МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
НАЦІОНАЛЬНИЙ АВІАЦІЙНИЙ УНІВЕРСИТЕТ
Навчально-науковий Гуманітарний інститут
Кафедра англійської філології і перекладу

МАТЕРІАЛИ ДО ПРАКТИЧНИХ ЗАНЯТЬ
з дисципліни «Практична фонетика англійської мови»
за спеціальністю 035 «Філологія»

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на засіданні кафедри англійської філології і
перекладу
Протокол № _____ від «___»______ 2016 р.
Завідувач кафедри _____ Сидоренко С.I.
Practical classes 1-16
INTRODUCTION. SOUND ARTICULATION

1. The physiology of pronunciation.

2. English sounds.

<table>
<thead>
<tr>
<th>Vowel sounds</th>
<th>Consonant sounds</th>
</tr>
</thead>
<tbody>
<tr>
<td>No.</td>
<td>Symbol</td>
</tr>
<tr>
<td>1</td>
<td>/a/</td>
</tr>
<tr>
<td>2</td>
<td>/i/</td>
</tr>
<tr>
<td>3</td>
<td>/e/</td>
</tr>
<tr>
<td>4</td>
<td>/o/</td>
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<tr>
<td>5</td>
<td>/u/</td>
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<tr>
<td>6</td>
<td>/eɪ/</td>
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<td>7</td>
<td>/eə/</td>
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<td>8</td>
<td>/aɪ/</td>
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<td>10</td>
<td>/ʊ/</td>
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<td>11</td>
<td>/ʌ/</td>
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<td>12</td>
<td>/æ/</td>
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<td>13</td>
<td>/u/</td>
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<td>14</td>
<td>/ə/</td>
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<td>15</td>
<td>/ʊ/</td>
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<td>/əʊ/</td>
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<td>/eɪ/</td>
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<td>20</td>
<td>/u/</td>
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<td>21</td>
<td>/dʒ/</td>
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<tr>
<td>22</td>
<td>/ʃ/</td>
</tr>
<tr>
<td>23</td>
<td>/l/</td>
</tr>
<tr>
<td>24</td>
<td>/r/</td>
</tr>
</tbody>
</table>
3. Articulation of monophthongs.

[I]

*Definition.* [I] is front-retracted, close, unrounded, short.

*Articulation.* The tongue is in the front part of the mouth but slightly retracted. The part of the tongue nearer to centre than to front is raised to a half-close position. The side rims of the tongue make a light contact with the upper teeth. The tongue is lax. The lips are loosely spread. The mouth is slightly in. This vowel may occur in all positions in the word. *For example: interval, minute, city, singing.*

[iː]

*Definition.* [iː] is front, close, un-rounded, long.

*Articulation.* The tongue is in the front part of the mouth. The front of the tongue is rather high in the mouth. The tongue glides from a position nearer to the English vowel [I] to a more advanced and high position. The tongue is tense, the side rims of it make a firm contact with the upper teeth. The lips are spread. This vowel occurs in all kinds of syllables. *For example: bee, leave, eat.*

*Suggestion.* A “smiling” sound. Smile widely, make and hold the sound. Demonstrate that it is a long sound.

[e]

*Definition.* [e] is front, mid, un-rounded, short.

*Articulation.* The tongue is in the front part of the mouth. The front of the tongue is raised to the hard palate but not so high as for [I]. The side rims of the tongue make a light contact with the upper teeth. The tongue may be more tense than in the case of [I]. The lips are loosely spread. The mouth is slightly open but a bit more than for [I]. This vowel may occur in various positions with the exception of the open syllables.

*For example: many, head, left.*

[æ]

*Definition.* [æ] is front, open, unrounded.

*Articulation.* The mouth is more open than for [e]. The tongue is in the front part of the mouth. The front of the tongue is rather low in the mouth. The side rims of the tongue make a very slight contact with the back upper teeth. The tongue is more tense than in the case of [e]. This vowel occurs only in closed syllables.

*For example: lad, pack, ladder.*

[ʌ]

*Definition.* [ʌ] is central, mid, un-rounded, short.

*Articulation.* The tongue is in the central part of the mouth. The front of the tongue is raised to the back of the hard palate just above the fully open position. No contact is made between the tongue and the upper teeth. The tongue is lax. The jaws are considerably separated. The lips are neutrally open. The vowel is short. This vowel does not occur in the open syllables. *For example: mother, come, cut, unusual.*
Definition. \([\text{a:}]\) is back, open, un-rounded, long.

**Articulation.** The mouth is open. The tongue is in the back part of the mouth. The back of the tongue is only slightly raised. No contact is made between the rims of the tongue and the upper teeth. The lips are neutral. This vowel may occur in all positions in the word.

*For example:* arm, large, far, artistic.

---

**[O]**

Definition. \([O]\) is back, open, rounded, short.

**Articulation.** This vowel is articulated with the mouth wide open and slight open lip-rounding. The body of the tongue is even more retracted than in the case of the vowel \([\text{a:}]\). The back of the tongue is only slightly raised. No contact is made between the rims of the tongue and the upper teeth. This vowel occurs only in closed syllables.

*For example:* opera, stock, lodge, impossible.

---

**[O:]**

Definition. \([O:]\) is back, open, rounded, long.

**Articulation.** The tongue is in the back part of the mouth. The back of the tongue is raised to a half-open position. No contact is made between the rims of the tongue and the upper teeth. The mouth is less open and the lips are more rounded than for the vowel \([\Theta]\). This vowel may occur in any position in a word.

*For example:*ought, born, talk, before, uniform.

---

**[U]**

Definition. \([U]\) is back-advanced, close, rounded, short.

**Articulation.** The whole body of the tongue is in the back part of the mouth. The part of the tongue nearer to the centre than to the back is raised just above the half-close position. There is no firm contact between the side rims of the tongue and the upper teeth. The tongue is rather lax. The lips are rounded about the same amount as for \([\text{a:}]\) but the mouth is not so open. The vowel is short. It never occurs in word initial positions.

*For example:* good, look, bosom, butcher.

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**[u:]**

Definition. \([u:]\) is back, close, rounded, long.

**Articulation.** The tongue is in the back part of the mouth. The back of the tongue is rather high in the mouth. The vowel is noticeably diphthongized. The tongue glides from a position nearer to \([\text{Y}]\) to a more retracted and high position. No firm contact is made between the rims of the tongue and the upper teeth. The tongue is tense. The lips are very closely rounded. The mouth is open only very little. The vowel is long. This vowel occurs in all kinds of syllables. *For example:* do, cool, fruit.
[3ː]

**Definition.** [3ː] is central, mid, un-rounded, long.

**Articulation.** The tongue is almost flat. The central part of the tongue is slightly higher than the front and the back of the tongue, which are raised between the half-close and half-open positions. No firm contact is made between the rims of the tongue and the upper teeth, the lips are neutrally spread, they do not cover the teeth. The passage between the teeth is rather narrow. The vowel is long. This vowel may occur in all positions in the word. *For example:* earn, stir, serve, search, foreword.

[ə]

**Definition.** [ə] is central, mid, unrounded, very short.

**Articulation.** The quality of [ə] is that of a central vowel which varies from a half-open to a half-close position. The lips are unrounded. The opening between the jaws is narrow. The vowel occurs in all unstressed positions in the word. This vowel occurs in all unstressed positions in the word.

**Suggestion.** The “Friday afternoon” sound. Relax your whole body, slump your shoulders, relax your face and mouth, and say [ə], as though completely exhausted.

4. Practical tasks.

**Exercise 1.** Read the following words with the phoneme [ə] in different positions:

<table>
<thead>
<tr>
<th>INITIAL POSITION</th>
<th>MEDIAL POSITION</th>
<th>FINAL POSITION</th>
</tr>
</thead>
<tbody>
<tr>
<td>ago</td>
<td>allow</td>
<td>cinema</td>
</tr>
<tr>
<td>ado</td>
<td>annoy</td>
<td>china</td>
</tr>
<tr>
<td>away</td>
<td>along</td>
<td>calendar</td>
</tr>
<tr>
<td>alive</td>
<td>appeal</td>
<td>paper</td>
</tr>
<tr>
<td>about</td>
<td>asleep</td>
<td>soda</td>
</tr>
<tr>
<td>above</td>
<td>around</td>
<td>sofa</td>
</tr>
</tbody>
</table>

**Exercise 2.** Repeat the sentences with the phoneme [ə]:

1. Tina fell asleep.
2. The weather was wonderful.
3. Father is taller than mother.
4. They arrived in Africa.
5. Roger bought me a balloon at the circus.
6. Anna has another parasol.
7. I had a banana for breakfast.
8. The elephant is a large animal.
9. She gave me some chocolate when I went away.
10. He fell asleep on the sofa.

**Exercise 3.** Distinguish between the phonemes [i:] and [ɪ]:

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>feet – fit</td>
<td>read – rid</td>
<td>meal – mill</td>
<td>steal – still</td>
</tr>
<tr>
<td>seat – sit</td>
<td>bean – bin</td>
<td>peak – pick</td>
<td>reach – rich</td>
</tr>
</tbody>
</table>

**Exercise 4.** Listen to the sentences on the cassette. For each one, write the word you hear.

1. The beans/bins were quite cheap.
2. I’m going to leave/live with my brother.
3. Did you feel/fill it?
4. The peach/pitch was bad.
5. The children were badly beaten/bitten.

**Exercise 5. Dramatize the dialogue, mind the phoneme [iː]:**

**Dialogue 1**
- You feet are in terrible condition. They need treatment.
- The treatment for these feet is to eat lots of green vegetables. But don’t eat for at least a week.
- No meat, Doctor?
- I repeat you must not eat meat for at least a week.
- But I do eat green vegetables, Doctor. And I don’t eat meat at all.
- Then you don’t seem to need the treatment.
- But Doctor, my feet!!!
- Next patient, please.

**Dialogue 2**
- What would you like to eat, Eve?
- A meat sandwich.
- Jean? Would you like a meat sandwich or a cheese sandwich?
- A cheese sandwich, please, Peter.
- Good evening.
- Good evening. We’ll have one meat sandwich and two cheese sandwiches.
- A meat sandwich … two cheese sandwiches … and three teas, please.

**Dialogue 3**
- I’d like to speak to Mr. Lea, please.
- What’s your name, please?
- Jean Reable.
- Mr. Lea. There’s a Miss Readle to see you.
- Excuse me, not Readle, Readle.
- Oh, sorry. There’s a Miss Reable to see you, Mr. Lea.

**Exercise 6. Read and learn the following tongue-twisters:**

**Tongue-twisters with the phoneme [iː]**

| A sailor went to sea | I do like cheap sea trips. | She sells sea-shells on the sea-shore |
| To see what he could see | Cheap sea trips on ships. | The shells that she sells are sea-shells. |
| But all he could see Was sea, sea, sea. | I like to be on the deep blue sea, | |
| When the ship rolls and dips. |

**SENTENCE STRESS**

**Exercise 1. Mark the stress in the following dialogue and read it:**
Cats chase mice.
The cats chase mice.
The cats have chased mice.
The cats have chased the mice.
The cats have been chasing the mice.
The cats might have been chasing the mice.

**Exercise 2. Read the dialogue paying attention to the sentence stress:**
*Ben:* Honey, I’m home!
*Maria:* Hi! How are you? How was your day at work?
**INTONATION**

**Intonation and its Linguistic Function. Basic Intonation Patterns**

The term *intonation* implies variations of pitch, force of utterance and tempo. Variations of *pitch* are produced by significant moves of the voice up and down. The *force component of intonation* is measured by the degree of loudness of syllables that determines the prominence of words. The *tempo* is determined by the rate of speech and the length of pauses.

The approach to the study of intonation is based on its two functions: the constitutive function and distinctive function.

**The constitutive function.** Intonation forms sentences. Each sentence consists of one or more intonation groups. An *intonation group* is a word or a group of words characterized by a certain intonation pattern and is generally complete from the point of view of meaning.

**The distinctive function.** Intonation also serves to distinguish communicative types of the sentences, the actual meaning of the sentence, the speakers emotions or attitudes to the contents of the sentence, to the listener or to the topic of conversation. One and the same word sequence may express different meaning when produced with a different intonation pattern.

*Intonation pattern* consists of one or more syllables of various pitch level and bearing a larger or smaller degree of prominence. Those intonation patterns that contain a number of syllables consist of the following parts: the pre-head, the head, the nucleus and the tail.

The *pre-head* includes unstressed and half-stressed syllables preceding the head. The *head* consists of the syllables beginning with the first stressed syllable up to the last stressed syllable. The last stressed syllable is called the *nucleus*. The unstressed and half-stressed syllables that follow the nucleus are called the *tail*. Thus in the example: Then don’t make so much fuss about it. (*Then* is the pre-head, *don’t make so much* is the head, *fuss* is the nucleus, *about it* is the tail).

Usually a nucleus will be present in an intonation group; other elements may not be realized, the possibilities for combining the elements of an intonation group may be as follows:

<table>
<thead>
<tr>
<th>Pre-head</th>
<th>Head</th>
<th>Nucleus</th>
<th>Tail</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Do</td>
<td>something.</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>What should I do?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. I’ll</td>
<td>ask what to do?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. I</td>
<td>do it</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The changes of pitch that take place in the nucleus are called *nuclear tones*. The nuclear syllable is generally the most prominent one in the intonation pattern. On the other hand an intonation pattern may consist of one

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*Ben:* It was great! I got a promotion! I’ll have more responsibilities in the office, but the best news is that I’ll have more money at the end of each month.

*Maria:* That’s great! Congratulations! I’m really happy.

*Ben:* Unfortunately, I have to go to a conference this weekend so I won’t be able to go to dinner with your parents this Friday. Sorry to let you down.

*Maria:* You’re sorry? You’re sorry?!?! I’m afraid “sorry” isn’t good enough. I’ve already told them you’re going, Ben!

*Ben:* I know, I know. And I am sorry about it. But as long as you have the chance to see them it’s okay, right?

*Maria:* Fine. But we’re going to dinner with them next Friday. No excuses.

**Exercise 3. Read the following sentences with the correct logical stress:**

1. I asked you to buy me a bunch of white roses.
2. I asked you to buy me a bunch of white roses.
3. I asked you to buy me a bunch of white roses.
4. I asked you to buy me a bunch of white roses.
5. I asked you to buy me a bunch of white roses.
6. I asked you to buy me a bunch of white roses.
7. I asked you to buy me a bunch of white roses.
8. I asked you to buy me a bunch of white roses.
syllable which is its nucleus. The nucleus and the tail form the *terminal tone*. It is the most significant part of the intonation group.

The most important nuclear tones in English are:

**The Low Fall.** The voice falls from the low pitch level to the bottom of the pitch.

The use of the Low Fall enables the speaker to convey in his utterance an impression of neutral, calm finality, definiteness, resoluteness. Phrases with the Low Fall sound categoric, calm, final.

**The High Fall.** The voice falls all the way down from a high to the lowest note possible.

The use of the High Fall adds personal concern, interest and warmth to the features characteristic of the Low Fall. The High Fall sounds lively, interested in statements, it sounds very emotional and warm, too.

**The Rise Fall.** The voice usually rises from a medium to a high pitch level and then quickly falls to a low pitch.

**The Low Rise.** The voice rises from a very low to a medium pitch level or a little higher.

The Low Rise conveys a feeling of non-finality, incompleteness, hesitation. Phrases pronounced with this tone sound non-final, encouraging further conversation, wondering, mildly puzzled, soothing.

**The High Rise.** The voice rises from a medium or high pitch level and moves up to the top of the voice.

The High-Rise expresses the speaker’s active searching for information. It is often used in echoed utterances, calling for repetition or additional information or with the intention to check if the information has been received correctly. Sometimes this tone is meant to keep the conversation going.

**The Fall Rise.** The voice first falls from a medium or high to a rather low pitch level then rises to a moderately medium pitch.

**The Rise-Fall-Rise.** The voice rises from a very low pitch level, moves up to the medium or high, falls deep down then rises again.

**The Rise-Fall** denotes that the speaker is deeply impressed. Actually the Rise-Fall sometimes expresses the meaning of “even”.

**The Mid-Level.** The Mid-Level maintains a level pitch between high and low; the voice neither rises nor falls.

The Mid-Level is usually used in non-final intonation groups expressing non-finality without any expression of expectancy.
The English dialogic speech is highly emotional, that’s why such emphatic tones as the High Fall and the Fall-Rise prevail in it. It is interesting to note, that the most frequently occurring nuclear tone in English the Low Fall occupies the fourth place in dialogic speech after the High Fall, the Fall-Rise and the Low Rise.

The **tempo** of speech as the third component of intonation implies *the rate of the utterance and pausation.*

The rate of speech can be normal, slow and fast. The parts of the utterance which are particularly important sound slower. Unimportant parts are commonly pronounced at a greater speed than normal.

Any stretch of speech can be split into smaller portions, i.e. “phonetic wholes”, phrases, intonation groups by means of pauses.

**By pause** here we mean a complete stop of phonation. It is sufficient to distinguish the following three kinds of pauses: *short pauses* which may be used to separate intonation groups within a phrase; *longer pauses* which normally manifest the end of the phrase; *very long pauses*, which are approximately twice as long as the first type, are used to separate phonetic wholes.

Functionally, there may be distinguished syntactic, emphatic and hesitation pauses. *Syntactic* pauses separate phrases, intonation groups. *Emphatic* pauses serve to make especially prominent certain parts of the utterance. The changes of pitch, loudness and tempo tend to become formalized or standardized, so that all speakers of the language use them in similar ways under similar circumstances.

**Tonetic symbols.** The pitch and prominence of syllables in a sentence are denoted in the following way. A dash (─) represents a stressed syllable pronounced with level pitch. A downward curve (\--) represents a stressed syllable pronounced with a fall in pitch within that syllable. An upward curve (\) represents a stressed syllable pronounced with a rise in pitch within that syllable. A dot (\.) represents an unstressed syllable. Two vertical strokes (\|\) denote a long pause, which usually occurs at the end of a sentence. A single vertical stroke (\|) denotes a short pause inside a sentence. A vertical wavy line (\|\) denotes a pause that is extremely short, or even actually absent, but possible and therefore non-obligatory.

These signs are written on staves, between two horizontal lines which represent the approximate upper and lower limits of the pitch of the voice in speech, or the range of the voice, and thus show the contour of intonation. Intonation may be shown on parallel lines, called staves,

as follows:

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It was a 'busy 'little 'street.
```

[ɪt wəz əˈbɪz ɪˈlɪt ˈstɪt]  

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**Review questions**

1. What does the term intonation imply?
2. What does the term variations of pitch denote?
3. Will you name to approaches as to the study of intonation.
4. What is the essence of distinctive function?
5. How is the distinctive function of intonation realized?
6. What does the pre-head include?
7. What does the head consist of?
8. What is a tail?
9. What is nucleus? What other synonymic terms do you know?
10. Characterize each of the nuclear tones in English.
11. What are their meanings? What do they express?
12. Characterize the level nuclear tone.
13. Define the tempo of speech.
14. What kind of pauses are there in English?
15. What methods for recording intonation patterns in writing do you know?

**Discussion points and activities**

**Exercise 1.** Match the given utterances with the adequate nuclear tone and attitude.

<table>
<thead>
<tr>
<th>a. FALL</th>
<th>b. RISE</th>
<th>c. FALL-RISE</th>
<th>d. RISE-FALL</th>
</tr>
</thead>
</table>
finality  general questions  uncertainty, doubt  surprise

definiteness  encouraging  requesting  being impressed

__1. It’s possible.
__2. It won’t hurt.
__3. I phoned them right away (and they agreed to come).
__4. Red, brown, yellow or....
__5. She was first!
__6. I’m absolutely certain.
__7. This is the end of the news.
__8. You must write it again (and this time get it right).
__9. Will you lend it to me?
__10. It’s disgusting!

**Exercise 2.** Mark the nuclear tone you think is appropriate in the following responses.

<table>
<thead>
<tr>
<th>Verbal context</th>
<th>Response-utterance</th>
<th>Nuclear tone</th>
</tr>
</thead>
<tbody>
<tr>
<td>It looks nice for a swim.</td>
<td>It’s rather cold <em>(doubtful)</em></td>
<td></td>
</tr>
<tr>
<td>I’ve lost my ticket.</td>
<td>You’re silly then <em>(stating the obvious)</em></td>
<td></td>
</tr>
<tr>
<td>You can’t have an ice-cream.</td>
<td>Oh, please <em>(pleading)</em></td>
<td></td>
</tr>
<tr>
<td>What times are the buses?</td>
<td>Seven o’clock, seven thirty, ... <em>(listing)</em></td>
<td></td>
</tr>
<tr>
<td>She won the competition.</td>
<td>She did! <em>(impressed)</em></td>
<td></td>
</tr>
<tr>
<td>How much work have you got to do?</td>
<td>I’ve got to do the shopping <em>(and more things after that)</em></td>
<td></td>
</tr>
<tr>
<td>Will you go?</td>
<td>I might. <em>(uncertain)</em></td>
<td></td>
</tr>
</tbody>
</table>

**Exercise 3.** Complete the information file with types of tones.

According to R. Kingdon the most important nuclear tones in English are: Low Fall, High Fall, Low Rise, High Rise, and Fall-Rise.

The meanings of the nuclear tones are difficult to specify in general terms. Roughly speaking, _______ of any level and range expresses certainty, completeness, independence and giving new information.

_______, on the contrary, expresses uncertainty, incompleteness or dependence. It may also suggest that what is said is seen as old information, something already known. _______ can be used in various ways to ask for repetition or for confirmation.

_______ may combine the meaning of assertion, certainty with the meaning of dependence, incompleteness. At the end of a phrase it often conveys a feeling of reservation; that is, it asserts something and at the same time suggests that there is something else to be said. At the beginning or in the middle of a phrase it is a more forceful alternative to the rising tone, expressing the assertion of one point, together with the implication that another point is to follow.

_______, as its name suggests, consists of _______ in pitch followed by _______. If the nucleus is the last syllable of the intonation group the fall and rise both take place on one syllable. Unemphatic STATEMENTS in English normally have a _______.

**Exercise 3.** Pronounce the statements with LOW RISING / HIGH RISING intonation. What does a Low Rise in this situation suggest?

1. A: I’m going to California next week.  B: Where?
2. A: We’re moving to New York next month.  B: When are you moving?
3. A: I bought that rug in Mexico.  B: Where?
4. A: I tried to call you last night.  B: When?
5. A: Richard left a present for you.  B: What?
7. A: I have an appointment on Tuesday.  B: When is your appointment?
8. A: Someone I work with gave me this cassette.  B: Who?
Exercise 3. Read the text quickly with the correct pauses.

Mr. Brown got to a hotel late in the evening after a long journey. He asked the hall-porter whether there were any vacant rooms in the hotel. At that moment another traveler came to the hotel and asked the hall-porter for a room, too. The only vacant room was a double room, that is, a room with two beds in it. “Do you mind if you spend the night in that room together?” the hall-porter asked. It’ll be less expensive for you, you’ll each pay half.

At first the travelers didn’t like the idea, but just then it began raining hard, and they were too tired to go to another hotel, so they changed their minds. They spoke to each other and then told the porter that they agreed to spend the night in the same room. Their things were carried in, and soon the two men went to sleep to the accompaniment of the rain. Suddenly Mr Brown was woken up by a loud noise. It’ll be less expensive for you, you’ll each pay half.

In a weak voice the second traveler answered, “I’m sorry, but I had to wake you up. I’ve got asthma. I feel very bad. In addition I’ve got a terrible headache. If you don’t want me to die, open the window quickly.”

Mr. Brown jumped out of bed and began looking for his matches, but he couldn’t find them in the dark, and the sick man went on moaning: “Air, air… I want fresh air. I’m dying.” Mr. Brown still couldn’t find the matches, so he tried to find the window. It took him some time, and at last he thought he had found it. But he was unable to open it. As the voice of the traveler grew weaker and weaker, Mr. Brown in horror took a chair and broke the window with it. The sick man immediately stopped moaning and said that he was very grateful and felt much better. Then the two of them slept peacefully until morning. When they woke up next morning, they were surprised to see that the only window in the room was still closed, but the large looking-glass was broken to pieces.