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THE
PRONUNCIATION OF
ENGLISH

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THE PRONUNCIATION OF ENGLISH

BY

DANIEL JONES

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DEFINITIVE EDITION



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of English*, is the revised and enlarged fourth edition (1956)
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FOREWORD

There can be little doubt that the name of Daniel Jones will remain in linguistic history as the great authority on the pronunciation of British English in the twentieth century. Although *The Pronunciation of English* (first published in 1909) was the author's earliest descriptive work on English pronunciation, it was during the next half-century completely revised in several new editions, the author's last corrections being made in 1962, when Daniel Jones was eighty-one. The present book can therefore be said to incorporate the final results of his research and observation.

Linguistic theory and descriptive techniques have taken new directions in the last twenty years, but *The Pronunciation of English* remains a reliable account of British pronunciation usage, not only of the so-called 'received' form but also of several regional varieties. Although this book was originally intended for the native speaker of English, it has always been used as widely abroad as in Britain, as it provides much basic information which is valuable for the foreign learner.

There is no need to justify reprinting the definitive version of this popular, lucid work in order to keep it available to the public.

A. C. GIMSON
Professor of Phonetics
University College London

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PREFACE

TO THE FOURTH EDITION

This book was completely rewritten in 1950 in the light of my 42 years' experience in teaching phonetics at University College, London. That (3rd) edition differed in numerous respects from the original edition of 1909 and its reprints. However, the work remained, as originally planned, an account of the phonetics of English presented from the point of view of the English learner, though it was much altered in details and was considerably enlarged. Improved methods of description and explanation were introduced, new facts were collected, the forms of transcription were adjusted on lines suggested by the theory of phonemes, many new diagrams were added and some of the old ones were improved upon. And finally a new attitude was adopted in regard to the much-discussed subject of standard pronunciation. This was because I found, as I still find, that it can no longer be said that any standard exists, nor do I think it desirable to attempt to establish one. It is useful that descriptions of existing pronunciation should be recorded, but I no longer feel disposed to recommend any particular forms of pronunciation for use by English people or to condemn others. It must, in my view, be left to individual English-speaking people to decide whether they should speak in the manner that comes to them naturally or whether they should alter their speech in any way. Anyone desiring to modify his pronunciation will find in this book suggestions as to how changes may be effected, but I feel that the responsibility for putting any such suggestions into effect should rest with him.

Since the appearance of the 3rd edition some new facts have come to light which have necessitated making a number of further additions and improvements in the present (4th) edition. The most important of these follow below.

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The paragraphs relating to the use of the diphthongs *æ*, *ɹɪ*, and *ʌ* in Scottish English (§§ 179, 180, 190, 191 of the 1950 edition) have been rewritten, and are now numbered 180, 180*a*, 181, 191. Most of the rectifications needed here were first pointed out to me by Mr J. Braidwood of Queen's University, Belfast, who most kindly put at my disposal the results of his own investigations into this somewhat involved subject. The new paragraphs are in the main a summary of the information he supplied to me, and the illustrative examples are taken from a list of some 300 which accompanied it. I am greatly indebted too to Prof. David Abercrombie, Professor of Phonetics in the University of Edinburgh, for drawing my attention to a number of noteworthy facts that he has discovered relating to these and other sounds of Scottish English. He has convinced me that the above diphthongs are best rendered by the notation *æ*, *ɹɪ*, *ʌ*. Fig. 18, illustrating the nature of *æ* and *ɹɪ*, has been redrawn on lines suggested by him. He has further pointed out to me a number of errors in the specimen of Scottish pronunciation in the 1950 edition, and has supplied me with the authoritative version now appearing on p. 205.

§ 202 (dealing with the use of *jə:* as an alternative to *iə*) has been recast. A section on the 'rising diphthongs' *iə* and *ʊə* has been added (§§ 219*a*–219*g*) and consequential amendments have been made in the transcriptions of all words containing these sounds (e.g. *serious* in § 202 and *casual* in § 92). Attention has been called to the difference in pronunciation between *nitrate* and *night rate* (an example first noted by M. Swadesh and S. Newman in America about 1936) (footnote 3 to § 270). Important alterations have been made in §§ 358 and 361 (dealing with the disappearance of final *r* and the origin of 'intrusive *r*'). § 401 (iii), dealing with the date of the change *sj* > *ʃ*, has been modified, and amplified by an explanatory note. The photographs in the 1950 edition illustrating 'lateral spreading' and 'lateral contraction' of the tongue (Figs. 42, 43) were unsatisfactory, and have been replaced by better ones.

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Section XVII (on phonemes) has been enlarged by a reference to 'allophones' (§ 497) and by the addition of paragraphs on the bearing of the phoneme theory on methods of constructing systems of phonetic transcription (§§ 499–502). A new section (XVIII) has been added on Syllable Separation (§§ 503–510).

I have found it desirable to make considerable alterations in Part 2, some of the older texts in the previous editions having become unsuitable for the teacher and student of today. I have deleted the texts previously numbered 7, 12, 13 and 15, and have introduced seven more modern specimens; I have also taken this opportunity of rearranging the texts, putting them in a more logical order.

The reconstructed pronunciations of Shakespeare and Chaucer illustrated in Texts 20 and 21 have been revised in the light of the latest researches, and particularly those of the late H. Kökeritz and E. J. Dobson set out in their monumental works *Shakespeare's Pronunciation* (Yale, 1953) and *English Pronunciation, 1500–1700* (Oxford, 1957). In this task I have been greatly helped by A. C. Gimson, Professor of Phonetics at University College, London, and Prof. R. Quirk, Professor of English in the University of London, both authorities on the pronunciation of Early English, for whose assistance I am glad to express my sincere thanks. I have made several rectifications in the Shakespeare text in accordance with Kökeritz's findings. In particular I have, with the concurrence of Prof. Gimson and Prof. Quirk, accepted his view that the older diphthongs *ei* and *ou* (as in *day*, *know*) had by the late sixteenth century fallen together with the monophthongal *ɛ* and *ɔ* (as in *make*, *bone*), and have accordingly altered the *ei*'s and *ou*'s of the 1950 edition to *ɛ* and *ɔ*—though I feel that the alternative possibility that the coalescence might have been in favour of the diphthongs (a development which would have accounted for the emergence of the modern diphthongs *ei* and *ou*) should not be lost sight of. I have also followed Kökeritz, again with the concurrence of Prof. Gimson and Prof. Quirk, in writing *ju*:

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in place of *iu* in *you*, *funeral*, *Lupercal*, *refuse*. In the words where *r* precedes (*Brutus*, *brutish*) I have likewise written *ju*, though I feel that the older 'falling' diphthong *iu* may well have been preserved in these words (at least as an alternative).

In one respect I find myself unable to follow Kökeritz's lead, namely in the matter of his theory that the words of the *speak*, *meat* class were said at that period with the same vowel-sound as the words of the *take*, *make* class. I am therefore adhering to my previous mode of rendering such words: with *e*: in *speak*, etc. and *ɛ*: in *make*, etc.

I have to thank the following authors, publishers and agents for kindly allowing me to reproduce copyright matter: Messrs Sampson Low, Marston and Co. for the illustrations of the larynx (Fig. 3) which are taken from Browne and Behnke's *Voice, Song and Speech*, Mrs E. O. Lorimer and her publisher Messrs George Allen and Unwin for the passage from *Language Hunting in the Karakoram* (Text No. 1), Sir Osbert Sitwell and Messrs Pearn, Pollinger and Higham and Messrs Little, Brown and Company (Boston) and the original publisher Messrs Macmillan and Co. for the passage from *Left Hand, Right Hand* (Text No. 2), the late Miss Josephine Tey and her publisher Peter Davies Ltd. for the passage from *The Daughter of Time* (Text No. 3), Mr E. F. Benson and his publisher Messrs Methuen for the passage from *Dodo* (Text No. 8), Messrs George Bell and Sons for the poem *Contentment* by C. S. Calverley (Text No. 9), Messrs Sidgwick and Jackson for the poem *The Blackbird* by John Drinkwater (Text No. 10), the Society of Authors as the literary representative of the trustees of the estate of the late A. E. Housman and Messrs Jonathan Cape Ltd., publisher of A. E. Housman's *Collected Poems*, for *The Cherry Tree* (Text No. 11), the trustees of the Hardy estate and Messrs Macmillan and Co. for the extract from the Introduction to *A Few Crusted Characters* in Thomas Hardy's *Life's Little Ironies* (Text No. 16), Mr Sinclair Lewis and his publisher Messrs Jonathan Cape Ltd. and Messrs Harcourt, Brace and Co. Inc. (New York) for the

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extract from *Babbitt* (Text No. 18), and Mr Pett Ridge for the passage from *London Only* (Text No. 19).

I also desire to renew my thanks to Miss B. Honikman who was of much assistance to me in connexion with the preparation of the 1950 edition, and to whom I am indebted for a number of valuable suggestions.

DANIEL JONES

GERRARDS CROSS
 19 February 1958

NOTE ON THE THIRD IMPRESSION OF THE FOURTH EDITION

A few corrections and improvements have been made in this reprint. The most important are the following:

The expression 'push from the chest wall' has been substituted for 'push from the diaphragm' wherever it occurs (e.g. in § 438).

A reference to the pronunciation of *allowance* has been added in § 194.

A new paragraph (153*a*) has been added after § 153.

The correct reference to the article on *Syllabic l* and *n* has been given at the end of § 422.

A stress-mark has been added to 'tetsi in the footnote to § 269. 'denotes' replaces 'notes' in the last line of § 301.

['θɪtɛ] replaces ['θɪtɪ] in § 321.

A sentence has been added at the end of § 353.

§ 394 has been re-written.

A further example has been added at the end of § 447.

The intonation mark on 'kan, at the bottom of p. 163, has been rectified.

The words 'and a longer n' have been added at the end of footnote 1 on p. 175.

Several additions have been made to the lists of books on pp. 161, 222, 223.

D. J.

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LIST OF PHONETIC SYMBOLS

(i) Symbols used in transcribing Southern 'received' pronunciation

ɑ:	as in	'fɑ:ðə (<i>father</i>)
ɑ	„	nau (<i>now</i>), flai (<i>fly</i>) (§§ 175, 187)
a	„	pak (<i>pack</i>)
ʌ	„	mʌtʃ (<i>much</i>)
b	„	bout (<i>boat</i>)
d	„	dei (<i>day</i>)
dʒ	„	dʒʌdʒ (<i>judge</i>)
ð	„	ðen (<i>then</i>)
ei	„	plei (<i>play</i>)
ɛ	„	rɛd (<i>red</i>)
ɛə	„	skeəs (<i>scarce</i>)
ə:	„	bə:d (<i>bird</i>)
ə	„	ə'blaʊ (<i>above</i>), 'soufə (<i>sofa</i>)
f	„	fut (<i>foot</i>)
g	„	gɪv (<i>give</i>)
h	„	hɜ:t (<i>hurt</i>)
i:	„	si: (<i>see, sea</i>)
i	„	lɪp (<i>lip</i>)
iə	„	pɪəs (<i>pierce</i>)
ɪə	„	'hæpiə (<i>happier</i>) (§ 219d)
j	„	ja:d (<i>yard</i>)
k	„	kould (<i>cold</i>)
l	„	li:v (<i>leave</i>), fi:l (<i>feel</i>) (§ 291 ff.)
m	„	mɑ:k (<i>mark</i>)
n	„	net (<i>net</i>)
ŋ	„	sɔŋ (<i>song</i>)
o	„	no'vembə (<i>November</i>) (§ 173)
ou	„	lou (<i>low</i>)

LIST OF PHONETIC SYMBOLS

ɔ:	„	sɔ: (<i>saw</i>)
ɔ	„	lɔŋ (<i>long</i>)
ɔə	„	mɔə (<i>more</i>) (one pronunciation, §§ 210, 211)
ɔi	„	bɔi (<i>boy</i>)
p	„	pei (<i>pay</i>)
r	„	rait (<i>right</i>) (§ 352)
s	„	sʌn (<i>sun</i>)
ʃ	„	ʃou (<i>show</i>)
t	„	tu: (<i>too</i>)
tʃ	„	tʃɜ:tʃ (<i>church</i>)
θ	„	θin (<i>thin</i>)
u:	„	fu:d (<i>food</i>)
u	„	gud (<i>good</i>)
uə	„	tuə (<i>tour</i>)
ʊə	„	'inflʊəns (<i>influence</i>) (§ 219e)
v	„	vein (<i>vain</i>)
w	„	wain (<i>wine</i>)
z	„	zi:l (<i>zeal</i>)
ʒ	„	'mɛʒə (<i>measure</i>)
'	means that the following syllable has strong stress, e.g. ə'baʌ (<i>above</i>), 'mɛʒə (<i>measure</i>)	
''	means that the following syllable has extra strong stress	
,	preceding a syllable means that that syllable is pronounced with secondary stress	
ˌ	placed under a consonant symbol, as in ŋ, ɫ, means that the consonant is syllabic. It is not usually necessary to insert this mark; see § 420.	

(ii) Other symbols

ã	}	nasalized vowels (§ 389)
ā		
ē		
ẽ		
ĩ		
ũ		

LIST OF PHONETIC SYMBOLS

- $\begin{matrix} \text{ɳ} \\ \text{ɲ} \end{matrix} \left. \vphantom{\begin{matrix} \text{ɳ} \\ \text{ɲ} \end{matrix}} \right\} \text{nasalized consonants (§ 389)}$
 ë a centralized e (§ 171)
 ĩ a high central vowel (§ 123)
 ö an advanced o (§ 171, 300)
 ü an advanced u (§§ 123, 300)
 $\text{ɨ} = \text{ĩ}$
 $\text{ɥ} = \text{ü}$
 ɛ a retracted ɛ , or a sound intermediate between ɛ and ʌ (§ 163)
 ɪ special letter for denoting the quality of 'short i' (§§ 75, 429)
 ʊ special letter for denoting the quality of 'short u' (§ 429)
 ɔ special letter for denoting the quality of 'short ɔ' (§ 429)
 u unrounded u (§§ 119, 483)
 ɒ unrounded o (§§ 120, 133)
 ɪ̯ lowered i (§ 76)
 ɛ̯ lowered ɛ (§§ 204, 299)
 a̰ a raised variety of a ($= \text{a}_1$ or æ) (§ 299)
 ɔ̰ a very 'close' variety of o (§§ 299, 300)
 ʌ a retracted variety of ʌ (§ 399)
 $\text{ɕ}, \text{ɔ̰}$ non-syllabic $\text{ɕ}, \text{o}$
 ɣ rounded i (§ 481)
 ø rounded e (§ 481)
 œ rounded ɛ (§ 481)
 a_l
 ɔ_l
 ə_l $\left. \vphantom{\begin{matrix} \text{a}_l \\ \text{ɔ}_l \\ \text{ə}_l \end{matrix}} \right\} \text{r-coloured vowels (§§ 99, 355, 356)}$
 b
 d
 g
 d̤ $\left. \vphantom{\begin{matrix} \text{b} \\ \text{d} \\ \text{g} \\ \text{d̤} \end{matrix}} \right\} \text{weak voiceless consonants (§§ 385, 386)}$
 m̥ voiceless m (§§ 274, 275)
 n̥ voiceless n (§§ 281, 282)
 ŋ̥ voiceless ŋ (§ 290)

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- ɭ voiceless l (§ 306)
- ɾ voiceless r (§§ 310, 352)
- ɹ voiceless v (§ 326)
- ɻ voiceless z (§ 339)
- ʒ voiceless ʒ (§ 345)
- ɸ dental t (§ 231)
- c breathed palatal plosive (§§ 484, 485)
- ɟ voiced palatal plosive (§ 484, 485)
- ɬ retroflex t (§§ 484, 485)
- ɮ retroflex d (§§ 484, 485)
- q breathed uvular plosive (§§ 484, 485)
- g voiced uvular plosive (§ 484)
- ʔ glottal stop (§§ 25, 233, 254)
- ɱ labio-dental nasal (§ 398)
- ɮ strong voiceless l (a variety of ɭ, § 306)
- ɮ 'dark' l (§§ 293-304)
- ɾ flapped r (§ 317)
- ɹ fricative r or frictionless continuant r (§§ 351, 352, 356)
- ʀ rolled uvular r (§ 313)
- ʁ voiced uvular fricative (§ 316)
- x breathed velar fricative (§§ 314, 484)
- ɣ voiced velar fricative (§ 314, 484)
- ç breathed palatal fricative (§ 376)
- ʍ breathed w (§ 380)
- ɦ voiced h (§ 373)
- + advancement
- (or -) retraction
- ˦ raising
- ˧ lowering
- ˥ voicing (§ 232)
- ˦ aspiration (§§ 221, 227, 245, 382)
- * prefixed to a phonetically transcribed word means that it is a proper name

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CURSIVE FORMS OF PHONETIC SYMBOLS

ɑ	α	ʃ	ʃ
æ	æ	θ	θ
ʌ	ʌ or Ω	z	z
ε	ε	ʒ	ʒ
ə	ə	ʒ	ʒ
ɔ	ɔ	ʃ	ʃ
ɪ	ɪ or ɪ or ɪ	ʃ	ʃ or ʃ
ω	ω	ɔ	ɔ or ɔ
ō	ō	ʔ	ʔ
ɨ	ɨ	ʔ	ʔ
ɨ	ɨ (or ɨ when no confusion can arise)	ʔ	ʔ
ɨ	ɨ or ɨ	ʔ	ʔ

SPECIMENS OF PHONETIC WRITING

*ðə fɜ:st rekwiɪt əv ə gud əlʃəbɪt ɪz ðət
 ɪt fud bi keɪrəbl əv bi:ɪŋ rɪtɪn ənd red
 wɪð i:z ənd rɪtɪn wɪð mɔdəɪt kwɪknɪs.*
 (Henry Sweet.)

*i:z ənd kwɪknɪs əv raɪtɪŋ rɪkwɪəɪr
 ðət ðə lɛtəz fud bi: i:zɪli dɪzɪnd təɡeðə.*
 (Henry Sweet.)

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SPECIMENS OF PHONETIC WRITING

The length mark : also has a cursive form ː, as shown in the following example.

*it iz indid rimakʊbl hau nɪkɒmfɪz ðə
 greɪtə nʌmbə əv pɜːns əpɪs tə bi ðət
 eniʊnn in ɔdnri sɔsaɪstɪ prɪmaʊnsɪz
 dɪfrɒntli frəm ðɜːmselvz.*

(A. J. Ellis.)