



NATIONAL OPEN UNIVERSITY OF NIGERIA

SCHOOL OF ARTS AND SOCIAL SCIENCES

COURSE CODE: FRE 231

COURSE TITLE: INTRODUCTION TO FRENCH PHONOLOGY

FRE 231 : INTRODUCTION TO FRENCH PHONOLOGY

COURSE DEVELOPMENT

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COURSE GUIDE

CONTENTS

Introduction

What you will learn in this course

Course Objectives

Working through this course

Course materials

Study Units

Set Textbooks

Assignment File

Assessment

Tutor-Marked Assignment (TMAs)

Final Examinations and grading

Course Marking Scheme

Course Overview

How to get the most from this Course

Tutors and Tutorials

Summary

FRE 231 : INTRODUCTION TO FRENCH PHONOLOGY

This course is one semester course in the third year of B.A. (Hons.) degree in French studies. It is two-credit course of twenty units. It intends to introduce students to the essentials of phonology in French.

This course is important and necessary for students because it enables them to better understand the functioning of the French Language sound system, so as for them to put into practice the phonological rules they acquire in the course of this programme.

This course guide tells you briefly what the course is about, the course materials you will use. It suggests some general guidelines for the amount of

time you are likely to spend on each unit of the course in order to complete it successfully. There is also a detailed separate assignment file.

WHAT YOU WILL LEARN IN THIS COURSE

The overall aim of FRE 305: French Phonology is to acquaint you with the crucial aspects of phonology as applied to French language, and also with the trends in phonology in general.

Course Aims

This course aims at enabling you understand the basic principles of phonology in the French Language. It also aims at teaching you how to use the knowledge you acquired to enhance your oral French.

This will be achieved by aiming to:

- Outline the crucial aspects of French phonology for you.
- Outline for you, through concrete examples, the ways French phonology functions.
- Explain how you can effectively make use of the principles of French phonology.
- Explain the various trends in phonology generally.

Course Objectives

To achieve the aims set out above, the course sets overall objectives. Each unit also has its specific objectives. The unit objectives are found at the beginning of each unit. You need to read them before you start working on the unit. You may want to refer to them during your study of the unit to check on your progress in the course. There is need for you to always look at the unit objectives after completing a unit to ensure that you have done what is required.

Below are the objectives of the course. You would have achieved the aims of the course if you are able to meet these objectives.

On completion of the course, you should be able to:

1. understand all about French phonology
2. identify the phonological rules in French
3. define the different types of phonology that exist
4. do the exercises at the end of each unit
5. put into practice the phonological rules when speaking French.

WORKING THROUGH THIS COURSE

To complete this course, you are required to read the study unit, read set books and other materials related to French phonology. Each unit contains self-assessment exercises. You will also have to submit your tutor-marked assignments to your tutor.

This course will take you 20 to 25 weeks to complete. Find below the components of the course, what you have to do and how you should allocate your time to each unit in order to complete the course successfully on time.

Course Materials

Major components of the course are:

1. Course Guide
2. Study Units
3. Textbooks
4. Assignments File

Study Units

There are Twenty study units in this course. They are:

- Unit 1: Qu'est-ce que la phonologie?
- Unit 2: Phonétique et Phonologie
- Unit 3: Phonologie et Morphologie
- Unit 4: Description phonologique des phonèmes vocaliques du français
- Unit 5: Description phonologique des phonèmes consonantiques du français.
- Unit 6: Distribution segmentale
- Unit 7: Allophones et distribution complémentaire
- Unit 8: Les traits phonologiques
- Unit 9: Les traits distinctifs
- Unit 10: Les règles phonologiques
- Unit 11: Les réactions phonologiques dans la chaîne parlée
- Unit 12: Les Principes de liaison en français
- Unit 13: Elision et enchaînement en français
- Unit 14: L'accent en français
- Unit 15: L'intonation en français

- Unit 16: La phonologie lexicale
- Unit 17: La syllable en français
- Unit 18: L'assimilation
- Unit 19: La phonologie générative
- Unit 20: Les tendances générales en phonologie.

Although the titles of units are in French, the units are written in generally simple and straightforward English language. Each unit can be studied in one or two weeks. Each unit has its specific objectives, reading materials and explanations. It also contains tutor-marked assignments. All this will assist you in achieving the learning objectives of the units and the whole course.

Set Textbooks

Anderson, John M.; and Ewen, Colin J. (1987). "Principles of dependency phonology". Cambridge University Press.

Bloch, Bernard. (1941). Phonemic overlapping. "American Speech", "16", 278-284.

Bloomfield, Leonard. (1933). "Language". New York: H. Holt and Company. (Revised version of Bloomfield's 1914 "An introduction to the study of language").

Chomsky, Noam. (1964). Current issues in linguistic theory. In J. A. Fodor and J.J. Katz (Eds.), "The structure of language: Readings in the philosophy language" (pp. 91-112). Englewood Cliffs, NJ: Prentice-Hall.

Chomsky, Noam; and Halle, Morris. (1968). "The sound pattern of English". New York: Harper & Row.

Katamba, F. (1989): *An Introduction to phonology*. London, New London; New York: Longman. (RES).

Kenstowicz, Michael, and Charles Kisseberth. 1979. *Generative phonology*: San Diego: Academic.

Leon, P. (1993); *Precis de phonostylistique*. Paris: Nathan. (RES)

Martin, P. (1983): *Elements de phonologie fonctionnelle: theorie et exercices*. Chicoutimi, Quebec: G. Morin. (RES).

Assignment File

There is an assignment file where there are more than 20 assignments in the file. These assignments carry 40% of the total mark for the course. The mark you obtain in the assignment will count towards the final mark you obtain for this course.

ASSESSMENT

The assessment of this course is divided into two main parts. The first parts are the tutor-marked assignments and the second part is a written examination. The assignments must be submitted to your tutor for formal assessment in accordance with the deadline stated by the tutor.

The work submitted to your tutor for assessment will count for 40% of your total course mark. You will sit for a final examination of two hours duration at the end of the course. This examination will also count for 60% of your total course mark.

Tutor-Marked Assignments (TMAs)

There are twenty tutor-marked assignments in this course. You need to submit only five of the twenty assignments of which the highest four marks will be counted. Each assignment counts 10% towards your total course mark.

When you have completed your assignment, send it together with a TMA form to your tutor. Make sure each assignment reaches your tutor on or before the deadline.

Final Examination and Grading

The final examination for FRN 331 will be of two hours duration and carry a total mark of 60% of the total course grade. The examination will reflect the types of self-testing and tutor-marked assignments. You need to revise before you sit for the examination. You may also need to revise the tutor-marked assignments and comments on them before the examination. The examination covers information from all parts of the course.

Course Marking Scheme

The table below shows the breakdown of the course marking.

Assessment	Marks
Assignment 1 – 5	5 assignments. Best 4 marks of the 5 count @ 10% = 40% of course mark
Final Examination	60% of overall course marks
Total	100% o course marks

Course Overview

There are twenty units in this course. You are to spend one week on each unit. Assignment 1 will come at the end of unit 3, Assignment 2 at the end of unit 6, Assignment 3 after finishing unit 9, Assignment 4 at the end of unit 12, Assignment 5 at the end of unit 16, and Assignment 6 will come after completing unit 20.

HOW TO GET THE MOST FROM THIS COURSE

The advantage of distance learning is that you can read and work through specially designed study materials at your own pace, and at your convenient time and place. The course material replaces the lecturer that stands before you in a face to face situation.

Each of the units has a common format. The course begins with a unit dealing with the notion and concept of phonology, especially the French phonology. You also have a set of learning objectives of the units. Those objectives tell you what you should be able to know and do on completion of the unit. When you finish every unit, you need to go back to the objectives to confirm whether you have or not achieved them accordingly.

You have assignments spread all over the units. Working through these assignments will help you tremendously to achieve the objectives of the units and prepare you for the examination. Do each as you meet them in the unit.

SUMMARY

FRE 231 : INTRODUCTION TO FRENCH PHONOLOGY intends to acquaint you with the phonological principles and rules in French Language. On successful completion of the course, you will be equipped with the basic knowledge of various trends in phonology as they apply to French Language. You must have acquired enough knowledge that will enable you:

- Identify the various French phonemes

- Describe each phoneme, using the appropriate technical terms
- Enhance your oral expression in French.
- Understand the differences between French phonology, or any other language phonology for that matter.

FRE 231 : INTRODUCTION TO FRENCH PHONOLOGY

STUDY UNITS

There are twenty study units in this course. They are:

Unit 1: Qu'est-ce que la phonologie?

- Unit 2 :* Phonétique et Phonologie
- Unit 3 :* Phonologie et Morphologie
- Unit 4 :* Description phonologique des phonèmes vocaliques du français
- Unit 5 :* Description phonologique des phonèmes consonantiques du français
- Unit 6 :* Distribution segmentale
- Unit 7 :* Allophones et distribution complémentaire
- Unit 8 :* les traits phonologiques
- Unit 9 :* Les traits distinctifs
- Unit 10 :* Les règles phonologiques
- Unit 11 :* Les réactions phonologiques dans la chaîne parlée
- Unit 12 :* Les principes de liaison en français
- Unit 13 :* Elision et enchaînement en français
- Unit 14 :* L'accent en français
- Unit 15 :* L'intonation en français
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- Unit 17 :* La syllabe en français
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UNIT 1

QU'EST CE QUE LA PHONOLOGIE?

TABLE OF CONTENTS	
1.0.	Introduction
2.0.	Objectives
3.0.	Qu'est-ce que la phonologie ?
3.1.	Definition
3.2.	Some major schools of thought
3.2.1	The functionalists
3.2.2	The generativists
4.0.	Phonological classification of sounds
5.0.	Conclusion
6.0.	Summary
7.0.	Tutor-Marked Assignment
8.0.	References

1.0. INTRODUCTION

This unit will introduce you to phonology in general, and to French phonology in particular. You will be given the definition of phonology and learn the difference between phonetics and phonology.

2.0. OBJECTIVES

At the end of this unit, you should be able to:

- Define the system of sounds of any language, particularly of French sounds;
- Determine how these sounds function in the system of communication.
- Identify the various phonological theories.
- Distinguish between phonetics and phonology.

3.0. QU'EST-CE QUE LA PHONOLOGIE?

Here, you will learn the definition of phonology and all about it.

3.1. DEFINITION

In order to understand how phonetic transcription works, it is necessary to understand the basic principles of phonology. Phonologie is the description of the systems and patterns of sounds that occur in a language. It involves studying a language to determine its distinctive sounds and to establish a set of rules that describe the set of changes that take place in these sounds when they occur in different relationships with other sounds.

Many experts have worked on phonology. It is important for you to know these experts; they have been categorized to their schools of thought.

3.2. MAJOR EXAMPLES OF SCHOOLS OF THOUGHT IN PHONOLOGY.

There are two major schools of thought as described below:

3.2.1. THE FUNCTIONALISTS

These experts believe that phonology is part of phonetics. In other words, phonetics and phonology are like two sides of the same coin. The following are names of some functionalists: André Martinet, Gabriel Manessy, Mautrice Houis, etc.

3.2.2. THE GENERATIVISTS

For these experts, phonetics and phonology are distinct areas of study; here, phonology is defined as the system of sounds contrasts in a particular language. Among the generativist, you have Noam Chomsky, Morris Halle, Paul Kiparsky, etc.

4.0. PHONOLOGICAL CLASSIFICATION OF SOUNDS

Note that every language has its own distinctive sounds. Also note that the smallest segments of sounds that can be distinguished by their contrast within words can be grouped together into phonemes. Phonemes are the abstract units that form the basis for writing down a language systematically and unambiguously.

Taking French as an example, you have the following categories of phonemes: consonant phonemes and vowel phonemes (see details in unit 4 and 5).

5.0. CONCLUSION

In this unit, you have learnt about the essentials of phonology, giving examples of French language to illustrate the theory. You should note that every language has its own peculiar phonological specifics. You must not generalize.

6.0. SUMMARY

This unit has equipped you with the basic knowledge in phonology; especially you are now aware of the concept of phonology and of how it works when you consider a particular language.

This unit will help you understand with ease the system of French sounds. This implies that this unit will be useful for the full understand of the whole course.

7.0. TUTOR-MARKED ASSIGNMENTS

1. What is phonology?
2. Are the sounds of French the same with those of your mother tongue?
3. What make(s) the difference(s) between languages?
4. List the different sounds in French and those of your mother tongue!
5. List sounds that are similar to French and your mother tongue!
6. List the French sounds that do not exist in your mother tongue!

8.0. REFERENCES

Alo, P. O. (1999): Elément de base en phonétique et le phonétisme du français. Lagos : Rothmed Press International.

Brousseau, A. M et Nikiema, E. (2001) : Phonologie et Morphologie du français.

Montreal : Collection Champs Linguistiques, FIDES ;

Marchal, A. (1980) : Les Sons et la Parole. Montreal : Collection et Société. Guérin.

Robins, R. H. (1973) : Linguistique Générale : une introduction.

Paris : Armand Colin.

UNIT 2

PHONÉTIQUE ET PHONOLOGIE

TABLE OF CONTENTS	
1.0.	Introduction
2.0.	Objectives
3.0.	Phonétique et phonologie
4.0.	Représentation des sons et des phonèmes
4.1.	Représentation des sons
4.2.	Représentation des phonèmes
5.0.	Conclusion
6.0.	Summary
7.0.	Tutor-Marked Assignment
8.0.	References

1.0. INTRODUCTION

In unit 1 of this course, you have learnt what phonology is all about. So also in the course FRE 201, you have learnt what phonetics is all about. This unit of FRE 305 is a way to bring both phonetics and phonology together with the view to making you realize and understand that it's all about the study of sounds (physically and functionally) of any given language.

2.0. OBJECTIVES

At the end of this unit, you should be able to:

- Make a clear distinction between phonetics and phonology
- Be armed for the phonetic and phonological descriptions of sounds of a language, especially French language, with more emphasis on the phonological aspects.

3.0. PHONETIQUE ET PHONLOGIE

As a reminder (the distinction between phonetics and phonology has been taught in previous unit – unit 1), you should retain that both deal with the study of speech sounds; while phonetics deals with the physical nature as well as the description of sounds produced, phonology treats the function of sounds in speech. You can study the phonetic characteristics of a language you do not understand or speak. But it is impossible for you to study the phonological aspects of a language if you do not speak nor understand that language.

In other words, phonology is concerned with the differences in pronunciation that correspond to differences in meaning: that is what

is called **distinctive oppositions**. Consider the following examples for better understanding of the concept:

Rouge [Ruʒ] (red)

When you replace the first consonant type with [b], you then have two different words **bouge** [buz] (for move) and **rough** [Ruʒ] (for red) that constitute what is called *paire minimale*: two words that differ in meaning with only one sound making the difference between them. When you replace a sound with another one in a *paire minimale*, you do what is called **commutation**.

In phonetics, you talk of **sound** you can hear, produce and measure. In phonology, you talk of phoneme, which is an abstract entity as opposed to other phonemes in the language.

4.0. RÉPRÉSENTATION DES SONS ET PHONÈMES

In transcription, as you were taught in phonetics, sounds and phonemes are represented differently.

4.1. REPRESENTATION DES SONS

Sounds are transcribed the way they are produced or articulated and always put in what is known as *crochets phonétiques*: []. For example, you consider the following words: une fille (a girl); garçon (a boy); livre (a textbook). These words are transcribed phonetically as follows [ʏnfij], [gɑʁsɔ] and [livʁ] respectively.

4.2. REPRESENTATION DES PHONÈMES

Phonemes are transcribed the same way like sounds and are put not in *crochets phonétiques* but rather in what is called *barres obliques*

/ /. For example, when you consider the same words as in 4.1 above, you have the following phonological transcriptions: /ʏnfij/, /gɑʁsɔ/ and [livʁ] respectively.

Also, the symbol ~ is used to oppose two phonemes or two *paires minimales*. For example, in [Ruʒ] and / buz/ which constitute a *paire minimale*, the phonemes /R/ and /b/ are opposed to one another; this opposition is represented as follows: /R/ ~ /b/.

5.0. CONCLUSION

In this unit, you have learnt how to make the difference between phonetics and phonology, with necessary technical terms, using French language as example.

6.0. SUMMARY

This unit has made you understand clearly the difference between phonetics and phonology as well as the respective symbolic representations in concrete terms. With this, you will encounter no difficulty in understanding the subsequent units of this course.

7.0. TUTOR MARKED ASSIGNMENT

1. What is phonetics?
2. What is phonology?
3. What is or are the difference(s) between phonetics and phonology?
4. Transcribe the following words both phonetically and phonemically and point out the differences between the transcription: classe; maitre; la maitresse; je mange; il sort;
5. Consider the two words: maitre and naitre; transcribe them and explain the difference between them
6. Give examples of paire minimale in your mother tongue or in English!

8.0. REFERENCES

Brousseau, A. M. et Nikiema, E (2001): Phonologie et Morphologie du français. Montreal : Collection Champs Linguistiques, FIDES.
Katamba, E. (1989) : An introduction to phonology, London : Longman (RES).
Marchal, A. (1980) : les sons et la parole. Collection et Société. Montréal : Guérin.
Robins, R. H (1973) : Linguistique générale ; une introduction. Paris : Armand Colin.

UNIT 3

PHONOLOGIE ET MORPHOLOGIE

TABLE OF CONTENTS	
1.0.	Introduction
2.0.	Objectives
3.0.	La morphologie ou morphonologie
3.1.	Le morphème
3.2.	Représentation du morphème
3.3.	Représentation du morphophonème
4.0.	Conclusion
5.0.	Summary
6.0.	Tutor-Marked Assignment
7.0.	References

1.0. INTRODUCTION

In this unit, you will learn the possibility of merging phonology and morphology in the description of various phonemes of words, particularly in speech. For better understanding, you need to know the definition of both words. You learnt what phonology is all about in the previous unit, revisit it. As for morphonology, it is defined as the study of word formation in a sentence, with the smallest significant entity called *morphème*.

2.0. OBJECTIVES

At the end of this unit, you should be able to:

- Describe the different morphemes of a word, using phonological
- Link sounds with meanings in a particular language.

3.0. LA MORPHOLOGIE OU MORPHONOLOGIE

It is the study of the phonological structure of morphemes.

3.1. MORPHEME

As defined earlier, a morpheme is the smallest meaningful element of a word or of a speech.

For example, consider this sentence in French: “Les boxeurs souffrent”. In this example, the morphemes are as follows:

Le + s + box + eur + s + souffr + ent (you have a total of **7 morphemes**). Each of these morphemes has a meaning, in the sense

that it plays a vital role in the understanding of the whole sentence. There are two categories of morphemes:

- (i) The lexical morphemes, also called *radicaux*, e.g. **box** and **souffr**.
- (ii) The grammatical morphemes, also called *affixes* (*prefixe ou suffixe*); e.g. **le**, **s**, **eur**, **s**, and **ent**.

3.2. REPRÉSENTATION DES MORPHEMES

In morphological representation, both categories of morphemes – lexical and grammatical, are combined to give a word its full meaning. For instance, consider the following examples:-

- les étudiants travaillent beaucoup. The underlined words can morphonologically be analysed as follows, sorting out the different morphemes.
 - (i) *etudiants*:
 - **etud** is the lexical morpheme (LM) or **le radical nominal**.
 - **i** is the first grammatical morpheme called **morpheme suffixal verbal**, as it is added to the LM to form the verb **étudier**.
 - **ant** is the second grammatical morpheme called **morpheme suffixal nominal**, as it is added to the *morphème verbal* to obtain **étudiant**.
 - **s** is the last grammatical morpheme called **morpheme suffixal du nombre pluriel**.
 - (ii) *travaillent*
 - **travail**: lexical morpheme, **le radical nominal**
 - **i**: first grammatical morpheme called **morpheme suffixal verbal**, as it is added to the LM to form the verb **travailler**.
 - **ent**: second grammatical morpheme called **morpheme suffixal verbal de terminaison**, as it represents the normal ending of the verb conjugated at the 3rd person plural of present tense.

3.3. RÉPRÉSENTATION DU MORPHONOPHONÈME OU MORPHONÈME

From the definition of phoneme in unit 2 and of morpheme in unit 3 you can deduce that a morpheme is constituted of phonemes.

Examples: when you consider the lexical morphemes *etud* which is derived from *etude*, you have the following phonemes: /é/ + /t/ + /u/ + /d/, making 4 phonemes for the morpheme **étud**.

4.0. CONCLUSION

In this unit, you have learnt how **phonology** and **morphonology** are related, and how both constitute what is known as **morphonology**. You also learnt some technical terms like *morpheme* and *morpheneme*.

5.0. SUMMARY

This unit has enabled you get acquainted with the relationship between phonology and another aspect of linguistics which is morphonology, with the smallest meaningful unit called **morpheme**. Unit 1, Unit 2, and Unit 3 constitute altogether the first three aspects of French linguistics.

6.0. TUTOR-MARKED ASSIGNMENT

1. What is morphonology?
2. What is morphonolgy
3. What is morpheme?
4. What is a morphoneme?
5. How a morpheme is represented?
6. Compare phonological and morphological representations, and show the difference between both.
7. Conjugated **parler** at present tense, third person plural and analyze it morphologically.
8. Consider these words: *defaire, étudier, étudiante, appellation, découragement*. Analyze each word morphologically, explaining the various morphemes therein.

7.0. REFERENCE

Brousseau, A. M. et Nikiema, E. (2001): Phonologie et Morphologie du français. Montreal : Collection ChampsLinguistiques, FIDES.

Dictionnaire de linguistique et des sciences du langage. (1999) Paris, Larouse.

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Marchal, A. (1980): Les sons et la parole. Collection et Société. Montreal: Guerin.

Robins, R. H (1973): Linguistique générale; une introduction. Paris: Armand Colin.

UNIT 4

DESCRIPTION PHONOLOGIQUE DES PHONÈMES VOCALIQUES DU FRANÇAIS

TABLE OF CONTENTS	
1.0.	Introduction
2.0.	Objectives
3.0.	Phonèmes vocaliques
3.1.	Phonèmes oraux
3.2.	Phonèmes nasals
4.0.	Conclusion
5.0.	Summary
6.0.	Tutor-Marked Assignment
7.0.	References

1.0 INTRODUCTION

This unit will introduce you to the phonological description of French vowel phonemes. You will learn the total number of vowel phonemes existing in the French language and their respective phonological features.

2.0. OBJECTIVES

At the end this unit, you should be able to:

- Identify the different vowel phonemes in the French language system.
- Do phonological description of each vowel phoneme.

3.0. LES PHONÈMES VOCALIQUES DU FRANÇAIS

In the French language system, you have 16 vowels comprising of 12 oral and 4 nasal.

3.1. PHONÈMES VOCALIQUES ORAUX

You should note that the 12 oral vowels are classified as follows according to the place of articulation:

- voyelles antérieurs: [i, e, ε, a] (front)
- voyelles médians: [ʏ, ø, ə, œ] (central)
- voyelles postérieurs: [u, o, ɔ, ɑ] (back)

3.1.1 DESCRIPTION PHONOLOGIQUE DES PHONEMES VOCALIQUES ORAUX

Each oral vowel phoneme is described with specific phonological features as follows:

Phoneme /i/	Sonant	+	Arrière	-
	Syllabique	+	Coronal	-
	Consonantique	-	Arrondi	-
	Continu	+	Voisé	+
	Nasal	-	Antérieur	-
	Haut	+		
	Bas	-		
Phoneme /e/	Sonant	+	Arrière	-
	Syllabique	+	Coronal	-
	Consonantique	-	Arrondi	-
	Continu	+	Voisé	+
	Nasal	-	Antérieur	-
	Haut	-		
	Bas	-		
Phoneme /ɛ /	Sonant	+	Arrière	-
	Syllabique	+	Coronal	-
	Consonantique	-	Arrondi	-
	Continu	+	Voisé	+
	Nasal	-	Antérieur	-
	Haut	-		
	Bas	+		
Phoneme /a/	Sonant	+	Arrière	+
	Syllabique	+	Coronal	-
	Consonantique	-	Arrondi	-
	Continu	+	Voisé	+
	Nasal	-	Antérieur	-
	Haut	-		
	Bas	+		
Phoneme /ʊ/	Sonant	+	Arrière	-
	Syllabique	+	Coronal	-
	Consonantique	-	Arrondi	+
	Continu	+	Voisé	+
	Nasal	-	Antérieur	-
	Haut	+		
	Bas	-		
Phonemes / ɸ / , / ə/	Sonant	+	Arrière	-
	Syllabique	+	Coronal	-
	Consonantique	-	Arrondi	+
	Continu	+	Voisé	+
	Nasal	-	Antérieur	-
	Haut	-		
	Bas	-		

Phoneme / œ /	Sonant	+	Arrière	-
	Syllabique	+	Coronal	-
	Consonantique	-	Arrondi	+
	Continu	+	Voisé	+
	Nasal	-	Antérieur	-
	Haut	-		
	Bas	+		
Phoneme / u /	Sonant	+	Arrière	+
	Syllabique	+	Coronal	-
	Consonantique	-	Arrondi	+
	Continu	+	Voisé	+
	Nasal	-	Antérieur	-
	Haut	+		
	Bas	-		
Phoneme / o /	Sonant	+	Arrière	+
	Syllabique	+	Coronal	-
	Consonantique	-	Arrondi	+
	Continu	+	Voisé	+
	Nasal	-	Antérieur	-
	Haut	-		
	Bas	-		
Phoneme / ɔ /	Sonant	+	Arrière	+
	Syllabique	+	Coronal	-
	Consonantique	-	Arrondi	+
	Continu	+	Voisé	+
	Nasal	-	Antérieur	-
	Haut	-		
	Bas	+		
Phoneme / ɑ /	Sonant	+	Arrière	+
	Syllabique	+	Coronal	-
	Consonantique	-	Arrondi	+
	Continu	+	Voisé	+
	Nasal	-	Antérieur	-
	Haut	-		
	Bas	+		

3.2. PHONEMES VOCALIQUES NASALS

You should note that there are 4 nasal vowels in French, which include:

- voyelle antérieure [ɛ]
- voyelle médiane [œ]
- voyelle postérieures [ɔ, ɑ]

3.2.1. Description Phonologique des Phonèmes Vocaliques Nasal

Each nasal vowel phoneme is described with specific phonological features.

Phoneme /ɛ̃ /	Sonant	+	Arrière	-
	Syllabique	+	Coronal	-
	Consonantique	-	Arrondi	-
	Continu	+	Voisé	+
	Nasal	+	Antérieur	-
	Haut			
	Bas	+		
Phoneme /œ̃/	Sonant	+	Arrière	+
	Syllabique	+	Coronal	-
	Consonantique	-	Arrondi	+
	Continu	+	Voisé	+
	Nasal	+	Antérieur	-
	Haut	-		
	Bas	+		
Phoneme /ɔ̃ /	Sonant	+	Arrière	+
	Syllabique	+	Coronal	-
	Consonantique	-	Arrondi	+
	Continu	+	Voisé	+
	Nasal	+	Antérieur	-
	Haut	-		
	Bas	+		
Phoneme /ɑ̃/	Sonant	+	Arrière	+
	Syllabique	+	Coronal	-
	Consonantique	-	Arrondi	-
	Continu	+	Voisé	+
	Nasal	+	Antérieur	-
	Haut	-		
	Bas	+		

4.0. CONCLUSION

In this unit, you have learnt what the vowel phonemes are in the French sound system. You have also learnt the phonological description of each of the 16 vowel phonemes existing in the language.

5.0. SUMMARY

This unit has enable you identify the different vowel phonemes of the French language. This unit has also availed you with the proper phonological description of the phonemes using the appropriate technical terms.

6.0. TUTOR-MARKED ASSIGNMENT

1. Trouvez des paires minimales pour opposer les phonèmes /u/ et /i/ aux autres voyelles fermées.
2. Trouvez des paires minimales pour opposer le phonème /œ/ aux autres voyelles ouvertes.

7.0. REFERENCES

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UNIT 5

DESCRIPTION PHONOLOGIQUE DES PHONÈMES CONSONANTIQUES DU FRANÇAIS

TABLE OF CONTENTS	
1.0.	Introduction
2.0.	Objectives
3.0.	Phonemes consonantiques
3.1.	Les occlusives
3.1.1	Les occlusives orales
3.1.2	Les occlusives nasales
3.2.	Les constrictives
4.0.	Conclusion
5.0.	Summary
6.0.	Tutor-Marked Assignment
7.0.	References

1.0 INTRODUCTION

This unit will introduce you to the phonological description of French consonant phonemes. You will learn the total number of consonant phonemes existing in the French language and sound system and their respective phonological features.

2.0. OBJECTIVES

At the end of this unit, you should be able to:

- Identify the different consonant phonemes in the French language system.
- Do phonological description of each consonant phoneme.

3.0. LES PHONÈMES CONSONANTIQUES DU FRANÇAIS

In the French language system, you have 2 categories of consonant phonemes: '*les occlusives*' and '*les constrictives*.'

3.1. LES OCCLUSIVES

You should learn that there are 6 *occlusives* in French; these include: [p, b, t, d, k, g].

3.1.1 DESCRIPTION PHONOLOGIQUE DES OCCLUSIVES

You have the following features to describe each of the phonemes called *occlusives*:

Phonème /p/	Sonant	-	Arrière	-
	Syllabique	-	Coronal	-
	Consonantique	+	Arrondi	-
	Continu	-	Voisé	-
	Nasal	-	Antérieur	-
	Haut	-		
	Bas	-		
Phonème /b/	Sonant	-	Arrière	-
	Syllabique	-	Coronal	-
	Consonantique	+	Arrondi	-
	Continu	-	Voisé	-
	Nasal	-	Antérieur	-
	Haut	-		
	Bas	-		
Phonème /t/	Sonant	-	Arrière	-
	Syllabique	-	Coronal	+
	Consonantique	+	Arrondi	-
	Continu	-	Voisé	-
	Nasal	-	Antérieur	+
	Haut	-		
	Bas	-		
Phonème /d/	Sonant	-	Arrière	-
	Syllabique	-	Coronal	+
	Consonantique	+	Arrondi	-
	Continu	-	Voisé	+
	Nasal	-	Antérieur	+
	Haut	-		
	Bas	-		
Phonème /k/	Sonant	-	Arrière	+
	Syllabique	-	Coronal	-
	Consonantique	+	Arrondi	-
	Continu	-	Voisé	-
	Nasal	-	Antérieur	-
	Haut	+		
	Bas	-		
Phonème /g/	Sonant	-	Arrière	+
	Syllabique	-	Coronal	-
	Consonantique	+	Arrondi	-
	Continu	-	Voisé	+
	Nasal	-	Antérieur	-
	Haut	+		
	Bas	-		

3.2. LES CONSTRUCTIVES

Note that there are 13 *constructives* in French divided into different categories as follows:

- 6 Fricatives: [f, v, s, z, ʃ, ʒ]
- 3 Nasales: [m, n, ɲ]
- 2 Latérales: [l, R]
- 2 Médianes: [j, w]

3.2.1 DESCRIPTION PHONOLOGIQUE DES CONSTRUCTIVES

You should note that the constructives are described each as shown below:

Phonème /f/	Sonant	-	Arrière	-
	Syllabique	-	Coronal	-
	Consonantique	+	Arrondi	-
	Continu	+	Voisé	-
	Nasal	-	Antérieur	+
	Haut	-		
	Bas	-		
Phonème /v/	Sonant	-	Arrière	-
	Syllabique	-	Coronal	-
	Consonantique	+	Arrondi	-
	Continu	+	Voisé	+
	Nasal	-	Antérieur	+
	Haut	-		
	Bas	-		
Phonème /s/	Sonant	-	Arrière	-
	Syllabique	-	Coronal	+
	Consonantique	+	Arrondi	-
	Continu	+	Voisé	-
	Nasal	-	Antérieur	+
	Haut	-		
	Bas	-		
Phonème /z/	Sonant	-	Arrière	-
	Syllabique	-	Coronal	+
	Consonantique	+	Arrondi	-
	Continu	+	Voisé	+
	Nasal	-	Antérieur	+
	Haut	-		
	Bas	-		
Phonème /ʃ/	Sonant	-	Arrière	-
	Syllabique	-	Coronal	+
	Consonantique	+	Arrondi	-
	Continu	+	Voisé	-
	Nasal	-	Antérieur	-
	Haut	+		
	Bas	-		

Phonème /ʒ /	Sonant	-	Arrière	-
	Syllabique	-	Coronal	+
	Consonantique	+	Arrondi	-
	Continu	+	Voisé	+
	Nasal	-	Antérieur	-
	Haut	-		
	Bas	-		
Phonème /m/	Sonant	+	Arrière	-
	Syllabique	-	Coronal	-
	Consonantique	+	Arrondi	-
	Continu	+	Voisé	+
	Nasal	+	Antérieur	+
	Haut	-		
	Bas	-		
Phonème /n /	Sonant	+	Arrière	-
	Syllabique	-	Coronal	+
	Consonantique	+	Arrondi	-
	Continu	+	Voisé	+
	Nasal	+	Antérieur	+
	Haut	-		
	Bas	-		
Phonème /ɲ/	Sonant	+	Arrière	-
	Syllabique	-	Coronal	-
	Consonantique	+	Arrondi	-
	Continu	+	Voisé	+
	Nasal	+	Antérieur	+
	Haut	-		
	Bas	-		
Phonème /ɥ/	Sonant	+	Arrière	-
	Syllabique	-	Coronal	-
	Consonantique	+	Arrondi	-
	Continu	+	Voisé	+
	Nasal	+	Antérieur	-
	Haut	+		
	Bas	-		
Phonème /l/	Sonant	+	Arrière	+
	Syllabique	-	Coronal	-
	Consonantique	+	Arrondi	-
	Continu	+	Voisé	+
	Nasal	-	Antérieur	-
	Haut	-		
	Bas	-		
Phonème /R/	Sonant	+	Arrière	-
	Syllabique	-	Coronal	+
	Consonantique	+	Arrondi	-
	Continu	-	Voisé	+
	Nasal	-	Antérieur	+
	Haut	-		
	Bas	-		
Phonème /ʝ /	Sonant	+	Arrière	-
	Syllabique	-	Coronal	-
	Consonantique	+	Arrondi	-
	Continu	+	Voisé	+
	Nasal	-	Antérieur	-
	Haut	+		

	Bas	-		
Phonème /W /	Sonant	+	Arrière	+
	Syllabique	-	Coronal	-
	Consonantique	+	Arrondi	+
	Continu	+	Voisé	+
	Nasal	-	Antérieur	-
	Haut	+		
	Bas	-		

4.0 CONCLUSION

In this unit, you have been taught the consonant phonemes of the French language system. You have also learnt the phonological description of each of the phonemes.

5.0 SUMMARY

This unit has enable you identify the 19 consonant phonemes of the French language. This unit has also availed you with the proper phonological description of each of the consonant phonemes using appropriate features.

6.0 TUTOR-MARKED ASSIGNMENT

- 1 Find out the phonemes contained in the following words: bonbon; papa; mon frère; chercher; signe.
- 2 Attempt the phonological description of each of the phonemes you found in (1) above.
- 3 Trouvez des paires minimales avec les phonemes suivants: /k/, /z/ et /v/.

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UNIT 6

LA DISTRIBUTION SEGMENTALE

TABLE OF CONTENTS	
1.0.	Introduction
2.0.	Objectives
3.0.	Phonemes et Distribution des Segments
3.1.	Paire Minimale
3.2.	Representation des paires minimales
4.0.	Conclusion
5.0.	Summary
6.0.	Tutor-Marked Assignment
7.0.	References

1.0 INTRODUCTION

In phonology, there is a systematic relationship between some sounds. Sounds appear in different contexts or environments they have what is called *distribution*.

2.0. OBJECTIVES

At the end this unit, you should be able to:

- Work out the distribution of words in a particular environment as well as the evolving *paire minimale*.

3.0. PHONEMES ET DISTRIBUTION DES SEGMENTS

The different contexts in which sounds or segments appear (in a word or in a syllable, the nature of its phonetic environment) altogether form what is called *distribution*.

The best way to know whether two sounds that are similar differ phonetically or phonologically is to use the techniques of *paire minimale*.

3.1. PAIRE MINIMALE

A pair is a group of two forms that have different meanings and differ by only one segment in the same position in the word.

Examples:

- | | | |
|----|---------------|----------------------------|
| a. | [ose] hausser | differs from [oze] oser |
| b. | [diR] dire | differs from [liR] lire |
| c. | [fɛ:t] fête | differs from [tɛ:t] tete |
| d. | [tabl] table | differs from [kabl] cable |

In those examples, [ose] and [oze], [diR] and [liR], [f :t] and [t: t], [tabl] and [kabl] form respectively une *paire minimale*. In [ose] and [oze], /s/ and /z/ are distinct phonemes, since both forms have different meanings altogether.

Note that the same goes for the other *paires minimales*: /d/ and /l/, /f/ and /t/, /t/ and /k/ are distinct phonemes.

3.2. REPRESENTATIONS DES PAIRES MINIMALES

You should note that *paires minimales* are established based on phonetic transcription and **not on orthographic transcriptions**. For instance, in the examples above, [oze] is written **oser**, [kabl] is written **cable**, whereby letters **s** and **c** become respectively phonemes /z/ and /k/.

In other words, you must always do the phonetic transcription of two words in order to know whether or not the said words can form a *paire minimale*.

4.0. CONCLUSION

In this unit, you have learnt what is called *segmental distribution* in phonology, with examples in French. You have also learnt what is called *paire minimale* and how it is represented.

5.0. SUMMARY

This unit has taught you to know and note that the context in which sounds are used are very important, in the sense that they determine whether or not two particular sounds are distinct phonemes.

6.0. TUTOR-MARKED ASSIGNMENT

1. What is segmental distribution?
2. Why do you have segmental distribution?
3. What is *paire minimale*?
4. Give 5 *paires minimales* in French?
5. What do you do to determine a *paire minimale*?
6. Why do you have to transcribe phonetically a word or group of words before talking of distribution?

7. Find some paires minimales to oppose the following phonemes: /b/, /s/, /o/, /u/ and /e/.

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UNIT 7

ALLOPHONES ET DISTRIBUTION COMPLEMENTAIRE

TABLE OF CONTENTS	
1.0.	Introduction
2.0.	Objectives
3.0.	Phonemic Representations
3.1.	Allophones
3.2.	Les Variantes Libres
3.3.	Les Variantes Conditionnées
4.0.	Conclusion
5.0.	Summary
6.0.	Tutor-Marked Assignment
7.0.	References

1.0 INTRODUCTION

In this unit, you will learn the function of a phoneme in communication: the distinctive function according to which an abstract unit known as phoneme corresponds to various representations depending on the context.

2.0. OBJECTIVES

At the end this unit, you should be able to:

- Know the various representations of different phonemes placed in particular contexts (that is what is called *segmental distribution*).

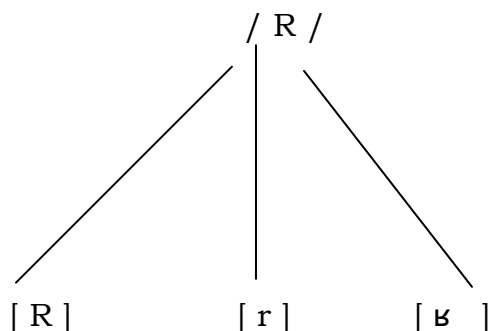
3.0. PHONEMIC REPRESENTATIONS

Here, you should note that there are three types of phonemic representation called *variantes*: *les allophones*; *les variants libres* and *les variantes conditionnées*.

3.1. LES ALLOPHONES

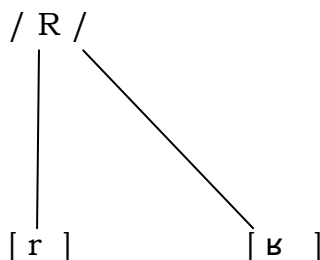
Allophones are various phonetic representations of a phoneme. In other words, a phoneme is articulated differently depending on its environment. For example, in French, /R/ is pronounced 3 different ways: [R], [r] or

[ʁ]depending on its position amidst of other sounds in a word. [R], [r] and [ʁ] will be called *allophones* of the same phoneme, hence you have:



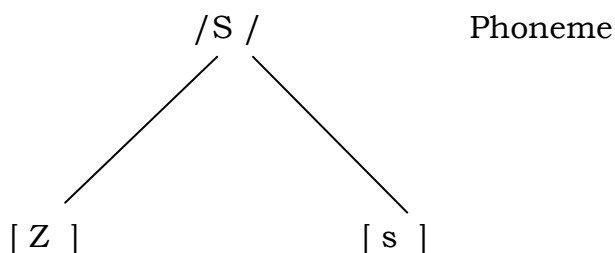
3.2. LES VARIANTES LIBRES

Variantes libres are interchangeable allophones that are said to be in free variation. For example, the consonant [R] in **Paris** can be pronounced either as a dental [r] or as a uvular [ʁ] : both seem apply without any rule. [R] and [r] will therefore be said to be *variants libres* of the phoneme /R/.



3.3. LES VARIANTES CONDITIONNEES

Variantes conditionnées are allophones that are not in free variation; their distribution is regulated: some appear in a given phonetic context and the other in another entirely different phonetic environment. Such allophones will be said to be in *distribution complémentaire*. For example, phoneme /s/ is pronounced [z] when it is between 2 vowels, and it is pronounced s in the other contexts. This is represented as follows:



Allophones eu distribution complémentaire

4.0. CONCLUSION

In this unit, you have learnt the various phonemic representations in French phonology, and how each representation works in the French sound system. You have also learnt how each representation is called in technical terms.

5.0. SUMMARY

With this unit, you become familiar with the technical terms used for phonemic representations in the French language. You are to use those technical terms as appropriate whenever you find them, and you should be able to apply them where and whenever necessary.

6.0. TUTOR-NMARKED ASSIGNMENT

1. Consider the following words: assez; asile; série.
Study consonant [s] in the 3 different environments. Give the correspond phonemic representations.
2. What is *variante* in French phonology.
3. What is *variante libre*?
4. What is *allophones*?
5. When are allophones in *distribution complementaire*?
6. Give examples of such allophones (in 5) in French.
7. Are there such phonemes in your mothe tongue?

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UNIT 8

LES TRAITS PHONOLOGIQUES

TABLE OF CONTENTS	
1.0.	Introduction
2.0.	Objectives
3.0.	Phonological features
3.1.	Definitions
3.1.1	What is a feature?
3.1.2	Distinctive feature
3.1.3	Segmental matrix
3.2.	Phonological features of consonants
3.3	Phonological features of vowels
4.0.	Vocabulary
5.0.	Conclusion
6.0.	Summary
7.0.	Tutor-Marked Assignment
	References

1.0 INTRODUCTION

This unit will learn what is called *phonological features*, especially as applied to French phonology. You will also learn the different features that exist for French sounds.

2.0. OBJECTIVES

At the end this unit, you should be able to:

- Describe a phoneme by its appropriate characteristics known as **features**.
- Identify a sound, giving its phonological features, and make a difference between features of the two categories of sounds in French-consonant and vowels.

3.0. PHONOLOGICAL FEATURES

Phonemes are described according to their features.

3.1. DEFINITIONS

3.1.1 What is a feature?

A feature is a minimal phonetic unit contained in a matrix that defines a segment. If a segment has a feature, it is marked (+) and if it does not have the feature, it is marked (-).

3.1.2 DISTINCTIVE FEATURE

A distinctive feature helps to identify minimal pairs. For examples in French, you have the following as distinctive features:

- Voiced as opposed to Voiceless
- Oral as opposed to Nasal
- The different places of articulation of sounds, etc.

3.1.3 SEGMENTAL MATRIX

A matrix is the putting together of all the features that characterize a given segment. Taking phonemes /u/ and /m/ as examples, you have the following as their respective matrix:

/u/		/m/	
-	Consonant	+	consonant
+	vocalique	-	vocalique
+	haut	+	labial
+	arrondi	+	voisé
-	bas	-	nasal

Fig. 1: representation of matrix of /u/ and /m/

3.2. PHONOLOGICAL FEATURES OF CONSONANTS

French consonants have each a matrix of features that characterize them. All the features are put together in a table as shown below:

	p	t	K	g	f	s	ʃ	v	z	
[Syllabique]	-	-	-	-	-	-	-	-	-	-
[consonant]	+	+	+	+	+	+	+	+	+	+
[antérieur]	+	+	-	-	+	+	-	+	+	-
[postérieur]	-	-	+	+	-	-	-	-	-	-
[arrondi]	-	-	-	-	+	+	+	+	+	-
[nasal]	-	-	-	-	-	-	-	-	-	-
[continu]	-	-	-	-	+	+	+	+	+	+

3.3. PHONOLOGICAL FEATURES OF VOWELS

The phonological features of vowels are as follows:

	i	e	ɛ	a	ɥ	ø	œ	ɔ	u	ɜ	ǎ	œ	ɔ
[Syllabique]	+	+	+	+	+	+	+	+	+	+	+	+	+
[consonant]	-	-	-	-	-	-	-	-	-	-	-	-	-
[antérieur]	+	+	+	+	+	+	+	-	-	-	-	-	-
[postérieur]	-	-	-	-	-	-	-	+	+	-	-	-	-
[arrondi]	-	-	-	-	+	+	+	+	+	-	-	+	+
[nasal]	-	-	-	-	-	-	-	-	-	+	+	+	+

4.0. VOCABULARY

You have learn the technical terms used in French phonology, especially with regards to this unit. Below is the list of words in form of lexicon (English – French):

English	French
- <i>a feature</i>	<i>un trait</i>
- <i>phonological features</i>	<i>les traits phonologiques</i>
- <i>segmental matrix</i>	<i>une matrice segmentale</i>
- <i>a segment</i>	<i>un segment</i>
- <i>distinctive features</i>	<i>les traits distinctifs</i>
- <i>front</i>	<i>antérieur</i>
- <i>back</i>	<i>postérieur</i>
- <i>+ voiced</i>	<i>voise</i>
- <i>voiceless</i>	<i>mon voise</i>

5.0. CONCLUSION

In this unit, you have learnt the various features used in describing phonemes with the necessary technical terms needed for that purpose.

6.0. SUMMARY

This unit has acquainted you with the way to describe a sound as phoneme, given all its characteristics termed *features*. You also become familiar with the way to differentiate between phonemes, using their respective phonological features.

7.0. TUTOR-MARKED ASSIGNMENT

1. Put the following segments in a table and specify for each the phonological features:

- a. l, r, n, m
- b. f, z, R, s
- c. b, d, k, p
- d. I, ɥ, u

- e. œ, ʏ, i, ø
- f. u, ʊ, o, a

2. **List all the segments corresponding to the following description:**
 - a. [+ syllabique; - consonantique]
 - b. [+ voice]
 - c. [+ syllabique; + arrondi]
 - d. [+ syllabique; - consonantique, + arrondi, + nasal]
3. **Identify minimal pairs (paires minimales) in the list of words below:**
 - a. loin, toin, soin, coin, point
 - b. classe, glace, place, passé, tasse, trace, grasse
 - c. graisse, grosse, glace, grasse, grise, glisse
 - d. gros, eau, rot, beau, peau, seau, taux, dos, haut, fléau

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UNIT 9

LES TRAITS DISTINCTIFS

TABLE OF CONTENTS	
1.0.	Introduction
2.0.	Objectives
3.0.	Les traits distinctifs
3.1.	Definitions
3.2.	Les differents traits distinctifs en francais
3.2.1	Le voisement
3.2.2	La nasalite
3.2.3	L'anteriite
3.2.4	L'arrondissement
3.2.5	Les differents lieux d'articulation
4.0.	Conclusion
5.0.	Summary
6.0.	Tutor-Marked Assignment
7.0.	References

1.0 INTRODUCTION

This unit will introduce you to the distinctive features of sounds in the French language sounds system. You will learn the various features as they apply to different categories of sounds in the language.

2.0. OBJECTIVES

At the end this unit, you should be able to:

- Known what distinctive feature is all about
- Identify the various distinctive features, compare and classify different phonemes according to their features.

3.0. LEST TRAITS DISTINCTIFS

3.1. DEFINITION

In unit 8, you learnt the role of a distinctive feature in a given language. As a definition, you can say that distinctive features are those features that distinguish phonemes between themselves. In other words, distinctive features oppose a particular phoneme to the other phonemes in the language.

Also note that the number of distinctive features is less than the number of phonemes in a language.

3.2. THE VARIOUS DISTINCTIVE FEATURES IN FRENCH

Here, you will learn the various distinctive features existing in the French language. Among those features, you have:

- *le voisement (voisé versus non voisé)*
- *la nasalité (oral versus nasal)*
- *l'antériorité (antérieur versus postérieur)*
- *l'arrondissement (arrondi versus non arrondi)*
- *les différents lieux d'articulation.*

3.2.1 LE VOISEMENT

This is a distinctive feature opposing a **voiced** phoneme to a **voiceless** phoneme. Examples:

Phonemes /b/, /d/, /g/ are **voiced** (voisé), while phonemes /p/, /t/, /k/ are **voiceless** (non voisé). The 2 categories of phonemes are opposed by the feature of **voice** 'voisement'.

3.2.2 LA NASALITÉ

This is a feature opposing **oral** phonemes to **nasal** phonemes. Examples:

Phonemes /i/, /a/, /o/ are **oral**, while phonemes /ɪ/, /ā/ /ō/ are **nasal**. The distinctive feature of **nasalité** opposes both categories.

3.2.3 L'ANTÉRIORITÉ

The feature opposes **front** (antérieur) phonemes to **back** (postérieur) phonemes. Examples:

Phonemes /i/, /e/, /ɛ/ are **front** vowel phonemes, while /u/, /o/, /ɔ/ are **back** vowel phonemes. The distinctive feature **antériorité** opposes both categories.

3.2.4 L'ARRONDISSEMENT

This feature opposes **round** (arrondi) phonemes to **non-round** (non arrondi) ones. Examples:

Phonemes /i/, /e/, /ɛ/ are non-round vowel phonemes, while /ʉ/, /Φ/, /œ/ are round vowel phonemes. The distinctive feature of roundness is used to oppose the 2 categories of phonemes.

3.2.5 LES LIEUX D'ARTICULATION

You should also learn that the different places of articulation are used as distinctive features. For instance, labial phonemes are opposed to **velar** phonemes in French as in English. Examples:

Phonemes / p/, /b/, /m/ are **labial** phonemes, while phonemes /k/, /g/, /w/ are **velar** phonemes. The first category of sounds (labial) are characterized by the feature [+ labial]. The distinctive feature [**labial**] is used to oppose the 2 categories.

4.0. CONCLUSION

In this unit, you have learnt the different distinctive features of phonemes in French. Examples are given to illustrate each of the features commonly used in the phonological description of sounds in the French language.

5.0. SUMMARY

With this unit, you now know how to define a distinctive feature. You also know now how to identify the various distinctive features that exist in the French language, using some examples to demonstrate their application.

6.0. TUTOR-MARKED ASSIGNMENT

1. Trouvez des traits distinctifs utilisés en anglais, mais absents en français, et vice-versa.
2. Trouvez les traits distinctifs des phonèmes vocaliques du français!
3. Trouvez les traits distinctifs des phonèmes consonantiques du français!

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UNIT 10

LES REGLES PHONOLOGIQUES

TABLE OF CONTENTS	
1.0.	Introduction
2.0.	Objectives
3.0.	Règles phonologiques
3.1.	Règles dérivationnelles
3.1.1	Règles d'épenthèse
3.1.2	Règles d'élision
3.1.3	Règles d'assimilation
3.2.	Les règles transformationnelles
3.2.1	Règles de liaison
3.2.2	Règles de nasalisation
4.0.	Conclusion
5.0.	Summary
6.0.	Tutor-Marked Assignment
7.0.	References

1.0 INTRODUCTION

In phonology, there are laid-down rules guiding the proper functioning of French sounds in speech. This unit will acquaint you with the main phonological rules in the French language.

2.0. OBJECTIVES

At the end this unit, you should be able to:

- Identify the types of phonological rules that exist in the French language sound system.
- Apply those rules when and where necessary.

3.0. LES RÈGLES PHONOLOGIQUES

You have various types of phonological rules in the French sound system. Those rules are in 2 categories:

- (i) Les règles dérivationnelles
- (ii) Les règles transformationnelles

3.1. LES RÈGLES DÉRIVATIONNELLES

There are 3 main derivational rules in French. Below is the description of each of them:

3.1.1. REGLE D'EPENTHESE

This rule consists in inserting a segment in a given context, and it is represented as follows:

$\emptyset \rightarrow B/C - D$ (this simply means that a segment B is inserted between C and D). Examples:

- Comment va-elle? In this example, it is not phonologically right to leave the **a** of *va* and the **e** of *elle* as they are, because they constitute what is called hiatus. A hiatus is a gap between 2 vowels which needs to be filled. A consonant type is usually used to fill the said gap. That consonant is termed **consonne épenthétique**. In the example above, t is the right *consonne epenthétique* to use; so it becomes: comment va-t-elle?. Other examples:

- | | | | |
|-----|----------------|---------|---------------------------|
| (a) | a-il mangé | becomes | a- t -il mange? |
| (b) | mange-il bien? | becomes | mange- t -il bien? |

3.1.2. RÈGLE D'ÉLISION

This rule consists in canceling a segment in between two other segments. It is represented as follows:

$A \rightarrow \emptyset / C - D$ (A is the segment cancelled between C and D)

Example:

Département is pronounced with the second **e** cancelled; thus you have **depart-ment**. Also, the **ə** at the end of some words are usually cancelled, as in the examples below:-

Table / *tablə* /**t-a-b-l**

Vide / *vidə* /**v-i-d**

Livre / *livRə* /**l-i-v-R**

3.1.3. REGLE D'ASSIMILATION

This rule describes a phonetic change undergone by a segment under the influence of another segment. You should note that **assimilation** can occur **backward** as well as **forward**, as shown in the examples below. When assimilation occurs backward, you talk of **assimilation regressive**; when it occurs forward, you talk of **assimilation progressive**.

Examples:

- (a) *Assimilation regressive* (occurs backward)

Absorber is pronounced **a-p-s-ɔ-R-b-e**. In this example, /b/ is a **voiced** stop which became voiceless /p/ under the influence of the **voiceless** sound /s/ that follows it. Other examples are: /ɔ- **p-s-ɛ-R-v-e**/ for **observer** /**m-e-t-s-i-n**/ for **medicine**.

(b) *Assimilation progressive* (occurs forward)

Il n'a pas is pronounced **il-n-ã-pa** (the **a** of **n'a** has been influenced by the nasal consonant **n**, and so, changed from an **oral** vowel to a **nasal** one).

3.2. LES RÈGLES TRANSFORMATIONNELLES

There are two main transformational rules in French.

3.2.1 LA RÈGLE DE LIAISON

This rule consists in moving the final consonant of a word to the beginning of the following word. It is represented as follows: C##V → ##CV

Examples:

Les enfants > **l-e-z-ã-f-ã**
 Bon ami > **b-ɔ - n-a-m-i**
 Mon ami > **m-ɔ - n-a-m-i**

3.2.2 LA RÈGLE DE NASALISATION

This rule consists in nasalizing an oral vowel which placed before a nasal consonant. It is represented as follows:

$$V \rightarrow \{+nasal\} / - C \{+nasal\} \#$$

Examples:

Mon ami /mɔn ## ami/ **m-ɔ -n-a-m-i**

4.0. CONCLUSION

In this unit, you have learnt the main phonological rules that are commonly used in the French sound system. Take note and put them to practice where necessary.

5.0. SUMMARY

With this unit, you now know what a phonological rule is, and how it is used in context. You have also learnt the various types of rules and their respective applications in the French language system.

6.0. TUTOR-MARKED ASSIGNMENT

1. What is a phonological rule?
2. Name the existing rules in French sound system.
3. Study the following words and pronounce each one, apply the correct phonological rule in each case:
 - *observateur*
 - *le maître de parole*
 - *je veux te le dire*
 - *que fais-tu maintenant?*
 - *Annuel*
 - *Analphabet*

7.0. REFERENCES

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UNIT 11

RÉACTIONS PHONOLOGIQUE DANS LA CHAÎNE PARLÉE

TABLE OF CONTENTS	
1.0.	Introduction
2.0.	Objectives
3.0.	Reactions phonologiques dans la chaîne
3.1.	L'élision
3.2.	L'enchaînement
3.3.	Liaison
4.0.	Conclusion
5.0.	Summary
6.0.	Tutor-Marked Assignment
7.0.	References

1.0 INTRODUCTION

In this unit, you will learn how sounds/phonemes interact and function in the French language system. You will also learn the interaction between sounds provoke some phonological reactions in speech such as *élision*, *enchaînement* and *liaison*.

2.0. OBJECTIVES

At the end this unit, you should be able to:

- Understand the phonological reaction of sounds in the French language system.
- Apply the resulting phonological phenomena whenever you speak French.

3.0. REACTIONS PHONOLOGIQUES

In speech, there are series of sounds produced, and some phonological reactions take place in the course of their production. Here, you will study only the commonest reactions, which are: *élision*, *enchaînement*; and *liaison*.

3.1. L'ÉLISION

You have already learnt in unit 10, the phonological rules, among which is l'élision. Emphasis was laid on the élision of **e muet**, that is (ə).

Some examples:

Le livre: **i-ə-I-i-v-R-ə** **I- ə -I -i v- R**

Le un et le autre > l'un et l'autre:

I-ə-œ-e-I-ə-o-t-R-ə I-œ-e-I-o-t-R

In these examples, the final **ə** in **livre** has undergone *élision*, just like the **ə** of **le** and the **ə** of **autre**.

In this unit, you will learn more cases of *élision* that are systematic.
Examples:

- *élision* of final letters of words:
enfant (ă f ă) (where the **t** has undergone *élision*)

Les étudiante (lezet djă) (where **s** and **ts** are not pronounced, having undergone *élision*).
- *élision* of identical sounds
si ils (si il) → /**s-i-l**/ (where the **i** of **si** has undergone *élision*)

la alliance (laalijăs) → /**I-a-I-j-ă-s**/ (where the **a** of **la** has undergone *élision*).

You should note that all these examples are not similar. Each case is peculiar. You should therefore not generalize; rather, you learn the peculiarities in each case.

3.2. L'ENCHAINEMENT

This consists in changing the frontier between syllables. This change occurs when 2 words follow each other, with the first word ending with a consonant type, and the second word beginning with a vowel.

Example:

Une petite amie /**yn-pə -ti-ta-mi**/

3.3. LA LIAISON

In the case of enchainement, there is movement of syllabic frontier, but the total number of phonemes does not change. On the contrary, in the case of liaison, there is a number of adjustments that change the number of phonemes, depending on the context. For example:

- | | | |
|----|-------------------|-------------|
| 1. | Ils ont | /ilzɔ/ |
| 2. | Trois heures | /tRwazœR/ |
| 3. | ont-ils | /ɔtil/ |
| 4. | Sept heures trios | /sɛtœRtRwa/ |

- (a) In the examples (1) and (2), there is consonant **z** between the two words: it is the **s** at the end of **ils** that changes to **z** to allow for **liaison** with the vowel **o** beginning the word **ont**. This type of liaison is termed **liaison obligatoire**, because it is the case of a pronoun **ils** depending on the verb **ont**.
In the examples (3) and (4), you have the case of **liaison obligatoire**, **ont** and **sept** depending on **ils** and **heures** respectively.
- (b) There are cases where **liaison** is not possible at all, because the words in contact do not depend on each other. Examples:
Jean attend /ʒɑ̃atɑ̃/
Un soldat armé /œsɔldaaRme/
In the two examples, **Jean** and **soldat** do not depend respectively on **attend** and **arme**.
- (c) Also not that there are cases where you may or may not apply the **liaison**, depending on the competence of the speaker.
Example:
Je suis allé may be pronounced /ʒəsyizale/ or
/ʒəsyiale/ (in the first instance, there is **liaison**, while in the second there is no **liaison**). More details and examples will be given in the next unit.

4.0. CONCLUSION

In this unit, you have learnt that some phonological reactions are inherent whenever speech is produced; the main reactions are elision, enchainement, and liaison. You have also learnt that there are three different types of liaison: compulsory, impossible and optional.

5.0. SUMMARY

With this unit, you have learnt some more technical terms in French phonology, especially terms relating to the way sounds interact in the course of speech production. It is also a way for you to learn how to be fluent or proficient in French language.

6.0. TUTOR-MARKED ASSIGNMENT

1. Explain with illustrations the following: elision; liaison; enchainement.
2. Study the following sentences and apply the main phonological reactions accordingly:
 - Je te le jure, je suis innocent
 - une grande étudiante est à la porte
 - nous sommes enfin réunis.

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UNIT 12

LES PRINCIPES DE LIAISON EN FRANÇAIS

TABLE OF CONTENTS	
1.0.	Introduction
2.0.	Objectives
3.0.	What is liaison?
3.1.	Liaison obligatoire
3.2.	Liaison impossible
3.3.	Liaison Facultative
4.0.	Conclusion
5.0.	Summary
6.0.	Tutor-Marked Assignment
7.0.	References

1.0 INTRODUCTION

In the previous unit (unit 11), you learnt what *liaison* is about. In this unit (unit 12), you will learn the rules and principles guiding the application of *liaison*. In effect, there are many principles and rules for an acceptable pronunciation in French. The principles of *liaison* are part of these rules and principles. And each type of *liaison* has its particular rule and principle, be it compulsory (*obligatoire*), optional (*facultative*) or forbidden (*impossible*).

2.0. OBJECTIVES

At the end this unit, you should be able to:

- Acquaint yourself with *liaison* as it is correctly used in French.
- State the two main causes of *liaison*.
- Identify compulsory, forbidden and optional liaisons.

3.0. WHAT IS LIAISON?

Liaison can be defined as the linking of the final and usually silent consonant of a word with the beginning vowel sound of the following word. It is an oral principle in French whereby two words are pronounced as if they are one. For *liaison* to take place, however, the first word must end with an unpronounced consonant, while the second word begins with a vowel sound. For instance, study the illustration below:

Nous aimons nos amis.

In this sentence, there will be a *liaison* between the first two words – nous aimons, the first word ending with an unpronounced consonant **s** and the

second word beginning with a vowel sound **ε**. Between the second word **aimons** and the third word **nos**, there cannot be any *liaison* because the former ends with an unpronounced consonant **s** and the latter begins too with a consonant **n** and not with a vowel sound. But between **nos** and **amis**, another liaison will take place; this is made possible because **nos** ends with an unpronounced consonant **s** and **amis** begins with a vowel sound **a**. To pronounce this sentence correctly therefore, you will have **n-u-z-ε-m- ɔ- n-o-z-a-m-i** (whereby **s** will be produced as **z** as a result of the *liaison*).

3.1. LIAISON OBLIGATOIRE

Compulsory liaison (liaison obligatoire) means that a liaison **must take place** between two words, provided they satisfy the criteria already discussed above. Remember that the two criteria are that:

1. there must be two words and they come one after the other in a sentence.
2. the first word ends with an unpronounced consonant while the second word begin with a vowel sound.

Liaison is **compulsory** in the cases enumerated below:

1. *Between an article and a noun.*
e.g les-amis, les-étudiants, de-hommes un-an
2. *Between an article and an adjective*
e.g les -anciens combattants,
3. *Between an adjective and a noun*
e.g mon-ami, grand-homme, bon-amis, petit-enfant
4. *Between a pronoun and a verb*
e.g nous-avons, ils-ont, vous-êtes, nous les-avons
5. *Between a verb and a noun or an adjective*
e.g il est-avocat, nous sommes-impatients
6. *After the auxiliary verb être*
e.g il est-allé, elles sont-arrivés, il était-allé, il est-ici, je suis-ici.
7. *After a monosyllabic preposition, adverb or conjunction*
e.g. chez-eux, en-Amérique très_intéressant, quand-elle parle
8. *In certain expressions of compound words.*
Accent -aigu, pas-encore, avan-hier, petit-a petit, tout-à coup, tout-à fait, tout-à l'heure, vis-à-vis, de plus-en plus, de moins-en moins, de temps-en temps de mieux-en mieux etc.

3.2. LIAISON IMPOSSIBLE

There are situations where liaison is *forbidden* (**impossible**), even when the two major criteria earlier discussed are met. In the three cases below, there is no liaison:

1. *After a singular noun.*
e.g. Le pied # ou la jambe
2. *with the conjunctions “et” and “ou”*
e.g. femmes et # homes, lui et # elle, du pain # ou un croissant.
3. *Before a verb coming after an inversion*
e.g. Vont-ils # arriver?
4. *After an interrogative adverb*
e.g. quand # est-il arrivé? Combine # en as-tu?
5. *After a proper noun*
e.g. Jean # est là, Jacques # a dormi.
6. *Between a singular noun and adjective coming after the noun.*
e.g. un étudiant # américain, une femme # élégante
7. *In certain fixed expressions*
e.g. nez # à nez, mort # ou vif, riz # au lait.
8. la # haine, le # heros, le # hazard, la #honte, le # haut, le #hariot, la # Hollande.

Note that “**h**” can be silent and therefore behave as a vowel. It can also be aspirated and behave as a consonant. This is why there cannot be liaison between for example la honte because the “**h**” in **honte** is aspirated. Meanwhile, the “**h**” in words like *heure* and *homme* are silent and so, there is **compulsory liaison** between the two words *les* and *hommes*, *les* ending with **s**, and *hommes* beginning with silent **h**.

3.3. LIAISON FACULTATIVE

In the case of optional liaison (***liaison facultative***), you are at liberty to either use liaison or not. The following situations bring about *optional liaison*:

1. *Between plural nouns and adjectives.*
e.g. des romans # - italiens, des appartements #- élégants, des femmes #- élégantes.
2. *Between auxiliary or modal and their principal verbs.*
e.g. il doit # apprendre, je suis # arrivé

3. After adverbs

e.g. vraiment # - inutile, considérablement # - accepté

4. After conjunctions (note that liaison is forbidden after the conjunction “et”

e.g. mais # - enfin,

5. Chez # Anne, sans # Henri

Note the use of the symbols: means there **must be** a liaison; the symbol **#** means that liaison is **forbidden**, and **# -** means you may or not apply *liaison*.

4.0. CONCLUSION

Liaison constitutes a source of wrong pronunciation in French language by many. Nevertheless, if you devote time to learning *liaison*, you will end up having a solid background in the pronunciation of French. To concretize what you have learnt, you are advised to do some practices of *liaison*, using the internet. I recommend to you two websites:

<http://www.languageguide.org/français/grammar/pronunciation/> and <http://www.courseweb.edteched.uottawa.ca/phonetique/pages/phonetique/intro.htm>.

When you get to each of these sites, click on *liaison*, and you will have the opportunity of listening to the pronunciation of some examples of *liaison*.

5.0. SUMMARY

Through this unit, you have learnt the principles and rules of *liaison*. As a reminder, you have learnt that before a *liaison* can take place, there must be two words coming one after the other and that the first word should end with a consonant while the second word should begin with a vowel sound. In the same vain, you have learnt the three different situations in *liaison*: compulsory, forbidden or optional. You are strongly advised not to go into the next unit until you have thoroughly understood the principle of *liaison*. Note that there is no pronunciation in French without obeying the rules of *liaison*.

6.0. TUTOR-MARKED ASSIGNMENT

The assignment below is to be done and submitted to your tutor as indicated in the assignment file.

1. Briefly define a French pronunciation.
2. State the two main criteria for a *liaison* in French
3. In the following sentences, indicate where there should be compulsory, forbidden or optional *liaison*, using appropriate symbols:

- a. - compulsory liaison
- b. # forbidden liaison
- c. # optional liaison
- Nous allons au restaurant chez Antoine.
- Les étudiants sont absolument intéressés
- Quand est-ce que Emma va arriver?
- Je suis ici ce soir pour prier
- Jean a tout à fait raison.

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UNIT 13

ÉLISION ET ENCHAINEMENT EN FRANÇAIS

	TABLE OF CONTENTS
1.0.	Introduction
2.0.	Objectives
3.0.	L'Elision
3.1.	L'enchaînement
4.0.	Conclusion
5.0.	Summary
6.0.	Tutor-Marked Assignment
7.0.	References

1.0. INTRODUCTION

In unit 11, you learnt that *elision*, *liaison* and *enchaînement* are normal phonological reactions in speech in French. And in unit 12, you learnt the principles guiding *liaison* in French pronunciation. In this unit, you will learn the rules and principles of *elision* and *enchaînement* for an effective and efficacious pronunciation in French. At this juncture, you should note that lack of adequate learning and mastery of these pronunciation principles has caused many learners of French to have bad command of French pronunciation. Good understanding of the functioning of these principles will help you to build a solid background in the pronunciation of French language in general.

2.0. OBJECTIVES

At the end of this unit, you should be able to:

- Define both *élision* and *enchaînement*
- Recognize when to use *élision* and *enchaînement* in speech
- Identify the difference between *liaison*, *élision* and *enchaînement*.

3.0. L'ÉLISION EN QUESTION

Élision is a process by which some words drop their final vowel and replace it with an *apostrophe* before words beginning with a vowel sound. It must be noted here that *élision* does not only have pronunciation implication; it also has orthographic implication. Generally in French, when words ending with a vowel sound is followed immediately by another word beginning with a vowel sound, the vowel sound of the first word drops to be replaced with apostrophe, as illustrated in the examples below:

La hirondelle	becomes	l'(h) irondelle
Le étudiant	becomes	l'étudiant
La ardoise	becomes	l'ardoise
Le enfant	becomes	l'enfant

Also, when the conjunction *si* is followed by the pronoun **il** or **ils**

Examples:

Si il veut parler	becomes	s'il veut parler
Si ils sont là	becomes	s'ils sont là

At this juncture, it should be noted that there cannot be *élision* between the conjunction **si** and the personal pronoun **elle**. In other words, you **cannot have**:

Si elle	becoming	s'elle
Si elles	becoming	s'elles

So, **si elle** and **si elles** remain as they are; there is no change.

Also note that there cannot be *élision* between the vowel letter **u** and letter **e**. You cannot therefore have:

Tu es mon ami becoming t'es mon ami

3.1. L'ENCHAINEMENT EN QUESTION

There are two types of *enchaînement* in French: *enchaînement vocalique* and *enchaînement consonantique*. The first type occurs when a word ends with a pronounced vowel and the word that follows it immediately begins with a vowel. In the second type, the word ends with a pronounced consonant but followed by another word beginning with a vowel sound.

(i) Examples of *enchaînement vocalique*:

- Il va-au cinéma
- Jai-eu -un billet
- Il a – eu un ami
- Il a parlé- une langue inconnue.

(ii) Examples of *enchaînement consonantique*:

- Il – est treiz(e) – heure(s)- à Paris
- Ell(e) _ adore _ êtr(e) – amiable
- Un bel _oiseau.

4.0. CONCLUSION

Elision and *enchaînement* constitute a source of wrong pronunciation of French words among people learning French as a foreign language, especially among English-speaking learners of French. However, this can be corrected if adequate time is devoted to their learning, right from the first year. You are therefore advised to make sure you have thoroughly mastered these principles before you proceed to the next unit. Do not rush to go to

the next unit if you discover that you still have problem in understanding and using these principles of practical French.

5.0. SUMMARY

In this unit, you have learnt the principles of *élision* and *enchaînement* as they relate to pronunciation in French. At the beginning of the unit, you were told that if you fail to have a solid background in these principles, you may have difficulties in future to correct the errors associated with them. You also learnt the difference between *liaison* and *enchaînement*. As you have been advised earlier on, make sure you master the functioning of these phonological principles before you proceed to the next level of the course.

6.0. TUTOR MARKED- ASSIGNMENT

1. Differentiate between *élision* and *enchaînement*
2. Differentiate between *enchaînement* and *liaison*
3. Give 3 examples each to identify the functioning of *élision* and *enchaînement*.
4. Correct the following expressions if necessary using the principle of *élision*.
 - i. tu est une fille
 - ii. le home et la hirondelle
 - iii. Je suis allé à le hôpital
5. Put the symbol – to indicate *enchaînement* in the following expressions:
Elle adore Authur
Port-au-prince
Port-Hacourt
Par exemple
Après avoir entendu

7.0. REFERENCES

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Lucile, C and Annie-Claud, M (1998): Phonétique progressive du Français. Paris: CLE international.

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<http://www.languageguide.org/français/grammar/pronunciation/> and <http://www.courseweb.edtech.uottawa.ca/phonetique/pages/phonetique/intro.htm>.

UNIT 14

L'ACCENT EN FRANÇAIS

TABLE OF CONTENTS	
1.0.	Introduction
2.0.	Objectives
3.0.	L'Accent
3.1.	L'Accent final
3.2.	L'Accent d'insistance
4.0.	Conclusion
5.0.	Summary
6.0.	Tutor-Marked Assignment
7.0.	References

1.0 INTRODUCTION

In units 11, 12 and 13, you learnt some phonological phenomena that govern fluency in French speech production, such as *élision*, *enchaînement* and *liaison*. In this unit, you will learn yet another phonological phenomenon call Accent (stress). *Accent* is characteristic of every sound produced in speech, especially in the French Langugae. Your ability to speak French with a “*French accent*” will inform your proficiency in that language.

2.0 OBJECTIVES

At the end of this unit, you should be able to:

- Define what is called *accent*
- Determin where an *accent* should be placed in a word when speaking French.
- Distinguish between *French Accent* and *English Accent*
- Speak French with the appropriate accent where necessary.

3.0 L'ACCENT

In speech, we produce series of sounds. Each sound produced is characterized by some fundamental varying parameters which include: **energy**, **frequency** and **duration**. A sound produced with **energy** is determined by a heavy air flow from the lungs, which causes an important vibration of the vocal cords. Also, a sound can be produced with an increase in the **frequency** of the voice, thereby causing a rapid vibration of the vocal cords; so also can a sound be produced longer in **duration** than the other sounds. Those are the three factors that define Accent in a given language. In the case of French language, the last factor, that is **duration**, is

prominent. French language uses two types of accent: *accent final* and *accent d'insistance*

3.1 L'ACCENT FINAL

In French, **stress** (*l'accent*) is always placed on the **final syllable** of a word, and that is why in French we talk of *accent final*. Stress placement in French is totally different from that of English because in English, the syllable that bears the stress varies according to the word itself; thus the stress can be on the initial, medial or final syllable of a particular word. The implication of this difference is that the study and use of stress in French is easier than the one in English. Examine the examples below for illustration:

Examples:

- | | | |
|------|------------------------|------------------------|
| i | la fille | [la 'fij] |
| ii. | la petite fille | [la pətit 'fij] |
| iii. | la petite fille malade | [la pətit 'fij ma'lad] |

You will notice that in all the three groups of French words, it is the last syllable of each group that is stressed: **fij**, **fij** and **lad** respectively.

Autres exemples:

1. Il aime regarder la téléviSION
2. Je finirai le devoir deMAIN
3. Les étudiants sont fainéants

3.2 L'ACCENT D'INSISTANCE

This is the sound type of *accent* in French. It is used to lay emphasis on a syllable in particular within a series of syllables. Contrary to what is done in the case of *accent final*, the *accent d'insistance* is placed, not at the final syllable, but rather at the beginning of each word. Very often, the *Accent d'insistance* is manifested by the frequency rising of the voice.

Examples:

1. C'est par sur la table, c'est sous la table
[sɛpa 'syr la 'tabl sɛ 'su la 'tabl]
2. Moi je trouve ça inacceptable
[mwaʒə tRuv sa 'i naksep 'tabl]

In those examples, the *accent final* falls on the last syllable **tabl** while the *accent d'insistance* falls on **sur**, **sous** and **i** respectively.

4.0 CONCLUSION

In this unit, you have learnt what stress (accent) entails in French and how it is used in different situations. The more you understand and practice it, the better your oral expression in that language.

5.0 SUMMARY

In this unit, you have been taught French stress (accent). You have learnt about the stress pattern of French, especially how it is different from what you have in English. Always make sure that you are not confused and that you have adequately understood the content of this unit. As it is often said, PRACTICE MAKES PERFECT. So, do not relent in your effort to put all those phonological aspects in practice anytime you express yourself in French.

6.0 TUTOR-MARKED ASSIGNMENT

This assignment is compulsory and you are to do it and submit to your tutor as indicated in the assignment file.

1. What is stress in language diction generally?
2. State the difference between English and French stress
3. Put the stress on the following words and sentences:
 - Le Nigeria est un beau pays.
 - Le Nigeria est un beau pays de l'Afrique
 - Le Nigeria est un pays de l'Afrique de l'ouest.

7.0 REFERENCES

Chantal, P.T et al. (1989): Cahier de laboratoire et d'exercices écrits, McGraw-Hill Companies, Inc, New York.
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UNIT 15

L'INTONATION EN FRANÇAIS

TABLE OF CONTENTS	
1.0.	Introduction
2.0.	Objectives
3.0.	L'intonation en général
3.1.	L'intonation en français
4.0.	Conclusion
5.0.	Summary
6.0.	Tutor-Marked Assignment
7.0.	References

1.0. INTRODUCTION

Having learnt French pronunciation principles such as *liaison*, *elision* and *enchaînement* in the previous units, you are now, more than ever before familiar with the pronunciation of words in French. Meanwhile; there are still few principles that you will need to learn. In this unit, you will learn the principles of intonation. These principles are essential to good pronunciation of French sounds and letters.

2.0 OBJECTIVES

On completion of this unit, you should be able to:

- Define both intonation and stress in a language
- Distinguish between intonation and stress in pronunciation.
- Identify the intonation pattern that goes with each type of sentence in French.

3.0. DEFINITION OF INTONATION

The Longman dictionary of contemporary English defines intonation as a pattern of rise and fall in the level of the voice, which often adds meaning to what is being said; e.g. to show that the speaker is angry or elated etc. The Oxford, Advanced Learner dictionary corroborates this definition by defining intonation as the rise and fall of voice in speaking especially as it affects the meaning of what is being said.

The pattern of intonation in English is not the same as that of French. So, as you go further in this unit to learn about French intonation, it is important for you to note that you are learning the pronunciation of a

language that is different from English. Before you go into learning French intonation, try to pronounce the following English sentences:

- (a) Could you please come?
- (b) Your name was mentioned.
- (c) What a nice attempt!

If your voice goes up towards the end of the sentences, then the intonation is said to be a rising one, but if your voice comes down, then it is a descending or falling intonation. Now, suggest the type of intonation in each of the three sentences.

3.1 INTONATION IN FRENCH

A good French pronunciation requires mastery of several elements as has been underlined in the previous units. Intonation is a major element of pronunciation in French language. In French, as in other languages, Intonation refers to the varying pitch levels of speech often referred to as the “melody” of a language, intonation is associated with certain sentence types: declarative, exclamative, imperative and interrogative (questions). In French, rising intonation is called **intonation montante**, while the *falling intonation* is called **intonation descendante**.

Declarative intonation:

- Short declarative sentences typically have *a falling intonation*.
Je mange du riz
Nous allons à l'école
Il est Nigérian
Maman viendra demain.
- Longer declarative sentences often have *a rise then a fall intonation*
S'il pleut, je ne sortirai pas
Les animaux dans la forêt sont sauvages
Le vice-chancelier de l'université est une femme
J'étudie le français à l'Université Conventant.

Exclamative intonation

- Exclamative intonation is marked by *a sharp fall in pitch* :
Quelle bonne idée!
Oh la la!
Comme elle est belle !
Quel mauvais sort !

Imperative intonation

- Imperative intonation is similar to exclamative intonation – that is, a sharp fall at the end.

Donnez-moi de l'argent

Ouvre la porte

Allons à la maison

Viens ici

Interrogative intonation

- A/ Yes/No (**oui** ou **non**) questions are marked by a sharp rise of intonation at the final syllable

Vous êtes Nigeria?

Est-il le président de l'association?

Est-ce qu'il est étudiant ?

Tu prends de la bière ?

- B/ Information questions begins with a intonation on the question word (où, pourquoi, comment, quand, qu'est-ce que, quel, etc) and then gradually fall.

Comment vous appelez-vous ?

Quand est-ce que tu es arrivé ?

Qu'est-ce que vous-voulez ?

Où se trouve le Togo ?

4.0 CONCLUSION

In this unit, you have learnt what *intonation* is about in French and how it is used in different situations. The more you understand and practice it, the better your oral expression in that language.

5.0 SUMMARY

In this unit, you have been taught French intonation as it applies to different sentence patterns. You have learnt that French intonation is generally the same as what is obtained in other languages. Remember that *a falling intonation* is characteristic of declarative sentences, while *a rising intonation* characterizes interrogative sentences. As it is often said, PRACTICE MAKES PERFECT. So, do not relent in your efforts to practice these intonation patterns anytime you express yourself in French.

6.0 TUTOR-MARKED ASSIGNMENT

1. What is intonation ?
2. What are the characteristics of French intonation ?
3. Apply appropriate intonation patterns to each of the following sentences:
 - Je ne suis pas blanc.
 - Les étudiants étant partis, je pus me reposer un peu.
 - Que font-ils debout dans la cour de récréation ?
 - Pourquoi n'es-tu pas venir me voir ?

7.0. REFERENCES

- Juilland, A. G. (1965) : *Dictionnaire inverse de la langue française*. La Haye : Mouton. (REF)
- Katamba, F. (1989): *An introduction to phonology*. London: new London; New York: Longman. (RES)
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UNIT 16

LA PHONOLOGIE LEXICALE

TABLE OF CONTENTS	
1.0.	Introduction
2.0.	Objectives
3.0.	What is lexical phonology ?
4.0.	Levels of lexical phonology
4.1.	Level 1 of lexical phonology
4.2.	Level 2 of lexical phonology
5.0.	Conclusion
6.0.	Summary
7.0.	Tutor-Marked Assignment
	References

1.0. INTRODUCTION

Traditionally, the lexicon has been regarded as nothing more than an appendix to the grammar which contains the idiosyncratic properties of lexical items and morphemes. But nowadays, lexicon is recognized as a central component of the grammar which contains not only idiosyncratic properties of words and morphemes, but also regular word-formation and phonological rules, hence the type of phonology termed *lexical phonology*.

In this unit, you will learn the definition of *lexical phonology* as well as the levels of operation of lexical phonology as it applies to a particular language.

2.0. OBJECTIVES

At the end of this unit, you should be able to:

- Understand what is called *lexical phonology*
- Define the different levels of lexical phonology
- Understand how lexical phonology functions in a given language
- Understand the difference between lexical phonology and the other types of phonology.

3.0. WHAT IS LEXICAL PHONOLOGY?

Lexical phonology concerns the relation between phonology, morphology and lexicon. And its name suggests, lexical phonology gives the *lexicon* a key role.

4.0. LEVELS OF LEXICAL PHONOLOGY

One of the claims of lexical phonology is that both inflexional and derivational word-formation processes can be displayed on a series of linked levels, also called strata, as shown in the diagram below: basically, there are two levels of lexical phonology: level 1 and level 2.

4.1. LEVEL 1 OF LEXICAL PHONOLOGY

Level 1 contains what is called *bound morphemes*, that is morphemes which cannot occur independently but must always be attached to some other form. Examples:

Ac-cept-er
Con-jug-uer
Per-cev-oir
Con-ten-ir

The above examples show one of the important characteristics of level 1 affixes which tend to be semantically opaque, that is their meaning is difficult to get.

4.2. LEVEL 2 OF LEXICAL PHONOLOGY

Level 2 contains affixes (usually suffixes) which do not have any effect on stress, whereby words are stressed the same way regardless of the presence or absence of these suffixes. Here you have morphemes that can occur independently. Examples:

Courag-eux
Conscienc-ieux
Respect-able
Vol-eur
Vol-euse
Enchant-é-e

In these examples, each affixe is semantically transparent, with a meaning easy to get.

5.0. CONCLUSION

In this unit, you have acquired basic knowledge on *lexical phonology*. You have also learnt two fundamental levels as contained in lexical phonology. The more you understand and practice it, the better your understanding of French phonology in particular.

6.0. SUMMARY

In this unit, you have been taught lexical phonology as it applies to French language. You have learnt that there are two levels of analysis of morphemes: level 1 deals with what is called bound morphemes

which cannot occur separately, and level 2 with morphemes that can occur independently and have meaning on their own, unlike level 1 morphemes. You must endeavour to understand this unit very well before you proceed to the next unit.

7.0. TUTOR-MARKED ASSIGNMENT

1. How do you define lexical phonology?
2. What are the levels characterizing lexical phonology?
3. Consider the list of words below and determine their respective level in lexical phonology:
 - Accompanyer
 - Accusateur
 - Récréation
 - Calculateur

8.0. REFERENCES

- Juilland, A. G. (1965) : *Dictionnaire inverse de la langue française*. La Haye : Mouton. (REF)
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UNIT 17

LA SYLLABE

TABLE OF CONTENTS	
1.0.	Introduction
2.0.	Objectives
3.0.	La syllable française
3.1.	Représentation de la structure de syllabe
3.2.	La syllabification
4.0.	Conclusion
5.0.	Summary
6.0.	Tutor-Marked Assignment
7.0.	References

1.0. INTRODUCTION

In this unit, you will learn another important aspect in the study of French language: the syllable (la syllabe). You should note that each language has its own pattern of syllable, hence the need for you to understand the one that is peculiar to your language of study – French. Make sure you understand and master this unit very well.

2.0. OBJECTIVES

On completion of this unit, you should be able to:

- Define what is syllable in French
- Understand the syllable pattern in French
- Understand the roles of syllable in French
- Place stress (accent) correctly on syllables
- Divide words into syllables correctly.

3.0. LA SYLLABE FRANÇAISE

In French, a syllable is a group of sounds that are pronounced together at once. A syllable is made of either one (1) single vowel or **one (1) vowel and one (1) or more consonants**.

Examples:

- (i) A vowel as syllable: **a-y-é-à**, etc.
- (ii) 2 vowels or more as a syllable ; **au – ou-eau-eu**, etc.
- (iii) A vowel plus a consonant or a consonant plus a vowel : **il-ça-fi-si**, etc.
- (iv) A vowel plus several consonants : **autre-arc-outr-entre**, etc

3.1. REPRÉSENTATION DE LA STRUCTURE SYLLABIQUE

You should note here that there are several structures of syllable in French. Taking the examples above, you have the following structures:

- (i) A vowel: **V**
- (ii) 2 vowels or more: **vv-vvv**
- (iii) A vowel + a consonant: **vc**
- (iv) A consonant + a vowel: **cv**
- (v) A vowel + several consonants: **vcc**

3.2. LA SYLLABIFICATION

Syllabification is the process of cutting words into syllables. In French, you have the following principles for cutting words into syllables:

- (a) In the case of a single vowel or many vowels pronounced as a sound, **the word is the syllable: no cutting**

Examples: **a – eu – eau**

- (b) In the case of word with one consonant, as in (iii) and (iv) above, **the whole word is considered a syllable.**

Examples: **il – fi – si**

- (c) In the case of a word with 2 similar consonants, **you cut in between the 2 consonants**

Examples: **ef-fet; ar-rêt; ac-cord**

- (d) In the case of a word with 2 different consonants, **you separate the consonants, except if at the end of the word.**

Examples: **as-pect; ab-sen-ce.**

- (e) In the case of a word with 3 consonants, **you cut after the second consonant**

Examples: **cons-cien-ce; obs-ti-né;** comp-ter, except in words where you have ‘**ph**’, ‘**ch**’, ‘**th**’, ‘**gn**’ as in: mar-cher, as-phy-xie or where you have **r** or **l** as the last letter of the word: **ar-br, ap-plau-dir.**

You should note the following rules:

- When you have a word where there is a group of letters that are pronounced as a single sound, you do not separate the group. Examples: é-**chan**-ger; é-le-**phant**; a-**théé**; mon-ta-**gne**.

- Also, when you have 2 or 3 vowels together in a word, you do not separate the vowels either. Examples: thé**é**a-tre; **oa**-sis; ré-**gion**; es-**pion**; **bout**; as-**seoir**; beau-té.

4.0. CONCLUSION

In this unit, you have learnt another aspect of phonology called syllable, particularly with regard to French language. You also learnt how to recognize syllables in given words, and the rules or principles governing their structure.

5.0. SUMMARY

In this unit, you learnt various aspects of syllable in the French language, its various structures and all possible cases of syllabification, with the rules and exceptions governing its process. Thus, you have the following syllable structures: a single vowel (V), a combination of 2 or more vowels (VV or VVV), a combination of vowel and consonant (VC or CV), etc. The rules governing syllabification must be mastered. It would be a good thing for you to do a lot of exercises on syllabification to enhance mastery.

6.0. TUTOR-MARKED ASSIGNMENT

1. How do you define a syllable?
2. Do you have the same types of syllable in French and English or your mother tongue?
3. Give examples of the types of syllable you have in French, and their structures respectively!
4. How do you syllabify in French?
5. Give words of one, two, three and more syllables, and give their respective structures!

7.0. REFERENCES

- Juilland, A. G. (1965) : Dictionnaire inverse de la langue française. La Haye : Mouton. (REF)
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UNIT 18

L'ASSIMILATION

TABLE OF CONTENTS	
1.0.	Introduction
2.0.	Objectives
3.0.	L'assimilation
3.1.	L'assimilation régressive
3.2.	L'assimilation progressive
3.3.	L'assimilation double
4.0.	Conclusion
5.0.	Summary
6.0.	Tutor-Marked Assignment
7.0.	References

1.0. INTRODUCTION

Assimilation is a typical *sound change* process by which the phonetics of a speech segment becomes more like that of another segment in a word (or at a word boundary), so that a change of phoneme occurs. You should remember (cf. unit 10) that *assimilation* can occur, influencing a *preceding segment* (forward) or a *following segment* (backward).

2.0. OBJECTIVES

At the end of this unit, you should be able to:

- Understand the concept of assimilation as it applies to French language
- Identify the different types of assimilation
- Explain satisfactorily each type of assimilation
- Apply the different types of assimilation where necessary and correctly when speaking French.

3.0. L'ASSIMILATION

If sound changes with reference to a following segment, it is traditionally called “**regressive assimilation**”; changes with reference to a preceding segment are traditionally called “**progressive**”. These terms seems to be confusing, as they seem to mean the opposite of the intended meaning. Accordingly, a variety of alternative terms have arisen – not all of which avoid the problem of the traditional terms. **Regressive assimilation is also known as right-to-left or**

anticipatory assimilation. Progressive assimilation is also known as left-to-right or perseveratory or preservative or lag assimilation.

3.1. L'ASSIMILATION REGRESSIVE

It is important for you to note here that this type of assimilation is called regressive because the sound that is influenced (= assimilated) is placed before the sound influencing (= assimilating) it.

Examples:

- **Cela va de soit**

When you pronounce slowly the underlined words, you say: [dəswa], but

When you pronounce rapidly, you say [tswa], because after elision of the sound ə, [d] becomes [t] by the process of its assimilation by the voiceless sound [s] which follows it.

- **Nous avons pu observer**

When you pronounce slowly the underlined word, you say: [ɔbsɛRve], but

When you pronounce rapidly, you say: sound [ɔpsɛRve], because the voiced sound [b] has been affected through assimilation by the voiceless sound [s] following it.

- **Mon médecin est très gentil**

When you pronounce slowly the underlined word, you say [medəse], but

When you pronounce rapidly the underlined word, you say: [metse], because, after elision of the sound [ə], [d] becomes [t] under the influence of the voiceless sound [s] which follows it.

3.2. L'ASSIMILATION PROGRESSIVE

You should note here that this type of assimilation is called progressive because the sound that is influenced (= assimilated) is placed after the sound influencing (= assimilating) it.

Examples:

- **Mes cheveux sont touffus**

When you pronounce rapidly the underlined word, you say: [ʃəvø], but

When you pronounce rapidly the underlined word, you say:
[f Φ], because after elision of [ə], the voiced sound [v]

becomes [f] through assimilation, being in direct contact with the voiceless sound [f] which precedes, that is comes before it.

- **Il n'a pas bien fait**

When you pronounce slowly the underlined word, you say:
[ilnapa], but

When you pronounce rapidly the underlined word, you say:

[ilnãpa], because the oral vowel sound [a] becomes a nasal

vowel sound [ã] by assimilation, being in direct contact with

the nasal consonant sound [n] which comes before it.

3.3. L'ASSIMILATION DOUBLE

You should learn here that an *assimilation double* is an assimilation which is both *regressive* and *progressive*, that is the sound affected is assimilated by both the **preceding** and the **following sounds**.

Examples:

- **Pendant les vacances, je voyagerai en Europe**

- When you pronounce slowly the underlined words, you say :
[pãdãlevakãs], but

- When you pronounce rapidly the underlined words, you say:

- [[pãnãlevakãs]], whereby [d] becomes [n] because of the influences of the preceding nasal vowel [ã] and the following nasal vowel [ã]. In other words, the oral stop sound [d] is nasalized, thus changing to the nasal constructive sound [n].

4.0. CONCLUSION

In this unit, you have learnt more about Assimilation, particularly with regard to French language. You have also learnt the different types of assimilation you can get in French, and how each one of them functions.

5.0. SUMMARY

In this unit, you learnt various types of assimilation in the French language, viz regressive assimilation, progressive assimilation and double assimilation. In other words, you have learnt that a given sound can be influenced by either the preceding or the following sound or both sounds at the same time, and that those affected sounds

change from their nature to the nature of the influencing sounds. Thus under the said influence, a voiced sound becomes voiceless, and a voiceless becomes voiced, etc. It would be in your own interest to endeavour to master those assimilation principles.

6.0. TUTOR-MARKED ASSIGNMENT

1. How do you define assimilation?
2. How many types of assimilation do you have in French?
3. Give examples illustrating each type of assimilation.
4. Consider the following words:
 - absent
 - subtil
 - anecdote

Transcribe those words phonetically, applying the appropriate assimilation in each case.

7.0. REFERENCE

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UNIT 19

LA PHONOLOGIE GENERATIVE

TABLE OF CONTENTS	
1.0.	Introduction
2.0.	Objectives
3.0.	Definition
4.0.	Components of Generative phonology
4.1.	Levels of representation
4.2.	Phonological rules
4.3.	Derivations
4.4.	Distinctives features
4.5.	Linearity
5.0.	Conclusion
6.0.	Summary
7.0.	Tutor-Marked Assignment
	References

1.0. INTRODUCTION

In this unit, you will learn one of the basic schools of thought in phonology – the generative phonology, with all it entails as components. You will also learn what each of these components is.

2.0. OBJECTIVES

At the end of this unit, you should be able to:

- Define what *generative phonology* is
- Understand the concept of generative phonology
- Understand the components of generative phonology
- Define each component

3.0. DEFINITION

Generative phonology is a component of generative grammar that assigns the correct phonetic representations to utterances in such a way as to reflect a native speaker's internalized grammar.

4.0. COMPONENTS OF GENERATIVE PHONOLOGY

Generally, there are five components of generative phonology, which are:

- (i) Levels of representation
- (ii) Phonological rules
- (iii) Derivations
- (iv) Distinctive features
- (v) Linearity

4.1. LEVELS OF REPRESENTATION

- Generative phonology posits two levels of phonological representation:
 - An underlying representation is the most basic form of a word before any phonological rules have been applied to it. Underlying representations show what a native speaker knows about the abstract underlying phonology of the language.
 - A phonetic representation is the form of a word that is spoken and heard.

4.2. PHONOLOGICAL RULE

Phonological rules map underlying representations onto phonological representations. The delete, insert, or change segments, or change the features of segments. See unit 10 for full details on phonological rules as they apply to French language.

4.3. DERIVATIONS

A Phonological derivation is the set of stages used to generate the phonetic representation of a word from its underlying representation. Here is a diagram of the stages in a derivation. Phonological rules influence each stage of a derivation:

Examples

Here are some examples of the derivations of words having the negative prefix /In/:

4.4. DISTINCTIVE FEATURES

Distinctive features make it possible to capture the generalities of phonological rules. See unit 9 for full details on distinctive features of phonemes;

4.5. LINEARITY

A stream of speech is portrayed as a sequence of discrete sound segments. Each segment is composed of simultaneously occurring features.

5.0. CONCLUSION

In this unit, you have learnt the general concept of generative phonology. It is a theory on which the phonological description of any language is based. In other words, generative phonology is the basic theory for the phonological study of all languages, including French

6.0. SUMMARY

In this unit, you have learnt the basic concept about generative phonology. You have also learnt the inherent components of generative phonology, which include the two levels of representation of a word in a particular language – the underlying and the phonetic, phonological rules and features – which you have studied in units 9 & 10, and the derivations and the linearity of features. You should take time to study this unit and make sure you understand it very well before you proceed to the last unit of this course.

7.0. TUTOR-MARKED ASSIGNMENT

1. Define generative phonology
2. What are the main components of generative phonology?
3. Explain each component with concrete examples in French.
4. Consider two vowels and two consonants in French and give their respective distinctive features.
5. What do you know about *liaison*, *elision* and *accent* in French?

8.0. REFERENCES

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UNIT 20

LES TENDANCES GÉNÉRALES EN PHONOLOGIE

TABLE OF CONTENTS	
1.0.	Introduction
2.0.	Objectives
3.0.	Trends in phonology
4.0.	Conclusion
5.0.	Summary
6.0.	Tutor-Marked Assignment
7.0.	References

1.0. INTRODUCTION

In this unit, you will learn various schools of thought in phonology – from traditional to generative, then to plurilinear phonology, and the names of great phonologists and their respective schools of thought.

2.0. OBJECTIVES

At the end of this course, you should be able to:

- Have a general idea about phonology
- Understand the various schools of thought
- Understand the differences between the various schools
- Identify each school of thought by its characteristics.

3.0. TRENDS IN PHONOLOGY

In ancient India, the Sanskrit grammarian Panini (c. 520-460 BC), who is considered the founder of linguistics, in his text on Sanskrit phonology, the *Shiva Sutras*, discovers the concepts of the phoneme, the morpheme and the root. The *Shiva Sutras* describe a phonemic notational system in the fourteen initial lines of the *Astādhyāyī*. The notational system introduces different clusters of phonemes that serve special roles in the morphology of Sanskrit, and are referred to throughout the text. Panini's grammar of Sanskrit had a significant influence on Ferdinand de Saussure, the father of modern structuralism, who was a professor of Sanskrit.

The Polish scholar Jan Baudouin de Courtenay, (together with his former student Mikolaj Kruszewski) coined the word *phoneme* in 1876, and his work, though often unacknowledged, is considered to be the starting point of modern phonology. He worked not only on the theory of the phoneme but also on phonetic alternations (i.e., what is now called allophony and

morphophonology). His influence on Ferdinand de Saussure was also significant.

Prince Nikolai Turbetskoy's posthumously published work, the *Principles of Phonology* (1939), is considered the foundation of the Prague School of Phonology. Directly influence by Baudouin de Courtenay, Turbetskoy is considered the founder of morphophonology, though morphophonology was first recognized by Baudouin de Courtenay. Trubetzkoy split phonology into phonemics and archiphonemics; the former has had more influence than the latter. Another important figure in the Prague School was Roman Jakobson, who was one of the most prominent linguists of the twentieth century.

In 1968 Noam Chomsky and Morris Halle published *The Sound Pattern of English* (SPE), the basis for **Generative Phonology**. In this view, Phonological representations are sequences of segments made up of distinctive features. The features were an expansion of earlier work by Roman Jakobson, Gunnar Fant, and Morris Halle. The features describe aspects of articulation and perception, are from a universally fixed set, and have the binary values + or -. There are at least two levels of representation: underlying representation and surface phonetic representation. Ordered phonological rules govern how underlying representation is transformed into the actual pronunciation (the so called surface form). An important consequence of the influence SPE had on phonological theory was the downplaying of the syllable and the emphasis on segments. Furthermore, the Generativists folded morphophonology into phonology, which both solved and created problems.

Natural Phonology was a theory based on the publications of its proponent David Stampe in 1969 and (more explicitly) in 1979. In this view, phonology is based on a set of universal phonological processes which interact with one another, which ones are active and which are suppressed are language-specific. Rather than acting on segments, phonological processes act on distinctive features within prosodic groups. Prosodic groups can be as small as a part of a syllable or as large as an entire utterance. Phonological processes are unordered with respect to each other and apply simultaneously (though the output of one process may be the input to another). The second-most prominent Natural Phonologist is Stampe's wife, Patricia Donegan; there are many Natural phonologists in Europe, though also a few others in the U.S., such as Geoffry Pullum. The principles of Natural phonology were extended to morphology by Wolfgang U. Dressler, who founded Natural Morphology.

In 1976 John Goldsmith introduced autosegmental phonology. Phonological phenomena are no longer seen as operating on *one* linear sequence of segments, called phonemes or feature combinations, but rather as involving *some parallel sequences* of features which reside on multiple

tiers. Autosegmental phonology later evolved into Feature Geometry, which became the standard theory of representation for the theories of the organization of phonology as different as Lexical Phonology and Optimality Theory.

Government Phonology, which originated in the early 1980s as an attempt to unify theoretical notions of syntactic and phonological structures, is based on the notion that all language necessarily follow a small set of principles and vary according to their selection of certain binary parameters. That is, all languages' phonological structures are essentially the same, but there is restricted variation that accounts for differences in surface realizations. Principles are held to be inviolable, though parameters may sometimes come into conflict. Prominent figures include Jonathan Kaye (Linguist), Jean Lowenstamm, Jean-Roger Vergnaud, Monik Charette, John Harris, and many others.

In 1991, Alan Prince and Paul Smolensky developed Optimality Theory – an overall architecture for phonology according to which languages choose a pronunciation of a word that best satisfies a list of constraints which is ordered by importance: a lower-ranked constraint can be violated when the violation is necessary in order to obey a higher-ranked constraint. The approach was soon extended to morphology by John McCarthy and Alan Prince, and has become the dominant trend in phonology. Though this usually goes unacknowledged, Optimality Theory was strongly influenced by Natural Phonology; both view phonology in terms of constraints on speakers and their production, though these constraints are formalized in very different ways.

4.0. CONCLUSION

In this unit, you have learnt the different schools of thought in phonology, beginning from the foundation to the present-day phonology. You have also learnt the great names in phonology, from Panini to Trubetzkoy, then from Chomsky to Glodsmith, then to Saussure, etc.

5.0. SUMMARY

In this unit, you have learnt the whole history of phonology, right from its foundation by Panini till the present day, through the various schools of thought. You have also learnt the general evolution of phonology for many decades, with the names of the phonologists that made the evolution possible.

6.0. TUTOR-MARKED ASSIGNMENT

1. Trace briefly the history of phonology!
2. Who is Panini?
3. Who is Trubetzkoy?
4. Who is Chomsky?
5. Compare Generative theory to functionalist theory?
6. What do you know about auto-segmental theory?

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