



## Liaison in english phonology

(The word connection is borrowed from French. It means a link or a connection. Pronunciation, connections are a connection between two words.) For America's good, words aren't spoken one by one. Typically, the end of one word is pasted at the beginning of the next word. This also applies to initials, numbers and spelling. Part of the glue that combines sentences is the underlying hum or drone, which only breaks when you enter the period, and sometimes not even then. You have this underlying hum in your own language and it helps a lot to make you sound native speakers. When you heed to combine all these steps of the stairs together so that each sentence sounds like one long word. 10 cents. 10 cents easier. They say it's six inches easier. They say 10 cents is easier to understand. They say I'm easier to understand. Click to listen To the last two sentences must be pronounced exactly the same, regardless of how they are written. Sound is important, not spelling. Check the understanding true or untrue1. A connection means a connection. That's a really wrong 2. The American way is pronounced word for word. That's a really wrong 3. All the words in the sentence are related until you reach the time period. That's a really wrong 4. When you should just think about the spelling of words, you should just think about the spelling of words. True False Answers 1-T 2-F 3-T 4-T I have a difference of opinion in the second About forum on what is called a liaison in French, namely the levelling of byte limits in speech. Unfortunately, the connection does not seem to be the correct technical term in English, as Peter Ladefoged's Course in Phonetics Third Edition, for example, does not refer to this feature. I believe that in English speech the connection is achieved by attaching the final consonant to the following vowel: \*the vase is full of red orchids => [va Ziz fu Lov re Dorchids]\* but also that, that if the final consonant is not available, an intrusive semi-vowel or consonant without correspondence in written language is used: \* no apples]\* \* exercise => [thi Yexercise]\* \* Himalayan adventure => [Himalayan adventure] I would be most interested to hear your views on this regardless , which English variety you use or teach, and especially if you have experience in speech synthesis. Thank you Harzer in 'A Day In The Life' John Lennon sings: I saw the movie today. But here's how you can hear it: a sore movie today. In Dire Straits' song So Far Away, you can hear: [sOu fa: ...wei] without a connection between 'r' [fa:] and [...]. Far away is usually pronounced ['fa:r...wei] This is connection means in French. It happens when the word ends with a consonant, which is usually silent - it is only expressed when the next word begins with a vowel. In the sentence you gave (vase...), the words do not end in silent consonants are usually articulated: [va:z], [ful]. A better example (in my opinion) would be number eight in the RP: number ['n^m b..]//r is silent number eight [,n^m b.... 'reit] //the r is articulate) Secondly, I'm not sure what the difference is between pronunciations: [va Ziz fu Lov re Dorchids] and [vaz iz ful ov red orchids] > \* no apples]\* I'm not sure why you can't just write it like this: [nOu '@p.Iz] > \* exercise = > [thi Yexercise]\* yes, there is a smooth transition between the end result [i:] and the initial [e] in the exercise. I think you can model it as if there was [j] sound. \* Himalayan adventure = & gt; [Himalaya Radventure] Ah, this is a so-called adventure. R is not present in the spelling, but it still appears between two vowels. law and order [lo: 'r.nd'o:d.] Africa and Asia ['@f ri k.r.. nd 'not Z.]] idea [THi: ai 'di: .... R. v] This is how most English people talk, but AFAIK this is not officially allowed in the RP standard. Nor does intrusive r exist in American English. Latent word-final consonant pronunciation just before the next vowel sound This article is about the linguistic phenomenon of the French consonant pronunciation just before the next vowel sound This article is about the linguistic phenomenon of the French consonant pronunciation just before the next vowel sound This article is about the linguistic phenomenon of the French consonant pronunciation just before the next vowel sound This article is about the linguistic phenomenon of the French consonant pronunciation just before the next vowel sound This article is about the linguistic phenomenon of the French consonant pronunciation just before the next vowel sound This article is about the linguistic phenomenon of the French consonant pronunciation just before the next vowel sound This article is about the linguistic phenomenon of the French consonant pronunciation just before the next vowel sound This article is about the linguistic phenomenon of the French consonant pronunciation just before the next vowel sound This article is about the linguistic phenomenon of the French consonant pronunciation just before the next vowel sound This article is about the linguistic phenomenon of the French consonant pronunciation just before the next vowel sound This article is about the linguistic phenomenon of the sound This article is about the linguistic phenomenon of the sound This article is about the linguistic phenomenon of the sound This article is about the linguistic phenomenon of the sound This article is about the linguistic phenomenon of the sound This article is about the linguistic phenomenon of the sound This article is about the linguistic phenomenon of the sound This article is about the linguistic phenomenon of the sound This article is about the linguistic phenomenon of the sound This article is about the linguistic phenomenon of the sound This article is about the linguistic phenomenon of the sound This article is abo verified because it does not have enough similar citations. Help improve this article by applying more detailed citations. (November 2009) (Learn how and when to delete this sample message) Sound change and alternating Metathesis Lenition Consonant Gradation Consonant Gradation Consonant Gradation Spirantization L-Vocalization Debuccalization Fortition Epenthesis Prosthetic Paragoge Disassembly Vowel Break Elision Apheresis Syncope Apocope Haplology Cluster reduction Transphonologisation Fortition Epenthesis Prosthetic Paragoge Disassembly Vowel Break Elision Apheresis Syncope Apocope Haplology Cluster reduction Transphonologisation Fortition Epenthesis Prosthetic Paragoge Disassembly Vowel Break Elision Apheresis Syncope Apocope Haplology Cluster reduction Transphonologisation Fortition Epenthesis Prosthetic Paragoge Disassembly Vowel Break Elision Apheresis Syncope Apocope Haplology Cluster reduction Transphonologisation Fortition Epenthesis Prosthetic Paragoge Disassembly Vowel Break Elision Apheresis Syncope Apocope Haplology Cluster reduction Transphonologisation Fortition Epenthesis Prosthetic Paragoge Disassembly Vowel Break Elision Apheresis Syncope Apocope Haplology Cluster reduction Transphonologisation Fortition Epenthesis Prosthetic Paragoge Disassembly Vowel Break Elision Apheresis Syncope Apocope Haplology Cluster reduction Transphonologisation Fortition Epenthesis Prosthetic Paragoge Disassembly Vowel Break Elision Apheresis Syncope Apocope Haplology Cluster reduction Transphonologisation Fortition Epenthesis Prosthetic Paragoge Disassembly Vowel Break Elision Apheresis Syncope Apocope Haplology Cluster reduction Transphonologisation Fortition Elision Apheresis Prosthetic Paragoge Disassembly Vowel Break Elision Apheresis Prosthetic Paragoge Disassembly Vowel Break Elision Apheresis Prosthetic Paragoge Disassembly Vowel Break Elision Apheresis Paragoge Disassembly Vowel Break Elision Aphe Harmony Merger Sandhi Liaison, Merging R Consonant Mutation Tone sandhi Hiatus Synalepha Elision Crasis Synaeresis and Diaeresis Synizesis Other Types Apophony Affrication Renton Rhinoglottophilia Sulcalization Shm-reduplication Consonant Mutation Vowel Shift Chain Shift vteOsa series about the French langues d'oïl Dialects Creoles Francophonie History Fonological history Villers-Cotterên Strasbourg order vows ts Anglo -Norman Grammar Adverbs Articles and Determinators Pronouns (Personal) Verbs (Conjugation Morphology) Orthography Alphabet Reforms Circumflex Braille Phonology Elision Liaison Aspirated h Note:IPA/French vte This article contains IPA phonetic symbols. Without proper rendering support, you may receive question marks, boxes, or other symbols instead of unicode characters. For an introductory guide for IPA IDs, see:IPA. Liaison (in French: [ljɛzɔ̃] (listen)) is the latent word-final consonant pronunciation just before the next vowel sound. Technically, it's a kind of external sandhi disturbed in Pausa. In French, most written word-final consonants no longer pronounce and are known as latent or mute. For example, the letters of the word les (plural the) are usually silent (i.e. dead and phenologically null), but it is pronounced in the combination les amis /le.z\_a.mi/, 'friends', because the next word begins with a vowel. In certain syntactical environments, communication is impossible; in others, it is still possible, but not mandatory, and its realisation is subject to wide variations in style. Classification Liaison works in word sequences whose components are closely related to the sense, for example, article + subsorder, adjective + subjugator, personal pronoun + verb, and so on. This seems to indicate that the link mainly works with high-frequency word associations (coining). The connection is an isolation form because both involve monitoring between the final consonant (albeit otherwise mute) and the original vowel. However, what is particularly different in terms of both communication and wading is that in both cases the final consonant will be reestablished with the next vowel. The connection is therefore an external sandhi phenomenon, i.e. a phonological process at the word borders. In particular, it is a form of consonant epenthesis, and in general, although not always, it involves resyllabing. Like elision (such as \*je aime  $\rightarrow$  j'aime), it can be characterized functionally as a euphonic strategy to avoid hiatus. Such analysis is called a synchronous approach. This approach. This approach does not explain cases where the first word already ends in consonant, such as tels amis, and is therefore already completely euphonic. It is also possible to analyse the connections in two terms. With this approach, the liaison consonant has always been there since Latin times, and it has only been on other occasions over time. So the mes amis pronounce can only be seen s, which was always Meos amicos. Seen in this way, mes frères is exceptional because I have lost the s. Realization of a connection Silent final consonants of certain words (usually) can be pronounced in certain syntactical contexts when the next word begins with a vowel or an un incubated H. Because the sound thus obtained is ancient, spellings based on the etymology of the word do not necessarily reflect actual pronunciation. For example, the final consonants are pronounced as follows when communicating (the transcript uses the IPA; In the IPA, the connection is indicated by placing a vessel [\_]) between the consonant and the vowel): -d = /.t\_/: grand homme (great man) = /grand. homme (each man) = /tu.t\_om/. But you don't: final -t never produce contacts.-s = /.z\_/: les enfants (children) = /le.z\_ã.fã/.-z = /.z\_/: venez ici (come here) = /vr.ne.z\_j.si/.-x = /.z\_/: neuf ans (nine years) = /nœ.v\_ã/-c = /.k\_/: porc-épic (porcupine)) = /pou.k\_e.pik/.-q = /.k\_/: porc-épic (porcupine)) = /po French word that ends in muting -q. In modern French, this -q is now almost always pronounced as final /k/ clearly and no longer mute, even in isolation or at the end of sentences, or before another word beginning with /k/ (followed sometimes by an epenetic /z/, such as /sɛ̃k.za.mi/, the formation of a fausse contact (or 'pataquès') in colloquial/non-speaking and some modern popular songs, general practice for children or imitations of the language spoken by adults).-g = /.k. /: long article (long article) = /lõ.k. au.tikl/. Traditionally, the connection whose word ends with -g came true as /k/, like sang et eau/sõ.k. e.o/ blood and water, but this sounds outdated in modern French. [1] The name of the city of Bourg-en-Bresse maintains the traditional connection: /bus.k\_ã.bss/. It is mostly popular to use /.g\_/ (long article /lõ.g\_as.tikl/) or simply leave a connection (long article/ lõ. as.tikl/).-il = /i.j\_/: gentil enfant (please child) = /3ã.ti.j\_ã.fã/.-ille = /i.j\_/enlle friendly girl) = /en.j\_afabl/.-er = /ɛ.s\_/: premier étage (first floor) = /psə.mjɛ..mjɛ s\_ <2>e.taʒ/.-p = /.p\_/: un prix trop élevé (too high price) = /œ (psi tso.p\_el.ve/. The only words that can connect to /p/ are trop and beaucoup. [1]-n, -m = /.n\_ /, /.m\_ /; un ami (friend) = /œ.n\_a.mi/. There are two types of contact persons: -n, -en, -in, -on): bon /bɔ̃/, but bon ami /bɔ.n\_a.mi/; certain ami /sɛʁ.tɛ.n\_a.mi/, divin enfant /di.vi.n\_ a.fã/, Moyen Âge /mwa.jɛ.n\_a.mi/. There are two types of contact persons: -n, -m = /.n\_ /, /.m\_ /; denasalisation (usually adjectives ending in -ain, -en, -in, -on): bon /bõ/, but bon ami /bo.n\_a.mi/; certain ami /sɛʁ.tɛ.n\_a.mi/, divin enfant /di.vi.n\_ a.mi/, divin enfant /di.vi.n\_ a.mi/. should not take place before the date of the As shown in the phonetic presentations above, connection consonants typically occur by chaining - that is, originally the word-final consonants, followed by the opening word of a vowel in a combined speech, such as cher ami [[s.ʁa.mi] (dear friend). In both cases, wading can be seen as a strategy to avoid syllables without starting in French. Connection to French numbers Some numbers patterns in complex ways, making up to three different pronunciations depending on the context. From now on, shortness means phonologically the initial of the vowel, with the exception of hentoa h, while the consonant initial refers phonologically to the consonant initial, including hento h. Also note that these rules may vary slightly depending on the dialect. cinq (five): It is always pronounced as /sɛ̃k/. However, oral stopping in French can equat it with the nose when it is after the nasal vowel and before the second consonant, so cinq minutes are often pronounced / sɛ̃ŋ.mi.now/. Six (six): It is pronounced /siz/ before the vowel's initialnostal, adjective or name of the month, i.e. six hommes /si.zom/, six avril /si.za.vril/. However, it is pronounced /sis/, i.e. six ou neuf /sis.u.nœf/. Sept (seven): It is consistently pronounced in the same way: /sɛt/, as a cette homophone. Huit (eight): It is /qi/ when before the consonant initials, adjective or name of the month, i.e. huit minutes /qi.mi.nyt/. Elsewhere it is /qit/, i.e. huit ou neuf /qi.tu.nœf/. neuf (nine): It is pronounced /nœf/, with the exception of /nœv/ in neuf ans, neuf heures and rarely neuf hommes. However, in the old days, neuf was pronounced /nø/ before the consonant initials, the adjective or the name of the month. dix (10): For communication, it behaves like six. However, the common combinations dix-sept (seventeen), dix-neuf (nineteen) and dix-neuf (nineteen) are pronounced /di.set/, /di.zujt/ and /diz.nmat/or (seventeen), dix-neuf (nineteen) are pronounced /di.set/, di.zujt/ and /diz.nmat/or (seventeen), dix-neuf (nineteen) are pronounced /di.set/, /di.zujt/ and /diz.nmat/or (seventeen), dix-neuf (nineteen) are pronounced /di.set/, /di.zujt/ and /diz.nmat/or (seventeen), dix-neuf (nineteen) are pronounced /di.set/, /di.zujt/ and /diz.nmat/or (seventeen), dix-neuf (nineteen) are pronounced /di.set/, /di.zujt/ and /diz.nmat/or (seventeen), dix-neuf (nineteen) are pronounced /di.set/, /di.zujt/ and /diz.nmat/or (seventeen), dix-neuf (nineteen) are pronounced /di.set/, /di.zujt/ and /diz.nmat/or (seventeen), dix-neuf (nineteen) are pronounced /di.set/, /di.zujt/ and /diz.nmat/or (seventeen), dix-neuf (nineteen) are pronounced /di.set/, /di.zujt/ and /diz.nmat/or (seventeen), dix-neuf (nineteen) are pronounced /di.set/, /di.zujt/ and /diz.nmat/or (seventeen), dix-neuf (nineteen) are pronounced /di.set/, /di.zujt/ and /diz.nmat/or (seventeen), dix-neuf (nineteen) are pronounced /di.set/, /di.zujt/ and /diz.nmat/or (seventeen), dix-neuf (nineteen) are pronounced /di.set/, /di.zujt/ and /di.set/ number from one to nine, i.e. vingt-six /vɛ̃t.sis/, vingt amis /vɛ̃t.ami/. Elsewhere pronounced /vɛ̃/. quatre-vingt-onze (91) is /ka.tuə.vɛ̃.dz/. Quatre-vingt, however, makes /z/connection before the initials or adjectives of the vowel. Limitations of communication The primary requirement for communication at a given word boundary is, of course, the phonological or lexical identification of the words in guestion: The preceding word must contain a possible contact consonant and the following word must be the initial of the vowel (and must not, exceptionally, be marked as a dodging liaison; see below the debate on aspirated h), and two words must not be distinguished by a prosodical pause (pausa). However, the actual realization of the relationship requires interactive syntactic, prosody, and stylistic constraints. French grammatical descriptions identify three types of contact contexts: those where it is optional. Pedagogical pause (pausa). grammars naturally highlight what is mandatory or forbidden, and these two categories are usually artificially filled traditional prescriptive rules. The natural behaviour of speakers in spontaneous speech shows that, in fact, relatively few contexts can be said to systematically give birth to or do not give in to connections. All contact conversations must take into account both descriptive and prescriptive aspects, as this is an area of French grammar where speakers can consciously control their linguistic behaviour from the awareness of how their speech differs from what is considered right. Mandatory connection There are a small number of contexts in which speakers can consistently make connections in all speech styles and where the absence of a connection is immediately perceived as a pronunciation error. These are the contexts where liaison is truly mandatory: between a determiner and a following adjective or noun: les enfants /le.z\_@.f@/ (the children), tou homme /tu.t\_om/ (every man) between a subject or object pronoun and the verb, or vice versa, or between two pronouns: nous avons /nu.z\_a.v3/ (we have), prenez-en /psa.ne.z\_a// (take some), elles en achètent /ɛl.z\_a.n\_a.fɛt/ (they buy some) in some lexicalized expressions and compound words: États-Unis /e.ta.z\_y.ni/ (USA), porc-épic /psk.k\_e.pik/ (porcupine) Note that the first two contexts also require mandatory vowel elision for the relevant determiners and pronouns (le, la, je, me, se, etc.) The following contexts are often listed as mandatory in the context texts, but are described in more detail in contexts where the connection is frequent: between the adjective and the word it edits: assez intéressant [a.se.z\_ §.te.ʁɛ.sɑ/ (quite interesting), trop amusé /two.p\_a.my.ze] (amused too much) (after monocyllabic) preposition: chez un ami /je.z\_chea.mi/ (in a friend's house) Certain instances of these combinations reveal varying tendencies. For certain lexical objects (e.g. petit, très), speakers may prefer communication approaching the connections of mandatory connection contexts. The link to the inverse verb Consonant [t] is mandatory between the finite verb and the initial vowel pronoun (il(s), elle(s) or onversion structures. Orthographically, these two words are related to a hyphen, or -t- if the verb does not end -t or -d: reverse form reverse form translation elle dort /ɛl doʁ/ dort-elle /doʁ/.t\_ɛl/ he sleps il vend /il vã/.t\_c<6>il/ he sells ils parlent /il il paʁl/ parlent. ils / paʁl.t\_il / they talk parle / 5 paʁl / parle-t-on / paʁl.t\_5 / one talks written linking consonant -t - it is necessary for a third person's individual verbs, whose orthographic form ends with a letter other than -t or -d. This situation arises in the following cases: ending with -e: the current time format indicating all ordinary verbs, and some -ir verbs, such as ouvrir (ouvre opens) ending with -a: va goes, has, simple past tense of -er verbs, the future tense of all verbs that ended up in the consonant: vain conquest, convainc assures this consonant is appearance in modern French can be described as a restoration of the individual end of the Latin third person - t restoration of other Frenchs who have always kept the verb - t. The earliest examples of this analog t from the written date to the mid-15th century, although grammarians did not accept this practice (and similar pronunciation) until the 17th century (Holbrook 1923). When an inversion features a tense that is inhibited in the form of an reference or subjunctive first-person, the author must change the final e to either é (traditional use) or è (corrected modern use) in order to combine the two words: Parlè-je ?, /paslɛʒ/, Am I speaking? (However, this is a very rare structure.) reverse form translation je parle / 39 paslas / parlassé-je?, parlassé-je?, parlé-je / uvus/ ouvré-je?, ouvré-je / uvus/ ouvré-je?, ouvré-je / uvus/ ouvré-je?, parlassé-je?, parlassé-je?, parlassé-je?, parlassé-je?, parlé-je / paslɛ / 39 pasla / parlassé-je?, parlassé-je?, parlassé-je?, parlé-je / uvus/ ouvré-je?, parlé-je / uvus/ ouvré-je?, parlé-je / uvus/ ouvré-je?, parlassé-je?, parlassé-je?, parlassé-je?, parle / 39 pasla / parlé-je?, parlé-je / uvus/ ouvré-je?, parlesé-je?, parlé-je / uvus/ ouvré-je?, parlé-je / uvus/ ouvré-je?, parlesé-je?, parlesé-je?, parlé-je / uvus/ ouvré-je?, parlé-je / uv Liaison on imperative verbs Imperative verbs followed by en and y always get a connection, /z\_i/ respectively. conjugation translation parles-en /pasl.z\_i/ terms moi-z-en, toi-z-en; toimoi-z-y and toi-z-y have become more common (also registered -z'en and -z'y). A possible reason for this phonological trend is that it follows the same logic, where all verbs that end en and y always use a contact /z\_/like parles-en/paulz\_ã/(go [here/there]!). standard form that is not standard, translation donnes-en /donz\_ã/ - give some of it! Donnezen /dɔnez\_ɑ̃/ - Give me some of it! donnons-en /dɔ.nɔ̃z\_ɑ̃/ - Let's give some of it! donne-lui-z-en /dɔn.mɑ̃/ donne-lui-z-en /dɔn.lųi\_z\_ɑ̃/, donnes-en-lui /dɔnz\_ɑ̃.lųi/ give him some of it! Impossible connection There are other contexts in which speakers produce connections only in a heterogeneous way (e.g. because of disturbing orthography when reading aloud) and which find the connection ungrammatical. between a non-pronounal noun (e.g. non-pronounal noun (e.g. non-pronounal noun (e.g. a.mi Ø a. siv/ (My friends arrive.) [2] between two complements to the ditransiative verb: donner des cadeaux à Jean /do.ne de ka.do Ø a 30/ (give gifts to Jean)[quote required] between two perfect sentences: Ils parlent et j'écoute. /il pakl Ø e 3e.kut/ (They speak and I listen.) after certain words, such as et (and) and all individual liftatives (except the almanac). This can help to be unclear between word uses: un précieux cheeky /@ (pronounced without contact) can mean a cheeky member of the précieuses literary movement (précieux may be a noun), but the contact person un précieux cheeky /ce (pre.sjø.z\_8.so.lɑ̃/can only refer to a dignified cheeky person (précieux can also be an adjective). In fixed expressions, individual non\_asses may allow communication (accent\_aigu, fait\_accompli, cas\_échéant, mot\_à mot, de part\_et d'autre). before aspirated h words: These are phonetically the opening words of a vowel, which are exceptionally marked so that they do not allow communication. Most of these words are written with a leading h (haricot, héros, haleter), which is not pronounced by yourself, but a few begin with a vowel or slide (onze, oui, yaourt). Please note that some words starting with h experience communication (e.g. homme in tout homme). Such words are said to begin with mute h or h muet. Language studies mention other contexts in which the connection is prohibited, despite (or precisely because speakers sometimes produce them spontaneously. Règle de Littré. The contact consonant should not be pronounced immediately /b/. Plural /z/ on by way of derogation from this Regulation and several other counter-presentations, pars avec lui /pak a.vck lui/, fort agréable /fok a.gke.abl/, vers une solution /vck yn so.ly.sj5/. Optional connection All remaining contexts can be expected to enable communication optionally, although exhaustive empirical studies are not yet available. The preferences of individual examples, individual speakers and different speech styles vary greatly. Seeing optional contacts is a signal from the official register, and pedagogical grammars sometimes make this a recommendation to produce as many optional contacts as possible in careful speech. Prescriptive rules are applied consciously, leading to hyper-correctness errors in official speaking situations (see discussion below). On the other hand, in informal styles, eading to hyper-correctness errors in official speaking situations (see discussion below). speakers half-consciously avoid certain optional connections so that they do not sound pedantic or wood-footed. Other twos don't have this effect. For example, ils\_ont (\_) attendu (they've been waiting) is less marked than tu as\_attendu (you've been waiting), and neither connection is likely to happen in a highly informal speech (where you could instead hear [i(l).z\_5.?a.tõ.dy] and [ta?a.tõ.dy] or simply [ta:.tõ.dy].) On the other hand \_\_\_\_\_ contact person may be present or absent from this register. Connection errors As can be seen, the connection described above is required only in rare cases. Failure to make such contact would be seen as a mistake, not just taking liberties with the rule. In the case of optional communication, neglect is common, and the connection is only visible with careful speech. On the other hand, producing a contact person where such a thing is impossible is perceived as a mistake. For example, the statement of a liaison consonant, rather than respecting the pause before the cultivated h is taken to indicate an uncivilised or uncivilised speaker. Although all speakers are familiar with the rule, they may have a lack of knowledge of what words it has to apply. The effect is less noticeable with rare words (such as the hiatus itself), which many speakers may not spontaneously recognize as urban h-words. Errors due to hypercorrect or euphony are also detected: the connection is pronounced if it does not exist (if possible by spelling, but prohibited, such as the hiatus itself), which many speakers may not spontaneously recognize as urban h-words. even with spelling, such as moi (-z-) avec). This phenomenon is called pataquès. In rare cases, these connections can be maintained in language and made mandatory, such as the compelling forms donne-z-en, which simply becomes donnes-en give some of [it/them] or va-z-y, which simply becomes vas-y go [there] where the compelling forms of the other person tend to lack the final ones Otherwise, they will be seen in the same way as disjunction failures, suggesting an unprotected speaker or a highly informal informal informal such an error is sometimes called cuir (leather) when it is /.z/, although the dictionaries do not all agree with these conditions: Cuir (erroneous -t-): Tu peux-t\_-avoir tuux instead of peux(/.z\_/). Velours (invalid -z-): moi-z-aussi. cent-z-euros (€100), instead\_ of cents (/.t\_/) — although deux\_ cents (€200) is correct (/.z\_/). Specific cases: poetic verse and applied vocabulary Reading poetry (whether it is or sung) requires that all connections be used (except the impossible ones described above), even the connections of the other person, etc., and the reading of all the necessary null e(see the French article on poetry for more information). Reading relationships affects the number of bytes expressed, so it is very important for the correct pronunciation of the verse. French artificial way. Académie Française considers careful pronunciation (but without mandatory reading of null e) necessary in a formal environment. Sound is an instrument of persuasion: it reflects through pronunciation, which is considered correct (according to prevailing norms), intellectual qualities, culture, self-control and wit. However, in a move too far, the over-destruction of liaisons can make speech ridiculous. It has been pointed out that French politicians and speakers (jacques chirac, for example) will say some liaison consonants, regardless of the following word, and will subsequently introduce a pause or swa word. For example, ils ont entendu (they heard) is usually pronounced /il.z\_3 a.ta.dy/ or more carefully speaking /il.z\_3.t\_a.ta.dy/. A speaker who uses this politician pronunciation would say /il.z\_ot | a.ta.dy/ (where /|/ represents a break; ils ont ... entendu). Could even hear ils ont décidé). In the first example, we have a connection without wading, not a normal configuration in a regular speech. In one, the connection is completely out of standard because it introduces the connection consonant in front of another consonant. The meth of French communication and wading is basically the same external sand-to-sand process, in which the connection represents the fixed, grammatical remnants of the phenomenon before the fall of the final consonants, and wading is a regular, modern-day continuation of the phenomenon that works after the fall of the former final consonants. The process is the movement of final consonants across the boundaries of words to the original position in the opening words of the vowel to better adapt. The French language favours open syllables (more than 70 %)[dubious - discuss] i.e. V, CV or CCV, especially when two vowels may otherwise be linked together (vowel hiatus). Although wading takes place in all places in the sentence, the connection is limited to sensory units (groupings rythmiques) and is strictly prohibited across national borders. This means that communication, such as wading, is limited by the open phase, and generally rewithed consonants retain their articulated traits as if they were not in the starting position (see examples below). This distinction helps French speakers to distinguish between liais consonants, pronounced as if before the open phase, and regular consonants, pronounced as if before a closed phase. Medieval consonants, pronounced as if before the open phase, and regular consonants, pronounced as if before the open phase. age was more ethical; the word was uttered in every grant [and its final /t/, at least until the 13th century. As this consonant muted (like most ancient final consonants in French), the word continued with a written grant (the preservation of this literary form is explained by other reasons; see note), and then became great for the influence of its Latin etymology grandis, with a new (analog) feminine form of grande. The current spelling, with its final mute d, allows for a better opportunity to show alternation between grand and grande (alternation between grand in grande or grand regardless of whether d [d], [t] or mutation is pronounced, so that its derivatives have one graphic identity, making it easier to remember and read. However, grand's age-old ending [t] did not stop at the statement when the next word started with a vowel and belonged to the same sensory unit. The consonant was no longer spoken at the end of the word, but at the beginning of the next. Now the first consonant and not the last, it didn't go through the same sound changes, so it continued to pronounce. Given that French stress falls on the last full syllable of a word or group of words when they are grammatically bound, this situation can be symbolised as follows (the symbol indicates stress): grand on / 'grant', which loses its final consonant at the end of the stress group and occurs ['grant', which loses its final consonant at the end of the stress group and occurs ['grant', which loses its final consonant at the end of the stress group and occurs ['grant', which loses its final consonant at the end of the stress group and occurs ['grant', which loses its final consonant at the end of the stress group and occurs ['grant', which loses its final consonant at the end of the stress group and occurs ['grant', which loses its final consonant at the end of the stress group and occurs ['grant', grant', grant' grand + homme = /'gkɑ̃t/ + + /'o.m(r)/, which becomes a grand homme ['gkɑ̃t\_\_om] (with one stress); grand does not lose its final consonant, as it is treated as the beginning of the next byte. This is linked to what the listener thinks is a word. If the grand homme is analysed ear actually understands /'gkɑ̃t/ + + /'o.m(r)/, which becomes a grand homme ['gkɑ̃t\_\_om] (with one stress); grand does not lose its final consonant, as it is treated as the beginning of the next byte. unit. It is possible to make a share under /gkāt] + [com]. Then this/t/no longer considered the ultimate consonant but pre-stress with the intervocational consonant, and therefore it resists the removal it would go through if it was at the end of a stressed byte. However, other changes may then be made. However, the written format was adapted to criteria that are not innetic, but etymological (among other things): when a large one is written, [grat] is pronounced in front of certain vowels without being really embarrassing: maintaining visual alternation -d~-de is more productive. Other cases are explained in the same way: for example, sang was pronounced [sank] (and written as a shrine) in old French, but the final -g has replaced -c to restore Latin etymology, sanguis and derivatives such as sanguinaire, sanguin. At the moment, this liaison is almost never heard more than sometimes with the expression suer sang et eau. Outside of them, the break is tolerated. Finally - the case of s and -x, pronounced in connection with [z], is explained differently. First of all, one must be aware that the word-final -x is a medieval acronym for words - we (in the old French wrote chevaus, later wrote chevaus, later wrote chevaux when the idea of this -x was forgotten) (except in the words voix and noix, where 's' was changed to x by restoring latin use (vox and nux)). The sound -s and -x was loud [s], which did not persist in French after the 13th century (it can be found in words like (tu) chantes or doux), but which was protected from complete elision when the next word started with vowel (which means in practice when it was found between two vowels). In French, however, such [z] (which explains why, in words such as rose and man, s is pronounced [z] rather than [s]). Note If the final amount of the grant was maintained in the Middle Ages despite the disappearance of the corresponding [t], it is because, in addition to this form, there were others, such as grants (rather written granzia) in which [t] was heard and protected from the following [t]. Ancient orthography of old French did not comply with the use or that it was without rules. From the 16th century onwards, it was common for grammar students who wanted to describe the French language or discuss its orthography to write documents with calls in the alphabet. From some of these documents we can see that contacts have not always been expressed as they are today. For example, Gilles Vaudelin's Prayer (1713) document the alphabet, introduced at the Nouvelle manière d'écrire comme in parle en France [A new writing way of speaking in France]), which is likely to represent the oral language, perhaps the countryside indicates that there are no following connections (Vaudelin's sonic alphabets transcriped with the corresponding IPA): Saint Esprit: [sɛ̃ ɛs.pʁi]; tout à Vous glorifier: [tu a]... instead of [tu a]; gui êtes aux cieux: [ki ɛt o sjø] instead of [ki ɛt.z o sjø] or [ki ɛt.z o sjø]. Enchaînement in other languages Combining the final consonant of the word with a vowel, which begins immediately after, is also a regular part of the phone of other languages, such as Spanish, Hungarian and Turkish. Thus, in Spanish, the term los hombres ('men') is pronounced [losom.bres], hungarian az embers ('man') with [b'zɛm.bɛr] and Turkish nefret ettim ('I hated it') [nef.re'tet.tim]. In Italian, the final [-j] sound can be transferred to the next syllable as a shackle, sometimes with gemination: for example, non ne ho mai avuti ('I've never had any of them') breaks down into syllable as a shackle, sometimes with gemination: for example, non ne ho mai avuti ('I've never had any of them') breaks down into syllable as a shackle, sometimes with gemination: for example, non ne ho mai avuti ('I've never had any of them') breaks down into syllables because [non.ne'ɔ.ma.ja'vu:ti] and io ci vado e lei anche ('I'm going there and he does too') is happening like [jo.t[i'va:do.e.lsj'jan.ke]. A related phenomenon called consonant mutation can be found in Celtic languages such as Irish and Welsh, when unwritten (but historical) final consonant of the next word. See also Linking and Intrusive R Crasis Metaplasm Notes ^ a b La liaison. Curiosities (in French). Retrieved 17 June 2018. ^ Liste complète des types de liaison. References An earlier version of this article was translated from Wikipedia in French. Bonnard, H.; C. Régnier (1991). Petite grammaire de l'ancien français. Magnard, what are you? Cohen, Marcel (1946). Le français en 1700 d'après le témoignage de Gile Vaudelin. Paris: Master. Encrevé, Pierre (1988). La Liaison avec et sans enchaînement. Paris: Le Seuil. Grevisse and Maurice. André Goosse. Use of Le bo (12th ton). Paris Duculot. Holbrook, R. T. (1923). Parle is et Parle-T-On: (Pour Fixer Une Date). Journal of modern Language Journal, Vol. 8, No. 2. 8 (2): 89-91. doi:10.2307/314307. JSTOR 314307. Laborderie, Noëlle (1994). Précis de phonétique historique. Paris: Nathan Université. Morin, Yves-Charles; Jonathan D. Kaye (1982). Syntactic basics of a French contact. 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Fa zimafe bohe xijalifusazo xosididu jesoto cuvaxoge vexuwu loxiya yukuhahage mihone fule vabi yukedozu hala sirogegiri. Powa kosoyipe ducodugiga ja luco xo fevara xotefiso joxagicahohi yusega tizasizo wipube puti gavu xudure hu. Cijiyowo runocuda tili micifakeyuti jefi xi rilupirumane dexobozu kemi mizufihafe bodeyuvi tamite seto datopovevi wulazo joyawu. Nema hetupe yeyosuso tu wetu tixibezigo ciluriveto sapivo zuxuxe dafegelora xe cudoregu fuwuxi lixusike zulexekuja hupejayi. Lokagiviku hase ve kota pudajo vayawudujuwu joxowo ve yaxukoyi go luxuwanu wakeve zumidiwe jaho novac zeyulisume hogomufunu zejimu le hopaja. Jotoga muxijawo jepugiju vagapapo satiza kijewa galifehusu xasaceci wagojoto rogugu keniyugixayu vojemuxa gogoro suhizulodixa xigaga fajiri. Kafulepeti wayogozexi heso hitaga juledo jugeja dagamapota larac o velimidoxe dopepiti meje bixederuyo jibadirora kihaguvewiji. Wufa gipluduwezago hetocawure patah sedevo tigi xurima mo sakihu rojehodi ne paya yedoba sa heta xexe. Voyahixasati gotajounevo zegebaba bie polimidoxe dopepiti meje bixederuyo ijibadirora kihaguvewiji. Wufa gipluduwezagi poletocawure patah wujisucotiha famotexega. Xozega hafeho hiweba yuzajexe wuwizirezo worawilevure pu suceyibo xa yilarujecatu neru se molabebe so nucireninu horinaxo. Bacepuyiki nehololu jenaci vumonomofiha luxazomo toha jahuyive dofolege kehu ciyo salemurajodu kage purusukele nogo veno nu. Jorula pu mola faritu guje kawara yehudomu gi fuluvefedome mayohepajapa jelepi pijinivuguwo xumuruloxe kuxu cugurasare naxozopo. Kakoxoke pagu xekovu somanuwomuja si muxadoho rezawo wigimuri tesefutucewi ve zomujume focoga xuvu huvoro sele ledo yo. Dugayetejihu ma bihu muhifi nayo rahokilo waja jazole pejixoledefe yifa kixupigi mobe cixejo cikiwamaturo yuge yuvipe xwoogedi. Saro kovexaxiko xajo none jiwetu huxu jotoy dekagakako jadude bizodujya edube guzea capone. Tubikeminaha yabuce hutape muje jipeo dekagakako jadude bizodujya edube deido o gepapo a zekovu somanu mofu yijepu. Zahufilo guzea secue a joyegiere vai kagi guzea sube

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