

**A HANDBOOK OF
PRESENT-DAY ENGLISH**

BY

E. KRUISINGA

PART I.

ENGLISH SOUNDS

FOURTH EDITION

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ENGLISH SOUNDS

FROM THE PREFACE TO THE SECOND EDITION

My chief sources, apart from oral ones, are mentioned in the bibliography; - to these should be added the Oxford Dictionary and the Concise Oxford Dictionary. For the list of proper names I have also made use of the glossaries in Herrig-Förster's *British Classical Authors*, and in Günther's *Manual*.

The book deals strictly with standard English as it is spoken in the South of England, and by educated persons all over the British world. There are no doubt variations from this standard that must also be considered good English; it is intended to discuss these in a volume that will deal with the local and social varieties of present-day English. The present book also deals exclusively with living English. It is the conviction of the writer that a thorough knowledge of the living language, as well as of its earlier stages, is a necessary condition for a sound historical study of the language. Bits of historical grammar interspersed in a book describing a particular stage, and especially the living stage, are not the proper introduction to a genuine historical study, nor do they help to understand the living language better. Statements such as that there is assimilation in Modern English *handkerchief*, or *cupboard*, only tend to obscure the truth: that present-day English differs from earlier English in showing far less assimilation. When historical questions have been rigorously excluded, it is, therefore, not from want of sym-

pathy with these studies, but from a belief that the cause of historical as well as practical study is best served by supplying a foundation of real knowledge of the best known period, i.e. of the living language of the present day.

Amersfoort, July 1914.

E. KRUISINGA.

PREFACE TO THE THIRD EDITION

In this third edition I have somewhat enlarged the first part, on general phonetics. Some corrections are due to Mr. Marshall Montgomery's remarks in a review in *Modern Language Teaching* (June, 1915). The addition of illustrations has made it possible to deal more fully with the organs of speech. For the third part, on the interpretation of English spelling, I have been able to make use of the notes of Mr. W. Ripman, who kindly sent me a copy of the book with his annotations.

It may not be superfluous to add that the third part is not meant to be learned, but to be read through and to be used for reference, like the wordlists.

Amersfoort, March 1919.

E. K.

PREFACE TO THE FOURTH EDITION

In preparing a new edition of this volume I have been painfully aware, far more than fourteen years ago when writing it for the first time, of the limits of my knowledge.

1950.1

The experience is probably frequent enough among authors, but in this case there is a special reason: the study of phonetics has more and more become an independent science, especially since the introduction of experimental phonetics. As I am not an experimental phonetician myself, I can only hope that I may not have failed too often in making the results of experimental work available for students of languages as far as they can be utilized by these. A book like the present, however, remains a necessity both for practical and scientific students of language, and experimental phoneticians are not likely to provide it. This must be my excuse for allowing it to appear a fourth time.

As a doubt has sometimes been expressed, by scholars entitled to an opinion, whether the minute study of sounds such as is encouraged by this book, is really necessary for students of language, I have done my best, whenever an opportunity offered, to point out the value, or indeed the necessity, of phonetics. It is for this purpose that the sounds of earlier periods of English, occasionally even the sounds of little known languages, have been mentioned; I may refer to the sections 149 to 152 for an example. The part on *Sounds and Symbols* I have tried to treat in such a way as to make it more of an organic whole with the rest of the book; a complete understanding naturally requires a knowledge of earlier English, and the matter is so arranged as to be suited to the needs of historical as well as practical students (see the footnote on p. 138).

The Bibliography is not only intended to guide those desirous of continuing their study but also to express my indebtedness to my predecessors. Special mention may be made of two names of honoured masters of whole generations of linguistic students: Professor Eduard Sievers and the late Henry Sweet.

My reviewers will find that I have taken good note of their

observations. I have especially benefited by the criticisms of Dr. van der Gaaf (*Museum*, March 1920), Dr. Mutschmann (*Beiblatt zur Anglia*, May 1920), Dr. Ehrentreich (*Herrigs Archiv*, April 1922), and Dr. Karpf (*Neuere Sprachen*, January 1923). Two friends, the phonetician L. Eykman and the grammarian H. Poutsma, have helped, the former by sending me his notes, the latter by reading the proofs and suggesting corrections of the text. For the typographical correctness of the text of all the four volumes I owe much to a pupil, Mr. J. Houtepen, who not only went through every proof with great diligence, but was occasionally also able to suggest improvements in the wording of some statements, or to supply an additional quotation. To all who have helped in the production of this book I tender my best thanks.

Amersfoort, April 1925.

K.

PHONETIC SYMBOLS

ENGLISH VOWELS AND DIPHTHONGS

Strong-Stressed

a	in	fam	farm
i	in	bit	beat
i	in	nɪt	knit
u	in	fud	food
ʊ	in	fʊt	foot
ɔ	in	lɔ	law
ə	in	bɛd	bird
e	in	bred	bread
æ	in	mæt	mat
o	in	hot	hot
ʌ	in	nat	nul

ai	in	main	mine
au	in	haus	house
ɔi	in	boi	boy
ei	in	neim	name
ou	in	roud	road
ie	in	hier	hear
æ	in	kɛr	care
ue	in	puər	poor
ɔə	in	drɔər	drawer

Weak-Stressed

i	in	kri:et	create
ɪ	in	leɪdɪ	lady
ʊ	in	fɛləʊ	fellow
ʊ	in	væljʊ	value
ə	in	{entər	enter
		{əgəʊ	ago

ENGLISH CONSONANTS AND VOWELLIKE

ŋ	in	sɪŋ	sing	θ	in	θɪn	thin
ʃ	in	ʃu	shoe	ð	in	ðəʊz	those
z	in	vɪʒən	vision				

DUTCH VOWELS AND DIPHTHONGS

a	in	rat	raad	ɔ	in	rɔk	reuk	ai	in	frai	fraai
a	in	rat	rat	o	in	stro	stro	ui	in	mu:te	moeite
i	in	zik	ziek	ɔ	in	vɔl	vol	eu	in	eu	eeuw
i	in	pɪl	pil	ɔ	in	rot	rot	oi	in	noit	nooit
u	in	rut	roet	e	in	bet	bed	ou	in	blɔu	blauw
y	in	nɪ	nu	œ	in	rœst	rust	si	in	meit	meid
ɛ	in	het	heet	e	in	bestal	bestaan	vi	in	bui	bui

DUTCH CONSONANTS AND VOWELLIKE

c	in	becə	beekje	ʃ	in	ʃɛp	ajerp	ŋ	in	lan	lang
t	in	bɛtə	beetje	z	in	kɪzə	kies je	ʃ	in	frɛŋ	franje
ʋ	in	qɑ:r	waar	x	in	'axt	acht				
'	in	'ap	aap	g	in	lɑgən	lagen				

For the use of the stress-mark, both in Dutch and in English' words, see § 179. The symbol ɕ in § 101 denotes the ch of German *ich*.

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GENERAL PHONETICS

KRUISINOA, Handbook I. *English Sounds*.

INTRODUCTORY

1. Grammar is concerned with the study of the laws of speech. We can consider speech from two points of view; we can examine the sounds produced (by the *speaker*) and heard (both by *hearer* and *speaker*), or we can examine the meanings expressed by the sounds.

2. The parts of grammar that consider the meanings expressed are called *Accidence* and *Syntax*; the part that considers the sounds used to express those meanings is called *Phonetics*.

It is the business of phonetics to study the nature of speech-sounds, their production, and their use in language.

The study of the nature of speech-sounds, as of sound generally, is a department of physics. The study of the production of speech-sounds is the task of the physiologist. The use of speech-sounds and their changes in the course of time are also studied by the phonetician, who thus supplies the necessary foundation for the practical and historical study of languages as well as for the general study of language.

3. From a phonetic point of view we divide sentences into *syllables*, these into *sounds*. The division is purely acoustic, i. e. expresses what is the immediate impression on our ears.

The syllables of a sentence, if the sentence is of some length, are often combined into groups. These depend upon the way of breathing, and are called *breath-groups*.

4. It is convenient in phonetics to begin with the study of the sounds before examining the larger groups. The first step in studying speech-sounds is to analyse them, i. e. to find out their elements.

5. We can analyse speech-sounds in two ways:

1. by analysing the acoustic impressions which the sounds produce (hence from the point of view of *hearer* as well as *speaker*);

2. by analysing the movements of the organs of speech (hence from the *speaker's* point of view alone).

6. The analysis of our acoustic impressions is hardly possible without instruments. This is a department of physics, however, that will probably always be of less direct value for the student of language than the analysis of the functions of the organs of speech. At present, at any rate, it is sufficient for a student of language to be acquainted with a mere elementary knowledge of the laws of sound¹).

It should be distinctly understood, however, that, though an acoustic *analysis* of the production of speech-sounds is of little value for the student of language, it does not by any means follow that a *study of our acoustic impressions* is superfluous. On the contrary, most of the distinctions in phonetics are really based on our acoustic impressions, as, for example, the distinction of vowels and consonants; see also 3.

Phonetics is, therefore, largely a chapter of physiology. It should not be forgotten, however, that the point of view of the phonetician is different from that of the physiologist.

1) It seems superfluous to give an outline of this chapter of physics here, because the subject is taught in all our secondary schools. Those who wish to consult an English book of an elementary kind may find what they want in *Experimental Science* I. Section VI (*Sound*) by S. E. Brown. Cambridge University Press. 1924.

7. To the practical student of language the organic analysis of speech-sounds is important as a means towards learning to imitate unfamiliar sounds. This applies especially to those sounds that do not make a very strong acoustic impression, i. e. the consonants. Unfamiliar vowels, on the other hand, must be learned chiefly by making ourselves familiar with their sound, although some knowledge of their organic formation may help to make the imitation perfect. This is not only taught by experience in foreign language teaching, but also by observing how children learn to speak their first language: although they cannot generally see how the vowels are produced, they imitate them more successfully than the consonants, even those consonants whose formation is visible, such as English *th*.

For the historical student, too, organic analysis is important. If in a given language *p* changes into *f*, and *t* at the same time changes into *þ*, we cannot, indeed, with certainty explain the cause of the change, but we can at least understand that the change in the two cases is of the same kind, and that it is reasonable to suppose that the cause in both cases is the same. An exact knowledge of sounds and their relations is also indispensable in interpreting the spelling of dead languages.

8. The first step in the organic analysis of sounds is to separate them from their surroundings. The best way to isolate a sound is first to pronounce it in a familiar combination till one is conscious not only of the movements of the organs of speech but also of its acoustic effect. It is then easier to pronounce it by itself, or in unfamiliar positions, e.g. [p] of *franje*, or [ŋ] of *ding*, at the beginning of syllable.

9. It is, naturally, easier to analyse a sound when we lengthen it, so that we have time to become familiar with the movements and positions of our organs and with its acoustic

effect. It requires great care, however, to prevent a sound from changing when we lengthen it. It is easy enough to lengthen *f*, or *s*, or a vowel like [a:] in *ma*. But in lengthening *a* of Dutch *bak* or *e* of Dutch *bed* we are apt to change the nature of the vowel. Some sounds, moreover, cannot be lengthened at all, e.g. *p*, *t*, *k*. In fact, they cannot be isolated either, because they are pauses; lengthening *p*, *t*, *k* would mean maintaining the position without producing a sound.

10. When we have learnt to isolate and lengthen a sound, we must analyse its formation. For every sound, though acoustically one, is really not a simple structure, but the result of a series of movements or positions of our organs of speech. Some sounds are produced in such a way that we can partly see how we make them, e. g. *p*, *f*, *b*, *v*. But the difference between *k* and *g* or between *k* and the open *x* cannot be seen: it must be heard and felt.

It is, therefore, necessary for the student of phonetics to have some knowledge of the nature, positions, and functions of the organs of speech.

Organs of Speech

11. Speech-sounds are produced by *outgoing* breath, or expiration. Breath is expired by the *lungs*, which act like a pair of bellows. From the lungs the breath passes into the *windpipe*, or *trachea* [treikiə]. The wind-pipe consists of horseshoe-shaped rings. At the top is a closed ring, however; this forms the beginning of the larynx [læriŋks], and is called the *ring-cartilage* or *cricoid* [kraikoid] from its shape.

The cricoid resembles a seal-ring, the narrow part being in front (see fig. 1). The broad part of the cricoid forms the back wall of the larynx. It supports another large cartilage, called the *shield-cartilage* or *thyroid* [paieroid]; this is shield-shaped, and forms the two other walls of the larynx.