patterns of VCs. The results of the analysis of this short story indicate that the diphthongs are repeated ( 1061 ) times and that their percentage is ( 89.156 ). In addition, the most prominent diphthongs are /əu/ and /ei/ since their frequencies and percentages are more than those of other diphthongs. Moreover, the frequencies and percentages of the diphthongs /ei/, /ai/, /oi/, /au/ and /əu/ are more than those of the diphthongs /iə/, /uə/ and /eə/. With regard to pure vowels, / i / is more common than other pure vowels in forming patterns of VCs in the short story under analysis.

**Key words:** vowel; diphthong; sequence; pattern.**المخلص**

الحركات العنقودية تعني تعاقب الحركات دون ان تتخللها سواكن ويمكن ان يكون ذلك داخل المفردة الواحدة وكذلك بين المفردات المتجاورة. تهدف الدراسة الحالية الى التحقق من نماذج الحركات العنقودية في قصة الكاتب كراهام كرين التي تم تحليلها احصائيا لايجاد العدد الكلي لنماذج الحركات العنقودية والنماذج الأكثر شيوعا واستعمالا في هذه القصة القصيرة. وبناء " على ذلك يمكن ان نفترض ان الحركات المزدوجة اكثر شيوعا واستعمالا من نماذج الحركات العنقودية الأخرى. تشير نتائج تحليل القصة القصيرة الى ان الحركات المزدوجة قد تكررت (1061) مرة وبنسبة مئوية قدرها ( 89.156 ) وان الحركات المزدوجة الاكثر استعمالا هي /ei/and /əu/ كونهما قد تكررا وبنسب مئوية اعلى من نسب الحركات المزدوجة الأخرى. إضافة الى ان تكرار /ei/and /əu/ اعلى من نسب الحركات المزدوجة الأخرى مثل /ai/, /oi/, /au/ and /əu/ ونسب بعض الحركات مثل /iə/, /uə/ and /eə/ وفيما يخص الحركات المنفردة فان / / اكثر استعمالا في تكوين نماذج الحركات. العنقودية في القصة القصيرة قيد التحليل.

الكلمات المفتاحية: حركة منفردة و حركة مزدوجة و حركة مزدوجة متبوعة بحركة منفردة قصيرة و تعاقب ونماذج

**1. Introduction**

The purpose of this study is to investigate the prominent and most common patterns of VCs in Graham Greene's 'the destructors'. This type of study is essential and beneficial to those interested in dealing with the field of phonetics and phonology. It handles VCs within one word including diphthongs, their types such as closing and

centering and their descriptions in addition to triphthongs and their reduction. Moreover, there are certain patterns of VCs between words.

English comprises forty – four phonemes among which there are eight diphthongs that function as centers of single syllables. According to Radford et al (2009: 38) and Zsiga (2013), a diphthong is originally related to Greek which means two sounds. In this respect, Gimson (1989) affirms that the first elements of the Received Pronunciation (henceforth RP) diphthongs are in the general region of [i, e, ə, u] and the second elements are [i, u, ə] and that such elements can be treated as “separate phonemic entities”. The word ‘my’, for instance, according to Davenport and Hannahs (2013: 35), contains a diphthong which may be realized either as a sequence of two vowels /a/ and /i/ to form /ai/ or as a vowel plus glide such as [aj]. For some speakers, words such as ‘here’ and ‘lower’ may have a glide such as [hjə] and [lowə] as contrasted with RP /hiə/ and /loə/. In this respect, Yavas (2016: 15) affirms that the two English glides / j / and / w / are common in the languages of the world.

Underhill (1998: 27) states that there is length and stress in diphthongs. Such features determine how English vowels sound. Generally speaking, a diphthong has a duration similar to that of the long vowels and most of this duration is stressed on the first element. A diphthong, as a matter of fact, comprises two vowels, the first of which is longer and more stressed than the second one. In this sense, Al – Khuli (2006: 33) names a diphthong as a compound vowel. According to Crystal (2012: 497), diphthongs are classified according to whether the first or second element is more sonorous. The other classification of diphthongs refers to their movement whether it is wide or narrow and their direction, which means that the diphthong is either centering or closing. Diphthongs are phonemically transcribed by means of symbols representing vowel movement between positions. In this sense, Sethi and Dhamija (2006: 32) name the movement or gliding from one vowel to another as smooth. Similarly, Akmajian et al (1997: 76) indicate that a diphthong is realized as a transition of a tense vowel into a less loud vowel – like sound, i.e. one of the two glides /j/ or /w/.

## 2. Lips and Tongue

As far as lips position is concerned, the production of some diphthongs show that the lips are neutral as in ‘tie’ / tai / whereas in the production of the diphthong / oi /, the lips start rounded and they gradually become unrounded ( Sethi and Dhamija, 2006: 323 ). In this respect, Baker and Hengeveld (2012: 297) affirm that the production of a diphthong requires adjusting the tongue and the lips in order that the two vowels that form the diphthong can be pronounced in a single flowing movement in one syllable. In this sense, Rajimwale (2009: 118) indicates that a diphthong is referred to as a vowel – glide where the tongue in a certain position for the production of one vowel glides towards another. Accordingly, Gussenhoven and Jacobs (2011: 25) agree with Underhill (1998: 22) that a diphthong that results from such a movement or glide is in a single syllable.

## 3. Centering Diphthongs

Centering diphthongs are those where the first element glides to the central short vowel / ə /. They comprise / iə /, / uə / and / eə /. With regard to diphthong / iə /, for instance, the glide begins at the pure vowel / i / described as front, half – close and centralized and moves towards / ə /. When such a diphthong occurs in a stressed syllable as in ‘theory’ / θiəri / and ‘idea’ / aidiə /, the first element / i / is more prominent than the second element / ə /. In this case, the diphthong is called a falling diphthong. On the other hand, when such a diphthong occurs in an unstressed syllable as in ‘idiom’ / idiəm /, the second element / ə / becomes more prominent than the first element / i /. Accordingly, it is called a rising diphthong. If the same diphthong occurs twice in the

same word as in ‘period’ /piəriəd/ and ‘serious’ /siəriəs/ where the first syllable is stressed, it is called falling in such a syllable and rising in the second syllable which is unstressed (Sethi & Dhamija, 2006: 82).

### 3.1 Description of Centering Diphthongs

According to Rajimwale (2009: 118), centering diphthongs can be described as follows:

/iə/

/iə/ is produced when the tongue is in a high front position for the vowel /i/ and it moves towards the central vowel /ə/. It should be taken into consideration that the second element in this diphthong is stronger than the first one. It occurs initially, medially and finally as in ‘ears’ /iəz/, ‘weird’ /wiəd/ and ‘clear’ /kliə/ respectively.

/uə/

The production of the diphthong /uə/ requires that the tongue should be in the position of high back to produce the rounded vowel /u/. Then it moves towards the central vowel /ə/ in order to form the diphthong /uə/. Such a diphthong is sometimes preceded by /j/ as in ‘pure’ /pjue/. It occurs medially and finally as in: ‘surely’ /ʃuəli/ and ‘poor’ /puə/ respectively. It should be noted that this diphthong doesn’t occur initially.

/eə/

The tongue is in the position for high – mid front /e/ and it glides towards the position of central unrounded vowel /ə/ to produce the diphthong /eə/. It occurs initially, medially and finally as in: ‘airbase’ /eəbeis/, ‘stared’ /steəd/ and ‘bare’ /beə/ respectively.

### 4. Closing Diphthongs

According to Fromkin et al (2017: 23), closing diphthongs are those where the first element glides towards the high or close vowels /i/ or /u/. They are /ei/, /ai/, /oi/, /au/ and /əu/. It should be noted that the pure vowel /e/ in the word ‘said’ /sed/ is the first element of the diphthong /ei/ as in same /seim/. In the same respect, the long vowel /o:/ in ‘door’ /do:/ is the first element of the diphthong /oi/ as in ‘toy’ /toi/ with the exception that /o:/ loses its length mark in the diphthong symbol /oi/. With regard to diphthong /ai/ whose second element is the pure vowel /i/, it is observed that it is not notated as /ai/. In this case, Fromkin et al (ibid: 207) affirm that the diphthong /ai/ as in ‘height’ /hait/ consists of the pure vowel /a/ of ‘farm’ /fa:m/ followed by the vowel /i/ of ‘hit’ /hit/. Similarly, the diphthong /au/ as in ‘shout’ /ʃaut/ results from /a/ followed by the vowel /u/ of ‘should’ /ʃud/. In this sense, Yule (2017: 35) says that the production of the diphthong /ai/ involves a movement of the vocal organs from the vocalic position /a/ to /i/. This means that the movement is from low towards high front. Similarly, the diphthong /au/ is produced as a result of the movement of the vocal organs from low /a/ towards high back /u/. In this respect, Catford (1988: 215) indicates that the two diphthongs /ei/ and /əu/ are called minor because their production does not require extensive movement of organs of speech. Fromkin et al (2017: 207) indicate that it should be taken into consideration that the diversity of English speakers causes a variation in the pronunciation of these diphthongs. It is possible, to some extent, for the mid vowels /e/ and /o/ to be diphthongized in American English though not in other varieties such as Irish English. Accordingly, many linguists denote these sounds such as /ei/ and /əu/ in a narrow description.

#### 4.1 Description of Closing Diphthongs

/ei/

Diphthong /ei/ comprises the vowel /e/ which is below the front high – mid position of the tongue. It glides towards /i/ which is high front. This diphthong occurs initially,

medially and finally as in 'eight' / eit /, 'late' / leit / and 'say' / sei / respectively. This diphthong becomes longer when it occurs finally and before a voiced consonant. Accordingly, / ei / in 'aid' / eid / is longer than in 'race' / reis / because / d / is a voiced consonant whereas / s / is voiceless ( Rajimwale, 2009: 118)

/ ai /

The first vowel in this diphthong is / a / which is at the low front position of the tongue. It glides towards the high front position / i /. It occurs initially, medially and finally as in: 'either' / aiðð /, 'might' / mait / and 'my' / mai / respectively (ibid: 123).

/ oi /

Production of diphthong / oi / requires that the tongue should be in a back mid position to produce the pure vowel / o / and then moves towards a high front point. This diphthong occurs initially, medially and finally as in: 'oil' / oil /, 'boil' / boil / and 'boy' / boi / successively (ibid).

/ ðu /

The first element of this diphthong is / ð / which is a central vowel from which the tongue glides towards the back high point to form the diphthong / ðu / whose second element is not as high as the back high vowel / u /. The lips are rounded for the production of this diphthong. It occurs initially, medially and finally as in: 'own' / ðun /, 'coat' / kðut / and 'know' / nðu / respectively (ibid: 118).

/ au /

The production of this diphthong requires that the tongue should be in a low back position and then moves towards the high back position. This diphthong occurs initially, medially and finally as in: 'out' / aut /, 'sound' / saund / and 'cow' / kau / successively (ibid).

### 5. Diphthong + / ð /

The closing diphthongs such as / ei /, / ai /, / oi /, / au / and / ðu / are possible to be followed by / ð / to form triphthongs where each one of them is considered as one phoneme. In other cases it is treated as a sequence of two phonemes – the diphthong and the short vowel / ð / according to Roach (2012: 19) who states that "a triphthong is a glide from one vowel to another and then to a third". In this sense, Lorenz (2012: 8) indicates that "triphthongs are considered to be non – existed in English". Accordingly, a word such as 'fire' may be pronounced with a diphthong followed by / ð / or with a diphthong such as [feð]. According to Sethi & Dhamija (2006: 85), a triphthong constitutes two syllables as in 'tire' / taið /, 'our' / auð /, 'player' / pleið /, 'shower' / ʃðuð / and 'employer' / impløið /. It should be noted as Gimson (1989: 139) states that all such closing diphthongs are falling, i.e. with length and stress on the first element and they glide from a more open to a closer position. Three of these diphthongs such as / ai /, / oi / and / au / require an extensive movement of the tongue. The short vowel / ð / following them is realized either as a separable part of the word as in 'fire' / faið /, 'choir' / kwaið /, 'society' / sðsaiðti / or as a suffix, i.e. a morpheme annexed to the root as in 'player' / pleið /, 'slower' / slðuð / or as a separable element internal in a composite form as in 'nowadays' / nauðdeiz /.

#### 5.1 Reduction of Triphthongs

When speaking rapidly, a sequence of diphthong + / ð / may be reduced where the second element of the diphthong is omitted and the first element is lengthened. Thus, the sequence / eið /, for instance, becomes / e:ð / and the word 'player' / pleið / is reduced to / ple:ð /. This reduction results in an impossible distinction between words in which case both 'tire' and 'tower' are pronounced the same and they have the same phonemic transcription as / ta:ð / (Sethi & Dhamija, 2006: 85).

It is possible for English speakers to differentiate between sequences of a diphthong + /ə/ when words end with ‘-el or -al’ as in: ‘trial’, ‘towel’, ‘royal’ and sequences consisting of a diphthong + /ɪ/ as in ‘tile’, ‘owl’ and ‘toil’. However, the first sequence comprising three vowels may be reduced to a centering diphthong; and with regard to the second type of sequence, an /ə/ or /u/ occurs before /ɪ/ in order that a similar reduction to a centering diphthong is produced. Accordingly, /ei/, /ai/, /au/ and /oi/ followed by either /ɪ/ or /əl/ tend to be represented as /e:ə/, /a:ə/, /o:ə/. As far as /əu/ + /ɪ/ is concerned, the vowel /u/ of this diphthong may be retained because it is reinforced by the glide onto /ɪ/ and additionally to maintain the distinction between /əu/ and /ə:/ as in: ‘pole’ /pəul/ and ‘pearl’ /pɜ:l/ (Gimson, 1989: 140).

The reduction of a diphthong + /ə/ to a centering diphthong takes place within words as well as between words ending with diphthongs and followed by words beginning with /ə/ as in: ‘they are’ /ðei ə/ or /ðe: ə/ rhyming with ‘there’ /ðeə/, ‘go away’ /gəu əwei/ or /ge: əwei/, ‘buy a house’ /baɪ ə haus/ or /ba: ə haus/ and ‘boy and girl’ /boɪ ənd ɡɜ:l/ or /bo: ənd ɡɜ:l/ (ibid). It should be noted that when diphthongs such as /ei/, /ai/ and /oi/ are followed by /i:/ or /ɪ/, the /i/ of the diphthong may be lost as in: ‘playing’ /pleɪ ɪ/ = /ple ɪ/, ‘way in’ /weɪ ɪn/ = /we ɪn/, ‘they eat it’ /ðei i:t ɪ/ = /ðe i:t ɪ/, ‘buy it’ /baɪ ɪ/ = /ba ɪ/, ‘try each’ /traɪ i:tʃ/ = /tra i:tʃ/ (ibid). In this respect, Fromkin et al (2017:293) point out that the diphthong /oi/ before /ɪ/ can be reduced to the short vowel /o/ without glide. Thus, the word ‘boil’ /boɪl/ is pronounced /bo/. This process is common in the regional dialects of the south irrespective of race and social class.

## 6. A Diphthong and a Sequence of Monophthongs

A diphthong is considered as one phoneme representing a center of one syllable as in ‘say’ /seɪ/. In this case, Fromkin et al (2017: 208) agree with Sethi and Dhamija (2006: 323) that a diphthong is different from a succession of two pure vowels where they form two neighboring syllables as in: ‘seeing’ /si: ɪ/ and ‘sawing’ /so: ɪ/. Similarly, sometimes a diphthong is followed by a pure vowel other than /ə/ as in: ‘allowing’ /əlaʊ ɪ/, ‘knowing’ /nəʊ ɪ/, ‘going’ /gəʊ ɪ/ etc. This means that the suffix ‘-ing’ /ɪ/ constitutes a syllable following that formed by another pure vowel or a diphthong. In this sense, O’connor (1998: 88) indicates that there are vowel sequences within and between words as illustrated in the following instances.

### 6.1 Vowel Clusters within Words:

/ei/ + /o/: chaos /keɪəʊs/  
/i/ + /o/: beyond /bɪəʊnd/  
/u:/ + /i/: blush /blu:ʃ/  
/u/ + /i/: ruin /ru:ɪn/  
/i/ + /æ/: react /rɪækt/

### 6.2 Vowel Clusters between Words:

/ei/ + /ai/: grey – eyed /greɪəɪd/  
/ai/ + /əu/: my own /maɪ əʊn/  
/u:/ + /aʊə/: two hours /tu: əʊz/  
/ei/ + /ai/ + /əu/ + /i/: may I owe it /meɪ aɪ əʊ ɪ/  
/u:/ + /a:/: you aren’t /ju: ə:nt/  
/i:/ + /e/: the end /ði: end/

## 7. Method

The present study is mainly concerned with English phonology as it is related to the investigation of English VCs in Graham Greene's 'the destructors'. The researcher has surveyed the dependable and reliable references in the field of English phonology in order to collect the data related to VCs. Those data are analyzed and classified under suitable headings. Then such a short story has been carefully read so that all patterns of VCs within words and between neighboring words are handled and statistically analyzed in that all patterns of VCs are counted and then each pattern is multiplied by ( 100 ) and divided by the total number of the frequency of all the patterns of VCs so as to find out their percentages. Such an analysis shows that the frequency of all the patterns of VCs is ( 1190) in the short story and that the frequencies and percentages of diphthongs are more than those of other patterns of VCs.

## 8. Analyzing Patterns of Vowel Clusters in Graham Greene's 'the Destructors'

This section handles the frequency of VC patterns and their percentages found in the short story under analysis as illustrated in the following tables.

Table ( 1 ) Frequency of Diphthongs

Diphthongs	Initial frequency	Percentage	Medial frequency	percentage	Final frequency	Percentage
/ ei /	4	0.336	168	14.117	72	6.050
/ ai /	54	4.537	146	12.268	27	2.268
/ oi /	0	0	24	2.016	21	1.764
/ iə /	0	0	18	1.512	27	2.268
/ eə /	0	0	25	2.100	49	4.117
/ uə /	0	0	7	0.588	1	0.084
/ au /	32	2.689	120	10.084	19	1.596
/ əu /	61	5.126	117	9.831	69	5.798
Total	1061	89.156				

Table (2) Frequency of Triphthongs

Triphthong	Initial frequency	Percentage	Medial frequency	percentage	Final frequency	Percentage
/ aiə /	0	0	10	0.840	3	0.252
/ auə /	1	0.084	0	0	0	0
/ oiə /	0	0	1	0.084	0	0
Total	15	1.26				

Table (3) Frequency of Patterns of Vowel Clusters within Words.

Patterns	Frequency	Percentage	Pattern	Frequency	Percentage
/ei/ + /i/	4	0.336	/i/ + /ei/	5	0.420
/ai/ + /i/	1	0.084	/o:/ + /i/	4	0.336
/ei/ + /o/	2	0.168	/u:/ + /i/	3	0.252
/əu/ + /i/	13	1.092	/i:/ + /i/	3	0.252
Total	35	2.941			

Table (4) Frequency of Patterns of Vowel Clusters between Words.

Patterns	Frequency	Percentage	Patterns	Frequency	Percentage
/au/ + /ɔu/	1	0.084	/i/ + /a:/	2	0.168
/ei/ + /ɔu/	1	0.084	/i/ + /e/	2	0.168
/oi/ + /ɔu/	1	0.084	/i/ + /ɔ/	5	0.420
/ɔu/ + /au/	1	0.084	/i/ + /o:/	2	0.168
/ɔu/ + /ai/	1	0.084	/i/ + /ʌ/	2	0.168
/ai/ + /ɔu/	2	0.168	/i/ + /o/	1	0.084
/ai/ + /e/	1	0.084	/u/ + /i/	4	0.366
/ei/ + /ɔ/	4	0.336	/u/ + /ɔ/	1	0.084
/ei/ + /i/	1	0.084	/u:/ + /i/	1	0.084
/ei/ + /æ/	1	0.084	/u:/ + /ɔ/	1	0.084
/ei/ + /o/	1	0.084	/u/ + /e/	2	0.168
/ei/ + /o:/	1	0.084	/u/ + /o:/	1	0.084
/oi/ + /i/	1	0.084	/u/ + /a:/	1	0.084
/ɔu/ + /ɔ/	1	0.084	/o:/ + /ɔ/	2	0.168
/ɔu/ + /i/	2	0.168	/o:/ + /o/	1	0.084
/au/ + /i/	1	0.084			
/au/ + /ɔ/	1	0.084			
/i/ + /ɔu/	3	0.252			
/i/ + /au/	1	0.084			
/i:/ + /au/	3	0.252			
/i/ + /i:/	1	0.084			
/i/ + /i/	7	0.588			
Total	65	5.462			

Table (5) Frequency of Patterns of Vowel Clusters within Words in Two Different Syllables

Patterns	Frequency	Percentage	Patterns	Frequency	Percentage
/- ei- ɔu/	1	0.084	/eɔ - ei -/	2	0.168
/ai - iɔ/	1	0.084	/- iɔ - iɔ - /	6	0.504
/- iɔ - iɔ/	1	0.084	/ - iɔ - ai - /	2	0.168
/- aiɔ -ei - /	1	0.084			
Total	14	1.176			

## 9. Results and Discussion

The results of analyzing patterns of VCs in Graham Greene's 'the destructors' tabulated above can be elaborated as follows.

Table (1) is about the frequency of diphthongs in this short story. This table shows that the diphthongs /ei/, /ai/, /au/ and /ɔu/ occur initially, medially and finally whereas /oi/, /iɔ/, /eɔ/ and /uɔ/ occur only medially and finally. It appears that such diphthongs are repeated (1061) times whose percentage is (89.156). The most prominent diphthong is /ɔu/ since its frequency in initial, medial and final positions is (247) and its percentage is (20.756). With regard to medial position, diphthong /ei/ is considered the most prominent because it is repeated (168) times with a percentage (14.117). Thus, the two diphthongs /ɔu/ and /ei/ are more commonly used than other diphthongs in this short story. In addition, the frequency of closing diphthongs such as /ei/, /ai/, /au/ and /ɔu/ is more than that of centering diphthongs such as /iɔ/, /eɔ/ and /uɔ/.

Table (2) shows that only three triphthongs such as /aiə/, /auə/ and /oiə/ are mentioned in this short story. The most prominent triphthong is /aiə/ which is repeated (10) times in the medial position and (3) times in the final one with percentages (0.840) and (0.252) respectively. It should be noted that total frequency of such three triphthongs is (15) whose percentage is (1.26).

Table (3) is about the frequency of patterns of VCs that occur within words. In this case, each pattern represents two syllables in each word. The total frequency of such patterns is (35) whose percentage is (2.941). It appears that the pattern (/əu/ + /i/) is more commonly used in this short story since it is repeated (13) times with a percentage (1.092). Moreover, this table shows that the pure vowel /i/ is more prominent than other vowels.

Table (4) shows the frequency of patterns of VCs that occur between neighboring words. Such patterns comprise a sequence of two diphthongs, a diphthong plus a pure vowel, a pure vowel plus a diphthong and a sequence of two pure vowels. This means that the first word ends with a diphthong or a pure vowel whereas the second one begins with a diphthong or a pure vowel. The total frequency of such patterns is (65) whose percentage is (5.462). The most prominent pattern in this table is (/i/ + /i/) since it is repeated (7) times with a percentage (0.588) as compared with other patterns.

Table (5) is about the frequency of patterns of VCs that occur within the same word in different syllables. It shows that the VCs are represented by diphthongs whose total frequency is (14) with a percentage (1.176). Additionally, the pattern (- iə - iə -) is more commonly mentioned than the other patterns since it is repeated (6) times with a percentage (0.504).

## 10. Conclusions

The results of analyzing patterns of VCs in Graham Greene's 'the destructors' indicate that such patterns are not randomly arranged but they should follow phonotactic rules. Centering diphthongs, for instance, such as /iə/, /eə/ and /uə/ are not followed by another /ə/. Thus, they do not form triphthongs whereas closing ones such as /ei/, /ai/, /oi/, /au/ and /əu/ are possible to be followed by /ə/ to form triphthongs. Pure vowels can follow and precede diphthongs to form VCs within the same word as well as between words. In addition, two diphthongs can follow each other between words to function as centers of two adjacent syllables and make a sequence of four vowels. The tabulated results show that the prominent patterns of VCs are those of diphthongs whose total frequency is (1061) with a percentage (89.156). This gives us an impression that diphthongs are crucial in forming English words. It should be noted that the diphthongs whose frequencies and percentages exceed those of other diphthongs are /ei/ and /əu/ which are called minor according to Catford (1988: 215) who states that their production doesn't require an extensive movement of organs of speech. Additionally, two diphthongs can occur in two different positions within the same word as elaborated in table (5) which shows that their total frequency is (14) with a percentage (1.176). With regard to triphthongs, two of them such as /əuə/ and /eiə/ are not mentioned in this short story. As far as pure vowels are concerned, /i/ is more common than other pure vowels in forming patterns of VCs in the short story under analysis.

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