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The Liaison of English

Part One

英語の連声
第1部

A. Stephen Gibbs
アントニー・スティーヴン・ギブズ

Key words
① word-linking  ② phoneme-substitution  ③ phoneme-insertion  ④ glottal stop
Step One: Discovering Liaison

1.1. Chunks in speech

What is a ‘chunk’?

Let us take the following example of an English utterance:

When I got home, the letter you had sent was waiting for me.

This will normally be spoken with two distinct pauses:

||When I got home|| the letter you had sent || was waiting for me.||

Pause ① is used to mark the end of the subordinate clause, /when I got home/, and the start of the main clause /the letter you had sent me was waiting for me/; and pause ② is used to mark the end of the subject noun-phrase of the main clause, /the letter you had sent/, and the start of its predicate, /was waiting for me/; as it is an intra-clause pause, it will usually be much shorter than pause ①.

So, the single utterance

When I got home, the letter you had sent was waiting for me.

is made up of three ‘chunks’:

||When I got homell,

||the letter you had sentll,

and

||was waiting for meell.

As you can see, the limits of a ‘natural’ ‘chunk’ are determined by syntactical structure: on one hand, a single ‘chunk’ of minimum size will be a clause, or some kind of phrase, or – occasionally – a single word (/yes/, /no/, clause-adverbs such as /well/, or /luckily/, or an
**exclamation** or **interjection**); and, on the other, a single chunk of **maximum** size can contain plural **main clauses**, one or more **defining**\(^1\) **relative clauses**, and/or a **non-relative subordinate clause** given **utterance-final place**.

Why, however, do we have to become aware of ‘**chunks**’? This is because every **syllable** of an English utterance is pronounced as part of one particular **chunk**.

Although (if your **intonation** is appropriate) you can pause – should you need to, and also do so for as long as you need to do so – **between** any two syntactically-determined chunks, what does sound highly unnatural – if it does not make sense as **special emphasis** – is to insert a silence **into** what would normally be uttered as a single chunk. Every chunk that happens to be made up of more than one syllable (i.e. that is **polysyllabic**) is normally produced as an **a continuous stream of sound**.

### 1.2. Liaison

So, what is ‘liaison’?

**Liaison** means the various ‘tricks’ that competent speakers – of whatever language – constantly use, to ensure that they produce each chunk that they utter as a smooth, uninterrupted stream of sound. These tricks are basically of three kinds:

1) Pronouncing a phoneme in a way that **differs from its ‘normal’ pronunciation**:

2) **Not pronouncing** a phoneme that would be represented in writing;

3) Pronouncing the **final** consonant of the **previous** word **as though it were** the **initial** consonant of the **next** word.

(We shall consider examples of all these later.)

The only **silences** that are produced while uttering are (1) those **normally** used to **mark syntactical boundaries** (as **shown** in written English by commas, periods, question-marks, exclamation-marks, semicolons, colons, dashes and brackets, all of which are indications of chunk-boundaries); (2) those silences **especially** employed for particular emphasis of what precedes or follows them (as **represented** in written English by rows of three periods: /.../); and (3) the very brief silence produced by a **glottal stop**.

#### 1.2.1. Japanese liaison and English liaison – a brief comparison

If, as is customary, we use /\(V\)/ to indicate a **vowel**, and /\(C\)/ to indicate a **consonant** – and if we disregard for the moment the single exception of the Japanese consonant /\(\n\)/, which normally occurs only after a V – we can show the dominant **phonemic structure** of the
Japanese language like this:

...[V]CVCVCVCVCVCV....

As (still ignoring /n/) what this structure does not include is such combinations as CVxCCV, or CVxCCVC, or CVxCCVCVC, producing each chunk of Japanese as a smooth stream of sound is extremely easy, and so natural utterance of Japanese chunks as smooth, uninterrupted streams of sound requires relatively few of the tricks that are called 'liaison'.

I have just written ‘relatively few’ because Japanese does – as also do many, many other languages – require some liaison. For example, if the consonant /n/ is followed by [b], [m], or [p], as in /オンプ/ [CVVCVCV], /オンマバシ/ [CVVCVCVCV], or /オンピラ/ [CVVCVCV], instead of the normal pronunciation of /n/, the consonant [m] is used, resulting in [oмонbu], [temonmabashi], and [chiponpira].

Again, as the combination VV may be difficult to pronounce distinctly, particularly when the same vowel is to be repeated, as in /ΩΠ/ [VVCVVCVVCV], /ΠΠμόγ/ [VCVCVCVCVVCV], or /ΩΠωήτ/ [VCVVCVVCVVCV], instead of the normal pronunciation of /n/, the consonant [m] is used, resulting in [obamabashi], [temabashi], and [chiponpira].

Other examples of the liaison used in Japanese can be found in such pronunciations as [iウオ] for /ウオ/ and [iイエ] for /イエ/.

(I should like here to point out that this tendency is extremely strong in the pronunciation used in the traditions of nô, kyōgen, jōruri and kabuki: e.g. /この辺り/ becomes [コノマタリ]. I do not know whether this was characteristic of ordinary spoken Japanese in the Muromachi period, or whether it developed from the need to pronounce distinctly despite (in the case of sarugaku-no-nô) wearing a mask, and to project the voice, from an outdoor stage, clearly enough to be audible to the important members of the audience, who sat in boxes astonishingly far from that stage.)

In one sense, we can say that all liaison results from the constant human tendency to laziness, and preference for what is easy, rather than what is difficult; it is hard to say [niツヒ] [日本], and much easier to say [niン] [on]² ; it is hard to say [ni？ポンバシ] [ashish], and much easier to say [ni？ポンマシ] [ashish]; and it is easier to say [ボクンチ] or [ボクンオコ] than [ボクノチ] or [ボクノオコ]. All these are just a few examples of the liaison that is used in speaking Japanese.

As you know, and unlike the Japanese language, English certainly does very frequently produce such phonemic patterns as CVxCCVCV [e.g. /who[ˈθiːml/], or CVxCCVCV [e.g. /trɪˈɑːpl/ or
VCCCCV [e.g. le[ntr]y/]. In all three cases, smooth transition to the following C makes using the ‘normal’ pronunciation of \[t\] very difficult; and so one or another of the ‘tricks’ of English liaison is used instead: lwha[l]temel becomes [wɔclaimer], /trap/ becomes [tɾæp], and /entry/ becomes [en[ɛn]]. (The details of these patterns will be explained later.)

1.2.2. Liaison and katakana English

It is an unfortunate fact that – partly due both to backwash from the basic phonemic pattern of their native language [that being [V]CVCV...], and also to the high frequency of loanwords that were originally adopted from English, yet are now naturalized to that patterning – one problem that often besets Japanophone speakers of English is the tendency to convert what, in spoken English, should be a single, CVC-syllable into two syllables, CVV + CV [for example, /takel/ → [t̚æk.l] + [-l] ]; or, again, due to a misunderstanding of the function, in the relation between spelling and pronunciation, of a double consonant, into four syllables, CVV [-l]CVV [lucky] → [lɔ[k].k.ɪ]. This manner of pronouncing English is frequently called ‘katakana English’.

This tendency may or may not impede successful communication in English. Be that as it may, katakana English is certainly something that any learner that wishes to become a competent speaker of English – or intends to become a teacher of English, and therefore a provider of model pronunciation for her learners – needs to work on eradicating from her own oral English production.

In present-day English-language education in Japan, a great deal of attention is paid to pronunciation; and yet this appears to be taught with hardly any attention to liaison – which, as you now know – requires pronunciations that differ from what is indicated in dictionaries\(^3\). In other words, at the present, in Japan the pronunciation of English is usually taught only concerning discrete words, and not those words as forming elements combined into continuous chunks.

This unfortunate neglect of liaison as a very important part of English pronunciation seems to me to be another cause of katakana English. That is to say, Japanophone learners are – as is only natural to the speaking human being – trying to produce some kind of liaison in their spoken English; yet, having never ever been taught how to do this competently with regard to English, it is all too understandable that they should resort to the liaison-methods offered by their native language.

And it has certainly been my experience that working with Japanophone learners to help them improve their English liaison can make a great contribution to ridding their oral
production of katakata-based pronunciation.

So this is what the present teaching-material is designed to do – slowly, and step-by-step.

1.2.3. Liaison and listening-comprehension

It seems to be very often the case that, if a learner begins to incorporate into her own oral production some features of ‘natural’ utterance such as appropriate prosody, appropriate intonation, or appropriate liaison, this incorporation frequently also leads to improvement her listening comprehension.

For any learner of English, if she habitually uses appropriate liaison, or is at least very familiar with its rules, will help her to distinguish and recognize at least important words, in a chunk that would, before, have sounded to her like a puzzling stream of blurred-together sounds; or at least that blurring will not disconcert her as much as it may once have done; or, at the very least, she will know why it is happening.

Doing this, it seems, can contribute to both her listening skills and, as importantly, her confidence in these. And gaining confidence is one aspect of the appropriate self-management that can make such an important contribution to becoming a more successful language-learner.

Applying liaison is not merely one option: its constant application is the Default Choice concerning the pronunciation of chunks

One more point that I want you to grasp, and – if you come to teach other people, yourself – that I suggest that you emphasize to your own learners, is that normal oral production of English uses the various features of English liaison constantly. That is to say, to speak applying liaison is the norm (or Default Choice) of English oral production, and therefore not applying it, and instead pronouncing each word as its pronunciation is shown in a dictionary, is exceptional (or a Special-needs Choice).

Such exceptional pronunciation may indeed be used when speaking at on very formal occasions – when the speaker wishes to show respect, by making very great efforts (for speaking without liaison is physically more demanding); again, it may be used when the speaker is angry with another person because that other person does not seem to have listened to what she has previously said; and it may also be used to index that the speaker is using irony. Yet another situation in which a speaker will cease to use liaison is one in which she wants the person she is addressing to specially notice one particular word that she is using.

But speech on very formal occasions, speech expressing emotional disturbance (such
as the experience of anger, ironic utterances, and speech containing special emphasis of a particular word, are all examples of speech that is adapted to exceptional situations; and therefore no longer using liaison is a Special-needs choice, and not the norm of English speech.

When, instead, the situation is a normal one, and the speaker is in a normal state of emotional equilibrium, and therefore feels no need to make her spoken English sound unusual, she will use every feature of liaison, in order to make of each of her chunks a smooth, continuous stream of sound.

2.1. Paired Consonants

Among the consonants of English, there are eight pairs of consonants that differ from one another only in one respect, but are otherwise pronounced in exactly the same way.

Look at the following list of consonants shown on the left-hand side, and decide which other consonant should be, on the right-hand side, paired with each of them.

1) \[ p \] ↔ \[ \]  
2) \[ t \] ↔ \[ \]  
3) \[ f \] ↔ \[ \]  
4) \[ʃ(\text{sh}) \] ↔ \[ \]  
5) \[tʃ(\text{ch}) \] ↔ \[ \]  
6) \[ s \] ↔ \[ \]  
7) \[ k \] ↔ \[ \]  
8) \[ θ \] ↔ \[ \]  

Many of the features of English liaison are caused by physically-awkward combinations of consonants, one ending the previous word, and the other beginning the following word in a chunk; such difficulties are solved by changing one or both of the consonants in particular ways. In the case of the above paired consonants, as they are both pronounced almost identically, when following or preceding a given phoneme, both of the consonants will always require application of the same liaison-feature.

Please keep this in mind while completing the learning activity presented in section 3.2., below.

2.2. Two different groups of consonants

Below, you will see most of the consonants of English shown again, but this time divided into just two groups: A–B. This division is based on a characteristic of the way in which each
consonant so grouped is produced, physically (that is to say, by the lips and tongue); characteristic (a) is shared by all of the consonants in Group A, but is possessed by none of those in Group B, while all of those in Group B share a characteristic that is possessed by none of those in group B: characteristic (b). So, what are characteristics (a) and (b)?

In order to answer this question, I suggest that you experiment physically, by actually pronouncing, and several times, each of the consonants shown below. (Whenever we need to pronounce a single consonant, such as [p] or [s] – rather than merely naming a letter of the alphabet, such as /p/ ([pi:]) or /s/ ([gs]) – it is customary (because it is convenient) to add a short neutral vowel [ə] to that consonant: [pə]; [sə].) As you pronounce each of them, try to make each consonant last (or sound) for as long as possible. As a result of doing this, do you notice any differences between the two groups?7)

Group A: [b] [d] [dʒ] [ɡ] [k] [p] [t] [tʃ]
Group B: [f] [ʃ] [as in /pleasure/] [z] [n] [s] [ʃ] [θ] [ð] [as in /thin/] [ð] [as in /this/]

3.1. Let us identify the most important of the features of English liaison

When a learner has to acquire new knowledge, the more active (that is to say, less passive) she is allowed (or caused) to be, the more quickly her learning will happen, and the less stress she will experience. So, before I explain to you the various features of English liaison, it may be a good idea for you to try to identify the most important of these, for yourself – that is to say, on your own.

Therefore, below you will find some chunks of English, both in (a) their normal written form, and also in (b) a form that shows the changes in pronunciation that English liaison requires.

What your teacher wants you next to do is to compare each of the pairs of examples, (a) and (b), and to pick out, and then decide how to express each of the changes necessary in pronouncing words as parts of chunks.

Below is one example:

a) ||What | time is | it??|| ||Would | Tom | like | this??|| ||Did | David | sit | down??||
b) ||Wəz|am^is^ıt|| ||Wəz|am^lauk^ðis|| ||Dıvı|¿s|¿d|Un||

Here, your explanation of /Wəz|am/, etc., should say something like

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When one \[t/d\] ends the \textit{previous} word, and another \[t/d\] begins the \textit{following} word, then the \textit{first} \[t/d\] is \textit{replaced} by \[?\] – a \textit{glottal stop}.

This is merely \textbf{one} example of an expression of a \textbf{liaison-rule}. So do not assume that you can merely change \textbf{a few} parts in order to express \textbf{every} other liaison-rule. But what you \textbf{should} copy from this example are the facts that (1) the clause beginning with \textit{when} (shown with \underline{single underlining}) explains some \textit{combination of phonemes} that creates a special problem for smooth, continuous pronunciation, and (2) the main clause (shown with \underline{double underlining}) expresses a \textit{change} that results from this combination.

What, however, you \textbf{should} copy from this example are the facts that (1) the clause beginning with \textit{when} (shown with \underline{single underlining}) explains some \textit{combination of phonemes} that creates a special problem in producing smooth, continuous pronunciation, and (2) the main clause (shown with \underline{double underlining}) expresses a \textit{change} that results from this combination.

Important \textbf{adjectives} are

\textit{previous}
\textit{following}
\textit{first}
\textit{second}
\textit{both}
\textit{final}
\textit{initial}
\textit{silent}

and important verbs are the following (\(P = \text{phoneme} \ (C/V/?)):

\textit{pronounce}
\textit{add} = \(P^1 \mid P^2 \rightarrow P^1P^2\)
\textit{insert before} \(P^2\) = \(P^1 \mid P^2 \rightarrow P^1P^3P^2\)
\textit{replace} = \(P^1\rightarrow P^2\) (This is used when \(P^2\) is \textbf{quite different from} \(P^1\); e.g. \([t/d]\) and \([?]\))
\textit{merge, to produce} \(\sim\) = \(P^1 + P^2 \rightarrow P^3\)
\textit{change to} \(\sim\) = \(P^1\rightarrow P^2\) (This is used when \(P^2\) is \textbf{very close to} \(P^1\); e.g. \([n]\) and \([y]\))
\textit{omit}
join, to produce a long consonant = P₁ + P₁ → P₁

So, now, please (1) examine each of the following, paired examples; and next (2) try to distinguish and then (3) express (in English) the liaison-feature/s that is/are being used.

Before you do this, please note the following six points:

1) Each example (b) shows only one liaison-feature, and does not show any others that would normally also be applied.

2) Liaison concerns pronunciation, and not spelling. For example, in the word /nice/, the final /e/ is not itself pronounced (it merely gives information about the pronunciation of the previous vowel). In terms of pronunciation, this word ends with a consonant, [s], and not the vowel [e] ([naɪs]). So no liaison-rule will refer to changes in spelling.

3) ‘One [x] ... another [x]’ will only be necessary when ‘[x]’ is the same phoneme. The same is true of ‘the first [x] ... the second [x].’

4) Each of these examples (1~11) exemplifies a different liaison-rule.

5) Please think carefully about whether your expression of a rule should concern only one or more specific phonemes (as the example used two pages previously happens to do), or whether the rule should be expressed at a more general level, e.g. by using ‘vowel’ and/or ‘consonant’.

6) When you need to use one or more letters to show a phoneme, it/they should be written within square brackets: [ ~ ]. But, when you need to show a letter of the alphabet, it should be written within slashes: / ~ /.

3.2. Learning Activity

1) a) ||Good | evening | everybody!!| ||What time | is | it? || Fill | up | and kick | off!!|
   b) ||Gu[ŋ]vmv|vr|dl|| ||W|t|mr|f|| ||Fl|nd|f||

Liaison-feature:
When [ ] ends the previous word, and [ ] begins the following word, then...

2) a) ||Care[kæ:] | under[wəd:] | everything | where[wə:] | each | tear[tə:] | is shed.||
   b) ||Kε|nda|v]|v]|w|z|f|z|f||

While all other liaison-rules concern pronunciation only, this one also concerns spelling.

Liaison-feature:
When [n] / / ends the previous word, and [ ] begins the following word, then...

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3) a) A fee is due and a woe is felt, high up where they weigh out seed and plough on.
   b) An ep wca’der wet all six and plow:

In this case, you need to identify two liaison features (i-ii), which have similar but not identical causes.

**Liaison-features:**

i) When 

ii) When 

4) a) What would you like to do? Do what you’d like to do.
   b) What would you like to do?

**Liaison-feature:**

When [   ] ends the previous word, and [   ] begins the following word, then...

5) a) Which yesterday do you mean? Disposing of sewage is difficult.
   b) Which yesterday do you mean? Disposing of sewage is difficult.

**Liaison-feature:**

When [   ] ends the previous word, and [   ] begins the following word, then...

6) a) Dead persons are hot business.
   b) Dead persons are hot business.

**Liaison-feature:**

When [   ] ends the previous word, and [   ] begins the following word, then...

7) a) Keen boys win pretty girls.
   b) Keen boys win pretty girls.

**Liaison-feature:**

When [   ] ends the previous word, and [   ] begins the following word, then...

8) a) Fine coins will be gone quite soon wherever you look.
   b) Fine coins will be gone quite soon wherever you look.

**Liaison-feature:**

When [   ] ends the previous word, and [   ] begins the following word, then...
Liaison-feature:
When [   ] ends the previous word, and [   ] begins the following word, then

9)  
  a) ||This | shows | that | fish | shrink.||
  b) ||θn[ə]uzˈθɑtˈfr[ə]ntk|| | | [ʃ]; = a long (or double) consonant |

Liaison-feature:
When [   ] ends the previous word, and [   ] begins the following word, then

10)  
  a) ||Face | yet | matters,|| while cows | yawn.||
  b) ||Fe[ə]tˈmætəz,|| waɪlˈkauən || [tʃ] is the same consonant as in /pleasure/.||

Liaison-feature:
When [   ] ends the previous word, and [   ] begins the following word, then

11)  
  a) ||Nice | sons | raise | nice | zebras,|| while rose | seeds | choose | xylophones.||
  b) ||Naɪzˈreɪzˈnaɪzˈebraɪz|| waɪlˈræuˈdʒtʃuːələfəunz||

Step Two: Verifying and Applying the Features that Determine the Liaison of English

4.1. So, what are the features of English liaison?

Basically, the liaison of English is produced by six different means:

(a) linking final phonemes to initial vowels: this means the joining of two phonemes, the second of which is an initial vowel (and which are both, of course, written separated by a space), in some cases by pronouncing a consonant that is not normally pronounced;

(b) by merging consecutive but differing consonants ([wɔtˈjuː]=/what you/), or extending consecutive and identical consonants ([θɔuntˈæn]=/firm mountains/);

(c) by omitting consonants, often replacing them with glottal stops [ʔ];

(d) by substituting one vowel for another ([ðəˈæʃ]=/the air/);

(e) by inserting a consonant that is never written ([tuːˈæfən]=/too often/; [ðəˈæxː]).
by changing the first of two consecutive but differing consonants, so as to make the transition to the second physically easier ([θmmpz]=/thin pigs/).

Let us now examine each of these methods in detail.

4.2. Actual application of liaison

Before we do so, however, I need again to emphasize that the degree to which some features of liaison are actually employed may differ, according to how fast a speaker is uttering, and how formal she wishes to make her utterance sound. These are two parameters that often prove related: for formal utterance is usually slower than informal, and requires a demonstration of attention to both comprehensibility and various forms of correctness, doing both of which may involve using less liaison than is normal; on the other hand, informal speech is often uttered very quickly; and, above all, since liaison makes speaking easier, it of course contributes to the speed of production.

Therefore, in presenting each of the many examples of liaison that follow, I shall first offer a normal way of writing that example, which I want you – as an experiment – to try to pronounce as fully as possible (yet always thinking about avoiding katakana English), as though you were saying it very formally, at a ceremony held in front of two hundred people. (The mark /||/ shows the boundaries of a single chunk, and the mark /|/ marks transitions from word to word that are inevitably physically troublesome to produce.) And I then shall offer a second version, which represents the various tricks of liaison that are used by speakers that are uttering at normal or higher speeds.

In all cases – and if you manage to avoid using katakana-based liaison – you will find the first version very difficult to pronounce completely, and yet without introducing unnatural silence into the middle of a ‘chunk’; and – though you may find the second version, which shows liaison, not to be what you have so far been used to saying – yet, if you pronounce it faithfully, you will probably find it much easier to pronounce (your teacher will give you further guidance concerning this, in class). But, on your own, you can experiment, by first pronouncing each formal version, trying both to pronounce the phonemes on either side of each mark [|] separately, and yet to speak as quickly as possible. Doing this will help you to become even more aware of exactly why competent English speakers actually and constantly use liaison, in order to make speaking easier.
4.3. The function, delivery, and cultural significance of the glottal stop [ʔ]

As you by now know, the glottal stop [ʔ] is a very short silence made in speaking, by
abruptly and momentarily closing the ‘door’ to your windpipe (i.e. your glottis). In kana, it is
represented by /つ//フ/. In both English and Japanese, wherever it is normally used, this tiny
silence cannot be omitted, for omitting it will change the word that is heard by the person
listening to you. For example, /ソト/ and /ソット/ mean different things; and the same is
true of the glottal stop as used in English liaison: [weʔə]tə(= /waɪt to/) and [weʔo]tə(= /waɪlt
to/) will (as I have shown) inevitably communicate different word-strings.

The short silence produced by employing a glottal stop must continue for at least as
long as it would take to pronounce the consonant that it replaces. If the glottal stop
is just long enough, and if the person listening to you is a competent user of English, it will
give that person the illusion that s/he has actually heard the consonant that it has replaced.

In the previous paragraph, I have used the adverbial-phrase /at least/. This is because,
for a learner of English that may wish to sound as natural as possible to the ears of competent
users of that language, she can do no better than slightly to lengthen the interval of silence
of her glottal stops: she should stop boldly, definitely, and confidently. For any hesitance or
vagueness in the handling of glottal stops risks generating misunderstanding.

Concerning intra-verbal glottal stops, should she happen to wish to seem to be speaking
some form of “Standard” English, she should employ – and boldly extend – only those used by
representative speakers of such forms of English; thus, in such a case, [kapeutɪ](= /completely/)
will be found entirely acceptable, whereas, by anyone that does not themselves
employ such a variation of English, [kɪlɪ](= /little/), and even more so [kɪlɪt], are liable to be
judged as substandard. On the other hand, if the learner conversely desires to adjust her
pronunciation so as to cause it to blend in within a targeted micro-culture that does employ
“substandard” placing of glottal stops, then, again, somewhat exaggerating the lengths of her
stops will be far more effective than timidly shortening them.

5. The features of English liaison, in detail

5.1. Word-linking

5.1.1. A final consonant is linked to an initial vowel: ~CVC^VC~ → ~CVС^CV~

Examples:

Formal version: ||I’ve gőt | a lőt | of wőrk | on | my pláte.||

Full liaison: ||Arv^gətələvər^wəɾər^pleɪt.||
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**Formal version**: ||Wou|ld | you | like | an | ápple | or | an | órange?||
**Full liaison**: ||Wu|l|d |lá|í|p|le|r|n|ge||

**Formal version**: ||Gé|t | i|t | dón|e |or | shove | óff||
**Full liaison**: ||Gé|t |iT |d|n|e|or|sh|e|ff||

(A colon, /, shows that the preceding phoneme is lengthened to some degree.)

**Exercise (1)**:

||Bá|d |as |he |is |i|l|l|ways |accé|pt |ó|n|ly |a |l|it|le |of |w|h|at |I |héar |o|f |h|im.||
[This exercise may require the application of liaison not only between words, but also within one or more words.]
**Liaison-version**:^{24}

5.1.2. A final /r/ is pronounced before an initial vowel:

In many of the kinds of English used outside the Northern American continent, a written final /r/ is either represented by a lengthening (longer for New Information content-words) of the previous vowel [‘], or by the neutral vowel, [ə], (as in /the/ used before an initial consonant – the ‘completely-relaxed-throat’ vowel). But, if the pronunciation of the next word (and not its spelling) begins with a vowel, the written final /r/ is pronounced as though it were an initial/medial [r]. This practice is obviously an extension of 5.1.1., above.

**Example**:

**Formal version**: ||The sínger | of |the |finer |of |the |báre |and |bítter |énds.||
**Full liaison**: ||Thē|í|n|er |b|e|e|n|s.||

**Exercise (2)**:

||Get |your |án|ger |ó|ut |of |a |bé|t|er |and |quícker |ác|t|iv|at|or |if |you |wán|t |to |soar |ó|n.||
[This exercise may require the application of liaison not only between words, but also within one or more words.]
**Liaison-version**:^{25}

5.1.3. A final vowel is linked to an initial vowel, with (according to lip-shape) ["] or [l] (i.e. [b]), or, when an [a] (most often written /a/) is followed by certain vowels, with [‘].
5.1.3.1. [*] is inserted after final vowels requiring a rounded lip-position; e.g.

true [tʃjuː] no [nəʊ] jaw [dʒɔ] plough [plɔʊ]  

**Examples:**

**Formal version:** | Dó | ENTER TÓO | and | hallóo | at | him. ||
**Full liaison:** | Dó | nteːt | nˈhall | nˈim. ||

**Formal version:** | Go | òut | and | shów | us | how to rów | a bóat. ||
**Full liaison:** | Go | mˈshoː | hˈrɔː | bˈauː. ||

**Formal version:** | Páw | only what | you saw | us | eating rów | on | Mónday. ||
**Full liaison:** | Páw | mˈʃoː | sˈːtʃˈtʃr ˈmˈAND. ||

**Formal version:** | The bóugh | upst | the ców | and | now | álarmed her cálf. ||
**Full liaison:** | ßˈbɔː | lsˈˈz:`ˈʃ:mdˈhæ.ˈkəːf. ||

5.1.3.2. [i] is inserted after final vowels requiring or ending in a slight lateral spreading of the lips; e.g.


**Examples:**

**Formal version:** | High | ûp they rély | and | cry | òut. ||
**Full liaison:** | High | kˈeɪˈrɔːl ˈkræf ˈn| nˈwɪpə. ||

**Formal version:** | Páy | on the spót | and | sáy | only what | may | ánger him. ||
**Full liaison:** | Páy | ˈspoːˈs| ˈmˈeɪ ˈmophoneˈhæm. ||

**Formal version:** | Sée | ál | the téa | and | bríe | on | the | tóble | by | the | ócean!! ||
**Full liaison:** | Sée | ˈmˈbr ˈnˈeɪ ˈteɪbəlˈbær ˈpau ˈfən!! ||

**Formal version:** | Jóy | and | her bóy | are | chóosing | a tóy | in a húrry. ||
**Full liaison:** | Jóy | ˈʃɛz ˈtʃuːˈzɪət ˈʃɛɪd ˈhær. ||

5.1.3.3. [ə] is inserted between a final [a] (most often written /a/) however this may be pronounced and a following initial [a], [æ], [aː] (as in /up/), [æ], [e], [i], [ʊ], or [u]  

**Example:**
The Liaison of English (Gibbs)

**Formal version:** ||Area | idées | allôw | dáta | advánces | since media | árteries | shrink | quietly.||

**Full liaison:** ||εɔːnədiəzəlau^dɛtəpvaːnɔməɾiːdɪzətʃrɪŋkwʌəh.||

**Exercise (3a):**

||Whó am I álways háppy about || though I shów him ónly impátience?||

**Liaison-version:**

**Exercise (3b):**

||A trée and a cóy ótter are únder a ský all lów and dréary and dárk.||

**Liaison-version:**

**Exercise (3c):**

||Álpha awáreness shóws some Atlánta archery,|| while América and Dénmark chóose a sófa áll to themsélves.||

[This exercise may require the application of liaison not only *between* words, but also *within* one or more words.]

**Liaison-version:**

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**Notes**

1) **defining relative clauses**: this is one of the several terms for a relative clause that employs a relative pronoun, and that, because it supplements the information provided by the head noun of a noun-phrase, is not an insertion into, but instead an extension of, that noun-phrase, and is therefore not separated from it by commas; e.g. /You see the woman that is holding a little dog on her lap?/.

2) [?] is, of course, the accepted symbol for a glottal stop – a brief stopping of the breath mid-utterance, produced by abruptly closing the glottis for a very brief interval, and producing a moment of silence. (I have always felt that, intuitively, [!] would have been a choice more appropriate.)

3) This chiefly (but not exclusively) concerns the pronunciation of consecutive consonants, and (to a lesser degree) the vowels of weak syllables; what remain unchanged by the application of liaison are the vowels of **strong syllables**.

4) By a [linguistic] “**Default Choice**”, I mean a choice that competent speakers will (pre-consciously) make in the absence of **special communicative needs**. For example, one says, /
adore / cats, and not *a
dore a cat/ because one has no special need to limit the quantity of /
cats/ to one unit; on the other hand, in the case of My daughter wants me to buy her a cat,
the Addressee does indeed have such special needs; ‘1 child :: 1 cat’; and ?My daughter wants me
to buy her / cats/ would not express the child’s actual desire; thus, in the case of English count-
nouns, the plural form is, semantically, the Default Choice. Again, in expressing a change that has
been completed at the time of utterance, the Default Choice of tense is the Simple Past: / have sent
you an e-mail/; it is only when the Addressee has a Special Need – to express not just the completion
of the change, but also that the new state-of-affairs resulting from that change is (as far as she
knows) continuing at the time of utterance – that she will instead opt for the Present Perfect tense:
// have sent you an e-mail//.

5) Yet, even then, unimportant segments of theme, or strings of function-words will still be
pronounced using a modicum of liaison.

6) (1) [ b ]; (2) [ d ]; (3) [ v ]; (4) [ s ]; (5) [ d s ]; (6) [ z ]; (7) [ θ ]; (8) [ θ ].

7) While pronunciation of each of the consonants in Group B can at need be prolonged, that of those
in Group A cannot.

8) When a consonant ends the previous word, and a vowel begins the following word, then the
consonant is added to the vowel.

9) When a final (almost) silent /r/ ends the previous word, and a vowel begins the following
word, then a [r] is added to the vowel, and pronounced as an initial [r].

10) When a wide-lipped vowel ends the previous word, and another vowel begins the following
word, then a [t] is inserted before the second vowel.

11) When a round-lipped vowel ends the previous word, and another vowel begins the following
word, then a [t] is inserted before the second vowel.

12) When [t/d] ends the previous word, and [l] begins the following word, then the two consonants
are merged, to produce [t/l].

13) In very fast utterance, the second vowel will be omitted, thus reducing the syllable-number to
two. This phenomenon will be dealt with in Part Two of this article.

14) When [t/l] ends the previous word, and [l] begins the following word, then the [l] is omitted.

15) When [t/d] ends the previous word, and [p/b] begins the following word, then the [t/d] will be
replaced by a glottal stop (/[?]/).

16) When [n] ends the previous word, and [p/b] begins the following word, then the [n] is changed
to [m].

17) When [n] ends the previous word, and [k/g] begins the following word, then the [n] is changed
to [ŋ].

18) When [s/f] ends the previous word, and [l] begins the following word, then the two consonants
are joined.

19) When [s/z] ends the previous word, and [l] begins the following word, then the two consonants
are merged, to produce [l/s].

20) When [s/z] ends the previous word, and [s/z] begins the following word, then the two
consonants are joined; [s+s], or [z+z], will produce a double consonant.

21) One exception is the /a/ /an/ alternation: /a*cat/ ↔️️ /an*act/ = a[c/t]; here, one liaison-feature
is shown in writing; and, in the case of /other/ (= /an/ + /other/), the smooth joining of what were originally two separate words is shown by writing those two words as one word.)

22) It may be useful here to note that this aspect of liaison was already incorporated into not just the pronunciation but even the spelling of Latin, which then influenced the spelling of English words derived from that language. For example, the negating prefix /in-/ remains unchanged before some consonants (e.g. /depend/, /incent/) and before vowels (e.g. /curate/), but changes before others (e.g. /balance/, /egal/, /edit/, /possible/, and /relevant/.)

23) Teaching point: Although the use of the glottal stop within English words is rare, and while, for example, the same spelling as found in /use/ indicates the pronunciation [/u:s/], rather than [/eıkju:z/ (cf. /corer/ [eikən]), and certainly not [/ækju:z], on the other hand, in the case of /accept/, the doubled /c/ indicates the consonant-cluster [ks], and this, in speedy utterance, is not easy to manage smoothly, and is therefore changed to [æk'sapt]. The [s] indicates a consonant begun but not completed before the next is smoothly begun.

24) Liaison-version: /'ba:zel hə'zɑːl stil/|wə'tɑːl'ʃæmpən|'sɑːl|htə'sɑːl ha'sɑːl'ham./

25) Teaching points: 1) Contemporary learners need to be reminded (or told, apparently for the first time) that the doubled consonants found in the spelling of words like /better/, /quicker/, and also /lucky/, /happy/, /little/, etc., have nothing whatever to do with the pronunciation of those consonants, themselves, and function only to indicate that the immediately-preceding vowel is being used to indicate a short vowel, and not a long one or a diphthong. Useful in demonstrating this are the pairs /lucky/[ʌ], and /lucky/[ʌ], and /lucky/[ʌ], and /lucky/[ʌ]. Due to the unfortunate incorporation of at least /lucky/ and /happy/ into learners' native vocabularies, but as pronounced with completely inappropriate glottal stops inserted (i.e. as, respectively, [ラッキー], and [ハッピー]), this point cannot be overemphasized.

2) /soar on/ is a phrase-verb; in the case of such verbs the adverb cannot be abbreviated without changing the meaning of the verb (get/ vs. /get up/, /get on/ provide very clear examples); and therefore, since the adverb is semantically determinant, it receives the primary stress of the entire phrase-verb.

3) Most learners will pronounce (a) /anger/ as [ʌŋɡər], and (b) /active/ as [ˈæktɪv]; (a) they will not have yet realized (or been sufficiently reminded that the vowel [ə] differs from [A], and (ii) the difference lies solely in the definite rictus (or “smile-movement”) of the lips that is required to produce [ə]; (b) by inappropriately applying the CVCV-structure of their native tongue, learners will tend to solve the pronunciation-problem posed by [kt] with [krt], where as [kʰt] is the solution that English actually [æk'tɪv] employs; (c) the use of the lips and teeth that distinguish [e] from [b] will almost certainly have to be once more stressed.


27) Teaching points: 1) It will prove necessary once more to stress that the spelling /happy/ indicates the pronunciation [hæpi], and not [hæpi]; 2) by first bring to mind the relation between the pronunciation and the spelling of /station/, and also /nation/, (not to speak of /pronunciation/), it will prove necessary to point out that /impatience/ indicates not the pronunciation [ɪmpəˈtens] but, rather, [ɪmpəˈtens].

28) Liaison-version: /'heprə|ˈbeɪʔ/|ˈðən/|ˈæl|ˈfən|ˈæmpə|ˈfəns/|
Teaching points: 1) Whatever the most respected dictionaries may indicate quite to the contrary, in modern and not too slovenly utterance of English at speed, for /tree/, the dictionary-indication of [triː] is entirely ludicrous – for what this really means is uttering [təriː]; [tʃriː] for /tree/, and [dʒræni] for /dreary/ just have to be taught – and not just once. 2) /lotter/ is pronounced not [sʔtaː], but [ʔtaː].

Liaison-version: 1) /ˈtrɪʃən/ kɔtʃʊˈtrævə they skæʃə dəˈtrævən dəkː.

Teaching points: 1) /ˈælfə/ and /ˈæltəntəl/ require the vowel [æ];

2) /ˈdeɪmərki/ actually requires not the pronunciation [dæmˈmɑːk], as supplied by the dictionaries, but, rather, [dæmˈmɑːk].

Liaison-version: /ˈælfə/ˈweənəlˈæləntəˈtrævə/, /ˈweənəlˈæləntəˈtrævə/, /ˈweənəlˈæləntəˈtrævə/, /ˈweənəlˈæləntəˈtrævə/, /ˈweənəlˈæləntəˈtrævə/.