FOREWORD

By DANIEL JONES, Professor of Phonetics at
University College, London

It is with much pleasure that I have accepted Messrs. Bell’s invitation to write a foreword to this book, since I consider the work to be one of special excellence and it supplies a need that has been long felt.

Miss Armstrong is particularly well qualified for writing a book of this description. She is one of the ablest phoneticians known to me. Moreover, she had seven years’ experience as a teacher of French in schools before she was appointed to her present post at University College, London (which she has held since 1918). Consequently she has had unique opportunities of becoming familiar with the needs of every type of teacher and pupil. The result is, as might be expected, a book which is scientifically accurate, and at the same time thoroughly practical from beginning to end.

All the essentials of French phonetic theory are to be found in this book, together with a skilled and detailed treatment of the pronunciation mistakes of English learners and methods of acquiring correct pronunciation. Much of the material is new, and it has all stood the test of many years’ practical application. The whole is set out with a lucidity rarely found in books of this nature. On every page one sees the hand of the expert practical teacher. The value of the book is enhanced
by the inclusion of large numbers of examples illustrating each feature of pronunciation, and of diagrams showing the tongue-positions of all the important sounds.

Altogether I regard this book as a most important contribution to phonetic literature; it should be in the hands of every teacher and student of spoken French.

Daniel Jones

June, 1932
PREFACE

I express my indebtedness to Professor Daniel Jones for much more than permission to use Diagram 1, taken from the 1932 edition of his *Outline of English Phonetics*; and to Miss H. Coustenoble for kindly reading through the proofs and providing me with helpful notes.

Acknowledgments are due to Messrs. Plon, Paris, who have granted me permission to include a phonetic transcription of Chapter IX of *Mon Petit Trott*, by André Lichtenberger; and to Messrs. Calmann-Lévy for permission to make a phonetic transcription of two extracts form *Pâques d’Islande*, by Anatole Le Braz.

The mouth-diagrams are intended to be no more than simple outlines such as can be quickly drawn to serve as blackboard sketches.

LILIAS E. ARMSTRONG

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LONDON

May, 1932
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CHAPTER I
INTRODUCTORY

Object of the Book

1. The object of this book is a practical one: it is to help English students of French pronunciation, and especially teachers of French pronunciation in our Central and Secondary schools.

2. Pronunciation is essentially an oral thing and cannot be studied adequately from a book. But a book written on practical lines can help if it is properly used. The reader is asked to say aloud all the isolated sounds and groups of sounds that are represented in phonetic transcription, and to try to carry out all the exercises and suggestions that are given.

Qualifications of the Teacher

(a) Theory and Practice

3. Teachers of French pronunciation should have at least two qualifications: a pronunciation that is French, and the ability to teach it.

4. Some, whose pronunciation is excellent, have had no phonetic training, and find it difficult, if not impossible, to teach their pronunciation to pupils who have passed the imitation stage. Many teachers of French nationality have the same difficulty. It is useless for teachers to assume that the possession of a good pronunciation on their part is all that counts, and that sooner or later their pupils will catch it from them.

5. Others pronounce well and have a considerable knowledge of phonetic theory. But they have no idea

1 Printed in heavy type.
of using this theory to get good practical results in their teaching.

6. Others have a thorough knowledge of theory side by side with an impossible pronunciation. Their theory, learned without any real association with the spoken language, has left them with the bad pronunciation they always had, and is probably responsible for worse pronunciations in their pupils. It is difficult to help such teachers.

7. Some, alas, have neither the good pronunciation nor the knowledge of phonetics, and are even guilty of making bad worse by using phonetic symbols and charts and diagrams and pocket mirrors and all the rest of the paraphernalia, imagining that by so doing they are teaching by phonetic methods!

8. It is essential that the teacher should learn a certain amount of phonetic theory if he wants his pupils to overcome the difficulties of the pronunciation stage as quickly as possible. What theory is necessary is given here. It should be studied, not as a thing apart, but as the writer has attempted to present it—in relation to its practical application. Many exercises will be suggested by which the reader may improve his own pronunciation, and many hints will be given as to how he can teach the sounds to beginners and correct the sounds of those who make them wrongly.

9. Where helpful, French sounds are compared and contrasted with English ones. The teacher who is aware of English tendencies and can demonstrate them is in a much better position to help his pupils to produce the correct sounds than one who relies solely on his knowledge of the formation of French sounds.

(b) A Good Ear

10. It is impossible to exaggerate the importance of a good ear, without which the learning and teaching
of a spoken language cannot be undertaken with any measure of success. The learner whose ear is closed to the differences between sounds cannot expect to make those differences. The teacher cannot analyse and correct the faults of his pupils if he is deaf to those faults.

11. The necessary training cannot be given by a book. If possible, the teacher whose ear needs training should place himself under the guidance of a trained phonetician who will, by systematic exercises, develop in him the ability to hear so that he can detect even delicate shades of difference between sounds.

12. If trained guidance is impossible, the reader can do much, if he has any aptitude at all, to teach himself to listen carefully to his own English sounds and to try to record them by means of a phonetic transcription; to note the differences and similarities between his own sounds and those of his friends and acquaintances; to appreciate the differences between his own vowels and those of French—differences such as those which exist between the i of mill and the i of mille, the ei of day and the e of dé, the æ of pat and the a of patte, the n of not and the o of note, the ou of toe and the o of tôt, the ə of purr and the ɔ of peu, the ð of long and the a of lent.1 All words under investigation should be pronounced aloud many times, the speaker concentrating on their sounds, trying to free himself from the distracting influence of their conventional spelling.

Ear-training for the Pupil

13. Every opportunity should be taken at the outset to make learners accurate listeners. Those teachers who can pronounce the sounds of French well should

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1 The phonetic symbols are those of the International Phonetic Association. Most teachers of French are familiar with them. The writer offers no apology for introducing a number of them here, since in each case a key-word is given. A complete list of symbols for English and French sounds is given in Chapter III.
The following method could be adopted. The teacher should pronounce three or four of the French vowel sounds many times. First the vowel of *lit*, *cygne*: i, i, i, i. This sound should then be associated with the symbol i which is written on the board, and numbered 1. Then the vowel of *thé*, *gai*, *pied*: e, e, e, e. This sound should be associated with the symbol e, and numbered 2. Similarly with the vowel of *paix*: e, e, e, e, numbered 3; of *patte*: a, a, a, a, numbered 4.

These four vowels should then be repeated over and over again by the teacher, sometimes in alternation: i, e, i, e; e, e, e, e; e, a, e, a; sometimes in a different order: e, e, i; a, e, e; e, i, e; a, e, a; a, e, e; e, i, e; a, e, a; a, e, e. This repetition should be done on a monotone, so that the class is not called upon to listen to change of pitch as well as to change of vowel quality. Then, to test the ability of the class to distinguish the vowels readily, the teacher should pronounce them in any order, the pupils writing down the phonetic symbol for the sound they hear, or giving its number. When mistakes are made, the pupils should have the opportunity of hearing the wrong and the right sound over and over again until they can hear the difference.

In the same way, the teacher should introduce the vowel sound of *bas*: a, a, a, a, number 5; of *pomme*: o, o, o, o, number 6; of *beau*: o, o, o, o, number 7; of *boue*: u, u, u, u, number 8. The ability of the class to distinguish vowels 1–8 should then be tested.

The remaining vowels should be gradually introduced in the same way: y of *lu*, 9; o of *peu*, 10;
œ of œuf, 11; ø of me, 12; ê of pain, 13; ā of banc, 14; ô of bon, 15; ô of brun, 16.

18. When the pupils can readily hear the difference between e and ê, u and y, ø and œ, ã and ő, ô and ë, and can, without any hesitation, connect each vowel sound with its appropriate symbol (or number), groups of one syllable containing an easy consonant sound could then be dictated: lu (8), ly (9), pe (3), te (2), la (4), am (6), mo (7), œf (11), ë (13), bà (14), etc. Then two or more syllables: l ekol, la kla:s, la kré, l elé:v, la bű, la më, la tablo, lez âfâ, la frâse, etc. Then easy sentences: ë m apel ʒă, ʒ e əz ă, vwasi œ bű, vwala œ li:vër, ki e la? komâ vuz aple vu? uvre la part, etc.

19. From time to time the pupils might be required to listen to a very short, simple story in French, so that their ear may become accustomed to the sounds and the melody of connected speech.

20. As the class progresses and becomes too familiar with real French words, their meaning and their phonetic dress, meaningless words, consisting of French sounds, with here and there an English sound for contrast, can be dictated occasionally, e.g. mitofe, sybâe, kalšnôf, udýʒë, țefôben, žetâlëki, etc.

21. Ear-training exercises are not a waste of time: they have a remarkably stimulating effect on the class, manifested in a general alertness and in an increasing ability to hear and to make the sounds well. They also prepare pupils to grasp quickly what is said to them in French.

22. In the early stages, much can be done, without giving formal lessons, to open the ears of pupils to the intonation of French. The teacher's intonation should, of course, be at least passable. Good gramophone

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1 Incidentally, the method of representing each consonant sound is taught.
records are useful throughout the course in providing models of intonation for the class. The teacher can train himself to raise and lower the sound-box while the disc is revolving, so that the intonation of a sentence or of any part of it can be repeated any number of times. This can be done, after a little practice, without damaging the record.

23. After listening many times to the intonation of a word or of a short sentence, most pupils will have no difficulty in realizing the direction of the voice; and the slow ones will be helped if the teacher quickly indicates the intonation pattern by some simple system of marking:

\[
\begin{align*}
\text{- - - - -} & \quad \text{or, more simply}\quad \text{\Join} \\
\text{\Join} & \quad \text{or} \quad \text{\Join} \\
\text{\Join} & \quad \text{or} \quad \text{\Join}
\end{align*}
\]

according to the type of sentence.\(^1\)

24. The language teacher’s life is a hard one, but he will find it easier and much more pleasant if he regards intonation from the outset as an essential characteristic of the spoken language and expects his pupils to do the same. French intonation is made easier to the English pupil if, in the early stages, he is taught simple facts about French stress. It should not be difficult to teach beginners to pronounce unemphatic words, phrases and short sentences with a fairly strong stress

\(^1\) See Chapter XVII.
on the *final* syllable and with regular, even, medium stress on all other syllables, e.g. *le professeur*, with the "tune"

\[ \underline{\text{le professeur, and not le professeur,}} \]

with English stress and tune \[ \underline{\text{lez animiento, and not les animaux, with English stress and tune}} \]

Correct stress and intonation should not be treated as an "extra", to be required only from advanced pupils; nor ignored altogether as if unnecessary or impossible of attainment.
CHAPTER II

USE AND ABUSE
OF PHONETIC TRANSCRIPTION

25. Can a good pronunciation of French be taught without the use of a phonetic transcription? It has often been done. If the teacher has a good pronunciation and knows how to teach it; if, too, he is blessed with a good ear, he can, and often does, succeed without the help of a phonetic transcription. But in the opinion of many experienced teachers, he ignores a valuable help.

26. Does a good pronunciation necessarily follow the use of a phonetic transcription? By no means. In the hands of those teachers who think that their whole duty towards pronunciation is done when they have provided their pupils with a list of symbols and the opportunity of reading phonetic texts, a phonetic transcription is nothing but a waste of time.

27. Whether a phonetic transcription is used or not, the pupil must learn the sounds; and it is the teacher who must teach them. Phonetic symbols have not the magic power to do that.

28. The use of phonetic symbols comes after the sounds have been taught. At a time when the pupil is concerned with the difficulties of pronunciation, it is a great convenience if each essential sound can be represented by one letter and not by half a dozen or more; and if each letter is made to represent one sound, and one only.

29. French spelling represents the pronunciation of French much better than English spelling represents the pronunciation of English; but it is far from being entirely phonetic. Often one sound is spelt in many
ways. The sound e, for example, is spelt with the letter e in *sel* sél, ê in *bête* bê:t, è in *père* pê:r, é in *donné-je* done:ʒ?, ai in laid lê, ei in reine re:ən, etc. The sound ê is spelt en in *rien* rjê, in in *instant* ëstã (but not in *inutile* inytil), im in *impossible* ëpɔsibl (but not in *imitation* imitasjɔ), ein in teint tê, ing in poing pwê, ain in bain bé, aim in faim fê. Often one letter represents many sounds. The letter e, for example, is pronounced ë in *sel* sél, œ and e in *peser* paze, a in *femme* fam. It is not pronounced at all in *plume* plym. The letter c is pronounced k in *lac* lak, g in *second* sãɡã, s in *cent* sã. The reader will recall many other examples of inconsistency.

30. A phonetic spelling is, above all, a consistent one. With it there is no question of ambiguity and therefore no cause for hesitation. When the pupil has learned each sound and has closely associated each sound with one definite symbol, he has only to look at a word written in phonetic script and he can say it, for its pronunciation is written on its face. With a phonetic transcription a pupil can therefore make much more rapid progress in pronunciation than if he has at the same time to grapple with the difficulties of orthography.

31. Phonetic transcription also acts as a safeguard against the pupil's tendency to import his own sounds into the new language. When he is learning to make the new sounds, each symbol is associated with certain definite instructions and with a certain acoustic result, so that later the mere sight of a symbol should be quite sufficient to remind him of the quality of the sound it represents and of what he must do to produce it.

32. Many teachers have told the writer that they use a phonetic transcription *side by side* with the traditional spelling, with very successful results. This method avoids a transition, it is true; but conventional orthography at this stage must neutralize the advantages
of a phonetic transcription; and the burden of carrying two alphabets at once must hamper the pupil's progress, so that the time saved by avoiding a transition stage is only imaginary.

33. A phonetic transcription has other advantages over conventional orthography in that it records, in a clear and easily remembered way, the usage in regard to elision forms, liaison forms, assimilation, length and stress; whereas the traditional spelling gives, for the most part, no indication at all of these important phenomena.

34. Does it matter what phonetic transcription is used? Many teachers, who object to what they consider the waste of time spent on the transition period, prefer a transcription which interferes as little as possible with the conventional spelling. The great disadvantage of such a transcription is that it involves the use of many tiny diacritical marks, italicized letters, etc., which are tiring and bad for the eyesight.

35. If a phonetic transcription is used at all, it is better that it should be bold enough to necessitate a transition period. There are many phonetic alphabets in existence, and it is desirable, in making a choice, to consider the importance of unity as well as of efficacy. The most widely used alphabet is that of the International Phonetic Association. This alphabet does not claim to be perfect. But it has stood the test of forty years, and is now used in hundreds of publications dealing with pronunciation—readers, text-books, dictionaries, etc.

36. How long should a phonetic transcription be used? If circumstances allow, it should be used until the difficulties of pronunciation have been overcome. The amount of time one can actually devote to its use depends largely on the length and aim of the course and the amount of time a week given to French. In a four years' course it would be hardly worth while to
spend less than one term; though the writer has known of schools in which seven or eight weeks only were allowed, with quite successful results. In a longer course phonetic transcription should be used for a longer period, varying from six months to the ideal period of one year.

37. The work during the phonetic transcription period should, if possible, be all oral: pupils need not be required to write phonetic transcription except during ear-training practice, which cannot be given with much success after the very early stages without the use of phonetic symbols.

38. The difficulties of the transition stage have often been greatly exaggerated. If pupils are put on to the right track they will do much of the work of this stage themselves, and enjoy it. They find the whole operation very interesting, for they are always making important discoveries.

39. By the time the transition stage has been reached pupils should know by heart a number of short lessons written phonetically. If they are suddenly introduced to the same lessons in conventional orthography they find the change very bewildering. The attention of the class should therefore be limited, for a time, to the first lesson only, or to some simple rhyme they have memorized, or to the names of things in the classroom. The vowel sounds should be taken in turn, the class giving as many words as they can in which each sound is used. These are written on the blackboard, and at the side of each the conventional spelling, e.g.

\[
\begin{array}{ll}
\text{f\oe:\text{tr}} & \text{fen\^etre} \\
\text{la kr\e} & \text{la craie} \\
il \varepsilon & \text{il est} \\
1 \text{ el\e:v} & \text{l'\^eleve} \\
\text{la je:z} & \text{la chaise}
\end{array}
\]
The pupils make a copy, underlining the different orthographical forms, and learn the words. Space is left for the addition of examples to each list. Incidentally the pupils learn how the consonant sounds are represented in ordinary spelling.

40. The lessons previously read in phonetic transcription can now be studied in their ordinary spelling. This forms a useful revision period.

41. The objection that phonetic transcription leads to bad spelling has little foundation. The conventional spelling of a word is often such a surprise to a pupil that he remembers it without any difficulty. If the transition stage is effected methodically a very sure grasp of French orthography should follow.

42. After the transition many teachers who have expended on early lessons in pronunciation great energy and enthusiasm tend to lose interest and to tolerate all kinds of slackness. It is surely important that the attempt they have made to set up a good standard of pronunciation should be maintained throughout the course. Systematic practice of the vowel sounds and the more difficult consonants should never be dropped. Frequent exercises should be given for the control of the muscles of the lips and cheeks. Ear-training exercises should be continued and, as the course proceeds, more and more use should be made of the dictation of meaningless words. Frequent reference should be made to the phonetic alphabet in correcting mispronunciations (see § 31). From time to time the class should have practice in the reading of continuous phonetic texts. Even five minutes of each lesson devoted methodically to some form of pronunciation exercise will work wonders.
CHAPTER III

PHONETIC SYMBOLS FOR ENGLISH AND FRENCH SOUNDS

43. Throughout this book the symbols of the International Phonetic Association are used.

A. Symbols for English Sounds

44. The following symbols represent the English vowel and consonant sounds of an educated speaker with a normal pronunciation.

I. Vowel Symbols—English contains both pure vowels and diphthongs.

(a) PURE VOWELS

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Key-word</th>
<th>Symbol</th>
<th>Key-word</th>
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<tr>
<td>1. i</td>
<td>eat</td>
<td>7. o</td>
<td>awe</td>
</tr>
<tr>
<td>2. i</td>
<td>it</td>
<td>8. u</td>
<td>hood</td>
</tr>
<tr>
<td>3. æ</td>
<td>egg</td>
<td>9. u</td>
<td>mood</td>
</tr>
<tr>
<td>4. æ</td>
<td>man</td>
<td>10. ø</td>
<td>dumb</td>
</tr>
<tr>
<td>5. a</td>
<td>half</td>
<td>11. œ</td>
<td>heard</td>
</tr>
<tr>
<td>6. ð</td>
<td>hot</td>
<td>12. ø</td>
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(b) DIPHTHONGS

<table>
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<th>Symbol</th>
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<tr>
<td>13. ei</td>
<td>age</td>
<td>18. iə</td>
<td>pier</td>
</tr>
<tr>
<td>14. ou</td>
<td>old</td>
<td>19. iə</td>
<td>pear</td>
</tr>
<tr>
<td>15. ai</td>
<td>I</td>
<td>20. oə</td>
<td>pour</td>
</tr>
<tr>
<td>16. au</td>
<td>out</td>
<td>21. uə</td>
<td>poor</td>
</tr>
<tr>
<td>17. ei</td>
<td>oil</td>
<td></td>
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</tr>
</tbody>
</table>

1 A pure vowel is one in which the organs of speech remain stationary for the entire sound. It is represented by one symbol.

2 A diphthong is a vowel sound in which the organs of speech concerned glide from one position to another, the glide being made in such a way that the impression of one syllable is given. Diphthongs are represented by two symbols.
II. Consonant Symbols

<table>
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<td>m</td>
<td>car</td>
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<td>n</td>
<td>^uard</td>
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<td>ñ</td>
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<td>l</td>
<td>/am</td>
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<tr>
<td>ï</td>
<td>me</td>
</tr>
<tr>
<td>m</td>
<td>/eave</td>
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<tr>
<td>ñ</td>
<td>tab/e</td>
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</tbody>
</table>

B. Symbols for French Sounds

45. The following symbols represent the sounds used by an educated French speaker.

I. Vowel Symbols—French contains pure vowels only.¹

<table>
<thead>
<tr>
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<td>aise</td>
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<td>table</td>
</tr>
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<td>ñme</td>
</tr>
<tr>
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<td>homme</td>
</tr>
<tr>
<td>7. o</td>
<td>tôt</td>
</tr>
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<table>
<thead>
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<td>seul</td>
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<td>peser</td>
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<td>bain</td>
</tr>
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<td>14. ë</td>
<td>banc</td>
</tr>
<tr>
<td>15. ë</td>
<td>bon</td>
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<td>16. ë</td>
<td>brun</td>
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II. Consonant Symbols

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¹ Diphthongs sometimes occur in quick speech, but their use may be disregarded by the foreign learner.
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46. *Length* is indicated by : placed after the sound which is lengthened, e.g. môːd monde, pɛːʁ père, ʁːsːi œːʁ si heureux. As the book is for the use of English readers, length of English sounds is not marked except where it is useful to mark it for purposes of comparison.

47. *Unemphatic stress* is indicated by ' placed before the syllable pronounced with stress.

48. *Emphasis* is indicated by " when the emphasis is for intensity; by " when the emphasis is for contrast.

49. *Other symbols and diacritical marks*:

- ü, centralized u (see § 159).
- c, palatal voiceless plosive (see § 250).
- ʒ, palatal voiced plosive (see § 250).

under or over a symbol indicates that the sound represented (usually voiced in the language) is voiceless: pœpl peuple, katʁ quatre.

under or over a symbol indicates that the sound represented (usually voiceless in the language) is voiced: ʁː fʁː dɑ nu en face de nous.
CHAPTER IV

THE ORGANS OF SPEECH

50. The average person is ignorant of the nature of the simplest speech actions he performs every day in pronouncing his own language. There is, of course, no reason why he should study these actions or even be aware that he makes them. But the language teacher should make it his duty to observe his own speech habits closely so that he may the better understand, make and teach those of the speaker of another language. As a necessary preliminary he should have some elementary knowledge of his speech apparatus and of how it works.

51. For the great majority of speech sounds there must be a stream of air set in motion by lung pressure. The passage through which this reaches the outer air is constantly changing its shape, these changes being brought about by the different positions many of our organs of speech can assume.

52. The diagram on p. 17 illustrates the organs of speech. If you turn your back to a strong light and let a mirror reflect this light into your mouth, you can see in comfort most of these organs for yourself.

53. The roof of the mouth is divided into three parts. (Feel them with the tip of your tongue.) Behind the upper teeth is the teeth-ridge. Behind that is the hard palate, which stretches back to a point where the roof of the mouth begins to feel soft and flabby. There the soft palate, sometimes called the velum, begins. This is the only movable part of the roof of the mouth. Hanging from the extreme end of the soft palate is the uvula. This is capable of a movement independent
of that of the soft palate as a whole, a movement necessary in articulating a uvular rolled r.

54. In order to make as clear as possible descriptions of the formation of sounds it is convenient to divide the tongue also into three parts: the blade, including its extremity, the tip; the front, lying beneath the hard palate; the back lying beneath the soft palate. All these parts of the tongue are capable of movement. So also are the lower jaw and the lips.
55. The *pharynx* is the space in the throat just behind the mouth.

56. In the upper part of the windpipe is the *larynx*, in which are the vocal cords or vocal lips. These consist of two folds of membrane stretching horizontally across the larynx. The space between the cords is called the *glottis*.

**Movements of the Organs of Speech**

57. Let us see what the movements of these organs of speech can be, and how a stream of air from the lungs can be modified by them.

1. In the Larynx

58. What movements are possible in the larynx? It is quite unnecessary for our purpose to attempt to understand the complex mechanism which regulates the movements of the vocal cords. It is sufficient to know what those movements are.

59. *Vocal Cords in Position for Voiceless Sounds*—Sometimes the vocal cords are wide apart, so that when the air-stream passes through it meets with very little opposition here; it brushes gently against their edges, but without causing them to vibrate. When the vocal cords are in this position voiceless sounds are produced. Pronounce the sounds *h, s, f, ð* (as in *thin*), *ʃ* (as in *share*) with your hand on your throat. You will feel no vibration.

60. *Vocal Cords in Position for Voiced Sounds*—Sometimes the vocal cords are drawn together and held loosely, so that the air-stream has to force its way through. It does this in a succession of extremely rapid little puffs or vibrations, the action producing a sound having musical pitch, i.e. *voice*. The pitch varies according to the rapidity of the vibrations: the more rapid they are, the higher the pitch. Any sound accompanied by this vibration is called a voiced sound. Pronounce the vowel of *alms, eat, all*, the *z* of *buzz,*
the 3 of *measure*, the sounds m, n. With your fingers on your throat you will readily become conscious of the vibration of the vocal cords, i.e. of voice.

61. Pronounce again the sound z, feeling the vibration. Now pronounce s. The articulation is the same. But for s the vocal cords do not vibrate. Pronounce 3 and f. They have the same articulation. The difference is due to a difference in the position of the vocal cords. 3 is accompanied by a musical note; f is not. Pass from a prolonged z to a prolonged s without a break between the two sounds. You will then have the sensation of passing from a voiced sound to a voiceless one.

62. All sounds either are or are not accompanied by voice. Each voiced sound has a voiceless counterpart. Can you make an m which has no voice? First make the voiced sound. Then, with your lips still together, let the air pass through your nose without the accompaniment of voice. The air will pass through the nose in greater volume than for voiced m, since it is not held back in the larynx to set the vocal cords in vibration. Can you make a voiceless rolled r? a voiceless l? a voiceless i? Voiceless m is occasionally heard in French, and voiceless r and l very frequently. i, y and u are often pronounced without voice when the syllables in which they occur have a very low pitch.

63. Voiceless sounds in common use have a special symbol, e.g. θ, f, s, j, p, t, k. Voiceless sounds which do not often occur in languages have no special symbol assigned to them. A tiny ring, suggestive of the open position of the vocal cords, is placed beneath the symbol used for the voiced counterpart, or above the symbol in the case of tailed letters, e.g. m, r, l, j, y.

64. It is the voiced sounds which carry the tune when we speak and when we sing. You will find that it is possible to sing up the scale on the sound z or 3, but impossible on s or f.
65. Knowledge of the difference between voiced sounds and voiceless ones helps the learner to understand and to make the difference between the voiced plosives and fricatives of French and those of English. This knowledge is also necessary to understand the process of assimilation.

66. *Vocal Cords in the Position of the Glottal Stop*—

There are less important movements of the vocal cords, one of which should be noticed. We can bring the vocal cords quite close together and suddenly part them. The result is a complete silence followed by a puff of air, the whole resembling a weak cough. This sound is called the glottal plosive, the symbol for which is ?.

67. ? is a sound just as much as p, which it resembles, is a sound; and it has a distinct effect in speech. If it occurs immediately before a vowel sound it gives a sudden beginning to that sound: ?a, ?i, ?e; immediately after, it brings the vowel sound to an abrupt close: a?, i?, e?; between vowels it has the effect of marking syllable division very sharply: a?a?a, e?e?e. Before a consonant the sound consists only of the silence: no plosion is heard, e.g. nu? bæd, kæ?tf—pronunciations commonly heard from English people instead of nu? bæd not bad, kæt? catch.

68. The glottal plosive is an essential consonant sound in many languages, e.g. in Danish, Arabic, in many Chinese and African languages. It is very frequently heard in German. The sound occurs in English, though it is never essential. We use it, for example, when we want to emphasize a syllable beginning with a vowel: wnt un "?æθ ã jù'dun? What on earth are you doing? hi z ën "?æbsalut ?ferlje he's an absolute failure.

69. ? is becoming more and more common in other positions in the speech of English people. Listen to yourself and try to find out if you say miste ?ætkinz or mistər ætkinz Mr. Atkins, dzæfə ?nrdʒ or dzæfə
English people who may use the glottal stop very sparingly while speaking their own language are often tempted to pronounce it frequently in French, especially when reading or speaking with an effort. Their tendency is to use it as the initial sound of many words which should begin with a vowel. The glottal stop is very distasteful to French people. There are French speakers who use it in emphasis, but it is never necessary, and English learners would do well to avoid it altogether.

The above are the chief positions the vocal cords may assume.

2. In the Mouth

The air-stream is still further modified in the mouth which changes shape according to the position of the various movable organs there, thus making a great number of speech sounds possible.

(a) The Lips

The lips can be bunched up and pushed forward in a most un-English fashion, lengthening out the mouth cavity. They can be drawn tightly across the teeth, with corners far apart. They can be placed in positions intermediate between these. Each change of position affects the sound made.

Try to pronounce in isolation an English vowel which is made with no protrusion of the lips, e.g. the i of eat or the e of egg. Then, still aiming at the quality

1 Perhaps you say dʒæfər ʊrʊndʒ!

2 Readers are probably aware that ? is a common sound in many English and Scottish dialects, where it often replaces t, and less often p and k in certain positions. In these dialects letter is pronounced lɛʔə, Saturday sæʔədə, particle paʔɪkl, dirty dəʔi, chocolate tʃɒləʔ, shopman ʃɒpmən.
of i or of e, use strong lip-rounding. Note the different vowel produced. Try to make in isolation an English rounded vowel, e.g. the u of rule. Now aim at the same u-sound with the corners of the lips stretched far apart. (This is not easy to do.) Note the change of quality. Try with other vowels the experiment of completely changing the lip position. Lip position is important, especially to English learners of French. Reference will often be made to it later, in the descriptions of French vowel sounds.

(b) The Tongue

74. The tongue is not always placed as shown in Diagram 1. Its various parts can assume different positions. At present these will be described very briefly.

75. The tip can be placed almost between the teeth as for the θ of thin and the ð of then; t, d, n, l can be articulated in the same place (dental). The tip or blade can be raised to different parts of the teeth-ridge for another variety (alveolar) of t, d, n, l; also for s, z, r, s, z, j, ʒ. The tip can be curled back to touch the hard palate where still another variety (retroflex) of t, d, n, l can be made. It is also possible to make a retroflex r, s, z, j, ʒ.

76. The front of the tongue can be raised from an almost flat position to a number of higher positions, higher and higher towards the hard palate until the passage through the mouth is closed altogether:

Diagram 2—Movements of the front of the tongue.
77. The back is capable of the same kind of movement. We can raise it to various heights from the low position necessary for the a of calm until the air-passage becomes narrower and narrower and finally disappears:—

Diagram 3—Movements of the back of the tongue.

78. It is also possible to raise that part of the tongue which is intermediate between the front and the back.

(c) The Soft Palate

79. One other important movable organ of speech which can modify the shape of the air-passage is the soft palate. This can be raised, so that the passage through the nasal cavity is closed to the air-stream from the lungs, which must proceed through the mouth:—

Diagram 4—Soft palate in raised position.
It can be lowered, so that the nasal cavity is opened, allowing the air-stream to pass through. Nasalization depends on this movement of the soft palate:—

![Diagram 5—Soft palate in lowered position.](image)

**Vowels and Consonants**

80. With this apparatus, just briefly described, we can make an enormous number of speech sounds. These are broadly classified into *vowel* sounds and *consonant* sounds. What is the difference between vowel and consonant? At the root of the difference is what is known as carrying-power.

81. Consonants are produced under conditions of restraint which militate against a high carrying-power. For example, the articulation of *p, b, t, d, k, g* necessitates a *complete closure* of the mouth-passage for a short time; that of *l* a *partial closure*; *f, v, s, z j, z* are produced with so great a *narrowing* of the passage that friction is caused as the air squeezes through. Make the sounds *f, t, g, z, ð, s, l, b* and try to describe their articulation. You will find in each case that the sound owes much of its characteristic quality either to complete or partial obstruction of the air-passage or to a narrowing sufficiently great as to cause friction.

82. Those consonants which have voice carry, of course, farther than those without voice.
83. For vowels, the tongue is so held that the passage through the mouth (sometimes also the nasal passage) is free, or free enough to allow the air-stream to pass without the accompaniment of friction. Thus, for French i the front of the tongue is raised to what may be called the vowel limit, represented more or less accurately in the following diagram by a dotted line:

![Diagram 6](image)

**Diagram 6**—Tongue position of French vowel i which reaches line of limit for vowel sounds.

If the tongue is raised higher it enters the consonant area where friction is produced:

![Diagram 7](image)

**Diagram 7**—Tongue position of fricative consonant j which is articulated above the vowel limit.

84. Pronounce the i of eat, the e of egg, the æ of and, the ə of awe, the ɔ of err. You will not find present the conditions of restraint which characterize consonant sounds.

85. Vowels are voiced sounds.
CHAPTER V
THE CLASSIFICATION OF
VOWELS IN GENERAL

86. It is very important that the teacher of French pronunciation should understand how vowels are classified, for the teaching and correcting of vowel sounds are largely based on a knowledge of their classification. It will be seen later that there are many ways of teaching and correcting French vowel sounds possible to one who understands their formation and their relation to other vowel positions both of English and French.

87. The theory of vowel classification should help the teacher to improve his own pronunciation, but it should on no account be taught to pupils. The sounds of French can be taught to beginners quickly and well without troubling them with phonetic theory. First teach your pupils to **hear** the vowels accurately. Give them the kind of ear-training exercise suggested in Chapter I. When they can readily distinguish the vowels let them have a chance to **imitate** each sound, helping them, if necessary, with simple instructions in regard to those things over which they have some control: the degree of mouth-opening, the strength or weakness of effort required, the position of the lips, of the tip of the tongue. Even these instructions imply a knowledge on the part of the teacher of the formation of the sounds concerned. Pupils have no difficulty in carrying out such simple instructions, especially if they use a pocket-mirror which shows them at once if their lip position and mouth-opening are correct. But if it is a question of wrong **tongue** position a pocket-mirror cannot do the trick. In the case of many vowel sounds,
e.g. y, ø, o, u, it is useless to tell your pupils to look at the tongue position, for it is not visible. It is useless to talk about tongue positions or to draw diagrams of tongue positions, for, apart from the tip, pupils have little control over their tongues. It is when imitation has failed, when simple instructions have failed, that the teacher uses his knowledge of the classification of vowels and gives hints which are the outcome of that knowledge.

88. The quality of a vowel sound depends largely on the shape of the cavity through which the air passes, and that shape depends on the position of the movable organs of speech already described.

89. The most important thing which determines the quality of vowels is the position of the tongue, and this is used as the basis for their classification.

Front Vowels

90. Throw your head slightly back and watch the movements of your tongue while you pronounce in succession the a of patte, the e of aise, the e of thé, the i of vive.

91. You should notice two things while making these sounds, even if you do not make them quite accurately: (1), that it is the front of the tongue which is raised in each case. (The blade is down, with the tip against the lower teeth.) These vowels are therefore classified as front. They are, moreover, true front vowels, for there is no series possible farther forward. (2), that the front is raised to a different height for each vowel.

92. For a the passage left between the tongue and the roof of the mouth is wide. a is therefore called an open vowel. (See Diagram 8.)

93. For i the tongue is raised as close to the palate as it can be in producing a vowel. i is therefore called a close vowel. (See Diagram 8.)

94. For e the tongue is raised to approximately a third of the distance between a and i. It may therefore be called half-open. (See Diagram 8.)
95. For e the tongue is raised to approximately two-thirds of the distance between a and i. It may therefore be called *half-close*. (See Diagram 8.)

96. These vowels i, e, e, a are, then, classified as *front* according to which part of the tongue is raised; and as *close, half-close, half-open* and *open* according to the degree of elevation:

![Diagram 8—Front vowels.](image)

97. There are many front vowel positions possible between i and e, between e and e, between e and a. In fact, all the front vowels of all the languages of the world are made by raising the front of the tongue to the a-position or to the i-position or to some position intermediate between these two extremes. We have chosen four French vowels to illustrate the principles of vowel classification because they happen to provide good examples of the four degrees of opening and because they are of special interest to us.

**Back Vowels**

98. Pronounce the a of *âme, pas*, or the vowel of *alms, half*. Alternate this with French a or with English æ of *add*, keeping the tip of the tongue against the lower teeth so that the action of the main part of the tongue may be the better observed. You can feel that the raising for a is made by a different part of the tongue than that for a or æ. Look in a mirror and you will notice that for a the front of the tongue is slightly depressed and the back slightly raised. Now try to make an a-sound farther back, as far back as possible.
The sound you make should be similar to the vowel of English on but should have a wide-open mouth and no lip-rounding. This is the most retracted back vowel it is possible to make; and the tongue is in the lowest possible position for a vowel. This position may, for these reasons, be regarded as a cardinal point. We shall compare that of French a with it later.

Diagram 9—Tongue position of Cardinal vowel a.

99. Now make the English o of awe, saw. We have chosen this to illustrate the principles of vowel classification because it is, in the pronunciation of the majority of English speakers, a true back vowel with the tongue raised to approximately one-third of the distance between a and the highest possible back vowel position. It is therefore half-open. We shall compare French o with this later.

Diagram 10—Tongue position of English vowel o (saw).

100. For o as in beau the back of the tongue is raised to approximately two-thirds of the distance between
3° THE PHONETICS OF FRENCH

a and the highest possible back vowel position. It is therefore *half-close* :

![Diagram 11 - Tongue position of French o.]

101. For u as in *boue* the back of the tongue is raised as high as is possible for a vowel in the direction of the soft palate. It is therefore *close* :

![Diagram 12 - Tongue position of French u.]

102. These vowels: Cardinal a, English ə, French o, French u are chosen from a large number of possible vowel positions. They are classified as *back* because the back of the tongue is raised in forming them; and as *open, half-open, half-close* and *close* according to the height of raising :

![Diagram 13 - Back vowels.]
103. If the highest points to which the tongue is raised in making these front and back vowels are joined together, a figure of the following queer shape is obtained:

![Diagram 14 - The vowel area.](Image)

X-ray photographs show this to be the approximate shape of the vowel area. The figure therefore provides a place for recording all possible vowel positions. Those we have at present classified are on the circumference of the figure.

104. This complicated diagram, however, is not convenient to draw every time it is necessary to show the relation between one vowel position and another. It is much simpler and clearer to enclose the vowel area within a straight-lined figure of this kind:

![Diagram 15 - Simplified diagram of the vowel area.](Image)
On the left line are placed true front vowels such as the i, e, e, a we have classified; on the extreme right line true back vowels such as the a, o, o, u we have classified.

Central Vowels

105. Vowels which are made by raising neither the front nor the back, but an intermediate part of the tongue are called central. Such are the æ of sofa 'soʊfa, the æ of early 'əlɪ, the æ of le lə, te tə, peser pəze, the first element of what is often called the “Oxford” pronunciation of the diphthong of stone, the Cockney vowel of move.

106. The term central does not include open vowels, i.e. vowels formed with the tongue low down in the mouth. It includes only those vowels with tongue positions which can be placed in the triangular area shown in the diagram:

Diagram 16—Central vowels.

107. Some central vowels are often called neutral. This term is used in describing those central vowels which have positions in the lower part of the triangular area shown in Diagram 16 and which lack the definite quality that considerable lip-rounding gives, e.g. the æ of sofa soʊfa, the æ of peser pəze,¹ the æ of early əlɪ.

¹ The æ of peser is only slightly rounded.
**Unrounded and Rounded Vowels**

108. Diagram 15 shows tongue positions only. The lips, as we have seen, play a part; and vowels are also classified according to lip position. i, e, ε, a are all unrounded to different degrees. More detailed information as to the lip position of these vowels will be given later. For vowels of the a type the corners of the lips are drawn slightly more together than for vowels of the a type, but the lips cannot be said to be rounded. For vowels of the o, ò and u types the lips are rounded to different degrees. Detailed information as to the degree of rounding necessary for the back vowels occurring in French will be given later.

109. The majority of front vowels occurring in languages are unrounded, and the majority of back vowels rounded. But it is possible to pronounce front vowels with rounded lips and back vowels with unrounded lips. With the latter we are not concerned. With the former we are, since there are three front rounded vowels in French: y as in lune, ô as in peu, œ as in seul. More definite information about the tongue and lip positions of these vowels is given later.

**Oral and Nasalized Vowels**

110. Vowels made with the soft palate in its raised position, so that all the air-stream must pass through the mouth, are called oral. Such are all the English vowels, and the French vowels i, e, ε, a, ò, o, û, y, ø, œ, and ø.

111. Since movements of the soft palate are not dependent upon movements of the tongue, all the above vowel positions, and any others, can be held while the soft palate is lowered. Vowels made with the soft palate in its lowered position so that both mouth and nose passages are open to the air-stream are called nasalized. In French there are four nasalized vowels: ê as in pain, â as in banc, ô as in non and œ as in brun. The tongue and lip position of these will be discussed later.
Tense and Lax Vowels

112. Tenseness implies a tightening up of the muscles of the tongue, lips, cheeks, probably also of the vocal cords, so that the sound produced is vigorous, clean-cut, the opposite of lax, flabby, slack, indistinct. French vowel positions are more vigorously maintained than English ones, and to know this often helps an English learner to improve his pronunciation of the vowel sounds.

113. Another classification could be made into wide-pharynxed and narrow-pharynxed vowels. This classification is not of great practical importance. (See, however, § 117, 2 (b) (ii).)
CHAPTER VI

THE FRENCH FRONT UNROUNDED VOWELS

i (No. 1)


115. Description of i. (See Diagram 17)

1. The front of the tongue is raised.
2. It is raised to the highest position possible for a vowel. (In the case of some speakers it is slightly lower.) i is therefore a close vowel.
3. The lips are spread, i.e. the corners are drawn well apart:

There is little space between the jaws.
4. Muscular effort of the tongue and lips is necessary, giving to the sound a crisp, clean-cut quality.

116. Comparison with nearest English Sounds

English learners are tempted in most stressed syllables to substitute the following sounds for French i:—
(a) When i occurs long or finally the tendency (except when r follows) is to use the sound of eat, see. This vowel is generally different from French i in tongue position, in lip position, and in the amount of muscular effort with which it is produced:—
1. Tongue Position—All English people do not use the same vowel in see, etc.
Some say si: with a pure vowel which has a lower tongue position than French i. (See (a) in Diagram 17.)

Others say sii, the tongue starting approximately in the position of English i as in is iz and moving in the direction of English i. (See (b) in Diagram 17.)

Others use a diphthong requiring a still lower position of the tongue for the initial element. This diphthong can be represented by ai, though, except in the London and other dialects, the starting point is not so low as it is shown in the diagram. (See (c) in Diagram 17.)

2. Lip Position—English i, ii, ai do not require spread lips. The lip position for these sounds is more neutral than spread. If this position is used in attempting French the resulting vowel sounds y-like to French ears.

(b) In words like dire di:r, lire li:r, pire pi:r, etc. the tendency is to substitute the diphthong of dear dra, eer lra, pier pra, the a doing duty for r. (See (d) in Diagram 17.)

The English tendency, then, is to substitute a sound for which the tongue position is too low and too retracted, and which requires, in the case of the majority of speakers, a movement of the tongue and lower jaw after the sound has begun.
117. Teaching Hints

1. Lip Position—The lip position is easier to correct than the tongue position. As a rule, it is sufficient if the teacher alternates French i and English i (or ii, etc.), drawing attention to the difference in lip position and requiring at first an exaggeration of this difference. (Use mirror.)

2. Tongue Position

(a) Those who use a pure i in English should be required to spread the lips, put the tip of the tongue against the lower teeth, and use a little more muscular energy. This should give a slightly higher tongue position and a more clean-cut quality to the sound.

(b) Those who use a diphthong are more difficult to correct. The teacher should use his knowledge of the tongue position required for French i and for the unsuccessful attempt made. Alternate French i with ri (or ar), illustrating the difference in lip position and in the position of the lower jaw. When the learner realizes that no jaw movement must accompany his sound he is on the way to success. How can he be helped to use a higher and more advanced tongue position? It is useless to describe tongue positions, or to suggest that all he has to do is to raise the tongue higher, for he has not the necessary control to do this. As a general rule, in correcting a wrong tongue position, the teacher should tell the pupil to aim at a vowel which has a tongue position beyond the one he is attempting to reach. But there is no vowel beyond French i to aim at. The following methods can be used:

(i) Ask the pupil to try to produce an energetic i with friction, i.e. the fricative consonant j. If he can do this, it probably means that the tongue is raised too high. (See Diagram 7.) When the friction has been eliminated the tongue position should be correct.

(ii) It is a good plan to let the pupil watch you do this experiment. Put a finger firmly under the chin
near the throat and pronounce English \(i\) as in \(is\). The finger is not noticeably displaced by muscular action. Then pronounce French \(i\). The finger is displaced considerably by the swelling out of the muscle. (French \(i\) requires a wide pharynx.) Invite the pupil, while attempting French \(i\), to try and displace his finger in the same way. After a few trials he will use extra muscular energy to do this, with the result that the front of his tongue will be raised to a greater height.

118. Exercises

The sound \(i\) should be practised first very long, without any movement of the tongue or lower jaw. (Use mirror.) Then short. Then in syllables with easy consonants. In teaching, the important points in connection with the easier consonants can be dealt with incidentally.

(a) \(fi:, fi; vi:, vi; mi:, mi; ni:, ni; li:, li; si:, si; fi:f, fif; vi:v, viv; mi:m, mim; ni:n, nin; si:s, sis; fi:v, fiv; fi:m, fim; fi:n, fin; fi:s, fis; vi:f, vif; vi:m,vim; vi:n, vin; vi:s, vis; mi:f, mif; mi:v, miv; mi:n, min; mi:s, mis; ni:f, nif; ni:v, niv; ni:m, nim; ni:s, nis; li:f, lif; li:v, liv; li:m, lim; li:n, lin; li:s, lis.

(b) \(ki\ qui, ki\ li? Qui lit? dis dix, di li dix lits, sis six, si ni six nids, midi midi, isi ici, wi oui, \(\varnothing\) di wi je dis oui, si fis six fils.

(c) Words like \(dire\ \(di:r, pire\ pi:r\), should not be attempted until the difficulty of \(r\) has been overcome. They should be practised in two parts \(di:\|--r, li:\|--r, the parts being brought together when both sounds are satisfactory.

(d) Words containing the sound \(l\) finally, e.g. \(mille\ mil\), and before a consonant, e.g. \(il fait\ il \(f\epsilon,^1\) should not be practised until the difficulty of pronouncing \(l\) in these positions has been mastered.

^1 \(i\ \(f\epsilon\) in quick speech.
119. Words containing e: thé te, assez ase, gai ge, chanter jâte, pied pje.

120. Description of e. (See Diagram 18)

1. The front of the tongue is raised.
2. It is raised to about two-thirds of the distance from the lowest to the highest vowel positions. e is therefore half-close.
3. The lips are spread, but the jaws are a little more apart than for i.

4. Muscular effort of the tongue and lips is necessary, giving the sound a crisp, clean-cut quality.

121. Comparison with nearest English Sounds

e is a difficult sound for the majority of English learners whose greatest mistake is to substitute for it the diphthong they use in day dei. This English diphthong varies in character from speaker to speaker, but in all cases it differs from French e in tongue position, in lip position, and in the amount of energy used.

1. Tongue Position

(a) Some speakers, in pronouncing day, start with a vowel considerably lower than French e, the tongue then gliding in the direction of English i: ei. (See (a) in Diagram 18.)

(b) With others, the initial element of the diphthong has a still lower position, similar to that required for the e of egg: ei. (See (b) in Diagram 18.)

(c) Others, with a distinctly dialectal pronunciation, e.g. Cockneys, many South Midlanders, start with a vowel as open as French ε: ei, or even more open still: æi (the æ being generally centralized), or ai. (See (c) in Diagram 18.)
In all these diphthongs the tongue movement is accompanied by a movement of the lower jaw.

Thus the English learner tends to say *ter*, *ter*, etc., for *thé*, *léger* or *léger*, etc., for *léger*.

2. Lip Position—The lip position used in pronouncing the vowel of *day* is generally neutral, the jaws becoming closer as the sound proceeds.

122. Teaching Hints

1. Lip Position—The pupil should be required to put the tip of his tongue *firmly* against the lower teeth and spread the lips energetically.

2. Tongue Position

(a) Alternate English *ei* (or *er*) with French *e*. This comparison may help the pupil to avoid any movement, i.e. to produce the initial element only of his diphthong. This, as we have seen, is too open. To close it the pupil should try to make it a little like French *i*, which he has already learned.

(b) If the pupil cannot resist the temptation to diphthongize, let him start from French *i*. In order to get the tongue lower he should make this a little like his sound in *egg*, *without moving his lips*. From time to time the teacher should repeat the correct sound, insisting on the right lip position. This is the best method for class-teaching.
The writer has sometimes found it necessary to get the learner—especially the adult learner who cannot dissociate French e from his diphthong er—to regard French e as a kind of i as in is.\(^1\) Isolate this i of is, making it long. It is not identical in tongue position with French e, but it is made with the tongue raised to about the same height (see Diagram 18); and it has the advantage, as a starting point, of being a pure vowel. (If you can alternate English i with French e you will perhaps realize that i is pronounced laxly, and is not a true front vowel.) How can the learner make a sound farther forward and introduce into it the necessary clean-cut quality? Try for yourself to carry out the following instructions:—

(i) Spread the lips so that the corners are far apart.
(ii) Put the tip of your tongue firmly against the lower teeth.
(iii) Aim at an energetic i.

The result should be a good French e.

\(^{123}\) Exercises

The sound e needs a great deal of practice. It should be practised very long, with no movement of the organs of speech after it has started. (Use mirror.) Then short. Then in combination with easy consonants:

(a) fe:, fe ; ve:, ve ; me:, me ; ne:, ne ; le:, le ; se:, se ; fe:f, fef ; ve:v, vev ; me:m, mem ; ne:n, nen ; se:s, ses ; fe:v, fev ; ve:f, vef ; ve:m, vem ; ve:n, ven ; ve:s, ves ; me:f, mef ; me:v, mev ; me:n, men ; me:s, mes ; ne:f, nef ; ne:v, nev ; ne:m, nem ; ne:s, nes ; le:f, lef ; le:v, lev ; le:m, lem ; le:n, len ; le:s, les.

(b) le ni les nids, le fe les fées, le site les cités, lize lizez, le de les dés, le epe l'épée, le ne les nez, le ete l'été, le bebe les bébés, le fis les fils, la dine le dîner, la ke le quai, vizite visiter, le lise les lycées, je ki Chez qui?

\(^1\) It is not safe to suggest that French e is like the i of heavy 'hevi, for some English speakers diphthongize i when it is quite final; others use too open a sound.
124. Words containing \( \varepsilon \): bête \( \text{bɛ:t} \), treize \( \text{tre:z} \), crème \( \text{krɛ:m} \), ai-je? \( \text{ɛ:j} \)? fier \( \text{fjɛ:r} \), verre \( \text{vɛ:r} \), père \( \text{pɛ:r} \), sèche \( \text{sɛ} \), siècle \( \text{sjekl} \).

125. Description of \( \varepsilon \). (See Diagram 19)

1. The front of the tongue is raised.
2. It is raised to about one-third of the distance between the lowest and highest vowel positions. \( \varepsilon \) is therefore half-open.
3. The corners of the lips are drawn apart. The mouth-opening is greater than for \( e \).

126. Comparison with nearest English Sounds

The sounds substituted for \( \varepsilon \) by English speakers vary according to position.

(a) When the sound occurs short in a closed syllable,\(^1\) as in peine \( \text{pɛn} \), the tendency is to use the vowel of English \( \text{pen} \) \( \text{pɛn} \) which is usually too close. (See (a) in Diagram 19.)

(b) When the sound occurs in an open syllable,\(^2\) as in aimer \( \text{ɛme} \), très \( \text{tre} \), the tendency is to substitute the diphthong of day \( \text{dei} \). (See (b) in Diagram 19, which shows one variety of this diphthong.) There is the same tendency when the sound occurs long, as in treize \( \text{tre:z} \), which the English learner wants to pronounce in the same way as trays \( \text{treiz} \). (See (b) in Diagram 19.)

(c) When \( \varepsilon \) is followed by the sound \( r \), as in père \( \text{pɛ:r} \), affaire \( \text{afɛ:r} \), perte \( \text{pɛrt} \), the English learner's tendency is to use the diphthong he has in pear \( \text{pɛ:e} \), affair \( \text{afɛ:e} \). (See (c) in Diagram 19.)

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\(^1\) A closed syllable is one ending in a consonant sound, e.g. peine \( \text{pɛn} \), sept \( \text{sept} \).

\(^2\) An open syllable is one ending in a vowel sound, e.g. très \( \text{tre} \), lait \( \text{lɛ} \).
Diagram 19—French € and vowels substituted for it by English learners.

127. Teaching Hints

1. Insist on the correct mouth opening and lip position. The tip of the tongue should touch the lower teeth.

2. Tongue Position

(a) Those who use pure € as in pen, egg, which is too close for French €, should open the mouth wider. This may lead to a corresponding lowering of the tongue. If it does not, the learner should aim at making his sound a little æ-like. æ has a lower tongue position than is required. (See Diagram 19.)

(b) The learner who substitutes the English diphthong ei should start from French e, which he has already learned. A good French € may be obtained from this by opening the mouth wider and by modifying the sound in the direction of English æ.

(c) The use of ea for French € is more difficult to avoid. The fact that the learner can pronounce French € in isolation does not necessarily mean that he can pronounce words like père, mère, chère. These words can be practised only when the difficulty of r has been overcome. They should be pronounced in two parts, pe:—r, me:—r, etc., the two parts being brought together when both sounds are satisfactory.
128. Exercises

The sound e should be practised both long and short, first in isolation, then in easy groups:—

(a) fe:, fe; ve:, ve; me:, me; ne:, ne; le:, le; se:, se; fe:f, fe:f; ve:v, ve:v; me:m, me:m; ne:n, ne:n; se:s, se:s; fe:v, fe:v; fe:m, fe:m; fe:n, fe:n; fe:s, fe:s; ve:f, ve:f; ve:m, ve:m; ve:n, ve:n; ve:s, ve:s; me:f, me:f; me:v, me:v; me:n, me:n; me:s, me:s; ne:f, ne:f; ne:v, ne:v; ne:m, ne:m; ne:s, ne:s; le:f, le:f; le:v, le:v; le:m, le:m; le:n, le:n; le:s, le:s.

(b) 1. élève, élève Hélène, il e-il est, il et isi il est ici, fe:t fête, bé:t bête, il fe il fait, ède aider, set sept, set élèves sept élèves, six élèves, seize, seize élèves, pèje payer, k e s k e s e? Qu’est-ce que c’est?

a (No. 4)

129. Words containing a: part pa:r, soir swa:r, quart ka:r, sage sa:3, table tabl, chasser fase, donnâmes donam, soif swaf.

130. Description of a. (See Diagram 20)

1. The front of the tongue is raised.
2. The raising is very slight. a is therefore an open vowel.
3. The mouth is more open than for e, the corners of the lips drawn apart.

131. Comparison with nearest English Sounds

The sound a is difficult for southern English learners who substitute for it one of two vowels, according to position.

(a) When the sound occurs short in a closed syllable, the tendency is to use the nearest English short vowel, i.e. æ as in lack læk, which is too close. (See (a) in
Diagram 20.) Thus one hears pæt for pat, patte, fæs for fas, face, fæs for fas, chasse, kɒnæk for kɒnæk, cognac.

(b) When the sound occurs long or in a final position, the tendency is to substitute the nearest English vowel occurring under similar conditions, i.e. the a of calm, car, kaː. (See (b) in Diagram 20.) Thus one hears l a:(r) for l aːr l'art, la pa:(r) for la paːr la part, la mærjaːʒ for le marjaːʒ le mariage, saːʒ for saːʒ sage, la soldaː: for le solda le soldat.

North-country learners do not, as a rule, have any difficulty with a, for many of them use an a-sound, which is practically the same as French a, in the following circumstances:

(i) Where the southern English speaker uses æ. Thus they say man, man, sand sand, lam lamb, plan plan, ant ant, while the southern English speaker says mæn, sænd, læm, plæn, ænt.

(ii) In many words where the southern English speaker uses a. Thus they pronounce past, laugh, dance, plant, aunt, etc., as past, laf, dans, plant, ant, and not past, laf, dans, plant, ant, which are the normal pronunciations of the south.

Diagram 20—French a and the English vowels æ and a, which are often substituted for it by English learners.

The difficulty, then, for the southern English learner is to produce a sound intermediate between his æ and his a.
132. Teaching Hints

1. Insist on the correct mouth opening and lip position.

2. Tongue Position

(a) The learner should try to make his æ a little a-like, with the corners of his lips drawn apart and the tongue held rather loosely. (A "lazy" tongue may result in the necessary lowering.) His attempts should be criticized by the teacher who should suggest the necessary modification: "a little more like a" or "a little more like æ" as the case requires.

(b) Often it is possible to use the first element of the diphthong of I, but not if the learner says æ or æ. A normal pronunciation of I is æ, the tongue position of the first element being practically the same as for French a. This first element should be isolated and pronounced with the corners of the lips drawn apart.

(c) Some southern English speakers, Cockneys, for example, use a vowel very similar to French a in words like up, love.

133. Exercises

(a) faː, fa ; vaː, va ; ma : ma ; na : na ; la :, la ; sa :, sa ; fa : f, f af ; va : v, v av ; ma : m, mam ; na : n, nan ; sa : s, sa s ; fa : v, fav ; fa : m, fam ; fa : n, fan ; fa : s, fas ; va : f, vaf ; va : m, vam ; va : n, van ; va : s, vas ; ma : f, maf ; ma : v, mav ; ma : n, man ; ma : s, mas ; na : f, naf ; na : v, nav ; na : m, nam ; na : s, nas ; la : f, la f ; la : v, lav ; la : m, lam ; la : n, lan ; la : s, las ; la : z, la z.

(b) la pɛ la paix, la ʃɛt la fête, la bɛ:t la bête, le kanif les canifs, sa e la ça et là, la pɛn la peine, la len la laine, la ʃɛt la tête, le dwa les doigts, fatige fatigué, la plas la place, la pat la patte, la vi la vie, la smen la semaine, l ane l'année, la ʃɛz la chaise, lœ tapi le tapis, lœ taba le tabac, samdi samedi, lœ kafe le café, la vəwasi la voici, le baga:ʒ les bagages, s e sa c'est ça, fet sa faites ça, sa j e
ça y est, madam madame, s et ase c'est assez, a midi à midi, jamais, il e la il est là, je swaf j'ai soif, deza déjà, il e malad il est malade, me sa isi je mets ça ici, sa m fe d la pen ça me fait de la peine, vwala voilà, ke fe madam? Que fait madame? madam me sa isi madame met ça ici, de fam des femmes, ase d plas assez de place, dez ima:3 des images.
CHAPTER VII

THE FRENCH BACK VOWELS

a (No. 5)

134. *Words containing a*: âme a:m, grâce gra:s, Jacques ja:k, Jeanne ja:n, diable dja:bl, sable sa:bl, fable fa:bl, cas ka, bas ba, trois trwa.

135. Description of a

1. The back of the tongue is raised, the front being slightly depressed. In the most usual variety of a the point of highest raising is not as far back as possible, i.e. not so retracted as for Cardinal a. (See Diagram 21.)

2. The raising is very slight: a is therefore an open vowel.

3. The mouth is wide open, the corners of the lips drawn more together than for a, but not protruded.

136. Comparison with nearest English Sounds

The sound a is not at all difficult for English learners to make. The nearest English vowel is that of half haf, palm pam, alms amz, which in most cases does quite well, without any modification, for French a. If the learner’s English vowel in the above words is too near French a, all he has to do is to modify it in the direction of his v in on, offer, otter (see Diagram 21), without giving any trace of lip-rounding.
Diagram 21—French a.

137. The difficulty is not in making a, but in knowing where to use it, a difficulty which is shared by many French people themselves. Traditional spelling is not helpful, as the following examples show: *table* tabl, *fable* fa:bl; *chasser* jase, *passer* pase; *donnâmes* donam, *pâle* pa:l; *bras* bra, *pas* pa; *je bois* zɔ bwa, *le mois* le mwa.

138. In many parts of France (e.g. in the south, in Brittany), in Belgium, in French-speaking Switzerland, a is seldom heard, a vowel intermediate between a and a doing duty for both. This intermediate vowel, (which may be represented by the symbol a), is used by many French speakers where others would use a, e.g. in the terminations -ation, -assion. Many use it long (where others use the a described in § 130) in final syllables closed by a voiced plosive, e.g. *agréable*, kɔvna:bl *convenable*, mal:\d* malade.\1

139. For the distribution of a and a the learner should consult a good pronouncing dictionary and follow it. He will find many French people who distribute the sounds much in the same way as the dictionary indicates, and others who distribute them differently and claim to be right!

\1 See § 417.
140. Exercises

la fa:bl la fable, 3a:k Jacques, 3a:n Jeanne, la ba là-bas, n e s pa? n'est-ce pas? madam e la bu, n e s pa? madame est là-bas, n'est-ce pas? pa d taba pas de tabac, pase par isi passez par ici, 3e n se pa je ne sais pas.

ə (No. 6)

141. Words containing ə: encore āko:r, or o:r, tort to:r, d'abord d abo:r, porte port, Paul pol, homme om, école ekol, dot do:t, monotone monoton.

142. Description of ə. (See Diagram 22)

1. Normal French ə is not a true back vowel. It has a distinct central (ə) quality in it, due to the fact that the tongue raising is in advance of the true back position. This constitutes the main difficulty of ə to English learners.

2. The tongue is raised to about one-third of the distance from the lowest to the highest vowel positions. ə is therefore half-open.

3. The lips are protruded and rounded and the jaws well apart. The lip position may be described as open-rounded.

143. Comparison with nearest English Sounds

The tendency of English learners is to substitute for ə one of two sounds according to position:—

(a) When the sound is followed by r the tendency is to use English ə as in awe ə:, bore bo: (or boə), sort so:t. Thus one hears āko:r or ākəə instead of ākə:r encore, to: or toə for to:r tort, so:t for sort sorte. This English ə is represented by the same symbol as French
THE FRENCH BACK VOWELS

ə, but is by no means identical. English ə is, in the speech of the majority, a true back vowel (see (a) in Diagram 22), and therefore has none of the central quality heard in French ə. Another difference is that it requires a closer lip position than French ə.

(b) When the sound occurs short, the English tendency is to substitute for it the vowel of English hot hɔt, got gɔt. Thus one hears nɔt for nɔt note, ekɔl for ekɔl école, pɔm for pɔm pomme. English ɒ is a very open back vowel, similar in tongue position to Cardinal ə, and produced with little or no lip-rounding. (See (b) in Diagram 22.)

Diagram 22—French ə and vowels substituted for it by English learners.

French ə differs, then, from the English vowels with which it is confused, in its central quality and its open lip-rounding.

144 Teaching Hints

1. Insist on the correct lip-rounding. An exaggeration of this does no harm.

2. Tongue Position

(a) The learner who fails to imitate French ə can start from either English ə or English ɒ, using open lip-rounding and introducing a little ə-quality into the sound. Try to do this yourself in the following steps: (i) Pronounce English ɒ as in on. (ii) Add open lip-rounding. (iii) Make the sound a little ə-like.
(b) Another method is to start with English a which is too central. This should be pronounced with open lip-rounding and then modified in the direction of English u or o.

(c) Often it is possible to start from the a of nut nat, utter at a. A common variety of a has a tongue position practically identical with that of French o. All that is needed is to give it the open lip rounding required for French o. This method is not so reliable as methods (a) and (b), as the vowel of nut varies a good deal from speaker to speaker.

145. Exercises

o should be practised both short and long:—

(a) of, om, an, as, at, ad, af, ag, ov, etc.

(b) When the learner can make the sound r satisfactorily, practice should be given in pronouncing syllables containing o followed by r: fo:—r, fo:r; mo:—r, mo:r; no:—r, no:r; so:—r, so:r; mort, fort, sort, port, etc.

(c) la pof la poche, le pof les poches, la pom la pomme,
3 e di pom j'ai dix pommes, pol et isi Paul est ici, pol e la Paul est là, kom si kom sa comme ci comme ça, move mauvais, il e 3oli il est joli, l etof l'etoffe, monotone monoton, bonom bonhomme, dez om des hommes, la bon la bonne, yn kolan une colonne, yn orlo:3 une horloge, la not la note, la post la poste.

o (No. 7)

146. Words containing o: côte, ko:t, grosse gro:s, chose jo:z, beau bo, dos do, gros gro, mot mo, canot kano, taureau toro.

147. Description of o. (See Diagram 23)

1. The back of the tongue is raised. The modern tendency in French seems to be to use an o which has a tongue position slightly advanced. It is quite unnecessary for English people to imitate this tendency; and it should be ignored altogether in class teaching.
2. The tongue is raised to about two-thirds of the distance between the lowest and the highest vowel positions. 0 is therefore a half-close vowel.

3. The lips are protruded and rounded leaving an opening large enough to insert the tip of the little finger.

4. Muscular effort of the tongue and lips is necessary.

148. Comparison with nearest English Sounds

A sound similar to French 0 is heard in Scottish English and in some types of Northern English. The majority of English speakers find it difficult to make a pure 0, and substitute for it the diphthong they use in go gou, stone stoun. This English diphthong varies a good deal from speaker to speaker. In nearly all the varieties heard in educated speech the first element is not a true back vowel at all. It has in it some of the quality of the ə of early əIr. (See Diagram 16.)

(a) Some speakers actually start with a central vowel of the ə type (generally rounded a little), the tongue-raising then moving upwards and backwards towards the u of move, but not actually reaching it. (See (a) in Diagram 23.) This diphthong could be written phonetically əu. It is often described as extreme or affected.

(b) Others pronounce the first element of the diphthong with the tongue in a position intermediate between that of ə and that of French 0; from this a glide is made towards u. (See (b) in Diagram 23.) This diphthong is probably the most common variety heard in normal English. It is represented by the symbols əu, the first symbol standing for an advanced ə.

(c) Many Cockneys say əu or əu. (See (c) in Diagram 23.)
Knowledge of the tongue positions of these English vowels explains the difficulty of French o to English learners. It also shows that because of the central quality and gliding nature of these sounds they are useless as starting points for teaching French o.

149. Teaching Hints

1. If the learner has a back u in words like move muv, pool pul, start from this. Get him to make it with very strong lip rounding, and then, without moving his lips (use mirror), to make the sound a little o-like, i.e. a little like the vowel of ought, saw. After a few trials the back of the tongue should drop to the half-close position necessary for French o.
2. Another method is to start from English o as in
ought. Pronounce this with the lips bunched up and
thrust forward. Then modify the sound in the direction
of u. The back of the tongue should rise from the o
position in its attempt to approach u, and an inter-
mediate position should be the result.

3. If the learner does not possess a back u—and many
English speakers besides Cockneys do not—a back u
should be taught before o. Methods of teaching u are
given in § 154. The suggestions for teaching o just
given under 1 and 2 above should then be followed.

150. Exercises

o should be practised before a mirror first very long,
then short, without any movement of the tongue or
lips; then in syllables with easy consonants. In
practising such groups it is important that the lips should
be rounded before the preceding consonant is pronounced
and kept rounded until the end of the syllable:—

(a) fo:, fo ; vo:, vo ; mo:, mo ; no:, no ; lo:, lo ; so:, so ;
fo:f, fof ; vo:v, vov ; mo:m, mom ; no:n, non ; so:s, sos ; fo:v,
fov ; fo:m, fom ; fon, fon ; fo:s, fos ; vo:f, vof ; vo:m, vom ;
vo:n, von ; vo:s, vos ; mo:f, mof ; mo:v, mov ; mo:n, mon ;
mo:s, mos ; no:f, nof ; no:v, nov, etc. fofo, momo, vovo;
etc. Much practice is often necessary before the sound
is fixed.

(b) le bato le bateau, le bo tablo les beaux tableaux, l o
l'eau, sove sauver, sote sauter, la bote la beauté, lez
wazo les oiseaux, la fo:t la faute, a go:j à gauche, lez
animo les animaux, osito aussitôt, il fe bo il fait beau,
il fe jo il fait chaud, le sapo les chapeaux, kom il fo
comme il faut, a kote à côté, z e so j'ai chaud, dœ l o fo:d
de l'eau chaude, kœ s é dro:l! Que c'est drôle ! se n è pa d
ma fo:t ce n'est pas de ma faute.

151. Words containing u: toujours tugur:r, amour
amur, court kur, autour otur:r, rouge ru:ʒ, douze du:z,
**152. Description of u.** (See Diagram 25)

1. The back of the tongue is raised. With most French speakers the u is slightly advanced from the true back position.

2. The tongue is raised to the highest back vowel position. u is therefore a close vowel.

3. The lips are protruded and strongly rounded, leaving a very small opening between them.

4. Muscular effort on the part of the tongue and the lips is necessary.

**153. Comparison with nearest English Sounds**

English learners substitute for French u the sound they use in move, do. This vowel is generally different from French u in tongue position, in lip position, and in the amount of muscular effort with which it is produced.

1. **Tongue Position**

   (a) Some English speakers say muv, du with a pure vowel which has a lower tongue position than French u. (See (a) in Diagram 25.)

   (b) Others say muuv, duu, the tongue starting approximately in the position of English u in put put, and moving in the direction of English u. (See (b) in Diagram 25.)

   (c) Others start with a more advanced vowel position. Some Cockney speakers, for example, have a close or half-close central vowel as their starting point (un-rounded), followed by a short, slightly rounded glide backwards and upwards. (See (c) in Diagram 25.)
2. *Lip Position* — English u, uu have not the same lip rounding as French u. Normally the protrusion is slight, and the corners of the lips are not drawn closely together.

(d) In words like *pour* pur, *lourd* lur, *lourde* lurd, the tendency is to substitute the diphthong ua of *poor* pra. (See (d) in Diagram 25.)

![Diagram 25](image)

Diagram 25—French u and vowels substituted for it by English learners.

The English learner tends, then, to make a sound for which the tongue position is too low and too advanced, and which requires, in the majority of cases, a movement of the tongue and lower jaw after the sound has been started.

154. **Teaching Hints**

1. *Lip Position*—Alternate French u and English u or uu, drawing attention to the difference in lip position and requiring exaggerated lip rounding for the French sound.

2. *Tongue Position*—To counteract the English tendency to use too advanced a tongue position, aim at a very retracted u and ignore the fact that many French speakers use a slightly advanced variety.

(a) Those who use a pure u in English should be required to round the lips very strongly and use more muscular energy. This should result in a slightly higher tongue position.
(b) To correct all the other mispronunciations described above, the following plan is recommended. Get the learner to pronounce a word beginning with w followed by his closest back vowel, e.g. walk wok. w is like a short u and has a very retracted tongue position when it occurs before a back vowel like English a. Ask the learner to round his lips very strongly and pronounce walk in two syllables. He will lengthen the w to do this, and a good back u should be the result: u—ok. This should be said many times before the u is isolated; and even when the u is pronounced in isolation the learner should think he is about to pronounce a after it. There should be a feeling of tenseness in the muscles of the lips and tongue. The writer has found the above method very successful and knows of no quicker method.

155. Exercises

The learner should practise u in isolation, first long and then short, without any movement from start to finish. (Use mirror.) Then in syllables with easy consonants, rounding the lips strongly during the pronunciation of the entire syllable:—

(a) fu:, fu; vu:, vu; mu:, mu; nu:, nu; lu:, lu; fu:f, fuf; vu:v, vuv; mu:m, mum; nu:n, nun; fu:m, fum; fu:n, fun; fu:v, fuv; mu:f, muf; mu:n, mun; mu:v, muv; nu:f, nuf; nu:m, num; nu:v, nuv; etc.

(b) After the sound r has been learned: mu:—r, mu:r; nu:—r, nu:r; lu:—r, lur, etc.

(c) boku beaucoup, la sup la soupe, la buʃ la bouche, ke fet vu? Que faites vous? ki et vu? Qui êtes-vous? s i vu ple s’il vous plaît, u et vu? Où êtes-vous? le su le sou, su la jeːz sous la chaise, tut la smen toute la semaine, tu sa tout ça, ʒ ekut j’écoute, je nu chez nous, tut a ku tout à coup, kɛl bo ʒuːʁ! Quel beau jour! yɛne gûte avɛk nu Venez goûter avec nous, tuʒuːʁ toujours.
CHAPTER VIII

THE FRENCH FRONT ROUNDED VOWELS AND THE NEUTRAL VOWEL

156. We have noticed that unrounded lips are necessary for the front vowels i, e, e, a, and rounded lips for the back vowels o, o, u. Now we have to study a series of vowels which resemble front vowels in tongue position and back vowels in lip position.

y (No. 9)

157. Words containing y: mur myːr, dur dyːr, sûr syːr, bu by, lu ly, attendu atɑ̃dy, une yn, lune lyn, jupe ʒyp.

158. Description of y

1. The front of the tongue is raised, but the raising is retracted from the true front position.
2. The tongue is raised to a position a little above half-close.
3. The lips are rounded as for u.

Diagram 26—(a) French y, (b) English advanced u, (c) English normal u.

159. There is no vowel of the y type in normal educated English. The nearest approach to it is the
advanced u (represented by the symbol ü) that many
speakers use after the sound j, which has a fronting
influence, e.g. bjüti beauty, omjüz amuse. This advanced
u is never so forward as French y. (See Diagram 26.)

160. Teaching Hints

1. Although French y has not the close, front tongue
position of French i, the instruction "Round your lips
and try your hardest to say i" leads to success in the
case of the majority of learners. With the rounding of
the lips the tongue takes up a lower position, with the
point of highest raising farther back; and it is only
those who make a very special effort to maintain the
high position necessary for i who fail to produce a good
French y.

2. y can often be taught by starting from the English
word you ju. Pronounce the whole syllable with strong
lip rounding. The first sound, when thus rounded and
lengthened, is y.

3. English 1 has often the same tongue position as
French y. (See Diagram 19.) 1, pronounced with strong
lip rounding, should give a good y. In actual practice
this method is not very successful, as it often results
in a sound which is too open and too retracted. The
reader should try it for himself.

161. Exercises

(a) Practise y long, then short.

(b) Alternate y with i, thinking of i all the time,
and moving the lips vigorously from the spread to the
close rounded position:—

```
  i  y  i  y
```

This exercise and the two following ones should be
practised softly on a monotone, with no break between
the sounds.
(c) Alternate \( y \) with \( u \), keeping the lips well rounded throughout the exercise:

\[
\begin{array}{cc}
y & u \\
\bigcirc & \bigcirc \\
\end{array}
\]

(d) \( i \ y \ u \ y \)

The above exercises give excellent tongue and lip practice, so necessary for English pupils, and also practice in passing easily from one vowel position to another without inserting the glottal plosive.

(e) Practice in syllables with easy consonants is necessary. Pupils who can make a good isolated \( y \) often fail to pronounce it correctly in connected speech because they produce the preceding consonant without lip rounding. It is very important that the entire syllable containing \( y \) should be pronounced with lip rounding. If the preceding consonant is unrounded there is every possibility of an unrounded glide, i.e. \( j \), intruding before \( y \). \textit{This must be avoided.}

(f) \( fy: \), \( fy; \) \( vy: \), \( vy; \) \( my: \), \( my; \) \( ny: \), \( ny; \) \( ly: \), \( ly; \) \( sy: \), \( sy; \) \( fy:f \), \( fy:f \); \( vy:v \), \( vy:v \); \( my:m \), \( my:m \); \( ny:n \), \( nyn \); \( sy:s \), \( sys \); \( fy:v \), \( fy:v \); \( fy:m \), \( fym \); \( fy:n \), \( fyn \); \( fy:s \), \( fys \); \( vy:f \), \( vy:f \); \( vy:m \), \( vym \); \( vy:n \), \( vyn \); \( vy:s \), \( vys \); \( my:f \), \( my:f \); \( my:v \), \( my:v \); \( my:n \), \( my:n \); \( my:s \), \( my:s \); \( my:y \), \( my:y \); \( ny:n \), \( nym \); \( ny:m \), \( nym \); \( ny:s \), \( nys \); \( ly:f \), \( ly:f \); \( ly:v \), \( ly:v \); \( ly:m \), \( lym \); \( ly:n \), \( lyn \); \( ly:s \), \( lys \).

(g) Words in which \( y \) is followed by \( r \) should first be practised in two parts: \( my:—r \), \( sy:—r \), \( dy:—r \), \( py:—r \), the parts being brought together when both sounds are satisfactory. The whole syllable should be rounded.

(h) Similarly, words in which \( y \) is preceded by \( r \) should first be practised in two parts, care being taken to pronounce \( r \) (and any consonant preceding \( r \)) with rounded lips: \( r—y \), \( r—ybä \), \( kr—y \), etc.
162. Words containing ø: précieuse presjø:z, eux ø, yeux jø. mieux mjø, deux dø, ceux sø, peu pø, monsieur mæsjø.

163. Description of ø

1. The front of the tongue is raised, but the raising is retracted from the true front position.
2. The tongue is raised to a position about half-way between half-close and half-open.
3. The lips are rounded as for o.

Diagram 27—French ø.

164. There is no vowel of the ø type in normal educated English speech. English people tend to
confuse ȯ with the ɔ of purr ɔ哪一个 is a central vowel with no lip rounding. (See Diagram 27.)

165. Teaching Hints

1. Although French ȯ has not the half-close, front tongue position of French ɛ, the instruction "Round your lips and try hard to say ɛ" helps most learners to make a good ȯ.

2. Those who produce too close a vowel with the above method should be asked to drop the lower jaw a little, or to try to say ɛ instead of ɛ while the lips are rounded.

3. It is not a good plan to try to teach ȯ from English ɔ. ɔ, pronounced with lip rounding, results in a sound which is much too retracted.

166. Exercises

(a) Practise ȯ long, then short.

(b) Alternate with ɛ, thinking of ɛ all the time and moving the lips vigorously from the spread to the rounded position:

\[ \begin{array}{cccc} 
\text{e} & \text{ȯ} & \text{e} & \text{ȯ} \\
\end{array} \]

This exercise and the three following ones should be practised softly on a monotone, with no break between the sounds.

(c) Alternate with ɔ, keeping the lips rounded to the same degree throughout the exercise:

\[ \begin{array}{cccc} 
\text{ȯ} & \text{ɔ} & \text{ȯ} & \text{ɔ} \\
\end{array} \]

(d) e ȯ ɔ ȯ
(e) Alternate with y:—

\[
\begin{array}{cccc}
\text{y} & \text{a} & \text{y} & \text{a} \\
\end{array}
\]

(f) Practice in syllables with easy consonants is necessary. The entire syllable containing a should be pronounced with lip rounding: fɔː, fɔ; vɔː, vɔ; mɔː, mɔ; nɔː, nɔ; lɔː, lɔ; sɔː, sɔ; fɔːf, fɔːf; vɔːv, vɔːv; mɔːm, mɔːm; nɔːn, nɔn; sɔːs, sɔs; fɔːv, fɔːv; fɔːm, fɔːm; nɔːn, nɔn; fɔːs, fɔːs; vɔːf, vɔːf; vɔːm, vɔːm; vɔːn, vɔːn; vɔːs, vɔːs; mɔːf, mɔːf; mɔːv, mɔːv; mɔːn, mɔn; mɔːs, mɔs; nɔːf, nɔːf; nɔːs, nɔːs; lɔːf, lɔːf; lɔːv, lɔːv; lɔːm, lɔːm; lɔːn, lɔːn; lɔːs, lɔːs.

(g) dez o des œufs, dɔz a dø deux à deux, dɔz animo deux animaux, pɔ a pɔ peu à peu, dɔz o a la kok deux œufs à la coque, dø fwa deux fois, a pɔ prɛ à peu près, ømeːm eux-mêmes, fot də mjo faute de mieux, la kɔ la queue, fer la kɔ faire la queue, il va boku mjo il va beaucoup mieux, il plɔ il pleut, ə ʒodi le jeudi, məsjɔ, monsieur, də bo jvɔ de beaux cheveux, il vo mjo il vaut mieux, tu le dɔ gur tous les deux jours, s e pur vu, məsjɔ c'est pour vous, monsieur, k e s kə sa vɔ diːʁ? Qu'est-ce que ça veut dire? o bo miljɔ au beau milieu, sa s pɔ ça se peut.

œ (No. 11)

167. Words containing œ: sœur sœːʁ, leur lœːʁ, peur pœːʁ, l’heure l œːʁ, beurre bœːʁ, cœur kœːʁ, seul sœl, œuf œf, bœuf bœf, dix-neuf diznœf, neuf heures nœv œːʁ, dix-neuf cents diz nœ sù.

168. Description of œ

1. The front of the tongue is raised, but the raising is retracted from the true front position.
2. The tongue is raised to a position a little lower than half-open.
3. The lips are open rounded as for a.
169. There is no vowel of the ò type in normal educated English. ò, like ø, is confused by many English learners with the English vowel ɔ of purr. (See Diagram 28.)

170. Teaching Hints

The majority of learners will produce a good ò if they round their lips as for ɔ and try to pronounce ɛ. It is important to insist on open lip rounding.

171. Exercises

(a) Practise ò long, then short.

(b) Alternate with ɛ, thinking of ɛ all the time, and moving the lips vigorously from the unrounded position necessary for ɛ to the open rounded position:—

This exercise and the four following ones should be practised softly on a monotone, with no break between the sounds.
(c) Alternate with œ, keeping the lips in the open-rounded position throughout the exercise:

\[ \text{œ} \quad \text{œ} \quad \text{œ} \quad \text{œ} \]

(d) 

\[ \text{ε} \quad \text{œ} \quad \text{œ} \quad \text{œ} \]

(e) Alternate with ø:

\[ \text{ø} \quad \text{œ} \quad \text{ø} \quad \text{œ} \]

(f) 

\[ \text{y} \quad \text{ø} \quad \text{œ} \]

(g) Syllables in which œ is followed by r are very numerous and should be frequently practised, first in two parts: œ:—r, sce:—r, beœ:—r, peœ:—r, kœ:—r. The two parts should then be connected and the syllable pronounced with the correct length.

(h) la salœ:r la chaleur, a la bon œ:r à la bonne heure, tut a l œ:r tout à l'heure, le profœ:sœ: le professeur, un de me sœ:r une de mes sœurs, pur vu sœl pour vous seul, a un œ:r à une heure, il e dœz œ:r il est deux heures, dy bœf du bœuf, il et œrœ il est heureux, nu somz œœ:r nos sommes heureuses, avœ vu dy bœ:r? Avez-vous du beurre? a nœv œ:r à neuf heures, z e dœ sapo nœf j'ai deux chapeaux neufs, dit mwa kœl œ:r il e Dites-moi quelle heure il est,
The Neutral Vowel \( \varepsilon \) (No. 12)

172. Words containing \( \varepsilon \): je \( \varepsilon \), me \( \varepsilon \), te \( \varepsilon \), ce \( \varepsilon \), fenêtre \( \text{f}^\prime\text{n}\text{ê}\text{t}^\prime\text{r} \), retour \( \text{r}^\text{e}^\text{t}\text{ur} \), demander \( \text{d}^\text{e}^\text{m}\text{a}^\text{d}^\text{e} \), premier \( \text{p}^\text{r}^\text{e}^\text{m}^\text{j}^\text{e} \), peser \( \text{p}^\text{e}^\text{z}^\text{e} \), justement \( \text{j}^\text{u}^\text{s}^\text{t}^\text{e}^\text{m}^\text{a} \).

173. Description of \( \varepsilon \)

1. The central part of the tongue is raised.
2. It is raised to a little less than half the distance between the lowest and highest vowel positions. Notice in Diagram 29 the position of \( \varepsilon \) in regard to \( \sigma \) and \( \dot{\varepsilon} \).

Diagram 29—French \( \varepsilon \).

3. The lip position is intermediate between that of \( \sigma \) and that of \( \dot{\varepsilon} \). Failure to use lip rounding is a common fault of English learners. (English \( \varepsilon \) is produced without lip rounding.)

174. The above is the description of a fairly average \( \varepsilon \) in French. It varies from speaker to speaker. The \( \varepsilon \) of some is very \( \sigma \)-like; of others very \( \dot{\varepsilon} \)-like. Others have an \( \varepsilon \) which is a little retracted from the position shown in Diagram 29. This variety is like English \( \varepsilon \) except in lip position. (See Diagram 29 for English \( \varepsilon \)).

175. Teaching Hints. French \( \varepsilon \) is not difficult to make.
1. The simplest method of teaching it, and quite a successful one, is to ask the learner to pronounce the English neutral vowel as in *sofa* *soufə*, and add lip rounding to it.

2. It is also possible to start from *ø* and modify it in the direction of *œ*, or from *œ* and modify it in the direction of *ø*.

176. Exercises

(a) *pe, be, te, de, ke, ge, me, ne, le, fe, ve, se, ze, je, ze*.

(b) *demâde demander, le frâse le français, se gars ô ce garçon, le qit le huit, ke dit vu? Que dites-vous? ga n kôprâ pa Je ne comprends pas, le prâmje le premier, sëplâmâ simplement, yn pêtit kô une petite queue.*

177. The great difficulty of *œ* in French is to know how to use it in connected speech. This difficulty is dealt with in Chapter XX.
CHAPTER IX

THE FRENCH NASALIZED VOWELS

178. Study the following diagrams:

For the oral vowel a the soft palate is raised, thus closing the nasal cavity to the air stream which passes through the mouth only.

179. For the nasalized vowel ã the tongue position is the same as for a. The difference is caused by the
position of the soft palate. For a it is lowered, and the nasal cavity opened to the air stream, which thus has two exits, one through the nose and the other through the mouth.

180. Study the following diagrams of the nasal consonants m, n, and η:

Diagram 32—Nasal consonant m.

Diagram 33—Nasal consonant n (dental).

Diagram 34—Nasal consonant η.

Each of them shows a lowering of the soft palate and a complete closure in the mouth which makes it
impossible for the air to find an exit except through the nose. Here you have the difference between a nasalized vowel and a nasal consonant.

181. The nasalized vowels are not difficult to teach to young beginners. It is advisable to begin with à since it has practically the tongue position of the corresponding oral vowel which pupils can make without difficulty. They can therefore concentrate on the nasal quality required.

à (No. 14)

182. Words containing à: chambre jā:br, tante tā:t, rentre rā:tr, ensemble āsā:bl, champ jā, Jean jā, cent sā, temps tā, différent diferā.

183. Description of à

1. The position of the tongue and lips for a normal à is the same as for a. Some speakers have a slightly more retracted tongue position. The modern tendency seems to be towards using a closer back vowel position, i.e. to use a nasalized vowel of about the same tongue (not lip) position as English ə. Until this practice becomes more widespread among educated speakers foreign learners should use à.

2. The soft palate is lowered.

184. Teaching Hints

1. The majority of beginners can imitate à after listening carefully to it. The teacher should make a long à and ask the pupils what they hear. They will probably say "an a pronounced through the nose". They should be told that when they make à the vowel a should be heard all the time. Insisting on this prevents them, as a rule, from raising the back of the tongue and adding the velar nasal consonant n, i.e. from saying ân. It must be realized that the nasal quality is not something added after the vowel is finished, but accompanies the vowel throughout its length. à is
really a along with a nasal accompaniment caused by some of the air passing through the nose.

If pupils cannot make á it is not because they cannot lower the soft palate. They do that every time they pronounce m, n, ñ. The difficulty is not in lowering the soft palate, but in producing a vowel while the soft palate is lowered, i.e. in producing a sound with the air passing through nose and mouth cavities at the same time.

2. To help those who either cannot give any nasality at all, or who add it after the vowel in the form of a nasal consonant (generally ñ when the vowel occurs in a final syllable), a good plan is to start with n, which requires a lowering of the soft palate and which pupils can make without any effort.

(a) Let them say n rather vigorously and feel the vibration at the sides of the nostrils. Is the same nasal vibration felt in pronouncing l, z, etc.?

(b) Then ask them to pass immediately to a, trying to make the nasal vibration continue while producing the vowel, i.e. trying to introduce some of the n-quality into the vowel. The result will be a with nasality, i.e. á. This is a very good method for adults who have difficulty in pronouncing nasalized vowels.

There is a well-known test which reveals at once the presence of a nasal consonant. Close the nostrils between finger and thumb. Try to pronounce á. If you are really making a nasalized vowel all the time the sound will continue, because the mouth passage is open. If you are saying â the sound will stop, since the articulation of ñ closes the mouth passage and your finger and thumb are closing the nasal passage.

(c) á should then be attempted without the help of n.

3. An exercise for the control of the soft palate might now be practised, consisting of the alternation of a and á with no change in the position of the tongue or in the degree of mouth opening or in pitch. Such an exercise helps to make one conscious of the movement
of the soft palate. It should be practised softly, and without a break:

\[a\] \[â\] \[a\] \[â\]

185. Practice in words

(a) Nasalized Vowel Final—The vowel should be made first very long, so that the effect of any movement of the tongue can be better heard; then short:

\[bâ\]; \[bâ\]; \[sâ\]; \[tâ\]; \[lâ\]; \[dâ\]; \[gâ\].

(b) Nasalized Vowel Non-final—There is here a tendency to insert a nasal consonant after the nasalized vowel, even when the learner has not seen the conventional spelling. For *semble* he is tempted to say *sâ:bl* instead of *sâ:bl*. The lips are brought together for *b* while the soft palate is still lowered for *â:* This produces *m*. For the same reason *m* is also often inserted before *p*, e.g. *lâ:mp* is said instead of *lâ:p*. For *santé* the English learner wants to say *sânte* instead of *sânt*; for *demander* *dêmânde* instead of *dêmâde*, the tongue preparing to articulate *t* or *d* while the soft palate is still lowered for the nasalized vowel. Hence the insertion of *n* which has the same place of articulation as *t* or *d*. Similarly, after a nasalized vowel occurring before *k* or *g* the sound *â:* is often inserted, *inquiet* being pronounced *Ékje* instead of *Ékjë*, *langue* *lâ:ng* instead of *lâ:g*. The only way to banish this kind of mistake is to require the learner to make a pause after the nasalized vowel pronounced unduly long; then to eliminate the pause when he can avoid the nasal consonant; and finally to pronounce the word with the correct length:

\[sâ:—bl\]; \[sâ:bl\]; \[sâ:—te\]; \[sâ:te\]; \[dêmâ:—de\]; \[dêmâ:de\]; \[dêmâde\]; \[â:—tâ:—dy\]; \[â:tâ:dy\]; \[âtâdy\].
(c) le tâ le temps, il fe bo tâ il fait beau temps, tu l tâ tout le temps, tru:t trente, karâ:t quarante, swasâ:t soixante, gâvje janvier, septâ:br septembre, novâ:br novembre, desâ:br décembre, và:drâi vendredi, dimâ:j dimanche, tâ mjô tant mieux, le frâse le français, l âgle l'anglais, dit sa â frâse Dites ça en français, dit sa ân âgle Dites ça en anglais, komâ sa va? Comment ça va? 3ê m â ve je m'en vais, vu vuz ân ale vous vous en allez, â vule vu? En voulez-vous? s e si frâ c'est six francs, s et âtàdy c'est entendu, la sal d àtâ:t la salle d'attente, a la kâpâ: à la campagne, 3yst a tâ juste à temps, sa dépâ çà dépend, s e dy tâ perdy c'est du temps perdu, ne vu derâge pa Ne vous dérangez pas, komâ vuz aple vu? Comment vous appelez vous? il fe boku d vâ il fait beaucoup de vent, k â pâse vu? Qu'en pensez-vous? apsâlymâ vre absolument vrai, 3 e suvâ fe sa j'ai souvent fait ça, ân âglete:r en Angleterre, â frâ:s en France, ân âtâdâ en attendant, defâ:s d âtre défense d'entrer, le jâz elize les Champs-Elysées.

5 (No. 15)

186. Words containing 5: nombre nâ:br, Londres lá:dr, bon bâ, long lâ, pardon pardâ.

187. Description of 5

1. The back of the tongue is raised.

2. It is raised to a position about midway between the lowest and highest vowel positions. It will be seen from the diagram that 5 is not the nasalized form of
French œ as in *homme*, but of a vowel intermediate between English œ as in *awe* and French o. It is nearer to French o than to French a. Some phoneticians use ô to represent it, and the International Phonetic Association would have done the same if it were not for the fact that when denasalization occurs with liaison the nasalized vowel is replaced by œ as in *bonne*: bô bon, bon âfâ bon enfant.

3. The lip position is intermediate between that of œ and that of o, but nearer to that of o.

4. The soft palate is lowered.

188. Teaching Hints

If pupils fail to imitate œ

1. Start from o and let them try to make it with nasal vibration (prefixing n if necessary).

2. As an exercise for the control of the soft palate let them alternate œ œ œ œ keeping the same lip position throughout.

3. Let them also alternate œ with à :

œ œ œ œ

189. Practice in Words—It is important that the lips should be rounded whilst pronouncing the consonant preceding œ.

(a) Nasalized Vowel Final—The vowel should be pronounced first very long, with no movement after the sound is begun, then short : dô:, dô; sô:, sô; fô:, fô; lô:, lô; mô:, mô; bô:, bô; nô:, nô.

(b) Nasalized Vowel Non-final—The following words should be practised first in two parts with a pause between each syllable; and then normally, when the tendency to insert a nasal consonant has disappeared: tô:—be, tô:be, tô:be; mô:—te, mô:te, mô:te; tô:—d, mô:d; lô:—g, lô:g.
(c) atâsjô attention, lə pô d avipô le pont d'Avignon, môte le baga:ʒ monter les bagages, tu l mô:d tout le monde, lə garsô le garçon, la këstjô la question, pûse dô:k ! Pensez donc !, vu vu trôpe vous vous trompez, swasât e öz frâ soixante et onze francs, gyst o tô juste au fond, lez àvirô les environs, ʒə vu dmâd pardô je vous demande pardon, də tu mô kœ:r de tout mon cœur, ʒə dme:r a lô:dr je demeure à Londres, uvre la, dô:k Ouvrez-la, donc, ʒə sui kôtâ d vu je suis content de vous, tu l môd desâ tout le monde descend, bôgu:r ! Bonjour !, də la kôfity:r de la confiture.

é (No. 13)

190. Words containing é : simple së:pl, dinde dë:d, coin kwê, main më, faim fë, bien bjë, fin fë.

191. Description of é

1. The front of the tongue is raised.
2. It is raised to a position about midway between that for a and that for ë. ë is not the nasalized form of é, but rather of a vowel similar to that used by Southern English speakers in man mæn. (See Diagram 36.)

3. The lip position is the same as for ë.
4. The soft palate is lowered.

192. Teaching Hints

If learners fail to imitate é

1. Start from æ and let them try to produce it with nasality (prefixing n if necessary).
2. As an exercise for the control of the soft palate let them alternate æ and ë, keeping the same lip and tongue position throughout.

3. Practice in alternating ë with a and ë, already known, will help them to make the necessary differences:

These exercises should be practised gently and on a monotone, with no break between one vowel and the next.

193. Practice in Words

(a) Nasalized Vowel Final—The vowel should be pronounced very long, then short: bë:, bë; fë:, fë; pë:, pë; së:, së; të:, të; vë:, vë; më:, më; në:, në.

(b) Nasalized Vowel Non-final—së:—pl, së:p! (no m!); së:—t, së: t (no n!); l ë:—stâ, l èstâ (no n!); ë:—kjë, ë:kjë, ë:kjë (no n!).

(c) le kwë le coin, la më la main, vët à vingt ans, vwasi vë frâ voici vingt francs, le prêta le printemps, së plym cinq plumes, ë e grâ fë j’ai grand’faim, dà l trë dans le train, s ë bjë di c’est bien dit, vëtsë sătim vingt-cinq centimes, sëkât su cinquante sous, swasât këz soixantequinze, këz frâ vëtsë:k quinze francs vingt-cinq, katrë vë
78 THE PHONETICS OF FRENCH

Ô:z quatre-vingt-onze, à bjëto à bientôt, sê minyt a atë:dr cinq minutes à attendre, à l estâ à l'instant, tjë ! Tiens !, êfinimâ infiniment, 3â vö bjë je veux bien, ûfë enfin, tre bjë très bien, ëmwez à ëmwë de moins en moins, dâ l gardë dans le jardin, lè trë d pari le train de Paris, il ë bjë kôta il est bien content, bjën âtâdy bien entendu, lè vë ë kôpri le vin est compris, mëtnâ maintenant, tu le matë tous les matins.

ê (No. 16)

194. Words containing ê : humble ê:bl, parfum parfë, brun brë, un ê.

195. Description of ë

1. In a variety of ë very commonly heard, the tongue and lip position are the same as for the oral vowel ë. (See Diagram 36.)

2. The soft palate is lowered.

196. Teaching Hints

There is a tendency for some French people to make very little différence, if any, between the pronunciation of brun and brin : it is brë for both words. This tendency should be noticed by English learners, but not imitated. ê and ê should be kept distinct. If pupils fail to imitate ë—

1. Start from ë trying to introduce nasality into it. (Prefixing n if necessary.)

2. Alternate ë and ê, keeping the same open-rounded lip position and the same tongue position throughout.

3. Alternate ë with the other three nasalized vowels. This gives helpful practice in passing easily from one vowel to another and in making the necessary différence :

ô  ã  ô  ã
197. Practice in Words—It is important that the lips should be rounded for the consonant preceding ø.

(a) Nasalized Vowel Final—okœ aucun, kœmœ commun, parfœ parfum, brœ brun, jœkœ chacun, kœlkœ quelqu’un.

(b) Nasalized Vowel Non-final—œ:bl humble, lœdi lundi.

(c) s et ø japo c’est un chapeau, à vwasœ ø poli en voici un joli, œ frœ sœ sœtim un franc cinq centimes, vœt e œ su vingt et un sous, tu d œ ku tout d’un coup, œn œf a la kok un œuf à la coque, le parfœ le parfum, œ grœ magazœ un grand magasin, œ ku d œ:j un coup d’œil, œn œtobys un autobus.

Pronunciation of the liaison forms of words ending in the letter n

198. When words ending with the letter n occur finally in a group, or before a word beginning with a consonant sound, the n has no sound-value: it is merely a sign that the preceding vowel is nasalized: plein plœ, bien bjœ, un œ, bon bœ, certain sœrtœ, aucun okœ.

199. In many words of this kind the vowel loses its nasality when liaison occurs (i.e. when a sound-value is given to the n before a vowel). In others, nasality
is retained. In others the usage varies, some speakers retaining the nasality of the vowel, others dropping it.

200. The following are the chief words in common use in which **denasalization** takes place with liaison. They are all adjectives:

<table>
<thead>
<tr>
<th>Certain</th>
<th>sërte</th>
<th>ə sërteən əfə</th>
</tr>
</thead>
<tbody>
<tr>
<td>Plein</td>
<td>plē</td>
<td>ə ə plen ə:r</td>
</tr>
<tr>
<td>Vilain</td>
<td>vilē</td>
<td>ə vilən əm</td>
</tr>
<tr>
<td>Ancien</td>
<td>āsjē</td>
<td>ən āsjən ələ:v</td>
</tr>
<tr>
<td>Moyen</td>
<td>mwajē</td>
<td>ə mwajən ə:ʒ</td>
</tr>
<tr>
<td>Soudain</td>
<td>sudē</td>
<td>ə sudən əfo:r</td>
</tr>
<tr>
<td>Vain</td>
<td>vē</td>
<td>ə vēn əfo:r</td>
</tr>
<tr>
<td>Prochain</td>
<td>proʃē</td>
<td>sō proʃən uvra:ʒ</td>
</tr>
<tr>
<td>Bon</td>
<td>bō</td>
<td>ə bon argymā; bon əfə</td>
</tr>
</tbody>
</table>

Notice that the liaison form of these adjectives is pronounced in exactly the same way as the feminine form.

201. The following are the chief words in common use in which the nasality of the vowel is kept when liaison occurs. They have no feminine which could serve as the liaison form:—

<table>
<thead>
<tr>
<th>En</th>
<th>ā</th>
<th>ān atādā; nu n ān avō ply</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bien</td>
<td>bjē</td>
<td>bjēn ase; bjēn ātādy</td>
</tr>
<tr>
<td>Rien</td>
<td>rjē</td>
<td>rjēn a fe:r</td>
</tr>
</tbody>
</table>

202. In the following words usage varies. The first liaison form given (in which the nasality of the vowel is kept) is the more common and is therefore recommended to English learners:

<table>
<thead>
<tr>
<th>Liaison Forms</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Mon</td>
<td>mō</td>
<td>a mōn avi</td>
</tr>
<tr>
<td>Ton</td>
<td>tō</td>
<td>tōn ə:kə</td>
</tr>
<tr>
<td>Son</td>
<td>sō</td>
<td>sōn ətelizā:s</td>
</tr>
<tr>
<td>On</td>
<td>ən</td>
<td>ōn atā</td>
</tr>
<tr>
<td>Un</td>
<td>ən</td>
<td>ōn om</td>
</tr>
<tr>
<td>Aucun</td>
<td>okē</td>
<td>okēn ōtere</td>
</tr>
</tbody>
</table>
203. *Quelqu'un* and *chacun* are seldom linked with the following word, and not at all in conversation: *chacun à son goût* [akdœ a sô gu], *quelqu'un est arrivé* [kelkœ et arive].

204. It is important to notice that if it is possible to make a pause after the word ending in *n*, i.e. if the following word is not very closely linked in meaning with it, liaison does not occur: *Je n'ai rien ou presque rien* [ʒœ n e rjœ | u preska rjœ]. *Donnez-en aux enfants* [dœnez â | oz âfã]. *Il est bien* (comfortable) *ici* [il e bjœ | isi]. *Il est bien* (indeed) *ici* [il e bjœn isi].

1 The pause need not actually be made.
CHAPTER X

THE FRENCH VOWELS
IN UNSTRESSED SYLLABLES

205. The reader has no doubt realized, while listening to French speakers, that French has many more than the sixteen vowel sounds which are absolutely essential. Our present study of the vowels has been confined to the values they have when they occur in stressed positions.

206. The general tendency in languages is for stressed vowels to keep their “strong” quality, and for absolutely unstressed ones to be replaced by shorter and weaker ones; sometimes to disappear altogether.

207. In some languages, for example in English, where there is rather a big difference between the amount of energy expended on different syllables, this tendency to vowel weakening is very strongly developed, especially in the conversational style of speech. When stress is absent, most English vowels are prone to desert their positions and make tracks towards a, losing length and strength on the way. Some, having reached the position of a, disappear entirely:

Diagram 37—Vowel weakening in English.
A few examples will make this clear: *and* and is pronounced *ænd*, *ён* and *н* in unstressed syllables, e.g. *You and I* 'ju *эн* и *аи*, merry and bright *мёри* *ён* 'браит*, *bread* and *cheese* *бред* *н* 'тёз.

*has* *хэз* is pronounced *хэз*, *эз*, *з*, *с* in unstressed syllables, e.g. *The money has gone* may be pronounced *ðə* 'манн* хэз* 'гун*, *ðə* 'манн* эз* 'гун*, *ðə* 'манн* з* 'гун*. *It has gone* may be pronounced *ɪt* *хэз* 'гун*, *ɪт* *эз* 'гун*, *ɪт* *с* 'гун*.

*at* *эт* is *эт* in *at home* *эт* *хоум*.

*saint* *сэн* is *сэнт*, *снт* or *сн* in *St. Paul's Churchyard*: s(ə)n(t) 'пол* тʃэт*ˈлуд*.

*waz* *вэз* is *вэз* or *вз* in *I was there* *эй* w(ə)z *дей*.

*from* *фром* is *фром* or *фрм* in *a present* *эф* 'прэзант* fr(ə)m *ламеθ*.

*for* *фо* is *фё* in *That's for you* *тээт* *с* *фэ* *лаи*.

208. Many English people do not realize the great use they make of *э* in unstressed positions: they imagine that *and* is invariably pronounced *энд*, *from* invariably *фром*, etc. Some deliberately try to avoid too frequent a use of *э*. They condemn it as a modern development, the result of modern carelessness, and determine that it must be resisted if the spoken language is to be saved from degradation. And yet this vowel-weakening is perfectly natural in a language like English, and has been going on for many generations. It is well to bear it in mind, for it is the cause of one of the Englishman’s great difficulties in his acquisition of foreign languages. It is responsible for such mispronunciations as *paragraph* for *пэрграф*, *комёзе* for *комёзе*, *general* for *генерал*, *апорт* for *апорт*, *монэтон* for *монёton*, *адрес* for *адрес*, *эри* for *эри*.

209. A Frenchman learning English finds the use of *э* in unstressed positions extremely difficult. He prefers to say *'эз* *луд* *эз* *лоулд* instead of *эз* *луд* *эз* *лоулд* as good as gold; *'аи* *вэз* *лят* *хоум* *фром* *ту* *ту* *эри* instead of *эй* *вэз* *эта* *хоум* *фром* *ту* *ту* (or *та*) *эри* *I was at home from two to three*; *сэнт* *пол* *кэлддрэл*
instead of snt \( \text{'polz \, ka'ôidrl} \) St. Paul's Cathedral. Why? Because in French the great difference between strong and weak syllables, characteristic of English, does not exist. A distinct beat could be given to each syllable of the following French words, and each syllable is pronounced with a strong vowel: \textit{national} \('\text{n}a'sjo'nal), \textit{cathédrale} \('\text{k}a'te'dral), \textit{enchanteur} \('\text{d}jâ'to'\,r), \textit{commencement} \('\text{k}o'mmâ'smâ'. Their English equivalents require one strong beat and two short, weak taps: \textit{national} \('\text{n}æs'nal), \textit{cathedral} \('\text{k}æ'tidrl), \textit{enchanter} \('\text{m}lt'jante), \textit{commencement} \('\text{k}æ'mmensmənt). Notice the strong vowel in the stressed syllable of the English words, and the frequency of \( \text{a} \) or the complete absence of a vowel in the weak syllables.

210. Stress is much more evenly distributed, then, among the syllables of a French word than among those of an English one, with the result that French vowels have more stability than English ones. But they are not absolutely stable. They do undergo changes in unstressed positions, but of a much less radical kind than those occurring in English. Is it necessary to study these changes?

211. In the case of the great majority of French vowels the modifications they undergo in unstressed syllables are slight, and it is quite unnecessary for the foreigner to make them.

212. Take \( \text{i} \), for example. Many Frenchmen use a more open \( \text{i} \) in an unstressed than in a stressed position. The \( \text{i} \) which occurs in the non-final, i.e. unstressed, syllables of the following words or groups of words is generally more open than the \( \text{i} \) which occurs finally: \( i'\text{si} \, \text{ici}, \, \text{fi'ni}, \, \text{fini}, \, \text{il} \, \text{e} \, \text{par'ti} \, \text{il} \, \text{e} \, \text{par'ti}, \, \text{midi} \, \text{e} \, \text{d'mi} \, \text{midi} \, \text{e} \, \text{demi}. \) In teaching English learners, however, it is better to insist always on a very close \( \text{i} \), at any rate in the early stages. If pupils depart from it slightly, later on, well and good. But it is not good policy to invite them to depart from it. Their natural tendency in unstressed positions is to forsake the close \( \text{i} \) position
for the lowered and retracted one of English \( i \), a tendency which should receive no encouragement.

213. Other French vowels also are changed slightly by the absence of stress and by the nature of surrounding sounds; but with the exception of \( e \) and \( e \) it is perhaps unnecessary to examine these changes.

214. *Unstressed* \( e \)—In unstressed positions the \( e \) described in §120 sounds un-French. If you listen to a Frenchman pronouncing the following words unemphatically you will notice that non-final, unstressed \( e \) is distinctly more open than final, stressed \( e \): *gaieté*, *gé'te*, *bébé* *be'be*, *pénétrer* *penétre*, *élever* *élive*, *libérer* *libe're*, *piéton* *pje'tô*, *vérité* *veri'te*, *téléfoner* *telefo'ne*.

215. Unstressed \( e \) is often called \( e \) moyen. It is written phonetically with the same symbol as stressed \( e \).

![Diagram 38—e moyen.](image)

216. Certain words are nearly always pronounced in connected speech with \( e \) moyen. They are words like *mes*, *tes*, *ses*, *les*, *des*, *ces*, which occur almost invariably in non-final unstressed positions: *les enfants* *lez ál'tâ*, *des Français* *de frâ'së*, *mes affaires* *mez ál'fe:r*. (When *les* occurs finally, as in *Sauvez-les!* *sove 'le!* the tendency is to use close \( e \) and not \( e \) moyen.)

217. It is necessary to notice that there exists another pronunciation for *mes*, *tes*, *ses*, etc., besides that with \( e \) moyen. Some speakers use \( ë \), which is often heard in acting, singing, public speaking, teaching, and even
in conversation. According to some authorities this pronunciation, at any rate in conversation, is artificial and not to be imitated. Discussing the pronunciation of these monosyllabic words Martinon writes ¹: "À la vérité, beaucoup d’acteurs, de professeurs, d’orateurs, s’efforcent encore d’articuler lès hommes lëz om, et essayent de résister à l’usage universel, mais cette prononciation est absolument conventionnelle. Elle est bonne tout au plus dans le chant, qui a des exigences propres : quand on parle, on ne saurait prononcer mes dans mes sœurs autrement que dans mesdames, où il est certainement fermé. ² Même après un impératif, le pronom les, devenu tonique, est aussi fermé que l’article dans l’usage universel. Sans doute les poètes continuent à faire rimer donne-les avec poulets ou balais mais c’est affaire à eux, et on ne voit pas pourquoi les aurait deux prononciations, une en prose, une en vers."

218. As learners become fluent they should be encouraged to use e moyen. Beginners should be required to aim at the closer vowel in all positions.

219. Unstressed e — In unstressed syllables e also tends to be replaced by a moyen vowel which has a higher tongue position than stressed e. Sometimes it is as close as e moyen.

220. The use of stressed e in all positions sounds stiff and unnatural to a French ear. pêche is pronounced peʃ. In pêcher the e is closer, but is written with the same symbol : peʃe. Similarly with préte prɛ:t and prêter prɛ:te, chaîne ʃə:n and déchaîner deʃə:ne, aime e:m and aimer elme, traître tre:tɛ and traitresse tre:tɛ:z, il l’est il l’e and il est médecin il e metlœ, elle en avait eI ån a’vE and elle en avait beaucoup eI ån ave bol’ku.

221. Learners who have attained a certain fluency should be encouraged to use e moyen.

¹ Martinon : Comment on Prononce le Français, p. 54.
² Really moyen.
222. With the exception of e and é, then, it is advisable that all French vowels should be pronounced by the English learner as if they were in stressed positions. Stressed and unstressed vowels have not exactly the same quality in French; but the slight differences that exist are in most cases negligible. If the English learner makes an effort to produce them his English habit of vowel-weakening is apt to carry him much too far.
The French Consonants

223. The following table gives the French consonants, indicating the *place* of articulation (bi-labial, labiodental, dental, etc.), and the *manner* in which they are articulated (plosive, nasal, etc.).

### 224. Table of French Consonants

<table>
<thead>
<tr>
<th>Manner of Articulation</th>
<th>Place of Articulation</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Bi-Labial</td>
</tr>
<tr>
<td>Plosive</td>
<td>p b</td>
</tr>
<tr>
<td>Nasal</td>
<td>m</td>
</tr>
<tr>
<td>Lateral</td>
<td></td>
</tr>
<tr>
<td>Rolled</td>
<td></td>
</tr>
<tr>
<td>Fricative</td>
<td>f v</td>
</tr>
<tr>
<td>Semi-vowel</td>
<td>w u</td>
</tr>
</tbody>
</table>

NOTE.—Symbols occurring in two columns represent sounds with two essential articulations. The secondary articulation is shown in square brackets. Symbols in round brackets represent sounds which are not essential in French. Three r-sounds are indicated, but only one is necessary in speaking French.

225. For all consonants except the nasals, the soft palate is raised, the air finding an exit through the mouth only. (This fact will be taken for granted in the descriptions of the consonants which follow.)
CHAPTER XI

PLOSIVE CONSONANTS

226. In forming plosive consonants the mouth passage is completely closed at some point and then opened so that the air pent up behind the closure escapes suddenly.

227. There are six essential plosive consonants in French: p, t, k, which are voiceless; and their voiced counterparts b, d, g. *p* occurs in rare circumstances. p, t, and k will be described first, and the special difficulties they present to English learners will be explained.

The French Voiceless Plosive Consonants

p

228. For *p* the lips completely stop the passage through the mouth; air is compressed behind the stop and escapes with an explosive sound when the stop is released.

229. As an isolated sound *p* presents no difficulty. But when it occurs before a vowel in a stressed syllable many English learners find it difficult to pronounce in the French way.

230. A comparison between the normal Southern English way of pronouncing *p* as in *park, pass, pole, port, paw*, etc., and the normal French way of pronouncing *p* as in *Pâques, pas, paix, pomme*, etc., may help the learner.

English *p* of *park*.

231. The first upright line in the diagram below (No. 39) represents the bringing together of the lips for *p*, and the second the separation, which is
immediately followed by the plosion. During the stop (i.e. that part of the consonant formed while the lips are together) no voice is heard. (A straight horizontal line represents this absence of voice.) After the lips are separated no voice is heard for a short time, but air is being emitted; i.e. the sound of h is being pronounced. (A straight horizontal line represents this h.) Then the vowel a begins (represented by a horizontal wavy line denoting voice):

![Diagram 39—Aspirated p.]

232. When the sound h is inserted between the plosion of a consonant and the following vowel the consonant is said to be aspirated. p, t, and k are generally aspirated in English before vowels in stressed syllables.

233. Voiceless plosives are aspirated in many other languages, e.g. in Danish, Swedish, some kinds of German.

234. The above diagram (No. 39) shows a normal amount of aspiration in English. Some Southern English speakers use more; many Northern speakers use less or none at all.

235. Pronounce fairly energetically a number of words like peak, pain, pear, park, pork; tar, take, tear, talk, two; car, care, cork, cool. Can you hear any aspiration?

French p of Pâques

236. The lips are brought together with more energy than for English p. The stop is voiceless, as in English.
After the smart separation of the lips no sound of \( h \) is heard: the vowel starts immediately after the plosion:

\[
\begin{array}{c}
p \\
\hline \\
\end{array}
\begin{array}{c}
a \\
\end{array}
\]

Diagram 40—Unaspirated \( p \).

French \( t \) and \( k \) are also unaspirated.

237. Voiceless plosives are unaspirated in many other languages, e.g. Italian, Spanish, Russian, South German.

238. Is the English learner making a serious mistake when he aspirates \( p \), \( t \), and \( k \) in speaking French? Not by any means so serious as it would be if he were speaking one of the numerous languages which exist in which the omission or insertion of \( h \) is significant. In many Indian, Chinese, and African languages pairs of words exist which are distinguished solely by the presence or absence of aspiration. In Bengali, for example, \( \text{tha:l} \) means \textit{plate}, and \( \text{ta:l} \) \textit{palm-fruit}. In Burmese \( \text{phe:} \) means \textit{father}, \( \text{pe:} \) \textit{foot-rule}; \( \text{khu:} \) means \textit{caterpillar}, \( \text{ku:} \) \textit{to help}.

239. An Englishman, speaking French, would not be misunderstood if he strongly aspirated every \( p \), \( t \), and \( k \); but the cumulative effect of all this aspiration would be very un-French and very unpleasant. English learners should try, then, to eliminate the sound of \( h \) after \( p \), \( t \), and \( k \), and let the vocal cords vibrate for the vowel immediately after the plosion.

240. In the case of young pupils there is no need to give special pronunciation exercises for the elimination of aspiration. After a little ear-training they will readily hear the difference between \( \text{ph\(a\)} \) and \( \text{pa} \), \( \text{th\(a\)} \) and \( \text{ta} \), \( \text{k\(h\)a} \) and \( \text{ka} \); and they soon learn to regulate the breath-

1 Some French people aspirate their plosives slightly, but it is not typical to do this.
stream so that no h intervenes between consonant and vowel. London pupils, whose aspiration is often of a very fricative nature, should be required to separate the articulating organs *smartly* and pass *quickly* to the following sound.

241. An adult can often *hear* the aspiration he uses, but cannot eliminate it without help. He should try to make a *p* rather like his English *b* in *bark*, at the same time using *more energy* in the bringing together and separation of the lips. This attempt to make a *b*-like *p* generally results in a good unaspirated *p*, since English initial *b* is quite unaspirated and is pronounced with very little, if any, voice. Diagrammatically it might be represented thus:

![Diagram of Initial b in English]

242. **Exercises**

(a) *pi, pe, pe, pa, pd, po, pu, py, p6, pe, pe, p6, po, pö, pö, pö, pö, pö, pö.*

(b) *la pa:3 la page, la pe la paix, le pØ le pain, le pale le palais, le panje le panier, la pare la part, la pom la pomme, le pere le pont, la post la poste, puse pousser, poze poser, pike piquer, la pase la pensée, 3e n se pu je ne sais pas, pur pase l tå pour passer le temps, a pen à peine, la pœ:r la peur, pØ d tå peu de temps, pol pa:x pur pari Paul part pour Paris.*
243. t is made in the same manner as p, but the closure is formed by placing the tip of the tongue against the upper teeth, and not against the teeth-ridge, as in English:

**Diagram 42**—French t with tip of tongue against upper teeth.

Some French people place the tip against the lower teeth, the articulation taking place between the blade and the teeth-ridge:

**Diagram 43**—French t with tip of tongue against lower teeth.

**Diagram 44**—English t.
This difference in the place of articulation has a distinct effect on the character of the sound. The difficulty is not to make the difference, but to remember to make it. It is a good plan to let English pupils practise the sound at first with the tip of the tongue just between the teeth.

244. An attempt to make a t a little like English initial d as in *do*, at the same time articulating with more energy than is required for d, should result in a strong unaspirated t.

245. Exercises

(a) ti, te, tɛ, ta, tu, to, tu, ty, tõ, tœ, tɛ, tœ, tõ, tœ.

(b) it, et, et, at, etc.

(c) la tabl *la table*, tató tantót, le tapi *le tapis*, tot uta:r tót ou tard, la tua:s *la tasse*, le tɛ:br *les timbres*, tιre *tirer*, tõbe *tomber*, tu l mô:d *tout le monde*, tuγu:r *toujours*, tut a ku *tout à coup*, tut a fe *tout à fait*, tut a l œ:r *tout à l'heure*, la sal d atα:t *la salle d'attente*, le prɛtɛ *le printemps*, tɛnɛ vu drwu! Tenez-vous ṭroit!

k

246. k is made in the same manner as p and t, but the closure is formed by raising the back of the tongue to touch the fore part of the soft palate.

Diagram 45—French k.
247. Before a front vowel, as in ki qui, ke quai, kë:z quinze, the articulation is more forward than indicated in the above diagram. It is often described as being more forward than in English before front vowels. If this is so, it is of no practical importance.

248. Before a back vowel as in ka cas, âkô:r encore, ku coup the articulation is more retracted than that shown in the above diagram.

249. The use of a series of k sounds (and of g sounds) whose point of articulation depends on the tongue position of the following vowel is common to both English and French, and therefore need not trouble the learner.

250. Some French speakers exaggerate the fronting of k and g before front vowels to such an extent that the velar articulation is replaced by a palatal one.¹ This very pronounced fronting need not be imitated by English learners.

251. An attempt to make a k a little like English initial g as in go, at the same time articulating with more energy, should result in a strong unaspirated k.

252. Exercises
(a) ki, ke, kœ, ka, kœ, ko, ku, ky, kœ, kœ, kœ, kœ, kœ, kœ.
(b) yn ka:ʒ une cage, yn kart une carte, yn kart postal une carte postale, ê ku un coup, tut a ku tout à coup, l ekol l'école, à tu ka en tout cas, kom il fo comme il faut, de tu kote de tous côtés, dez o a la kok des œufs à la coque, a la kūpap à l la campagne, dœpœi kœ? Depuis quand? kœlœ kœstjœ quelques questions, fer la kœ faire la queue, ki e la? Qui est là?

¹ The symbol for the voiceless palatal plosive is C; that for the voiced palatal plosive J. These sounds have the same tongue position as J. See Diagram 48.
253. The formation of  has been described in Chapter IV. (See §§ 66–70.)

254. English learners who have formed the habit of using  in unemphatic French before words which begin with a vowel should try the following plans for avoiding it:

1. In the phonetic texts you are reading insert a linking mark ` between two words, the second of which begins with a vowel, to remind you that there should be no abrupt beginning to the vowel, but a gradual glide on to it from the preceding sound:

   elle a oublié sa promesse. il est allé à Amiens.
   il conduisait un éléphant à l’abreuvoir.
   ils sont arrivés à Avignon à onze heures.

2. If the above plan is not a sufficient check rewrite the troublesome passages in such a way that each syllable following a space begins with a consonant:

   il a oublié sa promesse. il est déjà en haut.

3. Practise gliding from one vowel position to another:

   ei, ee, ea, ea, eo, eo, eu, etc.
   ei, ee, ea, ea, etc.
   ai, ae, ae, aa, etc.
   oi, oe, oe, oa, etc.
   ëi, ëe, ëe, œa, etc.

1 This mark is used in many phonetic texts to indicate liaison.
2 See also §§ 161, 166, 171 for other exercises for passing gradually from one vowel to another.
You should then have no difficulty in saying: le ô:z les onze, œ olâde un Hollandais, de ibu des hiboux, œn âfâ obeisâ un enfant obéissant, lui e el lui et elle, œ nô êkony un nom inconnu, brê e vê:r brun et vert, yn mezô a vû:dr une maison à vendre, sôlô el selon elle, dêmâô a œn âgâ demandons à un agent.

**The French Voiced Plosive Consonants**

b, d, g

255. b, d, and g have the same place of articulation as p, t, and k. They are difficult for English learners because they are pronounced in a different way from English b, d, and g in the matter of voice.

256. The sounds b, d, and g can be pronounced in three different ways in regard to voice: they may be fully voiced, partially voiced, and pronounced with no voice at all:

```
<table>
<thead>
<tr>
<th></th>
<th>b</th>
<th>a</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fully voiced</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>b</th>
<th>a</th>
</tr>
</thead>
<tbody>
<tr>
<td>Partially voiced</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>b</th>
<th>a</th>
</tr>
</thead>
<tbody>
<tr>
<td>Voiceless</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
```

**Diagram 46—Voicing of initial b.**
1. Finally

Fully voiced

\[ a \quad b \]

2. Partially voiced

\[ a \quad b \]

Voiceless

\[ a \quad b \]

Diagram 47—Voicing of final b.

257. The important difference between b and unaspirated p is that the former is pronounced with much less energy than the latter.

258. In French, b, d, and g are normally fully voiced in all positions. The voicing begins as soon as the articulating organs come into contact, and continues until they are separated, e.g. barb barbe, dë:d dinde, gard garde, lâ:g langue, sabo sabot, də:də dëdans, argo argot.

259. In English, b, d, and g are fully voiced only in intervocalic positions, the voicing being very weak in the case of some speakers: habə harbour, lədə larder, igə eager. Initially they are partially voiced, as in (a) 2 (Diagram 46), or pronounced without voice (i.e. like weak p, t, k), as in (a) 3 (Diagram 46): bak bark, dək dak, gəu go. Finally, they are partially voiced, as in (b) 2 (Diagram 47), or pronounced without voice (i.e. like weak p, t, k), as in (b) 3 (Diagram 47): krə:b crab, ləd lad, læg lag. An Englishman’s attempt to say barb barbe often results in something like pbarbP.
260. English people find it difficult to voice b, d, and g fully in initial and final positions. In order to speak French well they must learn to do this. They must attempt also to give more vigorous voicing to b, d, and g in intervocalic positions.

261. It is especially difficult to practise full voicing while making the stop of b, d, or g, since the stops of these sounds cannot be easily prolonged. Fricatives like z are easier to voice: they have no closure and can therefore be prolonged without special effort; moreover their voicing is more distinctly heard than that of a plosive. The learner is therefore advised, before attempting fully voiced b, d, and g, to try to make a fully voiced fricative, e.g. z. Methods of learning to do this are given in § 330.

262. Even after following these methods, the learner may find it necessary to attempt the plosives in steps. The following are suggested:

1. Pronounce energetically the neutral vowel a with hand on throat so that the vibration of the vocal cords is felt.

2. While making a bring the lips nearly together. Try at the same time to continue the vowel, and this will help you to continue to produce voice.

3. While pronouncing a, bring the lips gently into contact. Use extra muscular energy and try to continue the voice while the lips are closed. If you can do this you are making a fully voiced b.

263. Exercises

(a) bi, be, be, ba, etc.
ib, eb, eb, ab, etc.

(b) bô bon, bjê bien, boku beaucoup, bôte bonté, bebe bébé, bê bain, ba bas, bato bateau, biːz bise, la barb la barbe, yn bôːb une bombe, le ʒuːb les jambes.

(c) Practise fully voiced d in the same way.

(d) di, de, de, da, etc.
id, ed, ed, ad, etc.
(e) deme demain, deda dedans, debu debout, deor dehors, depui loto depuis longtemps, done la oz afu donnez-le aux enfants, da la ry dans la rue, dit mwa dites-moi, defus d are defense d'entrer, derjer vu derriere vous, demade demander, desa:br decembre, dezire desirer, dasu dessous, desy dessus, do u trwa deux ou trois, diznaf dix-neuf, dorme bje Dormez bien, yn dewd une dinde, yn table ro:d une table ronde, yn fam almud une femme allemande, boku d mod beaucoup de monde, zem demad je me demande, pa tro grand pas trop grande.

(f) Practise fully voiced g in the same way.

(g) gi, ge, ge, ga, ga, go, go, gu, gy, go, go, ge, ge, ga, go, go.

(h) ig, eg, eg, ag, ag, etc.

(i) grepe grimpez, gute goiteur, grate grattez, grode grondez, galope galopez, garde vu bje da tobe Gardez-vous bien de tomber, yn lange une langue, yn bag une bague, oj dialog un dialogue, oj katalog un catalogue, le vag le vagues.
CHAPTER XII
NOTES ON THE FRENCH NASAL CONSONANTS

264. For nasal consonants there is a complete closure in the mouth at some point, the soft palate is in its lowered position and the air-stream passes out through the nasal cavity. (See Diagrams 32, 33, 34.)

265. The French nasal consonants are m, n, and p.

266. m is articulated in exactly the same way as in English. Sometimes the sound is voiceless in French, e.g. in prisme, rhumatisme prism, rymatism, though one also hears prism, rymatism, and prizm, rymatizm.

267. n is dental, like t and d. It is alveolar in English.

268. p does not occur in English. The nearest approach to this sound in English is the group nj as in spaniel spanjel.

269. Description of p

1. The blade of the tongue is down, the tip touching the lower teeth.
2. The front of the tongue is in contact with the hard palate.
3. The soft palate is lowered.
4. The sound is voiced.

Diagram 48—p.
270. Teaching Hints

An attempt to produce the sound n with the tip and blade down (held down, if necessary) so that the articulation cannot be made on the teeth-ridge, but is forced back on to the hard palate, should result in p. Some learners manage to produce p by starting from English η as in long long (see Diagram 34) and trying to articulate the sound much further forward. The faint j glide which is heard on moving the front of the tongue away from the hard palate is an essential part of p.

271. Exercises

(a) ip, ep, ep, ap, etc.
(b) iπi, επε, επε, απ, etc.
(c) dip din digne, la vip la vigne, a la kāpaŋ a la campagne, la mōtaŋ la montagne, œ pep un peigne, l apo l'agneau, lœ pō d aviŋō le pont d'Avignon, œn español un Espagnol, la vil de bulong la ville de Boulogne.
CHAPTER XIII

1-SOUNDS

272. The sound \( l \) is articulated by raising the tip of the tongue to touch the teeth or teeth-ridge. This contact forms only a partial closure of the air passage, since the air can escape at one or both sides of the tongue. To feel this lateral escape alternate \( n \) with a vigorous voiceless \( l \), keeping the tip of the tongue in the same place for both sounds. (The escape of air is greater for \( l \) than for \( l \) and can therefore be better felt.)

273. Many different varieties of \( l \)-sounds are used in speech. For our purpose it will be helpful to examine those used in English and then to compare the French variety with them.

A. The \( l \)-sounds used in English

1. Clear \( l \)

274. Pronounce the word \textit{leap} several times, and then try to isolate the \( l \)-sound. Pronounce it many times in isolation. You will probably notice—

(a) That the tip and blade of the tongue are raised to touch the teeth-ridge.

(b) That the sound has a certain vowel quality running through it: approximately that of the \( r \) of \textit{is}.

It has this because the front of the tongue is raised as for \( r \) while the contact for \( l \) is being made. The continuous line in the diagram below (No. 49) shows the position of the \( l \) of \textit{leap}, the dotted line that of the \( r \) of \textit{is}. In the former case the tip and blade are raised; in the latter the tip and blade are lowered. The
rest of the tongue occupies the same position for both sounds:

![Diagram 49](image)

**Diagram 49** — 1 of *leap*. ...... ɪ of *is*.

This /-sound is called *clear* because of the front vowel quality which runs through it.

275. **Usage**—Clear / is used by the majority of English people before a vowel: *leave, lift, letter, like, lock, lord, look*. Its clearness is not the same in these words. It is probably clearest in *leave*; a little less clear in *lift, letter, like*; neutral in *lock, lord, look*. For practical purposes, however, these shades of clearness may be neglected, and it may be simply stated that the / is clear in all these words.

2. **Dark /**

276. Pronounce the word *people* several times. Isolate the /-sound. Pronounce it in isolation many times. You will probably notice—

(a) That the tip of the tongue is raised to touch the teeth-ridge as for clear /.

(b) That the sound has a certain vowel quality running through it: approximately that of the u of *put*. It has this because the back of the tongue is raised as for u while the contact for l is being made. The continuous line in the diagram below (No. 50) shows the position of the l of *people*, the dotted line that of the u of *put*. In the former case the tip and blade are raised; in the latter they are lowered. The rest of the tongue occupies about the same position for both sounds:
This /-sound is called dark \(^1\) because of the back vowel quality which runs through it.

277. Usage—Dark / is used by the majority of English people—

(a) Finally, e.g. in *simple, people, table, oval, supple, apple, little, pale, pile, pill, peal, pull*.

(b) Before consonants, e.g. in *filled, belt, wealth, self, golf, bulb, failed, fold*.

The degree of darkness varies, just as the degree of clearness varies in the case of clear / . The darkest variety is probably that which occurs finally and functions as a syllable, e.g. the / of *people, simple*, etc. For practical purposes, however, degrees of darkness may be neglected, and the / may be simply described as dark in the positions defined above.

3. Exercises

278. (a) Alternate clear / with dark /, keeping the tip of the tongue in the same place: \(l^1, l^u, l^t, l^v\). You should feel a distinct movement in the main part of the tongue in passing from clear to dark /.

(b) Try to pronounce *leave, lift, letter, like, lock*, etc., with a dark / . Many Scots and Americans do this.

(c) Pronounce *simple, people, table, pale, peal, field, belt*, etc., with a clear / . Some Irish and Northern English do this. The natural tendency of Frenchmen, Germans, Swedes, and many others is to pronounce in this way.

\(^1\) Special symbol \(\backslash\).
B. The l-sound used in French

279. Description

1. The tip of the tongue for the l of *lit* is placed against the upper teeth,¹ and at the same time the front of the tongue is raised as for the vowel i. This l is therefore a little "clearer" than the English l of *leap*.

![Diagram 51—French l with tip of tongue raised.](image)

2. The air escapes at one or both sides of the closure.
3. The sound is generally voiced.

French l is clear in all positions. It varies slightly in clearness, e.g. the l of *lit* is clearer than the l of *loup*. The different shades of clearness need not trouble the English learner, since his own clear l varies in exactly the same way.

Teaching Hints and Exercises

280. Before vowels the clear l-sound the English learner uses will do quite well in French.

281. Finally and before consonants, i.e. where the English speaker uses a dark l, special exercises are generally needed.

282. Practise making a very clear l in isolation, i.e. aim at pronouncing the French vowel i, at the same time making the contact for l:

   li,  l̃,  l̃,  li.

¹ The tip may also be placed against the lower teeth, the partial closure of the air-passage being made by the blade in contact with the teeth-ridge.
283. **Clear l Finally, Preceded by a Vowel**—Pronounce clear l after all the French vowels, first with a pause after the vowel, then joining the sounds up:

(i) \( i - l, \ i l; \ e - l, \ e l; \ \epsilon - l, \ \epsilon l; \ \alpha - l, \ \alpha l; \ \epsilon - l, \ \epsilon l; \ \alpha - l, \ \alpha l; \ \theta - l, \ \theta l; \ \omega - l, \ \omega l; \ \epsilon - l, \ \epsilon l; \ \alpha - l, \ \alpha l; \ \theta - l, \ \theta l; \ \omega - l, \ \omega l \).

(ii) la vil la ville, la kol le col, s \( e \) fasil c'est facile, s \( e \) difisil c'est difficile, yn fil une file, \( \epsilon \) kɔlɔnɛl un colonel, \( \epsilon \) bol un bol, l \( e \) l'aile, lə kanał le canal, fidɛl fidèle, \( \epsilon \) jval un cheval, s \( e \) t \( n \) yn \( t \) il c'est inutile, bʒɛ mal bien mal, l ekɔl l'école, natyɾɛl naturel, nəsjoŋal national, sivil civil, pɛɾsənɛl personel, sətɾal central, kɔmynal communal, espənɔl espagnol, l ɛtɛɛl l'étincelle, grədɛl graduel, idɛal idéal, mobił mobil, lə rosiŋoł le rossignol, l irɔdɛl l'hirondelle, spəsjał spécial, ləkɛl lequel, lakɛl laquelle, lə jurnal le journal, \( \epsilon \) mədɛl un modèle, inɛgal inégal, l animal l'animal, l epɔl l'épaule, madməwazɛl mademoiselle, a la bel etwal à la belle étoile, l ətɛl de vil l'Hôtel de Ville.

284. **Clear l Finally, Preceded by a Consonant Sound**—

(i) If the preceding consonant is voiceless the l is generally completely voiceless: l artikl l'article, \( \epsilon \) sɛʁkl un cercle, de bukl des boucles, la pətufl la pantoufle, sɛːpl simple, l egzəpl l'exemple, supl souple, spɛktəl spectacle, tripl triple, sjekl siècle, par egzəpl! par exemple!

(ii) If the preceding consonant is a voiced plosive the l is often partially voiceless. (This need not be marked in a phonetic transcription): emaːbl aimable, avœgl aveugle, äːgl angle, eːgl aigle, la tabl la table, la rɛːgl la règle, āsəːbl ensemble, kɔːbl comble, dubl double, efʁwɔjaːbl effroyable, l ɔːgl l'ongle, ɛðispəsaːbl in­dispensable, admiraːbl admirable, penibl pénible, səblaːbl semblable, l epɛːgl l'épingle, adoraːbl adorable, ɛposibl impossible.

285. Here it is convenient to refer to the pronunciation of words like those given in § 284 (article, spectacle,
impossible, admirable, etc.) when they occur medially in a group. Note the following points:—

(i) When followed immediately by a vowel the l is fully voiced: ôen admirabl oratœr un admirable orateur, yn éterminabl ãgwas une interminable angoisse, õ spéktakl inwi un spectacle inouï, le pâtufl est tro grûd les pantoufles étaient trop grandes, l artikl ë trez éteresâ l'article est très intéressant, ël est emabl e dus elle est aimable et douce, il est ëdispûsabl a môn œ:vre il est indis-pensable à mon œuvre, ôen imœbl a mû gu un immeuble à mon goût, sêpl e inosâ simple et innocent, metre la kö:bl a sôn œ:vre mettre le comble à son œuvre, le pœpl almû le peuple allemand.

(ii) When followed immediately by a consonant sound the orthographie e which ends such words is given a sound-value: yn admirable letœr une admirable lettre, yn éterminable nui une interminable nuit, ô miru:kle de grû:s un miracle de grâce, de pâtufla de satë des pantoufles de satin, l artiklœ de tô l'article de fond, ôen imœblœ nef un immeuble neuf, yn sêple fœ:r une simple fleur, il nu kö:ble d elo:ʒ il nous comble d'éloges, s et ëposib de fer sa c'est impossible de faire ça, lë ply bo spéktaklœ dy mû:d le plus beau spectacle du monde, lë pœple de pari le peuple de Paris, la règle de partisip la règle des participes.

(iii) In familiar conversation words of very common use are pronounced without both ë and l before a word beginning with a consonant sound: ëposib de fer sa impossible de faire ça, artik de pari article de Paris, de pâtufl de satë des pantoufles de satin, i m sûb ke nô il me semble que non, ô sêp solda un simple soldat, lë pëp de pari le peuple de Paris.

These contracted forms are not so usual as in the case of words which, when pronounced in isolation, end in r preceded by a consonant sound, e.g. pauvre, maître, mettre, arbre. (See § 306 (iii).)

286. Clear l Followed by a Consonant Sound:

(i) i — lf, ilf; ë — lf, ëlf; a — lp, alp; a — lg, alg; ō — ld, old; o — lk, olk; u — lm, ulm; y — ln, yln, etc.
(ii) seulement, tu m'ô: d tout le monde, il  fe bo
tà il fait beau temps, ʒə m apɛl ʒɑ je m'appelle Jean,
kősylte consulter, la difikylte la difficulté, malgre lui
malgré lui, vu dve l ɛnɛ: tr vous devez le connaître,
kɛlɛfwa quelquefois, kɛlkø quelqu’un, lez almâ les
Allemands, ʒn bul ə ne:ʒ une boule de neige.
CHAPTER XIV

r-SOUNDS

287. A knowledge of the formation of the r-sound used by the majority of English speakers in speaking English should help the reader to understand better the difficulties of the r-sound in French.

English Fricative r

288. Description

1. The tip of the tongue is raised to the back part of the teeth-ridge.
2. The passage is narrowed at that point, but not sufficiently to cause much friction.
3. The sound is voiced.

Diagram 52—English fricative r (1)

r-sounds used in French

289. In French three r-sounds may be heard: 1, r, lingual rolled; 2, R, uvular fricative; 3, R, uvular rolled.

1 Special symbol I.
1. **Lingual Rolled r (r)**

290. **Description**

1. The tip of the tongue is raised to the teeth-ridge and so held that it vibrates up and down against the teeth-ridge as the air-stream passes through the mouth.

2. r is generally voiced.

![Diagram 53—Lingual rolled r (r).](image)

291. **Usage**

The lingual rolled r is not the r-sound commonly heard in Paris and the large towns, though there it may be heard frequently on the stage and on the concert platform. Although it is gradually giving way to the uvular variety it may perhaps still be considered as the r in common use in the small towns and villages of France. For this reason it is looked upon as provincial by those who do not use it.

292. **r** is the sound which English learners are generally recommended to use. Like the English fricative r it is articulated by the tip of the tongue. Many English people can already make it, and most of them have heard it used by speakers from Scotland, Ireland, Wales, and Northern England. There are Southern English speakers who use a weakened variety of r between two vowels, as in **thorough** ðərə, **hurry** hərə, **foreign** fərən, **tomorrow** təmərəu, and before final l and n as in **carol** kərəl, **barren** bərən.

293. **Teaching Hints**

1. Let the class hear a well-made r. The majority will probably be able to imitate it at once.
Those who fail to make the sound, naturally become self-conscious and hold their tongues stiffly if asked to attempt it in the presence of the whole class. Much time will be saved if each pupil who cannot at once imitate r is given into the charge of a fellow-pupil who makes it well and who will guarantee to teach it out of class-time.

The following hints are given to help those teachers who cannot make r and who prefer it to a uvular variety:

1. In making r, as we have already seen, the tip of the tongue has to move up and down, striking against the teeth-ridge. If the tongue is as stiff as a poker the tip will refuse to vibrate. The tongue must be held loosely.

2. Start with English fricative r. Try to hold the tongue loosely and let the air come in sudden jerks. If this fails to make the tip vibrate, change the position of the tip slightly, advancing it, retracting it, lowering it slightly, raising it slightly, until it is in a position where it is capable of vibrating. It is useless to keep the tip of the tongue in the same position while trying to make r.

3. Prefix θ to English fricative r, still holding the tongue loosely. The tip should be drawn back suddenly after the θ. During this retraction the tip is often felt to vibrate.

4. Pronounce the English word thorough θʌrə with strong breath force, withdrawing the tip of the tongue suddenly after θ. You may find it possible to trill the r in this intervocalic position.

5. Avoid attempting the sound when you are very tired, and never attempt it for long at a time.

6. When a series of taps can be made diminish the force of breath so that there is no breathiness in the sound, but just a series of distinct little taps.

7. Practise r very long, then with two or three taps
only. It should never be strongly rolled in connected speech, unless for emphasis.

8. For practice in all positions, see § 301 (v)–§ 308, substituting r for θ.

2. Uvular Fricative r (θ)

295. Description

1. The back of the tongue is raised towards the uvula, leaving a fairly wide passage, so that very little friction is caused as the air passes through. The front of the tongue is depressed.

![Diagram 54—Uvular fricative r (θ).]

2. You will see from the diagram that the tongue position is not very different from that required for a very retracted open back vowel, i.e. from that of Cardinal a.

3. The sound is generally voiced.

Usage

296. The uvular fricative r is nowadays very commonly heard in Paris and other large towns of the north. Many use it in unemphatic speech in all positions. In emphasis it is often replaced by the uvular rolled r. (See § 309.) English learners are often advised to look upon θ as an unpleasant sound unworthy of their

1 This special symbol is used only in this chapter. Elsewhere the symbol r is used, the reader interpreting it as r or θ or R according to his choice of r-sound.
attention. This is probably because their efforts to produce it often result in a disagreeable, scratchy noise which a Frenchman refuses to accept as an r of any kind. The widespread use of η among educated speakers marks it as very French, and for that reason it commends itself to many English learners.

297. η is dealt with in this book before the uvular rolled r because of its spreading use in France and because it provides an excellent starting point for attacking the uvular rolled r if learners decide to adopt the latter sound.

298. Teachers of French pronunciation should learn one of the uvular r-sounds (preferably η), and should give their pupils an opportunity of hearing it. Some pupils find η (or r) easier to make than r. Such pupils should be encouraged to use it.

299. Teaching Hints and Exercises

1. Start with a very retracted a. You will notice that while making this you can see the whole of the uvula.

2. Keeping the tip of the tongue against the lower teeth, raise the back of the tongue from the a position until the end of the uvula is hidden from view (use mirror), and try to retain some of the quality of a. The sound you make with the tongue in this position should be a very weak fricative with a rather vowel-like quality—η. Try to reduce the friction to a

Diagram 55—Relation between tongue positions of a retraced a (shown by dotted line) and η.
minimum. (If you unconsciously introduce one or two taps, as some learners often do, you are making a rolled uvular $r : R$.)

3. Pass from $b$ to $a$ again.

300. Some students find it a help to regard $b$ as of the same type of sound as the English fricative $r$ in red. For the English sound it is the tip of the tongue that is raised to form the narrowing; for $b$ the tip is depressed and the back is raised to form the narrowing. In both sounds the friction is extremely weak.

301. $b$ Between Two Vowels.

(i) Repeat the slight movement of the back of the tongue (described above), keeping the tip against the lower teeth and maintaining the same mouth-opening: $aba$, $aka$, $aka$.

(ii) Practise in the same way $a$ $b$, $o$ $b$, $u$ $b$, using throughout the lip-rounding required for the vowel.

(iii) $aba$, $e$ $e$, $e$ $e$, $i$ $i$.

(iv) $y$ $b$, $o$ $b$, $e$ $b$ (lip-rounding as for the vowel).

(v) Words containing intervocalic $b$: $bu$ $b$ bourreau, $bu$ $b$ bourrer, $to$ $b$ taureau, $bu$ $b$ bureau, $pu$ $b$ pourrait, $e$ $b$ errer, â$h$yme enrhumé, dâ $b$ ny dans la rue, la $b$ut la route, â$ch$te arréter, abîme arriver, é$ch$te éréinté, ibîge irriguer, atîne attirer, pâ$ch$ Paris, lâ$ch$ Arabe, kâ$ch$se corriger, la difên$ch$:s la différence, kû$ch$ courant, lâ$ch$â$ch$:s l’apparance, abî$ch$ge arranger, gû$ch$e jurer, la fà$ch$in la farine, kâ$ch$se caresser, y$n$ s$ê$nh$:z une cerise, ô$ê$ kâ$ch$:s un carrosse, y$n$ jâ$ch$et une charrette, ô$ê$or l’Europe.

302. $b$ Initially (Round the lips for $b$ before a rounded vowel): $b$ $a$, $b$ $o$, $b$ $u$, $b$ $a$, $b$ $e$, $b$ $i$, $b$ $u$, $b$ $a$, $b$ $e$, $b$ $ë$, $b$ $ã$, $b$ $õ$, $b$ $ê$, râ$ch$mo$de$ raccommoder, râ$ch$mo$de$ ramasser, râ$ch$pid rapide, $b$ $a$ rat, â$ch$ robe, bô$ch$d ronde, $b$ $u$ roue, $b$ $u$:s rouge, â$ch$ô raison, kê$ch$te répêter, kô$ch$ rideau, $b$jê rien, bû$ch$ub ruban, bû$ch$ubi rubis, $b$ $u$ rue, b$ê$fyze refuser, $b$ $w$ $a$ roi.

303. $b$ Following a Consonant Sound—

(i) If the preceding consonant is voiceless the $b$ is generally only partially voiced. This is not usually
marked in a phonetic transcription: p̪̪a, p̪̪o, p̪̪o, p̪̪y, 
p̪̪a, p̪̪e, p̪̪e, p̪̪i, etc. p̪̪atik pratique, p̪̪e prêt, p̪̪es
 presser, p̪̪ezâte présenter, p̪̪esaje préparer, p̪̪ejesy
 précieux, p̪̪e prier, p̪̪i prix, p̪̪o̪̪o̪̪ profond, p̪̪omnad
 promenade, p̪̪o̪̪se pronomcer, p̪̪e:v preuve, p̪̪esipal
 principal, p̪̪emje premier, p̪̪ovake provoquer.

t̪̪a, t̪̪o, t̪̪o, t̪̪u, t̪̪a, t̪̪e, t̪̪e, t̪̪i, etc., t̪̪avaje
 travailler, t̪̪ene trai̇ner, t̪̪e:i treize, t̪̪i̇st triste, t̪̪o
 trop, t̪̪u trou, t̪̪uve trouver, t̪̪wa trois, t̪̪able trembler,
t̪̪ȧje trancher, t̪̪upe tremper.

k̪̪a, k̪̪o, k̪̪o, k̪̪u, k̪̪a, k̪̪e, k̪̪i, etc., k̪̪ake
craquer, k̪̪wa croit, k̪̪ej̪̪o crayon, k̪̪i cri, k̪̪e:m crême,
k̪̪e:t crainte.

(ii) If the preceding consonant is voiced the ɓ is
fully voiced: b̪̪a, b̪̪o, b̪̪o, b̪̪u, b̪̪a, b̪̪e, b̪̪e, b̪̪i, etc.
b̪̪a brȧs, b̪̪a:v brave, b̪̪e:f bref, b̪̪eiz briser, b̪̪e:j broche,
b̪̪e:de broder, b̪̪yle brûler, b̪̪edbi brebis, b̪̪e:j branche,
b̪̪e:b brun.

d̪̪a, d̪̪o, d̪̪o, d̪̪u, d̪̪a, d̪̪e, d̪̪e, d̪̪i, etc., d̪̪a drap,
d̪̪apo drapeau, d̪̪wa droit, d̪̪o:l drôle, d̪̪y dru.

g̪̪a, g̪̪o, g̪̪o, g̪̪u, g̪̪a, g̪̪e, g̪̪e, g̪̪i, etc., g̪̪a:s grâce,
g̪̪a gr̪̪as, g̪̪ate gratter, g̪̪e:de gronder, g̪̪o:s grosse, g̪̪e:n
grain, g̪̪e grain, g̪̪e grand.

304. ɓ Finally, Preceded by a Vowel—ɓ in this position
is very weak: aɓ, aɓ, oɓ, uɓ, aɓ, eɓ, eɓ, iɓ, uɓ, aɓ, 
əɓ, əɓ, əɓ, əɓ, əɓ, raɓ part, taɓ tard, ə htaɓ en retard, 
poɓ port, ąkoɓ encore, le boɓ le bord, o boɓ de la mer;
au bord de la mer, puɓ pour, le ʒuɓ le jour, tųgũɓ 
toujours, puɓ tųgũɓ pour toujours, luɓ lourd, veɓ verre, 
peɓ pere, la manjεɓ la manière, nesẹɓ:ɓ nécessaire, ʃεɓ 
chère, klεɓ:clair, ɾiɓ pire, fiɓ firent, liɓ lire, diɓ dire, 
kiɓ rire, g̪̃adıɓ grandir, muɓ:mur, dųɓ dur, pyɓ pur, 
ʂyɓ sûr, la natyɓ la nature, la kọfityɓ la confiture, ɓẹ 
mụmụɓ un murmure, le kẹɓ le cœur, l ẹɓ l’heure, 
la faveɓ la faveur, ɗe volẹɓ un voleur, ɓẹ mạɓ:ɓ un 
meneur, ma șẹɓ ma sœur, la poɓ la peur, la g̪̃adọɓ la 
grandeur, il pleɓ:il pleure.
305. **Finally, Preceded by a Consonant Sound—**

(i) If the preceding consonant is voiceless the ** is generally completely voiceless: *ap*āpre, abat*ē* abattre, kat*ē* quatre, fj*ak*ē fiacre, kof*ē* coffre, pr*ē*t*ē* prêtre, met*ē* mettre, let*ē* lettre, o*ty* autre, â*ky* encre, sâ*ty* centre, kon*ē*ty connaître, lə no*ty* le nôtre.

(ii) If the preceding consonant is voiced the ** is often only partially voiced. It is not necessary to mark this in a phonetic transcription: tē*br* timbre, sō*br* sombre, atū*br* attendre, pē*br* peindre, ē*gh* aigre, jā*br* chambre, ar*br* arbre.

306. Here it is convenient to refer to the pronunciation of words like the above, e.g. quatre, autre, chambre, arbre, etc., when they occur medially in a group. Note the following points:—

(i) When followed by a vowel the ** is fully voiced: la jâ*br* a kote la chambre à côté, novā*br* e desā*br* novembre et décembre, lə po*vn* œm le pauvre homme, a kat*ē* œ*ē* à quatre heures, met*ē* yn let*ē* a la post mettre une lettre à la poste, yn oth istic*br* une autre histoire, lə tea*tn* almâ le théâtre allemand, prâd*ē* œm o*ty* prendre un autre, âtâd*ē* œ bï*i entendre un bruit, vôt*ē* avi votre avis, l oth üfâ l’autre enfant, mâbr*ē* aktif membre actif, l ilystå aktœ*ē* l’illustre acteur.

(ii) When followed immediately by a consonant sound the orthographic e which ends such words is given a sound-value: œ:—yn jē*bə jo*d une chambre chaude, lə po*vē* bonœm le pauvre bonhomme, kat*ē* pa*z* quatre pages, yn let*ē* d almâœm une lettre d’Allemagne, yn othœ fwa une autre fois, lə tea*tn* frâsœ le théâtre français, prâd*ē* le te prendre le thé, âtâd*ē* le brï*i dy vâ entendre le bruit du vent, vôt*ē* kestjœ votre question, l othœ person l’autre personne, mâbrœ de 1 akademi membre de l’Académie, l œvœ de hasœn l’œuvre de Racine, l ilystå dokœ*ē* l’illustre docteur.

(iii) In familiar conversation words of common use are pronounced without both œ and ** before a word
beginning with a consonant: kat pa:ʒ quatre pages, dépui kat zu:ʁ depuis quatre jours, le pov honom le pauvre bonhomme, met ð ot tel maître d'hôtel, yn ot fwa une autre fois, s ätud diːʁ s'entendre dire, i fo et saːʒ il faut être sage, madam vot tâːt madame votre tante, prũd le te prendre le thé.

307. n Medially, Followed by a Consonant—

If the consonant is voiceless, as in the examples given under (i) below, the n is generally only partially voiced. In the examples given under (ii) the n should be fully voiced.

N.B.—Pronounce short the vowel preceding n followed by a consonant sound. (See § 419.)

(i) yn sont une sorte, la tonʃ la torche, apẽnsy aperçu, ɑpɔnte apporter, pɛɭsɔn personne, yn buʁs une bourse, la ˈpent la perte, ɛʃtɛ certain, fɔɾzse forcer, yn fuʁʃʃ une fourche, ʃɛʃçe chercher, kust courte, ɡanɡo garçon, kuʃvt couvert, debaŋke débarquer, la pɔnti la partie, ɔ ˈpark ʃ un parc, yn aveŋs une averse.

(ii) la bɑʁb la barbe, la fɛmʃ la ferme, 1ɛ ʃam le charme, la ˈpeʃl la perle, ɔ ðəŋʒe un berger, ʃaŋʒe charger, la jɑŋbø le charbon, la fɔrm la forme, ɔ ʃaŋlatu ʃ un charlatan, lɛ ʃɛmʃle le fermier, yn kɔʁd une corde, ɡaʁde garder, l ɛnɔ l'herbe, la goʁʒ la gorge, l oːʁsø l'horloge, deboŋde déborder, laŋʒ large, le lɑmʃ les larmes, ɔʃɛnje dernier, opʃɛʁve observer, pɔndɔ pardon, la sɔbɔn la Sorbonne.

308. n Followed by η—Practise words in which n is followed by η, first lengthening the η (i.e. substituting y for it), then with the correct number of syllables: nyiːso, nyiːso ruisseau; nyine, nyine ruiner; ʃɛi, ʃɛi fruit; tʃiːt, tʃiːt truite; ʃyɛl, ʃyɛl ruelle.

3. Uvular Rolled r (R)

309. Description

1. The back of the tongue is raised to touch the uvula. The front of the tongue is depressed, the sides
raised, forming a rather wide channel down the centre of the tongue.

Diagram 56—Uvular rolled r (R). (The raising of the sides of the tongue is not shown.)

2. The air passage is closed and opened two or three times at the point of articulation as the uvula vibrates up and down in the channel formed down the centre of the tongue. This movement of the uvula can be distinctly seen. The same movement takes place in gargling.

3. The sound is generally voiced.

Usage

310. Some French people use a r, with one or two taps, in all positions, except perhaps finally after a vowel sound. Others think they always use r. They probably do use it before and after consonant sounds and in emphatic speech. In final positions after a vowel sound r is not often heard in ordinary speech.

311. Many who normally use b replace it by r in emphatic speech.

Teaching Hints

312. Start from b and use slightly more breath force. If this does not result in one or two taps of the uvula, move the position of the back of the tongue slightly: a little higher or lower, a little farther back or forward,
until you find a position where you can produce vibration of the uvula.

313. There should be no "scrapy" accompaniment to \( r \). Like \( r \), it consists of one or two distinct little taps.

**Exercises**

314. For exercises in all positions see §§ 301–8 substituting \( r \) for \( v \).
CHAPTER XV
NOTES ON THE FRENCH FRICATIVE CONSONANTS

315. Fricative consonants are made by narrowing the air-passage at some point to such an extent that friction is produced as the air passes through.

316. The chief fricative consonants in French are \( f, v, s, z, j, 3 \).\(^1\) They present no great difficulty to the English learner.

317. \( j \), as a fricative consonant, is referred to in § 345.

318. The sound of the glottal fricative \( h \) in French is dealt with in §§ 332–7.

319. \( f, v \). The place of articulation of \( f \) and \( v \) is the same as in English. The French sounds are pronounced with greater energy than the English ones.

320. \( v \) is generally fully voiced. (See §§ 328–30.)

321. \( s, z \). In both English and French these sounds may be made with the tip of the tongue either raised or lowered. The difference in acoustic effect is not perceptible.

322. In the most usual variety of English \( s \) and \( z \) the tip and blade are raised to the teeth-ridge leaving a very narrow passage:

![Diagram 57—English s and z with the tip of the tongue raised.](image)

\(^1\) For \( h \) see §§ 295–308.
323. In French the most usual variety of s and z is made with the tip of the tongue touching the lower teeth, the narrowing being between the blade and the teeth-ridge:

Diagram 58—French s and z with the tip of the tongue lowered.

324. The English learner who articulates s and z with the tip raised need take no trouble to produce the French sounds with the tip of the tongue lowered. What is important is that he should make the French sounds with tense muscles of the tongue, with the tip of the tongue more advanced than for English s and z, and with a slightly greater narrowing of the air passage, if possible. The French sounds are clean-cut: there is about them none of the laxness of articulation common in the English varieties.

325. z is generally fully voiced. (See §§ 328–30.)

326. J, ʒ. The place of articulation of J and ʒ is about the same as for English J and ʒ. The palatal (i.e. j-like) quality which is often heard in English J and ʒ is absent from the French sounds. This palatal quality can be avoided by using distinct lip-rounding and by curling back the tip of the tongue very slightly so that there is a small depression formed behind the tip. (See diagram 59.)

327. ʒ is generally fully voiced. (See §§ 328–30.)

The Voicing of v, z, ʒ.

328. What has been said in §§ 256–9 about the voicing of b, d, g applies to v, z, ʒ.
329. When v, z, and ʒ occur in initial and final positions in French, the English learner often fails to voice them fully. This inability to use full voicing is especially noticeable in final positions. In intervocalic positions the voicing used by many English speakers sounds weak to a French ear.

330. The following exercises should help the learner to produce fricative consonants with full, strong voicing:

1. Try to sing three or four notes up or down the musical scale on the sound z. If you allow the voicing to stop, the tune will also stop, since voiceless sounds cannot carry the tune. (Try to sing a tune on s. You will at once realize this.)

2. Alternate s with z making no pause between the sounds, and producing z with a strong "buzz":

s z s z

3. Fully voiced z in isolation.
4. zi, ze, zɛ, za, etc.
5. iz, ez, eɛ, az, etc.
6. f v f v
7. vi, ve, vɛ, va, etc.
8. iv, ev, eɛ, aɛ, etc.
9. ʒ ʒ (with lip-rounding).
10. ʒi, ʒe, ʒɛ, ʒa, etc.
11. iʒ, eʒ, eʒ, aʒ, etc.

1 Some French (and English) speakers lower the tip for ʃ and ʒ and articulate with the blade.
331. Practice of Fricatives in French Words:

(a) In non-Final Positions: fêt sa faites ça, fêtz atūsjō faites attention, ferme la port fermez la porte, s i vu ple s’il vous plait, sēpləmə simplement, siz āfā six enfants, s et jā:br sept chambres, sēkāt su cinquante sous, s et ë s’aj c’est un chat, s et ë fījē c’est un chien, sāte bjē Chantez bien, vwa:s voi, vwa:la voilə, vādrēdi vendredi, vuz ār tā:r vous êtes en retard, vētsē:k vingt-cinq, ʒà Jean, systəmə justement, gāvje janvier, ʒame jamais, ʒ vuz atā je vous attendez, ʒ e l e fini je l’ai fini, disset dix-sept, dizūt dix-huit.

(b) In Final Position: dy bœf du bœuf, ʒ e swaf j’ai soif, yn ta:s une tasse, yn ër dis une heure dix, truve yn plas trouver une place, la paf la poche, yn muʃ une mouche, turne a goːʃ tourner à gauche, uvre la buʃ ouvrez la bouche, de vaj des vaches, tu le dimā:j tous les dimanches, ʒe marʃ je marche, el e blāːʃ elle est blanche, il e rj il est riche, ʒe m ʌ:v je me lève, il ari:v il arrive, su la fə:z sous la chaise, yn bel roːz une belle rose, sa m a:mə:j ça m’amuse, swasət e ɔːz soixante et onze, swasət kəːz soixante quinze, yn mezə fræːz:s une maison française, ɔːz onze, duːz douze, treːz treize, katorz quatorze, kəːz quinze, sɛːz seize, el e pərəsəːz elle est paresseuse, de ry dəɡɾəːz des rues dangereuses, ynurne ãnqijə:s une journée ennuyeuse, il e ruːʒ il est rouge, dy frəmaːʒ du fromage, yn ərə:ʒ une orange, bô vwa:jə:ʒ bon voyage, le bagaːʒ les bagages, s et ë sèːʒ c’est un singe, syr la plaːʒ sur la plage, lez ɔːrɛːj les oreilles, õ ku d ɔːː:j un coup d’œil, la fiː:j la fille, ə soleːj le soleil, le travaːj le travail, õ fotoe:j un fauteuil.

The sound of h

332. h is the weak fricative sound made as the air passes through the open glottis. The tongue is at the same time in position for the following vowel, e.g. hi he, had hard, hu who.

333. The sound of h may be heard in certain French dialects, e.g. in that of Normandy, Brittany, Gascony, Lorraine. It is rarely heard in what may be called
standard French. Some French people use it in exclamations like hé, he:, ha ha:, hola hola, etc., and as an intensity device, e.g. je le hais 3ə la 11he, c'est une honte s et yn 11hö:t. Some French people never use the sound of h at all, and it is never necessary to use it.

334. It is not sufficient, however, to know that the sound of h need not be pronounced. What is meant by h mute? h aspirate? habile abil is said to begin with h mute, hauteur ote:r with h aspirate. In neither case is the h pronounced. Why, then, the use of these two terms?

335. h mute has no function at all. h aspirate, though, like h mute, it has no sound-value, plays the part of ruling out any possibility of liaison with the preceding word and of elision of the preceding vowel. One must say le ote:r (and not lez ote:r) les hauteurs, a o (and not an o) en haut, il e ardi (and not il et ardi) il est hardi, lə qit (and not l qit) le huit,1 lə o (and not l o) le haut, etc.

The stress given to a syllable beginning with h aspirate must never include in its impulse the final consonant sound of the preceding word, no matter whether this word has a liaison form or not. Avec haine is avək 1e:n 2 (or avək 11pə:n or avək 11he:n) and not avəl 1ke:n. (In the case of stressed syllables beginning with a vowel—not with h aspirate—it is typical in unemphatic French to include in the stress the final consonant sound of the preceding word: il aime i 1le:m, avec elle avəl 1kel, un homme æ 1nom). Par honte is par l5:t 2 (or par 11p5:t or par 11hö:t) and not pa 1rö:t. (Cf. par an pa 1rə.)

336. Before h aspirate preceded by a word normally ending in a consonant sound and spelt with final e, e.g. yn une, set cette, grà:d grande, this final e is often

1 The h of huit is “mute” in compounds, and liaison is made before it: dizuit dix-huit, vëτuit vingt-huit.

2 As in English an egg en 1eg (not ø 1neg); for ever for 1eve (not fo 1revə).
pronounced œ: yna otœ:r une hauteur, yna œ une haie, 
sete o:t mezö cette haute maison, grãde a:t grande hâte.
In the case of some words, however, e.g. faire, être, it
is more usual not to pronounce the final e before h
aspirate. Faire halte is generally fé r ¹alt (not fé rœ ¹alt, 
and not with the stress on ¹ralt). Être hors de soi is
generally ëtr ¹ør de ¹swa. Some French speakers insert
a weak glottal stop: yn ṭotœ:r, fé r ²alt. The latter
pronunciation is not recommended to English learners
because of their tendency to use the glottal stop where
its presence is not justified by French usage.

337. Words beginning with h aspirate are noted with
a special mark in most dictionaries.
CHAPTER XVI

THE FRENCH SEMI-VOWELS OR VOWEL GLIDES

338. The French semi-vowels are j, η, and w.

j

Description

339. For all practical purposes the semi-vowel j may be regarded as a rapid glide away from the vowel position of i to that of the following vowel, e.g. fiacre fjakr, travailler travaje. The vowel i is a syllabic sound. The semi-vowel j is too short to form a syllable.

340. The articulation of French j presents no difficulty to English learners; it is like that of the semi-vowel j in English, heard in yield jild, yellow jelou, yard jad. No special exercises are therefore necessary.

Usage

341. j is often represented by the letter i, which also frequently represents the vowel i. The difficulty is to know when to use the semi-vowel and when to use the vowel.

342. As a general rule the letter i is pronounced j before a vowel sound:

1. When a single consonant sound precedes in the same syllable: fièvre fje:vr, fier fje (also fie), bien bjé, pied pje, marier marje, premier pramje, dernier dërnje, impression ëprésjø, tiède tjéd, pion pjø, kiosque kjøsk, piöche pjøʃ, miel mjel, expier eksje.

2. When a vowel sound precedes: travailler travaje, envoyer äväje, cahier kaje, mouiller muje.

343. After two consonant sounds in the same syllable
the letter *i* is generally pronounced *i*: *triangle triːːɡl*, *triomphe triːːf*, *brioche bʁis*, *grief griːf*, *oublier ublie*, *plier plie*, *encrier əkʁie*, *bibliothèque bibliatɛk*, *tablier tablie*.

344. The semi-vowel *j* is pronounced partially or wholly without voice after a voiceless sound, e.g. *pje*, *kjɔsk*.1

345. The semi-vowel *j* can occur only before a vowel sound, since it is a glide from one vowel position to another. What, then, is the sound (transcribed phonetically with the symbol *j*) which closes a syllable, final or non-final: *la fille la fiːj*, *le travail la travaːj*, *le soleil lə solɛ:j*, *la bataille la bataːj*, *feuillton fejtɔ*, *tressaillement trɛsajmɑ̃*? In such positions *j* may be pronounced in the following ways: (1) as a weak fricative consonant, i.e. with the front of the tongue raised higher than for the vowel *i*, so that friction is produced.2 (There is no separate symbol for *j* pronounced with friction); (2) as a very short vowel, the tongue not reaching the position where friction is made; (the sound then forms one syllable with the preceding vowel): *travaːi*, *trɛsaǐmɑ̃*; (3) as a semi-vowel, a faint *ə* being added: *lə travaːj*.  

Description

346. The semi-vowel *ɥ* may be regarded as a rapid glide away from the vowel position of *y* to that of the following vowel, e.g. *muet mɥe*, *nuage nɥaːʒ*. The vowel *y* is a syllabic sound; the semi-vowel *ɥ* is too short to form a syllable.

347. The articulation of *ɥ* should not be difficult to English learners who can make the vowel *y*; and yet

---

1 It is not necessary to use a diacritical mark or a special symbol to remind the English learner of this. He uses a *j* of the same kind in similar positions in English, e.g. *pew* is generally *pju*, *Kew* is *kju*.

2 This fricative consonant is often heard instead of the semi-vowel before the vowel *i*, e.g. *fouillis fuji*. 
it is often badly pronounced, suggesting the tongue position of u rather than that of y. Practise yi, ye, ye, ya, etc. (two syllables). Then start again from the position of y, moving away from it immediately, so that there is no sound but the glide to the following vowel: ui, ue, ue, ua, etc. (one syllable).

Usage

348. Both u and y are represented by the letter u. English people often find it difficult to know when to use the semi-vowel and when to use the vowel.

349. As a general rule u is pronounced u before a vowel sound:

1. When a single consonant sound precedes in the same syllable: tuer tue (also tye), juin 3uë, ruelle ruel, écuelle ekuel, lueur luœ:r, luette lu£t, remuer rœmœ, persuader pœrsuade.

2. When the vowel i follows. In this case u may be initial or preceded by one or more consonant sounds. It is generally pronounced with friction before i¹: huit vit, lui lui, pluie pluí, fuir fuir, cuivre kuvr, puis puis, ruine ruin, truite truit, fruit fruï, bruit bruï, druide drûïd.

350. After two consonant sounds in the same syllable the letter u is generally pronounced y (unless the following vowel is i): cruauté kryote, cruel kryel, monstrueux môstryø, influence êflyâ:s, truelle tryel.

Description

351. The semi-vowel w may be regarded as a rapid glide away from the vowel position of u to that of the following vowel, e.g. oui wi, coin kwë, bois bwa, mouette

¹ My colleague, Miss Coustenoble, tells me that there is no friction in u before i in words beginning with h mute, e.g. huile UIL, huitre uitr.
The vowel u is syllabic. The semi-vowel w is too short to form a syllable.

The articulation of w in French gives no difficulty to English learners who can make the vowel u. French w is pronounced more energetically and with stronger lip-rounding than the semi-vowel w in English, heard in weed wid, worn won, one wan.

Usage

Both w and u are represented by the letters ou. English people often find it difficult to know when to use the semi-vowel and when to use the vowel.

As a general rule ou is pronounced w before a vowel sound when a single consonant sound precedes in the same syllable: fouet fwe, four fwi:r, douane dwan, douaire dwi:r, jouer 3we (also 3ue), Chouan jwā.

ou is pronounced u when more than one consonant sound precedes in the same syllable: brouée brue, éblouir ebluir, prouesse pruEs, grouiller gruje, clouer klue, trouée true.
356. Stress is the speech effort made in pronouncing a syllable. Effort is, of course, expended on each syllable of a sound-group in connected speech; but only those syllables which are pronounced with more energy than their neighbours are said to be stressed. The others are described as unstressed.

357. Stress is not a matter of force of exhalation only: it includes greater muscular activity of the organs of articulation, especially of the tongue and lips. There is probably also more tension in the larynx during the pronunciation of stressed syllables.

358. The result of stress is increased conspicuousness or prominence of the syllables upon which it is expended. Sometimes this prominence is only subjective: the speaker feels a syllable to be prominent, and to him it is prominent. The final syllable of a French sentence, for example, is often pronounced on such a low pitch that it is impossible to voice it. It is, in this case, not prominent at all to the hearer, though he may feel that it is important if he sees any outward signs of the speaker’s effort which accompany it.

A. Unemphatic Stress

359. In English speech there is considerable difference between the amount of effort expended on the various syllables of a sound-group,¹ with the result that some syllables are “strong” and others “weak”. This unevenness of stress distribution is characteristic of English and also of German.

¹ A sound-group consists of the chain of speech sounds between two pauses.
360. In English the greatest energy is used in pronouncing words of important meaning, no matter what their position in the sentence. Words of small significance are uttered with relatively little expenditure of energy.

361. The stress-marks in the preceding sentence show the words which the speaker regards as important in expressing his meaning; they are placed before the stress-bearing syllable of each of those words. Notice that sometimes stress falls on a monosyllabic word, in some words on the first syllable, in others on the second. In some English words the main stress is on the third syllable: diplo'matic, profes'sorial, inter'mediate, instru'mental, architec'tural; in others the main stress is on the fourth syllable: recom'mendation, human'i'tarian, experi'mental. There is no fixed place for English stress, either in isolated words or in connected speech; and yet there is a certain regularity in its occurrence which plays its part in producing the rhythm of English speech.

362. In French each syllable of a word pronounced unemphatically is uttered with about the same amount of energy, except the last, on which a slight increase of energy is expended. This final syllable is said to be stressed and bears a stress-mark; non-final syllables are said to be unstressed, though they are not unstressed to exactly the same degree: inutile iny'til, phonétique fon'e'tik, Espagnol espa'pol, mademoiselle, madmwa'zEl, grammatical gramati'kal, généralement, ge'neral'mu, admini'strateur administra'tœ:r.

363. It is possible to tap out the syllables of a French word regularly and with almost equal force on each. This regularity gives a staccato effect to French speech, which is quite impossible in English.

364. A short sentence in French may be regarded, from the point of view of stress, as a many-syllabled word: each non-final syllable is pronounced with fairly
even stress, the final syllable receiving slightly stronger stress: il va venir il va v'ni:r, c'est inutile s et iny'til, elle est malade el e ma'llad, ça m'est égal sa m et e'gal, vous êtes en retard vuz etz a r'ta:r, il est sept heures il e set 1œ:r, je n'en ai pas 3ə n än e 1pa.

365. If the sentence is divided into a number of sense-groups,1 each of these groups is like a many-syllabled word, stress falling on the final syllable: je suis rentré très tard 3ə sui râ'tre | tre 1ta:r; || nous l'avons vu chez elle nu l avô 1vy | ëz 1El; || je les ai vus tout à l'heure 3ə lez e 1vy | tut a 1 œ:r; || je comprends bien ce que vous me dites 3ə kôprâ 1bjë | s kə vu m 1dit; || il est arrivé en même temps que moi il et arî'Ve | à mem tâ k 1mwa; || nous arrivons bientôt chez nos amis nuz arivô bjë'to | je noz a'mi; || nous allons lire deux ou trois pages du dernier chapitre nuz alô 'li:r | də u trwa 'pa:3 | dy dërnje ja'pitr; || nos parents de la campagne sont chez nous depuis quinze jours no parâ d la kô'papə | sô je 'nu | dəpu ki'z 1gu:r; || les enfants ferment leurs livres et les posent sur la table lez àlfâ | fýrm lër 'li:və | et le l'po:z | syr la 'tabl; || enfin, nous voici dans le quartier de l'Hôtel de Ville à'fe, | nu vwa'si | dâ l kar'tje | d l otel de'vil; || tous les matins la mère de Paul vient l'appeler pour le réveiller et le faire lever tu le ma'të | la mer də l'pol | vjë 1 ap'le | pur l rêve'lje | e lə fer lə've. ||

366. Thus it may be said that stress in unemphatic French has a fixed place: it falls on the final syllable of a word in isolation and of a sense-group in connected speech. This is not difficult to teach to English learners.

367. There is a tendency for the time intervals between the stressed syllables of a sound-group to be of the same length in English. In French also, stressed syllables tend to recur at regular time intervals. But the effect is far from being the same in the two languages. In English strong syllables and long sounds may occur

1 A sense-group consists of a group of words (sometimes of one word only) having in itself a certain sense, not necessarily complete.
within the various sense-groups; and the syllables which intervene are relatively very weak and short. In French strong syllables and long sounds occur only finally in each group; and the intervening syllables are short, but they cannot be described as weak. Diagrammatically the difference in stress distribution may be represented thus:

English: | . . . . | . . . . . . . . | . . . . |
       | . . . . . . . . . | | |

French: | . . . | . . . | . . . | . . . | . . . |

368. Intonation means the rise and fall of the pitch of the voice in speech. It is thus the musical element of speech. Stress and intonation cannot very well be studied apart, for they generally work together to make syllables prominent.

B. Unemphatic Intonation

369. With unemphatic stress goes unemphatic intonation. In French this intonation may be said to consist of a rising-falling “tune”. In some types of sentence both rising and falling elements are present; in others the falling only; in others the rising only.

1. Rising-falling Intonation

370. In a short unemphatic assertion of more than two syllables the typical intonation is a rising-falling one. This rise is made from a fairly low pitch and continues by very small musical intervals until the last syllable but one is reached.¹ Then follows a very low fall within the stressed syllable, sometimes so low that voicing is impossible:

| . . . . |
| . . . . |

³œ n lez e pa ³vy.

¹ It is also very often possible, without being definitely emphatic, to give the top note to some syllable preceding the penultimate.
371. If the assertion has two syllables only, the pitch of the first is relatively high, that of the second low-falling:—

\[ \text{\textbf{s e \textsuperscript{1}vte \text{-}}} \]

372. If the assertion consists of one syllable only, the pitch is low-falling:—

\[ \text{\textbf{lbo \text{-}}} \]

373. Try to say the short sentences given in § 364, and the following with the rising-falling intonation referred to above: \textit{ca m'ennuie sa m ä'nuçi, il est vert il e \textsuperscript{1}vè:r, il est midi il e mi'dì, j'en suis content 3 a sùi kô'tä, il fait du vent il fè dy \textsuperscript{1}vã, je ne comprends pas \textsuperscript{3}è n kôprä \textsuperscript{1}pa, il vient de sortir il vjè d sor \textsuperscript{1}ti:r, nous les avons perdu nu lez avâ pèrldy.}

374. In a long unemphatic assertion, the rising-falling intonation generally has another form. Instead of a continuous rise to a certain point followed by a continuous fall, thus:

\[ \text{\textbf{---}} \]

the rising-falling may be made thus:

\[ \text{\textbf{---}} \]

or thus:

\[ \text{\textbf{---}} \]

or thus:

\[ \text{\textbf{---}} \]

according to the number of sense-groups. The closer the meaning between two consecutive groups, the less deep the "valley" dividing them.
375. Here is given the intonation of some of the sentences from § 365 and of a few others. Notice that the stressed syllable of each non-final sense-group has the highest pitch of its group:

\[
\begin{array}{c|c}
\text{Rising} & \text{Falling} \\
\hline
\hline
3️⃣ suɪ rʌ̃tʁe & trə ta:r || \\
nu l avɔ̀ ɪvy & ʃeʒ ɪɛl || \\
ʃ et a kɔtɛ & d la ɡa:r || \\
\hline
\hline
3️⃣ lez e ɪvy & tut a l ɔːr || \\
3️⃣ kɔprɑ bjɛ & s kɛ vu m ɪdit || \\
kʌt ɔn a ɪswaf & il fo ɪbwɔːr || \\
il e rʌtʁe & a ɔz ɔːr || \\
ʃ et pɛtɪt ʃi:j & s aˈpɛl ɔlɛri || \\
nu l avɔ̀ ɪvy & ʃe mɔ́ ɪpɛːr || \\
ʃ et yn pɛtɪt mezo ɪblæːʃ & prɛ ɖ l ɛkɔl || \\
\hline
\hline
nuz alɔ̃ liːr & dɔ u trwə paːz & dy dɛnje jaˈpitr || \\
leʃ ɑ̃bɛːj & abit yn ɛspɛs də meˈzɔ & k ɔn aˈpɛl yn ɪrjʃ || \\
no parə d la kʌlpaŋ & sɔ̃ ʃe ˈnu & ʃɛpɥi kɛz ʒuːr || \\
a pɔˈri & ʒ pɔ s amylˈze & fasilˈmɑ || \\
\hline
\hline
leʃ ɑlfɑ & fɛrm lɔr liːvr & e le ˈpoːz & syr la ˈtabl || \\
\end{array}
\]
376. Expressions of small significance, like monsieur, madame, dit-il, etc., appended to assertions, have a low level or slightly falling intonation:

377. A falling intonation is the typical intonation of


(b) Commands and Requests: Prenez vos livres

1 The rising-falling intonation is also possible, but it is not the typical intonation.

378. In long sentences of the type requiring the falling intonation the fall has a different form. Instead of a continuous fall, thus:

the fall may be made thus:

or etc., according to the number of sense-groups. The pitch of the last syllable of each non-final sense-group is raised:

379. Expressions of small significance, like monsieur, madame, demanda-t-il, etc., appended to sentences

1 The last sense-groups in these examples may also have the rising-falling intonation:

The use of this necessitates a greater musical interval between the groups, and therefore divides the ideas of the groups more than the intonation given above.
pronounced with a falling intonation, have a low level or slightly falling pitch, as after assertions. (See § 376.)

3. Rising Intonation

380. A rising intonation

is the typical intonation of (a) an unfinished assertion (see examples § 375), (b) questions which may be answered by "yes" or "no": Est-ce que vous le comprenez? Es ke vu l kɔpʁe'nə? L'avez-vous trouvé? l ave vu tru'və? C'est intéressant? s et êterɛ'sa? Vous n'aimez pas ça? vu n eme pu lsa? Vous avez remarqué? vuz ave rmər'ke?

381. In long groups requiring a rising intonation the rise may have a different form. Instead of a continuous rise

the rise may be made thus: or thus:

etc., according to the number of sense-groups. The depth of the "valleys" depends on the closeness of meaning existing between adjacent groups.

- - - - | - - -
ave vu l'ly | sɛt istwa:r?
konɛs l'və | s pei l'si?
avə vuz af'te | tu sə l'i:vər?
382. The intonation of expressions appended to groups which have a rising intonation also rises:

```
- - - - | - - - - | - - - -
```

kôñèse l'vu | s pei 'si? demûda t il. |

C. Emphasis

383. Emphasis, or special prominence, is used when a speaker wants either to intensify the meaning of certain words, e.g. "It's a marvellous improvement"; "a disgusting sight"; "perfectly charming"; "a frantic effort"; or to express a contrast of some kind, e.g. "This is a different one" (DIFFERENT offering a contrast to "same"), "He's coming next week" (NEXT offering a contrast to "this"). "It had a tremendous effect" (contrast with "little" or "no"), "It was true" (contrast with "false").

384. The first kind of emphasis may be called emphasis for intensity. It is indicated by " in this book. The second kind may be called emphasis for contrast. It is indicated by ". We shall take each kind in turn and explain briefly the different ways by which each is expressed.

1. Emphasis for Intensity

385. The most important way of intensifying the meaning of a word is to increase the amount of energy used in pronouncing the appropriate syllable of that word.

386. In English the appropriate syllable is that which normally bears stress: a preposterous statement, a
STRESS AND INTONATION

ridiculous price, a tremendous force, a miraculous escape, perfectly charming, full to the brim.

387. In French the effect of this extra energy is tremendously enhanced because it is expended on some syllable other than the normal. The normal stress may be, and generally is, retained.

Place of Stress for Intensity in French

388. Monosyllabic words have their stress reinforced: tout est fini, pas du tout, c’est très difficile, Quel sale temps! de tout mon cœur, c’est la seule chose qui me plaise, tout est fini.

389. In intensified words of more than one syllable a strong stress is placed generally on the first syllable beginning with a consonant: c’est superbe, je ne l’ai jamais vu, personne n’est venu, c’est une charmante petite maison, personne n’est venue, c’est une charmante petite maison.

Influence of Intensive Stress on Intonation

(a) On the Rising-falling Intonation—

390. If intensive stress falls on the final or penultimate syllable of a group there is no change in the position of

1 Often called shifted, though there is no shifting of stress.
2 It is possible also to place it on the first syllable, even if it begins with a vowel, but this is not as a rule recommended to the English learner, except in the case of commands. (See § 392.)
the highest pitch; it is on the penultimate syllable, e.g. 
c'est un fou s et œ "fu, il ne comprend rien il ne kôprâ
"rjë, c'est un méchant s et œ "me'ʃâ, c'est excellent s et
ek"sèl'lâ, c'est superbe s e "sy'pɛrb, elle devient tout rouge
el davjë "tu 'ru:ʒ.

391. If the intensified syllable occurs elsewhere in
the sentence the intonation form is different, since the
prominence of the highest pitch is given to the intensified
syllable, no matter what its position:

\[ \text{\textit{s et } yn "farmât petit } me'zô.} \]
\[ \text{\textit{s e } "tre } difi'sil.} \]
\[ \text{\textit{s e } la } "sèl } joz } ki } m } 'plɛ:z.} \]
\[ \text{\textit{gè } n } e } "gàmə } 'və.} \]
\[ \text{\textit{s et } "posib } ðe } l } 'fɛ:r.} \]
\[ \text{\textit{s e } "parfɛtmà } iny'til.} \]
\[ \text{\textit{il } et } et } "frɔ:zmà } 'lɛ.} \]
\[ \text{\textit{sa } m } a } "normemà } ëtɛrɛl'se.} \]
\[ \text{\textit{il } l } a } 'fɛ } "gystɛmà } pur } m } aga'se.} \]

\[ \text{\textit{"person } na } puve } l } kõl'prâ:də.} \]
\[ \text{\textit{"tut } e } fi'ni.} \]
\[ \text{\textit{"rjë } na } lqi } 'rest.} \]
\[ \text{\textit{"ply } rjë } n } 'pà:s.} \]

(b) On the Falling Intonation—

392. The meaning of questions beginning with a
specific interrogative word, of commands and requests
is generally intensified by increasing the stress in
pronouncing the specific interrogative word in the case
of the questions, and the verb in the case of commands and requests. When these words occur initially, as they generally do, there is no change in the position of the highest pitch. Commands, even if they begin with a vowel, usually have the highest pitch on the first syllable:

```
<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
</table>
```

```
"ki a fe 'sa?
finise vo '3o.
ferme la 'port.
ale vuz 'ã.
atâde 'mwa.
dlve se 'li:vr.
```

If the question or command word is not initial, the preceding syllable (or syllables) is generally on a low pitch, so that the important syllable may stand out prominently:

```
<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
</table>
```

```
de "ki parle 'vu?
avek "kwa e s k õ fe 'sa?
nõ "puse ãã kom 'sa.
```

(c) On the Rising Intonation—

393. (i) In the rising part of the rising-falling intonation. The rise may be made in the normal way, i.e. continuously. Note the level pitch of the final syllable:

```
<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
</table>
```

```
il sõ "tre fje:r | de løjz ãlfã ||.
il etet ãlfâte | d le lvwa:r ||.
```
It is more effective, however, when there are syllables between the intensified and final ones (as in the last two examples) to give a high pitch to the intensified syllable and lower that of the syllables between it and the final one. The result is greater prominence of the intensified syllable:

---

394. (ii) In questions that may be answered by "yes" or "no". If the interrogative element is emphasized, the first word (i.e. the verb) has a high pitch. Syllables between this and the final one have a falling intonation. The final syllable has a high level pitch: The effect of the fall preceding the rise is to throw both first and last syllables into greater relief and thus produce a stronger impression of interrogation, curiosity, or surprise:
395. If it is desired to give prominence to some medial word, the final syllable of this word has the lowest pitch instead of the penultimate syllable:

```
- - - - - - -
```

```
"Es ka vu l ave 'ivy ã 'frã:s?
"Es ty kõ'tâ d tõn aprêmï'di?
"Es kõ pEr'son na ete âvwa'je?
"võt il su'vã än ãglë'të:r?
"save vu pur'kwa il nõ sõ paz i'si?
```

396. The main factor in expressing intensity of meaning is, then, the use of extra stress. Often, as we have seen, there is also a modification of the intonation pattern which gives to the intensified syllable a pitch prominence it would not have in unemphatic speech.

397. Other factors (which operate also in English), such as a widening or narrowing of the range of intonation, length,\(^1\) repetition, change of word order, addition of words, facial expression and gesture, etc., are also often present and add to the effect of intensity.

2. Emphasis for Contrast

398. Emphasis for contrast is expressed both in English and in French mainly by a sudden change in the pitch of the emphasized word. In both languages it is the normally stressed syllable which is affected. There may also be a reinforcement of the stress in pronouncing this syllable, but this is not essential.

399. The intonation proceeds normally until the emphasized syllable is reached. Then there is a sudden fall to a low pitch. If unstressed syllables follow, their pitch is low.

\(^1\) See §§ 423, 424.
Emphasis for Contrast in a Group Pronounced with the Rising-falling Intonation—The rising-falling intonation has the following forms according to the position of the emphasized syllable:

1. When the final word is emphasized for contrast, as in *c'est un ANGLAIS* s et ën â"gle, the final syllable of this word falls from a high pitch to a very low one. The height depends on the strength of the contradiction:

   s et ën â"gle

Other examples: *c'est difficile* s ë difî"sil, *il est CHARMANT* il ë jar"mâ, *il était à LONDRES* il êtët a "lô:dr, *nous l'avons VENDU* nu 1 avò vâ"dy, *je trouve qu'elle est GENTILLE* ë truv k ël ë 3â"ti:j, *il faut aller par ICI* il fot ale par i"si, *elle est PARESSEUSE* ël ë parî"sâ:z.

2. When a medial word is emphasized for contrast the fall takes place in pronouncing the final syllable of the word:

   s et i"si k il fo l métr.

Other examples: *elle était CHARMÉ de nous voir, il était jar"me d nu vwa:r, c'était à PARIS que nous l'avons vu* s êtët a pa"ri k nu 1 avò vy, *c'est la MÊME personne* s ë la "me:m pErson, *il a fait BEAU hier* il a fe "bo jë:r, *c'est vous qui devez le faire* s ë "vu ki dve l fe:r, *c'est MAL de l'abîmer* s ë "mal de l abîme, en voilà une horreur ! ë vwa"la yn orrœ:r !

3. When the initial syllable is emphasized for contrast the fall takes place in pronouncing this syllable. In
the following examples the first word really forms a sense-group in itself:

```
\[ mwa | 3e n an e pu. \]
```

Other examples: **ÇA c'est bien fait** "sa | s e bjê fe, **NOUS nous le comprenons** "nu | nu l köprénô, **MOI j'irai à Londres** "mwa | 3 ire a lô:dr.

401. Emphasis for Contrast in a Group Pronounced with the Falling Intonation—The falling intonation has the following forms according to the position of the emphasized syllable:

(I)

```
\[ purkwa vule vu ke 3 le "fa:3? \]
```

Other examples: **Qu'est-ce que vous allez faire aujourd'hui?** "kes ke vuz ale fê ozôr"dui? **Pourquoi veut-il le mettre ici?** purkwa vêt il le metr i"si? **Mets-le dans la boîte me lê dû la "bwat.**

(2)

```
\[ avek "ki ale vu 3we? \]
```

Other examples: **Depuis quand est-il à Londres?** dœpi "kô et il a lô:dr? **POURQUOI l'avez-vous fait?** pur"kwa l ave vu fe? **LAQUELLE allez-vous voir?** la"kêl ale vu vwa:r?

(3)

```
\[ "ki vuz a done sa? \]
```
Other examples: où l'avez-vous trouvé? "u l ave vu truve? QUAND est-ce qu'il arrive "kā ε s k il ariv? D'OÙ est-ce qu'elle vient? d "u ε s k εl vjē?

402. Emphasis for Contrast in a Group Pronounced with the Rising Intonation—The rising intonation

- - - - - - - or - - - - - -

has the following forms according to the position of the emphasized syllable:

(1)

- - - - - -

ε s k il vuz a kō"pri?

or

- - - - --

Other examples: Voulez-vous que je le change? vule vu kə ʒə l ʼəʃə? Est-ce que vous connaissez MADAME? ε s kə vu konəse ma"dam?

(2)

- - - - -

ε s kə ʼvu lez ave vy?

or

- - - - -

Other examples: Est-ce que monsieur DUNOIS le sait? ε s kə mosjə dy"nwa lə se? Est-ce que vous PARTEZ demain? ε s kə vu par"te dəmə? Est-ce que MADAME est ici? ε s kə ma"dam et isi?
(3) It is possible to say PART-il demain? JOUE-t-il quelquefois? etc., and the intonation would be—.

\[ "\text{par t il dem} \text{e?} \]
\[ "\text{z} \text{u t il kelk} \text{e} \text{fwa?} \]

But the normal way of asking such questions is with Est-ce que, in which case the emphasized word occurs medially, as under (2).

403. Intonation is the main factor in expressing contrast. Other factors are often present, e.g. extra stress, enlargement of the construction of the sentence, change of word order.
CHAPTER XVIII

LENGTH

404. It is possible with an instrument to measure a great number of degrees of length; the ear can often distinguish five or six degrees; but, luckily for the learner, there is no language in which so many as five or six degrees are significant or even very important.

405. In French, length is significant only to a very small extent. (See § 417 (iii).) Yet it is important that the English learner should know something about the length of sounds in French; for if English habits of length are carried over to French, the result does not make for ready intelligibility.

406. Length in French, as in many other languages, is very closely connected with stress. In French, normal stress falls on the final syllable of each word pronounced in isolation, and on the final syllable of each sense-group. In this chapter it is proposed to examine the variations in the lengths of vowels in these final syllables, and also to examine in what way emphasis affects vowel length. Vowels in unstressed syllables, though by no means invariable in length, may for all practical purposes be considered short. (See § 421.) Consonant length is treated very briefly in §§ 428–34.

407. In recording length, even with elaborate detail, one can show only an approximation to actual facts. Some writers record three degrees of length: long, marked by : placed after the symbol for the sound lengthened; short, unmarked; half-long, marked • and used in unstressed syllables only. In this book the latter mark is dispensed with, and the number of degrees recorded reduced to two: long and short.
This simplifies the transcription considerably, without involving the sacrifice of anything of great importance.

I. Length of Vowels in Final, Normally Stressed Syllables

(a) Open Syllables

408. Rule: Vowel sounds in final, stressed open syllables are short: di dit, midi midi, te thé, done donner, le le le lait, la pe la paix, il e pre il est prêt, le solda le soldat, le vvala le voilà, la bu là-bas, ze n se pa je ne sais pas, tâto tantôt, bo beau, tut o bu tout au bout, partu partout, le bigu le bijou, s et âtâdy c'est entendu, presjô précieux, mulê moulin, an atâdâ en attendant, syr le pô sur le pont, ô a ô un à un, so matê | ze n e pa l tâ | d ale o byro ce matin je n'ai pas le temps d'aller au bureau.

409. Exceptions

(i) Exceptions occur in Swiss and Belgian French, final vowels of feminine words ending in orthographic e being lengthened: ân ami un ami, yn ami: une amie; l avi l'avis, la vi: la vie; il e vny il est venu, el e vny: elle est venue; il et arive il est arrivé, el et arive: elle est arrivée. It is quite unnecessary for English learners to make this difference. As a rule, French speakers are prejudiced by the spelling when they profess to lengthen the vowel in the feminine form of such words in ordinary conversation. In reality they probably make no difference between the pronunciation of masculine and feminine forms, except in reading poetry.

(ii) The final vowel of an exclamation is lengthened: e: ! He ! a: ! Ah ! The vowel of mais is often lengthened before a pause. Oui and non, pronounced in a very doubtful way, often have long vowels.

Mistakes of English Learners

410. The above rule is often broken by English speakers; for in English the vowel in a final stressed open syllable is long, the length being often accompanied
by a movement of the position of the tongue and lower jaw, so that a diphthong is produced. Pronounce the following sentences aloud. You will find that the vowels in the final stressed words are long, and in the case of day and go they are diphthongized 1: I can't find the key. He's bought a new car. She's coming to-day. I don't know what to do. It's made of fur. That's all I saw. I can't go. It is for this reason that an Englishman speaking French is tempted to say: "kes ke vuz ave 'di: for "kes ke vuz ave 'di: "pa: dy 'tu: for "pa dy 'tu; "kes ke 'ser? for "kes ke 's es? k il e 'bou! for k il e 'bo!

(b) Closed Syllables

411. Rule 1 — The four nasalized vowels, together with o, ø, and a (when not preceded by w), are long in final stressed syllables closed by one or two consonant sounds. The nature of the closing consonant is immaterial: pë:tr peintre, së:3 singe, së: t sainte, lâ:p lampe, frâ:s France, sä:bl semble, mö:d monde, ô:br ombre, profö:d profonde, œ:bl humble, ko:t côte, fo:s fausse, presjø:z précieuse, nø:tr neutre, pa:l pâle, ta:s tasse, ta:j tâche. But frwad froide, etrwat étroite.

Mistakes of English Learners

412. English learners observe the above rule without any difficulty, except perhaps in those words where the vowel is followed by a voiceless consonant: së:t, frâ:s, ko:t, ta:j, ta:s, etc. The tendency in such words is to make the vowel too short. Some have a difficulty in saying drwat, frwad, etc., with a short a.

413. Rule 2 — All vowels in final stressed syllables are long if the closing consonant is r, v, vr, z, ʒ, or j 2: fini:r finir, li:r lire, kqi:r cuir, pe:r père, kolë:r colère, te:r terre, derje:r derrière, tar tard, avwa:r avoir, istwa:r histoire, âkø:r encore, deo:r dehors, alo:r alors, tugur

1 The vowels of key and do are also diphthongized by many speakers.
2 See also § 417 (ii).
toujours, lu:r lourd, my:r mur, pœ:r peur, sœ:r sœur, élè:v
elève, flo:x fleuve, u:vr ouvre, li:vr livre, sœ:vr chèvre, bi:z
bise, sœ:r cerise, tre:z treize, du:z douze, ô:z onze, ti:3
tige, e:3 ai-je? sova:3 sauvage, al:3 allonge, fi:j fille,

414. Exception—Many Parisians and others do not
lengthen the vowel preceding j.

Mistakes of English Learners

415. The above rule is not difficult to observe, since
in English the consonant sounds v and z have a
lengthening effect on the preceding vowel. Compare the
length of the vowels in leaf and leave, fife and five,
niece and knees, ice and eyes. ɔ and r do not occur in
absolutely final positions in English; but the English
student has no difficulty in lengthening the vowel
preceding these sounds.

416. Rule 3—In cases not included in the previous
rules (i.e. where a vowel other than ê, ā, ë, e, œ, a
occurs in a stressed final syllable closed by one of the
non-lengthening consonants : p, t, k, b, d, g, m,
n, p, l) there is no fixed rule, but the vowel is generally
short (most of the exceptions are in regard to e):
vit vite, vid 2 vide, di:j dignè, il ïle, din dine, pip pipe,
vil ville, rif riche, pyblik public, sâtim centime, ytil utile,
ssel sel, sët sept, bek bec, sës sèche, pro:j prochaine, sal
salle, fam femme, vaj vache, ras race, rad 2 rade, silab 2
syllabè, promnad 2 promenade, pom pomme, po:j poche, sol
sol, dot dot, glob 2 globe, sëbol symbole, parol parole,
kömöd 2 commode, analog 2 analogue, sup soupe, bu:j bouche,
dus douce, pul poule, lyn lune, nyl nul, ryd 2 rude, okyn
aucune, minyt minute, ʒœn jeune, sœl seul.

417. Exceptions

(i) Many Swiss lengthen the a in the feminine ending
-ale : nas:jöna:l nationale, matina:l matinale, l əpa:l l'opale,

1 See also § 417 (ii).
2 See exceptions, § 417 (ii).
mynisipa:l municipale. In the masculine ending -al the vowel is short: nasjonal national, etc.

(ii) There is a growing tendency to regard b, d, and g¹ as lengthening consonants. So common is this tendency that b, d, and g might be added to the list of lengthening consonants given in § 413. The lengthening takes place especially after a² and o, but may be heard also after other vowels: mala:d malade, ra:d rade, ba:g bague, glo:b globe, katalo:g catalogue, vi:d vide, ety:d étude. The a of the termination -able is also lengthened by many speakers: kôfora:bl confortable, prefera:bl préférable, lamäta:bl lamentable, kôvna:bl convenable, krwoja:bl croyable.

(iii) The length of e in final stressed syllables closed by a non-lengthening consonant sound varies considerably. The student must learn the length for each word, as there appear to be no rules.

Pairs of words exist which are distinguished by the length of e. The most useful of them are the following: metr mettre, me:t:r maître; letr lettre, l e:t:r l'être; sen saîne, se:n scène, Seine; fet faîte, fê:t fête; led laîde, l e:d l'aide; pares paresse, parë:s paraisse; tus toussse, tu:s tous (il le vâ tu:s il les vend tous). In many words of this kind both long and short e are heard, the latter being perhaps the more common: laine, peine, saine, laide, vaine.

Mistakes of English Learners

418. The above rule presents difficulties to the English learner. He invariably wants to lengthen those vowels which he associates with English vowels pronounced long under similar conditions. French i he associates with English i, French u and y with English u, French œ with English ɔ (as in pearl). The English vowels i, u, ɔ are associated in his mind with length. They

¹ With some speakers p also, e.g. môta:p montagne.
² Generally an intermediate a (a moyen) when long. (See § 138.)
are by no means always long, but they are always longer than French i, u, y, and œ in the positions defined in the rule. The i of veal in roast veal is longer than the i of ville in dans la ville; the u of soup in to'mato soup longer than the u of soupe in manger la soupe; the u of duke in a 'wealthy duke longer than the y of duc in monsieur le duc; the 3 of pearl in a 'lovely pearl longer than the œ of seul in c'est pour vous seul. When the English learner hears a Frenchman pronounce ville, soupe, duc, seul, he imagines he hears vowels of the same length as those which occur in his own words veal, soup, duke, pearl.

419. Rule 4—We have seen that all vowels in final stressed syllables closed by the sound r are long. This rule does not apply if r is followed immediately by a consonant sound. The preceding vowel is then short: firm ferme, pert perte, kart carte, tart tarte, kord corde, port porte, burs bourse.

Mistakes of English Learners

420. In words of this kind English learners generally fail to make the vowel short enough. This is because they associate such words with English words like firm, pert, cart, cord, etc., where the r has no longer any sound-value, but has given compensating length to the vowel.

II. Length of Vowels in Non-Final Unstressed Syllables

421. Vowels which are long in final stressed syllables are shorter when they occur in unstressed syllables. The farther removed from stress, the shorter they are. Thus a vowel which is long in a stressed syllable may be pronounced with many degrees of length, ranging from half-long to quite short, in an unstressed position. It is proposed here to ignore these half-lengths and quarter-lengths, etc., and to record all unstressed vowels as short. Compare the following: —lə sɪləs le
III. Length of Vowels in Emphasized Syllables

(a) In Syllables Emphasized for Intensity

422. Rule 1—Vowels which are long in normally stressed final closed syllables are long in non-final closed syllables stressed for intensity:—il est affreusement laid, je suis franchement désappointé, il était faussement accusé.

423. Rule 2—Vowels which are short in final closed syllables are short in non-final closed syllables stressed for intensity. Length is often given to the preceding consonant: s et tellement clair, s est charmant, impossible de le savoir, apsolympo (or apsolympo) ridikyl absolument ridicule. English consonants are often lengthened under similar conditions, e.g. splendid splendid, perfect never.
424. **Rule 3**—We have seen that all vowels are short in final open syllables. They are generally short in non-final open syllables stressed for intensity. Length is often given to the preceding consonant: ēl ē "kōtāt (or ēkōtāt) de ēl sa\'vwar elle est contente de le savoir, 3ə suiz ēl jātē (or ēl jātē) d ēl jwaːr je suis enchanté de les voir, ēl ē "tugur (or ēl tugur) ērtar il est toujours en retard, ēn ētē ēl si (or ēl sːi) œrō on était si heureux, 3ə ve ēl tu (or ēl tːu) ēnj esprike je vais tout lui expliquer, ēl ēl ōzōlā (or ēl ōzōlā) c'est désolant, ēl yspɔrtːaːbl (or ēl yspɔrtːaːbl) insupportable, ēl ēl bjē (or ēl bːjē) difi'sil c'est bien difficile, ēl ēl žolima (or ēl žolima) ējo il fait joliment chaud.

The English tendency is to lengthen the vowel in an open syllable stressed for intensity, i.e. to say ēn ētē ēl si: œrō, ēl ēl bjē: difi'sil, ēl ēl tugur ērtaːr.

(b) **In Syllables Emphasized for Contrast**

425. **Rule 1**—Vowels which are long under normal stress are long in syllables emphasized for contrast: ēn jōz deli"sjʊz une chose délicieuse, ēl ē jar"māt elle est charmante, vuz ave ēl tuːr vous avez tort, 3 ē suj ēl sːr j'en suis sûr, kə kōte vu ēl fer déme? Que comptez-vous faire demain? ēl ēl tuːʒur ērtaːr elle est toujours en retard. This rule has no difficulty for English learners.

426. **Rule 2**—Vowels which are short under normal stress are generally short in syllables emphasized for contrast: ēl ēl bjē difi"sil c'est bien difficile, ēl ēl bo ēl a fait beau, ēl ēl parfetmā "vʁe c'est parfaitement vrai, ēl ēl māni"fik c'est magnifique, ēl ēl sːr il est paresseux, ēl ēl spɛrb c'est superbe, ēl ēl fɛr ēl c'est parfait, lə"kel preferē vu? Laquelle préférez-vous? pɛr"lson nə puve ēr personne ne pouvait le faire. The English tendency is to lengthen such vowels.

427. Thus it may be taken as a rule by the foreign learner that emphasis neither lengthens a short vowel nor shortens a long one. This does not mean that all French people always observe the rule.
IV. Consonant Length

428. Consonant length in French should present no difficulty, for it is subject to the same rules which govern consonant length in English.

429. If you compare the length of the n in *send* *sɛ̃d* with that of the n in *sent* *sɛ̃t*, you will find the former much longer than the latter. Similarly the n of *pens* *pɛ̃z* is longer than that of *pence* *pɛ̃s*; the l of *bold* *bo̱ld* is longer than that of *bolt* *bo̱lt*; the l of *bells* *bɛ̃lz* is longer than that of *else* *ɛls*. These examples illustrate the rule that if two voiced consonants close a syllable the second consonant lengthens the first.

430. The above rule operates also in French. Compare the length of r in *la Picarde* *la pikard* with that of r in *la carte* *la kart*; the r of *large* *lær̩z* with that of *l'arche* *l'ɑɾʃ*; the l of *Elbe* *ɛlb* with that of *else* *ɛlf*.

431. Compare the length of the final consonants in the following pairs of words: *pull* *pu:l* and *pool* *pu:l*; *don* *do:n* and *dawn* *do:n*; *kin* *ki:n* and *keen* *ki:n*; *pill* *pi:l* and *peal* *pi:l*. These examples illustrate the fact that a final consonant is longer after a short vowel than after a long one.

432. The same thing is noticed in French. The n of *saine* *sɛ̃n* is longer than that of *scène* *sɛ̃n*; the m of *somme* *som* is longer than that of *psaume* *psoːm*; the n of *sonne* *sɔn* is longer than that of *Saône* *soːn*; the l of *seul* *sœl*, *ville* *vil*, *molle* *mol*, *sel* *sɛl*, is longer than that of *pâle* *pa:l*.

433. The differences in the lengths of consonant sounds referred to above is noticeable only in stressed syllables.

434. Attention has already been drawn to the lengthening of consonants under the influence of stress for intensity. (See §§ 423, 424.)
CHAPTER XIX

THE USE OF LIAISON FORMS

435. Many French words ending in a consonant letter have two pronunciations, one in which the final consonant letter has no sound-value, and the other in which it has, e.g. allez is ale in isolation and before a consonant sound: allez le chercher ale ʃɛʁʃɛ; it is alez in allez-y alez i. Rien is rjë in isolation and before a consonant sound: rien de bon rjë d bô; it is rjën in rien à faire rjën a fɛʁ. Est is pronounced ɛ in il est malade il ɛ malad, and et in ça m'est égal sa m et egal. Quand is kâ in quand je l'ai vu kâ ʒ l e vy, and kât in quand il est venu kât il ɛ vny. Les is le in les livres le li:vʁ, and lez in les élèves lez ele:v, les hommes lez ɔm. Très is tre in très content tre kôtɔ̃, and trez in très amusant trez amyzâ, très habile trez abil.

436. The pronunciation which words ending in a consonant letter have in isolation and before a word beginning with a consonant sound may be called the normal form.

437. The pronunciation which words ending in a consonant letter have in certain cases before a word beginning with a vowel sound may be called the liaison form.

A. Words which have no Liaison Form.

438. The great majority of words ending in a consonant letter have no liaison form.

(a) In many words the final consonant letter always has a sound-value, e.g. avec avek (avek vu, avek ɔ), dur dy:r, lis lis, net ʁɛt, sud syd, naïf naïf, arc ark, hiver ivɛʁ, air ɛʁ, réel reːl, gaz ɡaːz, album albɔm, rhum rɔm, etc. There is therefore no question of liaison, strictly speaking, in words of this kind.
(b) In many words the consonant letter, which presumably had a sound-value at one time, now no longer represents a consonant sound. This is the case in—

(i) Most words ending in the letter n, e.g. maison, nation, son (the noun), ton (the noun), brun, lapin, matin, chacun, selon, quelqu’un, etc.: une maison à vendre yen mezɔ a vɔ:dr, brun et rouge brɔ e ru:ʒ, chacun a son tour jakɔ a só tu:r, selon elle selɔ ɛl. The most important words ending in the letter n which have a liaison form are given in §§ 200–2.

(ii) All words ending in the letter m which contain a nasalized vowel in the final syllable, e.g. parfum parfœ, nom nɔ, fain fɛ, daim dɛ: un parfum exquis œ parfœ ekski, un nom inconnu œ nɔ ekɔny.

(iii) The words et, chaud, hors, vers, envers, à travers: lui et elle lœi e ɛl, pauvre et effrayé po:vɛr e ɛfʁeje, chaud et froid, jo e frwa, j’ai chaud aux pieds ʒ e ʒo ɔ pje, vers une heure ver yn œ:r.

(iv) Nouns in the singular (with very few exceptions), e.g. tort, part, sort, bras, lit, soldat, nid, drap, coup, loup, champ, franc, éclat, choix, pied, fracas, nez, Calais, Paris, Daudet, etc., etc. The English learner is often guilty of giving liaison forms to such words. Un incident important is œn ɛsidɔ ɛportɛ, un endroit écarté œn ɔdrwa ekarte, un résultat inattendu œ rezylta inatďdy, un enfant obéissant œn ɔfɔ œbeisɛ, un repas excellent, œ rpa eksɛlɛ, un temps affreux œ tɔ afrœ, un soldat anglais œ solda ʒgle, le nid est vide ʃ o ni ɛ vid, à tort et à travers a to:r e a travɛ:r, le fort et le faible ʃ o ɔr e l fe:bl, prendre part à prɔdʁ pa:r a, de part en part œ pa:r ɔ pa:r, le sort en est jeté œ so:r ʃ o ni ɛ ʒte, Paris est plus loin ʃ a pli ʃ pu lɔ ʃod ʃ o ʒ ʒ, le sort en est jeté œ so:r ʃ o ni ɛ ʒte, Paris est plus loin ʃ a pli ʃ pu lɔ ʃod ʃ o ʒ ʒ, prendre part à prɔdʁ pa:r a, de part en part œ pa:r ɔ pa:r, le sort en est jeté œ so:r ʃ o ni ɛ ʒte, Paris est plus loin ʃ a pli ʃ pu lɔ ʃod ʃ o ʒ ʒ, Mort aux traités ! mɔ:r ɔ trɛ:tɛ ! Exceptions to (iv) are sometimes found in verse and in oratorical prose. See also § 445 (9) giving words forming part of certain special expressions. The liaison forms of singular nouns used in these expressions do not, in
THE USE OF LIAISON FORMS

most cases, exist apart from those and similar expressions.

(v) Words ending in -rt, -rd (in addition to nouns of this kind referred to in (iv)) unless they occur in the interrogative forms of verbs: part-il? part-il? e.g. vert, fort (except when an adverb of degree), ouvert, part, sort, sourd, etc.: vert et rouge ve:r e ru:z, de plus fort en plus fort do ply fo:r à ply fo:r, fort et ferme fo:r e fErm, sourd et muet su:r e muç, il part à midi il par a midi.

B. Words which have a Liaison Form

439. Words which have preserved a liaison form are generally words which occur in close grammatical relationship with the following word, or words for which liaison performs a special function, e.g. indicates the plural, expresses a change of meaning. Thus it is not surprising to find that many of them are adjectives which can precede nouns, pronouns, adverbs of degree, prepositions, verbs of very common use, plural nouns.

440. The difficulty in regard to words which have a liaison form is that the liaison form is by no means always used before a vowel sound. Foreign students have to understand—

(i) When the liaison form is compulsory.
(ii) When it is optional.
(iii) When it cannot be used.

441. A very important determining factor is the closeness of the grammatical relation existing between the two words in question. Liaison does not take place between words belonging to different sense-groups. Thus, while il est bien installé is pronounced il e bjê̯n êstale, il est bien (i.e. confortable) à la campagne is pronounced il e bjê | a la kâpaɲ, the normal form of bien being used. En y entrant is ân i âтра, but donnez-en aux enfants is danez â | oz āfâ, even if no pause is made after en. Le dernier acte is la dërnjër akt, but le dernier est venu ce matin is la dërnje | e vny s matê.
442. Other factors are style, individual taste. In the conversational style liaison forms are much less frequently used than in the reading of prose or in public speaking; still less than in the recitation of verse or in the acting of tragic drama. What would be extremely bad taste in everyday conversation is often good form in a more careful style.

443. The learner is advised to study the question of liaison in a more interesting and profitable way than by learning lists. He should read aloud a large number of reliable phonetic texts, noting specially the cases where liaison is or is not made. He should train himself to listen carefully to educated French speakers, noting the presence or absence of liaison forms and the effect of difference in style.

444. It is necessary at this stage to point out—

1. That words ending in the letter $d$ make liaison with the sound $t$: \textit{quand il est venu} kāt il ɛ vny, \textit{un grand homme} œ grāt əm.

2. That words ending in the letter $g$ make liaison with the sound $k$: \textit{un long hiver} œ lōk ɪvɛ:r.

3. That words ending in the letters $s$, $x$, or $z$ make liaison with the sound $z$: \textit{prends-en} prdz â, \textit{sous une chaise} suz ʒɛ:z, \textit{je veux y aller} ʒə vɔz i ale, \textit{chez eux} ʃɛz ə.

4. That words ending in the letter $n$ make liaison with the sound $n$: \textit{un éléphant} œn əlefə, \textit{mon enfant} mɒn əfə. The vowel is often denasalized in the liaison form, e.g. \textit{en plein air} ə plɛn ɛ:r. (See § 200.)

I. When the Liaison Form is Compulsory

445. The liaison form is compulsory:

1. In an article, adjective (attributive, numeral, possessive, demonstrative) followed by a noun or adjective:

\textit{les enfants} lez əfə, \textit{des enfants} dez əfə, \textit{un enfant} œn əfə, \textit{les autres enfants} lez ətʁəz əfə, \textit{de belles images} de
THE USE OF LIAISON FORMS

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...
avaient entendu ilz avêt âtâdy. (See § 446 (1) for other parts of avoir.)

6. In the short prepositions: en hiver ân ivœ:r, dans un mois dâz œ mwa, sans un sou sâz œ su, dès à présent dez a prezâ, chez elle jez el, chez eux jez œ. (Before other words the liaison form of chez is not obligatory, e.g. chez Alphonse may be pronounced either jez alfō:s or je alfō:s.)

7. In the conjunction quand: quand il est venu kât il ê vny, quand on a beaucoup à faire kât ôn a boku(p) a feœ:r.

Note—Quand, used interrogatively, is not usually linked with the following word: quand est-il arrivé? kâ êt il arive?

8. In dont: la chose dont il a parlé la joz dôt il a parle.

9. In certain words forming part of special expressions. We have seen (§ 438 (b) (iv)) that the great majority of singular nouns have no liaison form. Those occurring in the following expressions are exceptions. The liaison form, however, does not in the majority of cases exist apart from these special expressions: d'un bout à l'autre d œ but a l oœ:tr, de haut en bas dœ ot ã ba, mot à mot mot a mo, pot au feu pot o fo, pas à pas paz a pa, but à but byt a by, de fond en comble dœ fôt ã kâ:bl, accent aigu aksœ:t eœy, pied-à-terre pjœt a teœ:r, de temps en temps dœ tâz ã tâ, en temps et lieu ã tâz e ljœ, de point en point dœ pwêt ã pwê, dos à dos doz a do, tôt ou tard tot u taœ:r, de pis en pis dœ piz ã pi, vis-à-vis viz a vi, les Etats-Unis lez etaz yni, les Champs-Elysées le jâz elize.

10. In those words ending in the letter n which are given in §§ 200–2.

11. In un, les, des, ses, ces, mes, tes, nos, vos, leurs, etc., before certain words beginning with a semi-vowel: les yeux lez jœ, ces oiseaux sez wazo, des oies dez wa, des huîtres dez wîtr.
II. When the Liaison Form is Optional

446. Cases where the liaison form is optional are extremely numerous. If the learner uses liaison forms whenever they are optional he will certainly be criticized by even pedantic French speakers for using too many. If he uses none of them he will be criticized for using too few. Since it is difficult for the English learner to make a choice, only the liaisons most commonly made in conversation and in the reading of narrative and descriptive prose will be given.

1. In various parts of *avoir* and *être* (other than third person) the liaison form is necessary in reading, etc., and is, by many, considered obligatory in conversation. It is fairly common, however, to hear *nous avons entendu*, *vous avez appris*, *nous sommes en retard*, *vous êtes en retard*, *tu as eu*, etc. English people who speak rapidly are quite at liberty to use no liaison in conversation. Those who speak slowly should use liaison forms.

2. The liaison forms of parts of other verbs in common use, like *pouvoir*, *aller*, *vouloir*, *faire*, *faire*, used as auxiliaries, are generally used in reading and are quite common in conversation. It is considered “correct” to use them, but they are not obligatory in rapid conversation: *tu peux en avoir*, *tu peux en avoir*, *tu peux en avoir*, *tu vas*.

3. After the third person of verbs ending in the letter *t*, except when a personal pronoun follows, in which case liaison is compulsory: *ils attendaient un ami*, *elle ouvrit une fenêtre*, *il se met à courir*.

4. In plural nouns followed by adjectives. Here the practice varies a great deal from speaker to speaker.
Much depends on the style. In reading, English learners should use the liaison form of the plural noun. In conversation it is not so necessary to do so unless a difference of meaning is expressed by the use of the liaison form. Martinon\(^1\) gives the example *un marchand de draps anglais* which may be pronounced \(\text{o} \text{ mahrjä de draz ägle}\) when *anglais* refers to *draps*, or \(\text{o} \text{ mahrjä de dra ägle}\) when *anglais* refers to *marchand*. Nyrop\(^2\) gives the examples *une fabrique d’armes anglaises* *yn fabrik d’armz ägle:z* and *une fabrique d’armes anglaise* *yn fabrik d’arm ägle:z*. It is possible to say de *dam(z) ägle:z des dames anglaises*, *de rpa(z) ekselä des repas excellents*, *de travo(z) ädipäsa:bl des travaux indispensables*, dez *ädrewa(z) ekarte des endroits écartés*, dez *ufâ(z) obeisä des enfants obéissants*, *de solda(z) ägle des soldats anglais*.

Note—In *les Etats-Unis* and *les Champs-Elysées* the liaison form is compulsory: *lez etaz yni*, *le fäz elize*.

5. In many adverbs, e.g. *tant*, *autant*, *beaucoup*, *absolument*, *tellement*, *fortement*, *tout à fait*, *admirablement*, *franchement*, *vraiment*, *partout*, *essentiellement*, *souvent*, *tantôt*, *aussitôt*, *toujours*, *pas*, *plus*, *jamais*, etc. Some consider the liaison form of these words necessary and always use it. Others use it only in reading, etc.:

\[
\begin{align*}
\text{tart il est vrai tâ(t) il } & \text{ vre, absolument impossible} \\
\text{apsolymâ(t) épobl, tellement insupportable } & \text{ telmâ(t) épôrta:bl, tout à fait inutile tut a } \\
\text{fet(t) inytîl, il } & \text{ a beaucoup à faire il a boku(p) a } \\
\text{fet, il est beaucoup aimé } & \text{ il e boku(p) eme, souvent impatient survû(t) épasjâ, toujours } \\
\text{en retard tuzur(z) à rta:r, pas impossible } & \text{ pa(z) épobl.}
\end{align*}
\]

6. In the longer prepositions *pendant*, *avant*, *devant*, *après*, *depuis*, liaison forms should be used in reading, etc.:

\[
\begin{align*}
\text{pendant un an } & \text{ pâtat öen } à, \text{ après une heure } \text{ aprez} \\
\text{yn ær, devant elle } & \text{ ëdvät } ël. \text{ Liaison forms are not so necessary in conversation, especially in the case of } \text{ après} \\
\text{and } & \text{ depuis.}
\end{align*}
\]

\(^1\) Martinon: *Comment on Prononce le Français*, p. 377.

\(^2\) Nyrop: *Spoken French*, p. 159.
7. In *mais*. *mais* must have its normal form when a pause follows: 

\[
\text{Mais | après quelque temps . . . me | après kelkô tâ . . . ; mais | à ce temps là . . . me | a s tâ la . . .}
\]

When no pause follows the liaison form is optional. In rapid conversation it is generally not used: 

\[
\text{mais il y en a beaucoup me\textsuperscript{1} i j ân a boku, mais à Londres, ça se fait me\textsuperscript{1} a lô:dr, sa s fê.}
\]

### III. When the Liaison Form cannot be used

447. The liaison form of a word cannot be used


2. Before the names of numbers: *les un* le œ, *ils sont onze* il sô œ:z, *les onze* le œ:z, *après onze heures* aprë œ:z œ:r,\textsuperscript{2} *cent un* sô œ.

3. Before certain words beginning with a semi-vowel: *des yachts* de jot (also jak), *un oui* œ wi.


5. In a noun-subject in the plural followed by its predicate: *les enfants ont déjà déjeuné* lez âfâ s deza degene, *les bois étaient tout sombres* le bwa etê tu sô:br, *les deux dames entraient dans le magasin* le dø dam âtê dâ 1 mágazê. Exceptions are made in verse and in elevated prose, but the foreign learner need make no exception.

\textsuperscript{1} Or me.

\textsuperscript{2} *il est onze heures* il et œ:z œ:r is an exception. *il e œ:z œ:r* is also heard.
CHAPTER XX

THE USE OF ELISION FORMS

448. Certain French words spelt with e, e.g. *le*, *chemin*, have two pronunciation forms:

1. A form in which the e is pronounced a. This may be called the a-form. It is used when the words are pronounced in isolation, and also in many sound-groups\(^1\) in connected speech.

2. A form in which the e has no sound-value. This may be called the elision form. It is not used for the words in isolation, but only in certain sound-groups.

Simple Examples of these two Forms—*Le* is pronounced la in isolation and in many sound-groups: *le monde entier* la mœd åtje, *le français* la frœs, *pour le moment* pur la mômã. It is also pronounced with its elision form, i.e. l, in many sound-groups: *tout le monde* tu l mœ:d, *dans le bois* dâ l bwa, *Ne le dérangez pas* ne l derœʒe pa. *De* is pronounced dœ in isolation and in many sound-groups: *le père de mon ami* le pœ:r de mœn ami, *la pièce de résistance* la pœ:s de rezistœ:s, *il se contente de peu* il se kœtœt de pa, *une boule de neige* œn bul de nœ:ʒ, *un sac de voyage* œ sak de vwaja:ʒ. It is also pronounced with its elision form in many sound-groups: *le Bois de Boulogne* le bwa d bulœn, *en train de parler à très d parle, il vient de partir* il vœ:d partœ:r. *Chemin* is pronounced jœmœ in isolation and in many sound-groups: *Quel chemin?* kel jœmœ? *l’autre chemin* l œtœ (or l œtœ) jœmœ. It is pronounced jœmœ (its elision form) in many sound-groups: *le chemin à droite* lœ jœmœ a drœwat, *un chemin plus court* œ jœmœ ply kœ:r.

449. The correct usage in regard to these two forms

\(^1\) A sound-group consists of the chain of speech sounds made between two pauses.
is in many cases extremely baffling to English learners. The name of e-mute by which the vowel a is frequently described adds to the bewilderment of beginners, who find that it is by no means always silent.

450. If we regard as the normal form the pronunciation which a word has in isolation it will be found that the only words which can be said to have an elision form are—

1. The monosyllabic words *me ma, te ta, se sa, ce sa, le la, je za, de da, ne na, que ka*, prefixes containing e, e.g. *re- ra*.

2. Words with e in the initial syllable, e.g. *semaine sa:men, demain dəmə, fenêtre fəne:tr, retour rətur*.

451. The first type of words may conveniently be referred to in this chapter as Class I words, the second type as Class II words.

452. Words like *lierai lire, oublierai ublire, jugement ʒyʒmə, dureté dyrte, naïveté naivte, matelot matlo, acheter aʃte, etc.*, are not properly speaking examples of elision forms, since the only form of these words in ordinary educated French speech is without a, both in isolation and in no matter what position they occur in connected speech. The e is really mute in such words.

453. In some words containing the letter e in a non-initial syllable the e is always pronounced a: there is no elision form, e.g. *chapelier ʃapəlje, justement ʒystəmə, simplement səpləmə*.

454. The pronunciation of words which contain the letter e in a non-initial syllable (like those referred to in the two preceding paragraphs) will be found recorded in any pronouncing dictionary. Such words have only one form.

455. The pronunciation of words like *table tabl, boucle bukl, arbre arbr, membre mə:br*, which in isolation end in l or r preceded by a consonant sound, has already been dealt with in § 285 under l-sounds.

1 The e in such words is often pronounced ə in singing.
and in § 306 under r-sounds. Such words do not come under the same category as those of the type given in § 450, for the form used in isolation (i.e. the normal form) is not the ø-form. This normal form is also used before a vowel sound in connected speech: *une table en fer* yn tabl å fE:r, *un membre acitf* œ mâtbr aktif. The ø-form is used before a consonant sound: *une table ronde* yn tablœ rô:d, *membre du conseil* mâtbr dy köse:j.

456. Belonging to the same class as *table, boucle, arbre, membre* are the words *quelque, lorsque, presque, parceque, jusque*. In isolation they end in the sound *k* preceded by one or more consonant sounds. They have this same form without ø before a vowel sound: *quelque enfant* kÇlêk áfã, *lorsqu’il arrive* lorsk il ari:v, *presque impossible* prÊsk ëpossibl, *parcequ’il est malade* parsk il ë malad, *jusqu’à la fin* 3ysk a la fê. Before a consonant sound the ø-form is used: *quelque livre* kÇlkœ li:vœ, *lorsque j’arrive* lorskœ z ari:v, *presque fini* prÊskœ fini, *parceque nous sommes fatigués* parskœ nu som fatige, *jusque dans la chambre* 3yskœ dà la fôːbr.

457. The difficulty which remains to be discussed in this chapter is a more complicated one. When is the ø-form to be used and when the elision form in words belonging to the two classes mentioned in § 450?

458. The form used depends to a great extent on the number and nature of neighbouring consonant sounds. Speed and style¹ are other important factors.

459. It is impossible in a handbook of this kind to make a very detailed investigation of the difficulty in question, especially in those cases where two or more words with two forms occur in succession; but an attempt will be made to state the case as clearly as possible, suggesting, where there is a difference of practice amongst French speakers, the best course for English learners to follow.

¹ You will notice that ø-forms are used much more frequently in Text II (slow, careful style), Chapter XXII, than in Text I.
460. The best approach to the difficulties is not by way of rules, though the rules are useful. Listen to the pronunciation of French speakers and try to cultivate the habit of hearing the correct usage. Read aloud a great number of texts phonetically transcribed by competent observers, noting the presence and absence of a. Prepare phonetic transcriptions for correction, studying carefully the mistakes you make in regard to a. In these ways the habit of using the correct forms in your own speech will be gradually developed. If you are in doubt as to the correct form, use the a-form. But the effect will be rather disastrous if you are always in doubt!

461. The substance of the following rule is often given for the guidance of foreign students. The elision form is used if it does not result in the coming together of two consonant sounds at the beginning of a sound-group (i.e. after a pause) or three consonant sounds in the middle of a sound-group (i.e. when no pause precedes).

I. First Part of Rule: The Rule of Two Consonants

462. Let us consider the first part of the rule, which deals with the use or otherwise of the a-form at the beginning of a sound-group.

463. According to this rule of two consonants the a-form is used in the case of all Class I words occurring initially in a sound-group. These monosyllabic words begin with a consonant sound and always occur before one or more consonant sounds. Thus the use of their a-form prevents two or more consonant sounds from falling together: le métier la metje, le tableau la tablo, le banc la bâ, le canif la kanif, le dîner la dine, le sel la sel, ce livre sa li:vre, Que dites-vous? ka dit vu? je vais en haut 3e ve â o, Ne fais rien na fe rje.

464. The case is the same for words of Class II. The use of the elision form would bring two (or more)
consonant sounds together. Hence the σ-form: Tenez tane, Remettez rəmɛtɛ, Dedans dədɑ̃, Demandez dəmɑ̃ðə.

465. In spite of the general tendency to avoid a form which would throw together two consonant sounds initially in a group many examples may be quoted from familiar conversation which show that French people often use forms resulting in the bringing together of two, three, and even four consonant sounds at the beginning of a sound-group: je sais lire ʒ se lir, ce qu'il me faut ʒ k i m fo, je vous écoute ʒ vuz ekut, ce n'est pas difficile ʒ nɛ pa difisil, ce train là s trɛ la, Venez ici vne isi, je crois bien ʒ krwa bjɛ. This grouping of two or more consonant sounds initially seems to be common when the first is a fricative; and cases where initial je is pronounced with its elision form are particularly numerous.

466. The rule of two consonants is often broken, then, by French people; but it is not necessary for English people to imitate them in this. Nor is it advisable to teach these forms to beginners, who, if they are allowed any liberty in the matter, will be tempted to make such mistakes initially in a group as l trɔtwa:r lɛ trotoir, l sɛt lɛ sept, l dine lɛ dîner, k pɑs vu? Que pensez-vous? s rjuʒo ce ruisseau, s sak ce sac, l rɛpo le repos.¹

Important Exceptions to the Rule of Two Consonants

467. The following are exceptions to the above rule:

1. Before h "aspirate" le is pronounced lə, although the use of the elision form would not bring two consonant sounds together: le haut lə o, le héro lə ero, le hasard lə aza:r, le havre lə a:vʁ, le huit lə ʁit (also lə qitjɛm), etc.

¹ Some of these may be heard in rapid colloquial speech, but they must be considered as mistakes from the point of view of the foreign learner.
2. Before the name of a figure beginning with a vowel \( le \) is pronounced \( lə \) and \( de \) \( də \) : \( le \) \( un \) \( lə \) \( œ \), \( le \) \( onze \) \( lə \) \( œ \) (also \( õzjɛm \)), \( la \) \( moitié \) \( de \) \( onze \) \( lə \) \( mwaťjɛ \) \( də \) \( œz \). In naming the routes of the Paris bus service it is usual to say, for example, \( vwala \) \( lə \) \( a \), \( lə \) \( i \), etc. But in other cases \( le \) is generally pronounced \( lə \) before the name of a letter beginning with a vowel : \( le \) \( "l" \) \( lə \), \( le \) \( "e" \) \( lə \).

468. Thus the rule of two consonants may be regarded as having no exceptions for the foreign student apart from those given above.

II. Second Part of Rule : The Rule of Three Consonants

469. This deals with the correct form to be used medially in a sound-group.

I. Groups containing only one word of Class I or Class II——

(a) The Word Preceded by one Consonant Sound——

470. In the following and similar sound-groups in which the word is preceded by a consonant sound the \( ë \)-form must be used, since the elision form would bring together more than two consonant sounds: \( elle \) \( tenait \) \( ë \) \( tanɛ \), \( l'art \) \( de \) \( bien \) \( parler \) \( lə \) \( ar \) \( də \) \( bjɛ \) \( parle \), \( pour \) \( lever \) \( pur \) \( ləve \), \( je \) \( suis \) \( contente \) \( de \) \( faire \) \( ça \), \( ʒə \) \( quı \) \( kɔtɛt \) \( də \) \( fɛʁ \) \( sa \), \( Que \) \( comptez-vous \) \( faire \) \( demain? \) \( kə \) \( kɔte \) \( vu \) \( fɛʁ \) \( dəmɛ? \) \( Quelle \) \( est \) \( la \) \( couleur \) \( que \) \( vous \) \( préférez? \) \( kɛl \) \( e \) \( la \) \( kulɔʁ \) \( kə \) \( vu \) \( prefɛʁe? \) \( Comment \) \( s'appelle \) \( le \) \( premier \) \( jour \) \( de \) \( la \) \( semaine \) \( kəmɔ̃ \) \( s \) \( apɛl \) \( lə \) \( prɛmjɛ \) \( gur \) \( də \) \( lə \) \( smɛn? \)

Exceptions to the above are found in very rapid speech. But they should not be made by the foreign learner.

(b) The Word Preceded by a Vowel Sound——

471. In the following and similar sound-groups in which the word is preceded by a vowel sound the elision form may be used, since it would not result in the bringing together of more than two consonant sounds.
(i) Examples in which the syllable of the word concerned occurs medially in a sense-group: mon cheval court vite mō jvāl kur vit, vous ferez ça vu fre sa, la représentation la rprezâtasjō, là-dedans la dđā, tout le monde tu l mō:d, la fenêtre la fnē:tr, le bureau de poste le byro d post, auprès de vous oprē d vu, il est trois heures moins le quart il ē trwaz œ:r mwē l kā:r, elle se promène dans le parc ē l sē prômēn dā l park, Vous n'avez pas de lettres? vu n ave pā d lētr? Est-ce qu'on peut le lire? ē s kē pō l liːr?

Cases where it is possible to pronounce three consonants together are given in § 481.

(ii) Examples in which the sense allows of a pause immediately before the word, i.e. where the word occurs initially in a sense-group, e.g. nous y allons le jeudi.

(If a pause is actually made after allons then le occurs initially in a sound-group and must, according to the first part of the rule, be pronounced with its ə-form: nuz i alō l̃ lẽ gə:di.)

If the sentence is pronounced as one sound-group, i.e. in a single breath, the elision form of the word may be used (according to the rule of three consonants). Or the ə-form may be used. One speaker will say nuz i alō l 3ōdi ; another nuz i alō la 3ōdi. In the case of the first speaker the sound l closes the final syllable of the first sense-group; and in this way the two sense-groups are very closely linked together. In the case of the second speaker the presence of ə prevents the expression of a very close connection between the two sense-groups and at the same time brings out more clearly the idea of each group. Similarly the sound-group Attendez que nous soyons rentrés may be pronounced atādē k nu swajō rātre or atādē kə nu swajō rātre; j'aime mieux ne pas y aller z əm mjō n puz i ale or z əm mjō nə puz i ale; Elle m'a chargé de vous inviter ē l m a jarge d vuz ēvite or ē l m a jarge də vuz

1 See footnote, page 133.
THE USE OF ELISION FORMS

évite. What is the foreign learner to do? If his style is ordinary conversational he may follow the rule and use the elision form in the position in question. If he speaks slowly, either because he has not attained fluency or because the subject matter requires a careful delivery, he should use the a-form.

In the following examples which are of a conversational nature the elision form only is given: Ne leur racontez rien de cette affaire là na lër rakôte rjë d set afër la, j'ai été occupé ce matin z e ete êkypes matë, j'aime mieux ne pas le faire z em mjø n pa l fe:r, Où voulez-vous que nous les mettions? u vule vu k nu le metjë? Comment voulez-vous que nous passions ça? kômâ vule vu k nu fasjë sa? Est-il content de son voyage? êt il kötë d ssô vwa:jë? Je suis heureux de vous voir ës suiz œërë d vu vwa:r, Qu'est-ce que c'est que cette histoire? k ës kë së k set istwa:r? Rentrez chez vous le plus vite possible râtre je vu l ply vit posibl.

2. Groups in which two or more words with an elision form occur in succession

(a) First and Second Words of the Group—

472. Since, according to the rule of two consonants, the a-form must be used in the first word, the second may have its elision form if this does not bring together more than two consonants: le retour la rtu:r, le chemin à droite la ëmë a drwat, je ne sais pas ën se pa, Ne le dérangez pas na l derâже pa, Que demandez-vous? kë dmâde vu? Que regardez-vous? kërgarde vu? Je demande ëa dmâ:d.

473. Instead of using the a-form of the first word and the elision form of the second, many French speakers use the elision form of the first (thus not observing the rule of two consonants) and the a-form of the second. This is often done in quick conversation when the initial consonant is a fricative: ëm dëmâ:d, spätë li:vr, ëa kösëj da l fe:r, etc. This practice need not be followed by English learners.
474. Exceptions to the rule of three consonants will be found in § 481.

(b) **First Word Preceded by one Consonant Sound—**

475. In the following and similar sound-groups in which the first word is preceded by a consonant sound, the ø-form of the first word is used (according to the rule of three consonants), and the elision form of the second, if this does not result in the coming together of more than two consonant sounds: *elle se repose* ël sə rpoːz, *je serai contente de le faire* ʒə sre kɔtət de 1 fɛʁ, *elle ne me parlait pas* ël nə m parlə pa, *pour te le dire* pur te 1 diːr, *par ce chemin* par ʂə sме, *pour te demander* pur te dmúde.

(c) **First Word Preceded by a Vowel Sound—**

476. In the following sound-groups and similar ones in which the first word is preceded by a vowel sound, the elision form of the first word may be used, the ø-form of the second, and so on alternately.

(i) Examples in which the first word occurs medially in a sense-group: *vous ne me voyez pas* vu n ma vwaje pa, *si je te voyais* si ʒ te vwaje, *Faites attention à ce que vous dites* fɛt sɛ a ʃe vodit, *tout ce que nous pouvons* tu s ke 1 nu puvô, *quand je me souviens* kɔ ʒ ma sувje, *si je te le dis* si ʒ te 1 di, *tout ce que je disais* tu s ke 1 ʒ dIZE, *nous ne le regrettons pas* nu n lɛ rгрэttɔ pa.

(ii) Examples in which the sense allows of a pause immediately before the first word, i.e. where the first word occurs initially in a sense-group, e.g. *Veux-tu que je reste ici?* (If a pause is actually made after *tu*, then *que* occurs initially in a sound-group and has its ø-form: *vø ty | ke ʒ rest isi?* If no pause is made after *tu*, *que* may be pronounced with its elision form (according to the rule of three consonants) or with its ø-form: *vø ty k ʒe rest isi?* or *vø ty ke ʒ rest isi?* The

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1 *ce que* is generally pronounced ʂ ke, even initially in a sound-group.
elision form of the first word of a non-initial sense-group is generally used in ordinary conversation if the preceding word ends in a vowel sound. The use of the a-form of the word in this position is common in reading and in rather careful speech.

The following examples are recorded in both ways. The reader must choose according to his speed and style: *il est beaucoup plus joli que le salon* il e boku ply 3ali k lə salə, also . . . . . . ka lə salə; *Faisons ce que tu veux fəzo s kə ty və*, also . . . sə kə ty və; *je comprends bien ce que vous me dites ża kəprə bjə s kə vu m dit*, also . . . sə kə vu m dit; *Que voulez-vous que je fasse? ka vule vu k ʒə fas? also . . . kə ʒə fas? il n'a pas l'intention de te quitter il n a pa l ətəsjo d te kite*, also . . . de t kite; elle sait que je ne reviendrai pas el se k ʒə n rəvjədə pa, also el se kə ʒə nə rəvjədə pa; *il faut que je le fasse il fo k ʒə l fas*, also il fo kə ʒə l fas, also il fo kə ʒə lə fas; *vous savez que le premier est fini vu save k ə premje ə fini*, also vu save kə l premje ə fini; *il ne peut pas s'empêcher de le faire il nə posé pa s əpəje d lə fər*, also . . . s əpəje də l fər; *veux-tu que je te le dise? və ty k ʒə t lə di:z? also və ty kə ʒə tə l di:z?*

477. It has been shown that speed and style may lead to the use of the a-form in the first word and of the elision form of the second in groups in which the first word is preceded by a vowel sound. The following points should also be noticed.

478. If the second word concerned is *ne*, this word often has its elision form instead of the first word. The reason seems to be that because the idea of negation is not generally contained in the *ne* alone, but is expressed clearly by the *pas, plus, point*, etc. which follow, *ne* may be contracted without risk of loss of meaning. Thus it is possible to pronounce *si je ne le vends pas* si ʒə n lə və pa instead of *si ʒə l və pa*; *si je ne reviens pas* si ʒə n rəvjə pa instead of *si ʒə rvje pa*; *il nous dit de ne pas y aller* il nu di dən paiz i ale instead of *il nu di d ən paiz i ale*; *tâchez de ne pas l'abimer tafe...*
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da n pa l abime instead of ta se d na pa l abime; je promets de ne pas le faire z a pr ome d a n pa l f e:r instead of za pr ome d na pa l f e:r. Both ways are possible, but the first is more usual.

479. If the second word concerned is the pronoun-object le, there is a strong tendency to use its elision form and the e-form of the preceding word, e.g. on me le montre is often pronounced 5 ma l m a:t r; si je le rencontrais is often pronounced si za l r a k ôtre instead of si za l r a k ôtre; nous te le donnons is often nu t æ l donn æ instead of nu t la donn æ; j'ai promis de le faire is often 3 e pr o mi de l f e:r instead of 3 e promi d l e f e:r. Both forms are possible, but the first is more usual.

480. When a word of Class I (other than ne) is followed by a word of Class II the latter is often pronounced with its elision form and the monosyllabic word with its e-form, e.g. on se demande is often pronounced 5 se dm a:d instead of 5 s d m a:d; on se repose 5 se r po:z instead of 5 s r po:z; en se levant a se l v æ instead of a s l ev æ; on le devine 5 la d ev in instead of 5 l d ev in; il n'avait pas le temps de regagner sa place il n ave pa l t æ d æ r g æ sa plas instead of il n ave pa l t æ d r g æ sa plas. Both forms are possible; the first is more usual.

481. Exceptions to the Rule of Three Consonants

1. It is often possible to use an elision form resulting in the falling together of three or even four consonant sounds, when the last consonant sound is r or l: un secret œ skr e, ne le blâme pas ne l blu:m pa, elle sait bien le fran çais el se bjë 1 fr u: e, dans ce train là d a s trë la, nous reprenons nu r pr e:n æ. It is no more difficult for a Frenchman to manage such groups of consonants than to manage similar groups which constantly occur in his language and which he cannot avoid by inserting œ: obscur œ psky:r, extrême ekstrœ:m, des jours spl endides de þ ur spl ä did.
2. It is often possible to use an elision form which throws three consonant sounds together when the third is j, ç, or w occurring with the second consonant in a different word from the first: *un tas de fiacres* ò ta d fjâkř, *elle ne me voit pas* ël ne m vwa pa, *dans le bois* dà l bwa, *beaucoup de nuages* boku d nüa:ʒ. If all three consonants occur in the same word the ë-form must in most cases be used: *nous devions* nu ðævjô, *vous teniez* vu ðænje, *un denier* ò ðænje.

3. When *de* occurs after words like *table*, *arbre*, etc. (pronounced with the terminations -bla, -bra, etc.), it is generally pronounced ðæ, although the use of the elision form would not bring together more than two consonant sounds: *les œuvres de Molière* lez œ:vra ðe malje:r, *les arbres de mon jardin* lez arbre ðe mô ʒardê, *un membre de l’association* ò mä:bra ðe l asosjasjô, *une règle de la maison* yn règlé ðe la mæzô, *la table de la salle-à-manger* la tablø ðe la sal a mâze.

4. The following are of the nature of exceptions. They are words which have no elision form. The foreign learner is sometimes tempted to provide them with one, since such a form would not throw more than two consonants together if it were used after a vowel sound: *un bedau* is pronounced ò bâdo, *la femelle* la fæmæl, *il est penaud* il ë pëno. Other words of this type are *benêt*, *peler*, *peser*, *besace*. Most of them are uncommon words which would be difficult to recognize in a contracted form.

482. The reader is asked finally to note the following points about words like *revenir*, *retenir*, *rejeter*, *relever*, *reprenez*, *devenir*, *redemander*, which are formed by prefixing the syllable *re* or *de* to a verb containing *e* in the first syllable (i.e. to a Class II word):—

1. In isolation the prefix is pronounced with its ë-form; the verb with its elision form, unless, as in the case of *reprenez*, this would bring three consonant sounds together: *rævnî:r*, *rëtnî:r*, *rægte*, *rælve*, *ræpræne*, *ðævnî:r*, *rædmâde*. 
2. The forms used in isolation must be used after a consonant sound: *pour retenir la chose* pur rétnir la fo:z, *je n'ai pas le temps de revenir* gə n e pa l tă d rəvnï:r, *il vient de revenir* il vjë d rəvnï:r.

3. After a vowel sound it is possible, according to the rule of three consonants, to use the elision form of the prefix and the ə-form of the verb: *en revenant* à rvənã, *en retenant* à rtənã, *si vous retenez* si vu rtəne, *si vous revenez* si vu rvəne, *je veux revenir* gə və rvənï:r.

483. In spite of this, it is always possible to give to such words in all positions the pronunciation they have in isolation. The important function of the prefix is no doubt the reason for this. The meaning of re- is much more forcibly expressed in *il nə və ply rəvnï:r* than in *il nə və ply rvənï:r*; in *si vu rətne* than in *si vu rtəne*; in *il və rəvnï:r* than in *il və rvənï:r*.

484. The foreign learner is recommended always to give to words of this kind the pronunciation they have in isolation.
CHAPTER XXI

ASSIMILATION

485. Assimilation may be defined as the process by which a sound, under the influence of its neighbour, is replaced by another sound having some likeness to that neighbour.

486. Assimilations which have taken place in the past and to which many words owe their present-day pronunciation can no longer be described as being in process. The English word *picked*, for example, is now regularly pronounced *pikt*. The original sound *d* under the influence of *k* has been replaced by *t*, which resembles *k* in having no voice; *handkerchief* is now pronounced *hæŋkɛʧɪf*. The elision of *d*, at some time, brought the sounds *n* and *k* into juxtaposition with the result that *n*, under the influence of *k*, gave place to *ŋ*, which resembles *k* in that it is articulated in the same place. In French *anecdote* is pronounced *anɛɡdɔt*, *k* having been replaced by *g* under the influence of the following *d*; *médecin* is now pronounced *mɛtsez*, *d* having been replaced by *t* under the influence of *s*, after the elision of the intervening vowel.

487. Assimilations like those just mentioned belong to the past. It is with assimilations that are actually operating to-day that this chapter will deal.

488. Many English and French words are pronounced in one way when they occur in isolation and in many sound-groups, and in another way when they are in juxtaposition with sounds which have the power to influence. The word *does*, for example, is generally pronounced *dəz*. But when it is followed by *ʃ* as in *she ʃi*, *z* is replaced by a sound which is *ʃ*-like in that it
is voiceless, and f-like in place of articulation; and one hears \( \text{d}z^3 \) or, even \( \text{d}z^3 \) in which case the assimilation is complete. *rose* is generally pronounced *rouz*; but in *rose show* the usual pronunciation is *rouz* : *rouz* jou; *jeweller's* is generally pronounced *dzuælæz*. But one often says a *dzuælæz jʊp* or even a *dzuælæf jʊp*. This is generally pronounced *sɪs*, but it is often practically *sɪf* in *this ship* *sɪf* *ʃɪp*. The same kind of thing happens in French. *je* is generally pronounced *ʒe* or *ʒ*, e.g. *je vous jure que non ʒe vu ʒy:r kə nɔ* or *ʒe vu ʒy:r kə nɔ* ; *je vous en prie ʒe vuz ʒpri* or *ʒe vuz ʒpri*. But one says *ʒe ʒe ʒy:r kə nɔ* or *ʒe ʒy:r kə nɔ* and *ʒe tə ʒpri* or *ʒe tɑ ʒpri*. The use of the elision form of *je* brings a voiceless sound, t, into juxtaposition with ʒ with the result that ʒ is replaced by a voiceless sound ʒ or s. *en face* is pronounced *ə fəs*; but in *en face de nous s*, influenced by d, is replaced by a voiced sound; and one says *ə fəs ʒə nu*. These are examples of occasional pronunciations that are used only in certain special circumstances; they are not regular pronunciations like *pɪkt*, *hæŋkætʃɪf*, *æŋɡdæt*, *mɛtsə*.

489. It is necessary to understand that when a sound "loses its voice" it is not necessarily identical with its voiceless counterpart: ʒ and s do not represent the same speech sounds. ʒ represents a sound (originally z) which is like s in that it is voiceless, and like z in that it is articulated with weak breath-force. The main difference, then, between ʒ and s is one of breath-force: ʒ is articulated with weak breath-force, s with strong. Similarly with the pairs ʒ and s, ʒ and s, ʒ and k, etc. The symbol s indicates that the original sound s has been replaced by one with partial voicing. Similarly with ʒ, ʒ, ʒ, ʒ, etc.

490. The process of assimilation in French may operate in three ways: 1, It may cause a voiceless
consonant to be replaced by a voiced one; 2, it may cause a voiced consonant to be replaced by a voiceless one; 3, it may cause an oral consonant to be replaced by a nasal one.

491. In all the examples given under 1 and 2 below, the assimilation is regressive, or, to use Nyrop’s better term, anticipatory, i.e. some characteristic of the second consonant sound in question is anticipated by the speaker while he makes the first.

1. Voiceless Consonants Replaced by Voiced Ones

492. The sound which undergoes the assimilation is in each case either a voiceless plosive or a voiceless fricative. The influencing sound is the voiced plosive or voiced fricative which follows. Generally the voicing of the assimilated sound is only partial. In quick speech, however, it is often complete.

Examples:—

je passe vite 
la tête droite
avec vous
les glaces de la vitrine
il le cache bien
il se contente de peu
pièce de résistance
as de carreau
place d’armes
les gouttes d’eau
chaque jour
une tasse de thé
train de petite vitesse
flèche de lard
fils de son père
sac de voyage

ʒə paʃ vɪt
la têt dʁɔit
avek vu
le glaʃ de la vɪtrin
il lə kaf bjɛ
i s kɔtɛt de pɔ
pjɛs də rezistɑ:s
əʃ də karo
plas d ɔm
le guʃ d ɔ
ʃaʃ gu:r
yn təs də te
trə de ptiʃ vites
fleʃ də la:r
fiʃ də sɔ pe:r
saʃ də vwaʒaːʒ.

493. Examples like the above are very commonly heard in French, especially in conversational French. It is rather important that English learners should hear
and understand these assimilations and should try to introduce them into their own speech when they have attained the necessary fluency; not because they are essential to intelligibility, but because they are characteristic of educated French spoken at normal speed.

494. Assimilations like those illustrated above are foreign to English habits. In English a voiceless plosive or fricative is not assimilated to the voiced plosive or fricative immediately following. *Shut the door* is pronounced ʃʌt ðə dɔr. If there is any assimilation at all it is progressive; i.e. the t influences the ʃ which is often completely devoicedː ʃ. Pronounce *cross the road* krɔs ðə rɔʊd, *get down* get dəvn, *public garden* pʌbliɡ ɡɑ̃, *pop-gun* pɔp ɡɑ̃, *brass band* bras bænd. In none of these examples will you be tempted to voice the final consonant of the first word in anticipation of the voicing of the initial consonant of the second, i.e. to say ʃʌt ðə dɔ, krɔs ðə rɔ, etc. But a Frenchman, unable to resist his own habits of assimilation, will say what sounds to an English ear remarkably like ʃʌd ðə dɔ, kruz ðə rɔ, gɛd dəvn, pʌblɪɡ ɡɑ̃, pɔb ɡɑ̃, braz bænd.

2. Voiced Consonants Replaced by Voiceless Ones

495. The sound which undergoes the assimilation is in each case either a voiced plosive or a voiced fricative. The influencing sound is a voiceless plosive or fricative. The assimilation is anticipatory as in 1.

*Examples*ː

<table>
<thead>
<tr>
<th>French Expression</th>
<th>Pronunciation</th>
</tr>
</thead>
<tbody>
<tr>
<td>chemin de fer</td>
<td>ʃœmɛ ʒ ʃɛːr</td>
</tr>
<tr>
<td>coup de pied</td>
<td>ku dʒ pje</td>
</tr>
<tr>
<td>esprit de corps</td>
<td>espri d kɔːr</td>
</tr>
<tr>
<td>tout de suite</td>
<td>tu dʒ sjuːt</td>
</tr>
<tr>
<td>rez-de-chaussée</td>
<td>re dʒ ose.</td>
</tr>
</tbody>
</table>

In the above commonly used expressions the devoicing is generally complete, and one hears ʃœmɛ tʃɛːr,
ku t pje, espri t kɔ:r, tu t suit, re t jøse. In expressions of less common use the devoicing is generally only partial:

- une grande salle
- une fameuse scène
- une bague superbe
- quinze sous
- coup de timbre
- un vide-pomme

yn grād sal
yn famœz sœ:n
yn baŋ sœrnb
kēz su
ku d tœ:br
œ viœ pom.

496. Assimilations like the above are made quite naturally by English learners. *Cab-stand* is pronounced kaeb stœnd, *loud tone* laud toun, *sad tune* sæd tjœn, *big theatre* bœj œtœ, *live stock* laiy stœk, *size four* sœr fœœ. It is helpful to know that the tendency to use this type of assimilation need not be resisted by the English learner.

3. Oral Consonants Replaced by Nasal Consonants

497. This kind of assimilation is common in very rapid speech. It generally occurs when b, d, or g is preceded by a nasalized vowel and followed by a nasal consonant, the nasalized vowel exerting the stronger influence. b is replaced by m, d by n, g by ŋ.

*Examples*:

- un demi kilo œ nmi kilo instead of œ dmi kilo, une grande maison yn grœn mezœ instead of yn grâd mezœ, en train de manger ă trœ n mœże instead of ă tre d mœże, une longue main yn lœŋ mœ instead of yn lœg mœ.

498. In the following, the nasalized vowel alone affects the nasalization of the following consonant: *il ne tombe pas* i œ tom pa instead of i n tœb pa, *une longue guerre* yn lœŋ gœ:r, instead of yn lœg gœ:r, *vingt-deux* vœn dœ instead of vœt dœ.

499. Assimilations of Class 3 are not of great importance, since they are generally the mark of a rather slipshod pronunciation. Good speakers use them only in extremely rapid colloquial speech. The English learner will do well to avoid them.
CHAPTER XXII

TEXTS IN PHONETIC TRANSCRIPTION

In the following texts:—

A short upright line indicates a slight "break" (a shallow valley) in the intonation curve. (See § 374.)

A long upright line indicates the end of a rising intonation group.

Double upright lines are placed at the end of a group in which the last stressed syllable has a falling intonation, e.g.:—

\[
\ldots \quad \text{mā' mā | æ t æp'sā:t | pur ëlut la zurg'ne. \quad || \quad ël ë par'ti}
\]

\[
\ldots \quad \text{s mā'tē | avēk yn ëfūl | dē me'sjō | e dē 'dam | dāz yn}
\]

\[
\ldots \quad \text{grūd vwa'ly:r. \quad ||}
\]

Expressions of a parenthetical nature appended to groups with || are pronounced with a low, practically level intonation. In these texts such expressions are included in the group to which they are appended, i.e. the mark || is placed after them:—

\[
\ldots \quad \text{il æt a'ze | ā de'zordr, sō zardē. ||}
\]
I. Text Suitable for Fairly Rapid Reading

1 eskar'go

mâ'mâ l et aplsâ:t | pur l'isut la gur'ne. || el e par’ti l s ma’tê | avek yn l'ful | de me'sjô | e de l'dam | dâz yn grâd vwa'lt:y:r : || mæsjô d ve'lêr | kôdu'îze, || e mæsjô d ti'llâ:z | su'fle | dâz yn grâd trö'pet. || s ete l're trê zoo| || natyrel'mâ | l'trot | e res'te | a la me'lzô. || il e tro'pti. || ön a prie l'mis | dœ vnir pase la gur'ne | avek l'ui, | afë k il nœ s ânqi l'pa. || trot ore mjôz e'me | reste l'sœl | avek l'ga:n, || me 5 n lqi a pa dmâ'de | sön a'vi. ||

l'mis | et a'si:z | syr œ l'bâ | o l'fô | dy zârdë. || el l'li | ô. li:vô râgle. || se ly'nêt | syrmôt sô 'ne | èpo'zâ. || l'okô myskle dœ sa fil'gy:r | nœ trë'sa:j. || el turn le l'pa:z | avek yn regyrlari’te | otomâltik. || trot a esëlje | dœ fer l'pa mal de l’so:z ; || me l'jë n l amyz bo'ku. || âfë | il l'va | a sö l'ti kwê d zârdë | afë d lœ pa'se | â l'rvy. || il et a'se | â de'zôrdr, so zârdë. || il j a â me'lâ:z | de ka'lu | d eply'ry:r, | dœ gazzô l'me'gr | de dœ morso d 'bwa | el'pa'r, | ki n râ l'pa | sön a'spë | âgal'gâ. || me tu d l'me:m | il l'bjë l'bo, | grâ:s o ro'zje | ki l'pus | o mîl'jô. || së ro'zje, | trot | nœ l a pa plâ'te ; || il e l'syl'perb ; || kälkäl'fwa | il i pus de l'ro:z. || el l'gystemô ogur'duq | il j ân a 'yn | l'tut epan'wi. || trot l
kōltāːpə su "tut se l'fас | aveh or'goːj | e ravis'mā. || el e "ʒolimā ˈbɛl, sət roːz . . . ||

tut a ˈku | lez jə də ˈtrot | s aro'ldis | e dəvjen ˈfiks. || il rɛstə buʃ ˈbe | e dəvjē "tu ˈruːz. || "k ɛs kə "ʃə k sa? || ə vwa"la yən ɔrroeːr! || syr la ˈroːz | il jəla ə kə ləlima'so | ki s prəmen, || ə "viltə kəlIma'so | kə ˈles dərjər ˈlui | yən tras bal'vɔz. || il tən la ˈtɛːt | a ˈgoːʃ, | a ˈdrwat, || "rɔːtə se ˈkorn, | le ˈvəsər | . . . | i n ə ˈʃen "pa ʃremā! ||

ˈtrot 1 egza'min | ən ɛstə, | puqi il aˈpɛl | d yən vwa pər'sə:t: ||

— ˈoː | || ˈmis, || "vənə ˈvwaːr! ||
ˈmis | lev sō grə ˈne | də ˈdʒiə sō ˈliːvr. || el me lə ˈliːvrə su sō ˈbra | e ə "katr əgəlˈbe | e lə əpədə ˈtrot. ||

— k i a t ˈil? ||
ˈtrot ˈməːtər də yə ˈdwa | aveh ˈdəgu. || il a ər"rəər də se bət la. ||

ˈmis abəs sō rəlˈɡaːr | e ˈfiks | l əskərˈgo. ||
— s ət ən əskərˈgo. ||
ˈtrot | s ə ˈdutə. ||
— sə məˈljsk | e nuˈlizəbl | a lə vəzəlˈʃo, || vu puve l ədˈtrəçi:r. ||

ˈtrot e tuˈʃe | də se tə perməlˈʃo, | me il a yən "vɾe rəpylˈʃo | a seˈzi:r | l animal. ||

— ˈmis, | vu n vule pa l ˈprəːdr? |
ˈmis lə rəˈɡard | sevər'məː. ||

— "pərkwa səɾ s "mwa ki l ˈprədɾe, || e nə "ʃu? || il e syr vətə ˈbjə. | s ət a ˈvu | də ˈdəfəːdr | vətə ˈbjə. ||

ˈtrot suˈpiːr. || il ə lə ˈkoː, || "kə mis a pərˈle, | il et "inylˈtə də prəstətə. || il avəʃ sa ləmē, | la ɾətiːr . . . | əlfə | il poz lə ˈdwa | syr la kəlˈkiːj. || "kəl "ʃəs! || 1
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eskär'go | a y 'pœ:r. | il s e rækroktvi'je | "tut å'tje | o 'fö | d sa me'zö. | "ply rjë n 'pa:s. | "trot | res'pi:r | ply libré'mâ. | 'me, | s et el'gal, | il n em 'pa se 'be:t, | "nö, | "vre'mâ, | "'pa dy 'tu. | "k es k il fo å 'fë:r? | "a: | kël "bon i'de! | il va l şölte | par desy l 'my:r | d å l şar'dë | d madam dykri'lö. | trot ramen sö 'bra | ūn a'rjë:r . . . | me 'mis | l 'se'zi | o 'vol. | el 'di | d y'n vwa os'ë:r: | — il e "defâ'dy | de fer'fe | votre 'bje | d å l 'mal | d o'truı. | s e möl'ysk | devorre le 'plâ:t | de la vwa'zin. | il et "ë'gyst | k vu l şöltje | fez 'el. | — a'lo:r, | k es k il fo 'fë:r? | mis 'di: | — e'll Kraze 'lö | su votre 'lpje. | trot kôl't: | pla l eskar'go | avek perpleksi'te. | 1 e'll Kraze su sö 'lpje? | "pwa:! | "rjë kå l ide d åtåd krake la kël'ki:j, | puë de så'ti:r | su sa 'smel | la fe'r 'mol | de la 'be:t | luçi don "mal o 'kõr. | 5 pure l 'tue | otre'mâ; | par el'gzä:pl, | l å şöltje | d å l 'puï. | 'wi, | sla vodre "boku 'mjö. | trot se pre'pa:r | a met sön i'de | a egzék'y'sjö. | pur'tå | il n e 'pa | satis'fë. | apre 'tu, | le "po:vr eskar'go | n a "rjë 'fë | de bjë "mal. | es kå sa n e pa me'jå d åt tue kom sa? | il s e promne "tu tråkil'mâ | e ete pët'e:trie tre 'ge | a fer sâ pti 'tu:r | e sô di'ne | syr å "bo ro'zje, | o "bo so'lë:j. | 'wi, | me il "l abî"me. | il "lö mâ'zë. | il dwätrë ëy'ni. | 'e!: | "purkwa l py'ni:r? | il fo bjë k il "mâ:z, luçi osi. | il mâ'z | s å k il "pa. | s e n e "pa pur abime la "ro:z, | par "mejâ"te, k il råpe dsy; | s ete "pars k il ave "fë, | "pars k il ån ave "bzwë | pur s å nu'ti:r. | es kå "vre'mâ 5 po l tue pur 'sa? | 'ba: | es k ö 'n ty pa le 'bšö, | e le mu'tö, | e le 'vo, | e le
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"po:və pətiz a'no | ki 'be:l | "si tristə'mu, | e le "goliz wazo
de 'bwa | ki 'si flə də "si żwajəs jə'so? | il sə "plyz
erəsə k ən eskar'go | e "pa ply mə'ʃə | kə 'luĩ. | " pur'tə |
ō le ty "bjə. | "dō:k! | " trot lev le 'bra | pur
presipi'lte | 1 eskar'go . . . | me il le ra'men | dus'mə. | sa 'mē | tjē tu'gur | la ko'ki:j. |

'wi, | s e 'vre, | ŏ "ty tut se be:t. | me s e pur le
mā'ze, | pars k ən ān a bə'zwē. | sə 'sa | s e "tre "mal de
le tuč. | " trot se su'vjē | k yn 'fwa | sō palpa | a tire lez
ə'řə:j | a ò meʃə gal'me | ki avət abə'ty | ən wa'zo | a ku
d 'pje:r. | il ete "trez ə ko'le:r, papa! | e pur'tə | lez
wa'zo | pikor le 'frui; | le 'bō | e le mu'tō | brut l'erb |
e le əlī 'fər:r. | " trot a 'vy | l otrə 'gu:r | yn 'vaf | araʃe
ə mwe "səkət məʁə'rit | d ò ku d 'dā. | malgre 'sa, | s ərət ete "tre vi'lidə la tuč | e 1 eskar'go | n e "pa ply
kupa:ble k 'el. |

"trot, | a fors d azīlte | se prəbləm, | sə sə "tre mal a
sōn 'e:z. | il ko'ma:s | a avwar òə po 'vi | d plə're. | il luĩ
'əblə mē'tnə | k il ko'metrə ò "tre grə pə'ʃe | ān
immo'lā | 1 eskar'go | a sa ko'le:r. | e pur'ta, | "vre'ma, |
"nō, | il nə "pə po ləse ab'əme | e "deʃikte se 'fər:r | par
sət "vilən 'be:t. | "kə 'fər? | il se tor'ty:r | le sər've.| |
de rəznə'ma | s eboʃ vag'ma | də sa 'te:t. | s e "mal de
tuč ə mutə. | 'me, | "si ŏ 1 'mə:3, | sə n e po 'mal. | s e
"mal de tuč ən eskargo, | 'me . . . |

il fiks 1 ani'mal | avək dez 'jə | epuvə'te. | 'nō, |
"vre'ma, | s ət əl po'sibl. | 'mis | da 'lwə | le rə'gard |
d ən er mə'kər. | e ə poze sō 'li:vr | syr se 'gnu, | e se
"le:və rə'trəl'se | de'kəlvə le de'brə | d ò vjo ʒo | d
domə'nə. | e ə su'ri | de ərpleksī'lte | de 'trot. | "ko'ma 'sla |
finira t "il? |
... Text Suitable for Rather Slow, Careful Reading...

From *Mon Petit Trott*, by André Lichtenberger. (Plon, Paris.)

II. Text Suitable for Rather Slow, Careful Reading

(a) s et yn foz "tre partiky'lje:r, | döt s n po | se rädre
kō:t | ā no pēl'i | u l ɔ se 'lɛ:v | avēl lə 'gur, | u l ɔ sə
'kus | avēk lə 'nu:i | u 'tē:t | lez 'ägel'lys | dy māl'tē, | də
mi'di, | dy 'swa:r; | u l səl'jət'mö:t, | plan, | del'su, | avēk
la regylari'te | de 'pwa | d yn or'lɔ:ʒ; | u l labu'rər, | a
del'fo | d otrə kal'drə, | a la rə'surs | del'mezyre lə'or | a
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From Pâques d'Islande, by Anatole Le Braz.
(Calmann-Lévy, Paris.)
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(b) s etet ă l'ge mat'llo kê s garûdel. || il avet yn figyr l'ro:z | kom yn zœn f'i:j || e dez jœ l'blô | osî l'du | kê l'sô v d œn ăfû. || il pa'se | pur etr ă po kur d e'spři, || me nu n an etjô | kë ply zâ'ti | avek l'ui, || kar la pre'lza:s v d œn inc'sâ | porte bo'nœ:r; || e ilz ř, | dit ř, | yn divina'sjô v de l'oz | reýlyze | o komô de mor'tel. || sa kôlfjâ:s | nu guña l'tu:s: || il par'lë | avek yn l'tel sërtîtyd | kê nu nu sût'im | rasyl're. || 1 apari'sjô v de 1 âl'du:j | dâz ă l'nuâ:3 | de fyme odô'râ:t, | kôtribûa âl'kô:r | a râdr a l ekî'pa:3 | sa bel y'mœ:r; || el fy sa'lûq | d ă tripl ă'rra. || l'adîs le l'krê:t! || a'djô | le su'si! || a rëspi're v le parfê pwa'vre | de sê l'me v de je l'nu, | tut nôr ale'gres | nu rëvë. || 1 islåd l'me:m, sëpô'r! || l'kôe nuź an etjô l'we! || vwa'sî | kê nu nuz imagînjô | atâble | a këlke fes'tê v de parl'dô, | syr la kot d ar'mô:r, | ãn a'vril, | apré kal're:m, | alor k o l'pu'trä de lgrâ:3, | dâ le l'ferm, | pôd le ka'dâ'vreb sà l'te:t | de l'pô:r v frej'mâ l'tue . . . || le menal'ze:r, | le fij de la me'zô | l'vô | e l'vjen | le rëbor de lôr l'yp | rëtru'se | par dël'vâ, | su lê tablîle. || le zuvă'âso, | ô bra d jë'mi:z, | fô lôr ol'fis v d ejâlsô . . . || nu rëvim tu l'sla | par la pôl'se. || la grô'vwal, | tâdy syr lê l'gi | agûte a l ilylzjô, | nu râple la l'tû:t | k ř l'dres | ã plen l'ê:r | dâ l l'jô v lô ply vwa'zê v dy lô'zi, | pur sërvir de l'sal v de bûl'ke. || e il n e'te l'pa | zysk o sjel l'ui'me:m, | zysk o l'pô:l sjel sëptâtri'ô, | ki n sê fy pa're | pur la sirkôs'ta:s v d œn ekla | inakutylme. || la l'me:r | fëzet ă brûi le'ge, | êtermi'ta, | kom ă l'su'flë de b'reiz, | l e'te, | dâ le l'fè:j. ||

5 ko'zet v avek animal'sjô mëtnâ; || lê | natyrel' mâ, | la kôversa'sjô | ru'lê v syr lê pe'lî. || le zô ma'lîje | plezâ'te:r ! le
garlso | syr loer bonz a'mi. || on araga de 'nos | pur le r'tu:r, || a septä:br. || sepäldä | ö byve 'ferm. || l odü:j | avet eksite le 'swaf | e l kapiten | ne sesë | de repe:te: ||

"pük n a'ri:v | llk yn fwa l 'ä . . . || il fo se rel'zwi:r | kom de 'livr e kreltjë! ||

From *Pâques d'Islande*, by Anatole Le Braz. (Calmann-Lévy, Paris.)
ARMSTRONG, Lilias Eveline, d.1937.
The phonetics of French.