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PRINCIPLES OF A "FOREIGN-ACCENT" ENGLISH PRONUNCIATION DICTIONARY FOR HUNGARIANS (HAKSZ)

The authors have recently finished the manuscript (i.e. a database) of an English pronouncing dictionary for Hungarian speakers, to be published by Biográf Kiadó, Budapest, under the title *Huron Angol Kiejtési Szótár,* or *HAKSZ* for short. The present paper outlines the principles underlying our work and the phonological (as well as cultural and typographical) strategies we have chosen in problematic cases.

1 The need for such a dictionary

The difficulty of English pronunciation is made up of two components, which are of a very different nature. One component is the production and perception of the sounds (segmental and other) of the language: in this respect English has its difficult points (varying with the learner's mother tongue) but is obviously not more difficult than any other language. The other component, however, is entirely the product of the spelling of English, which gives indirect and incomplete indication of what is to be pronounced both segmentally and stress-wise. Though the spelling does have its regularities, they are (or are thought to be) too complex to be worth teaching in a usual language teaching situation, let alone for those who do not know the language. It is this second difficulty-component that pronouncing dictionaries, including HAKSZ, are designed to overcome by using some kind of transcription. Transcription in this sense is taken in its "broadest" sense: it is really a regularized spelling which corresponds to a taxonomic phonemic analysis of the language.

The usual transcription system employed in Europe is the IPA, used in Hungary since the first appearance of the trend-setting dictionaries of László Országh in 1948. The IPA has become practically obligatory in publications on the English language; however, it has proved to be less useful in its practical application than originally hoped. Most users find it forbiddingly difficult, and teachers have ample evidence that learners simply ignore the IPA symbols in their dictionaries and textbooks (*Græca sunt, non leguntur*). What is worse, these mysterious symbols are seen as just another proof of the difficulty of English pronunciation. A transcription like /ʧeɪnʤ/, phonetically quite easy for a Hungarian, appears to be packed with exotic and difficult sounds. Ironically, then, the exclusive use of the IPA with English, a language for which transcription is largely needed, leads to English being left (at least in the eyes of the average user) without any tangible indication of pronunciation. This gives rise to uncertainty and helplessness in the spelling-dependent component of English pronunciation, as a result of which the rendering of English words by Hungarians is usually much more deviant than it would have to be.

English has been a widely used foreign language in Hungary for about 20 years only, which explains why most people still feel it to be "foreign". The traditional foreign languages, German, French, Italian, and, after 1945, Russian, all have a tacitly (or even explicitly) accepted Hungarianized pronunciation code. Educated Hungarians pronounce the name *Schweitzer* as [ʃvɛjt͡sɛr] in their Hungarian speech (or even when speaking standard German!), and would not dream of imitating the actual German pronunciation [ʃvaetsɐ]. The French *Paul Ricoeur* is pronounced [poːl ˈrikøːr] rather than [pɔl ʁiˈkœːʁ]; and so on, as is normal in all cultures that have a traditional "conversion mechanism" for sounds in a familiar foreign language. With English, however, the case is still largely different: a name like *Thackeray* is often inserted in educated Hungarian speech in what the speaker feels to be a faithful imitation of the "original", thus [ˈθækəreɪ], rather than [ˈsɛkøreː], i.e. `szeköré`.[1]

We said imitation, not conversion: if a word comes from a language that is "foreign", speakers feel it best to imitate its sound as closely as possible, rather than relying on some well-established conversion system, as is available for German, French, etc. This is exactly where HAKSZ tries to break new ground. It intends to offer and institutionalize a conversion system that Hungarian users may feel sufficiently in harmony with their own speech habits, thereby reducing the "exotic" nature of English and its pronunciation. This it does even at the cost of suspending some — admittedly essential — contrasts of the English phonological system.

2 Buildup of the HAKSZ dictionary and its entries

2.1 Structure of the entries

Each entry consists of the following elements (the elements marked with an asterisk are optional):

(a) the headword;
*(b) note on meaning or word class, etc. in cases of homography; or indication of the "original" language;
(c) Hungarian-orthography (HuOrT) transcription;
(d) IPA-transcription;
*(e) American pronunciation;
*(f) *-ed* ending and its Hungarian-orthography transcription;
*(g) traditional Hungarianized pronunciation;
*(h) further remarks.

For illustration, see the Demonstration Page on the following page.

[1] The following is a list of the IPA equivalents of the standard Hungarian orthography symbols used in the HAKSZ. The values of other graphemes more or less coincide with those of the IPA. The acute accent on vowels indicates length (and, in cases, additional quality differences, which are shown here): `a` = ɒ, `á` = aː, `e` = ɛ, `é` = eː, `ö` = ø, `ő` = øː, `sz` = s, `s` = ʃ, `zs` = ʒ, `cs` = ʧ, `dzs` = ʤ.

2.2 Selection of headwords

HAKSZ contains around 60 000 entry words, including proper names and compounds. The basis for inclusion was John Wells's *Longman Pronunciation Dictionary* (1990, abbreviated henceforward as LPD): most of its words appear in HAKSZ, with the following exceptions. We do not include some compounds that are less frequent or whose pronunciation is quite regular (e.g. *morning sickness*); rare Welsh and Irish/Gaelic names (e.g. *Ystradgynlais*); abbreviations pronounced simply by their letters (e.g. *GCE*); as well as non-English names whose pronunciation offers nothing surprising to the Hungarian user (e.g. *Ravenna*). On the other hand, we have added a number of proper names and scientific terms not included in the LPD (e.g. *Marathon, xerosis*).

Like most current dictionaries, we include important prefixes and initial compounding elements as headwords in the main body of the work, e.g. *un-, thermo-.* On the other hand, suffixes and final compounding elements are listed in an Appendix, since we assume that the ordinary user would not look for them in their alphabetic place in the dictionary itself.

2.3 Suffixed forms

Suffixed forms are included as headwords, except for those "word-level" formations which are unambiguously predictable from the pronunciation of their base plus the suffix: *-(e)s, -ing, -ly, -ish* (adj.), *-er* (agentive noun), *-er* and *-est* (adjective comparison),[2] *-less, -ness, -ment, -ship, -y* (regular adj. deriv.). Forms with these are only included if they are very frequent or similar to some other forms and the danger of interference arises. We also omit most names ending in *-bridge, -wood, -field,* etc., which are in fact predictable compounds.

Forms in *-s* are not given because they traditionally cause little difficulty to Hungarian speakers. The insertion of /ɪ/ after sibilant stems (*bridges*) is fairly obvious; the only real source of error is to pronounce /s/ after all other stems, ignoring the progressive voicing assimilation to /z/ (*pens* *[pens]). In the case of obstruent-final stems, this triggers the regressive voice-assimilation obligatory in Hungarian obstruent clusters, thus *dogs* *[doks], *lives* *[lifs]. We do not, however consider this a deviation big enough to warrant the inclusion of thousands of *-s* suffixed forms. If and when an *-s* suffixed form came to be transcribed in the dictionary, we wrote `z` in the appropriate cases (thus *jeans* `dzsínz`), but otherwise ignored the problem.

Forms in *-ed* are more problematic, since the nonspeaker of English (or the beginning learner) may be tempted to pronounce this as a separate syllable, thus *smoked* *`szmóked, -öd, -id`. This error destroys the phonological shape of words to a more than tolerable degree, and is not warranted by Hungarian phonotactic constraints: final

[2] Of course, the comparative and superlative suffixes are not word-level affixes in RP (cf. /lɒŋ/ ~ /lɒŋɡə/), but in the HAKSZ "dialect", where word final /ŋ/ is transcribed as `[ng]`, these two suffixes are automatically re-classed as word-level affixes.

/kt/, /ʤd/, etc. clusters are permissible in Hungarian. Therefore we give the pronunciation of every *-ed* form unless it is a syllable in itself (wich happens when the stem ends in /t d/); we give the rhyme portion of the last syllable of the suffixed form, e.g.

contain … … ∼**ed** `-énd`

We only give this information in HuOrT symbols, assuming that those who can read the IPA symbols will not need this information anyway. If an *-ed* form is spelt *-ied* (from a stem ending in *-y*) it is given in its proper alphabetic place too, to help nonspeakers avoid mistakes like *varied* *`verájd`.

3 The IPA transcription

The IPA transcription given for each entry uses the so-called "Gimsonian" symbol set, as found in the fourteenth edition of the EPD (Gimson 1977), and most practical publications on the English language today, especially in Britain and Europe.

3.1 The pronunciation model

The IPA pronunciation of words is based on the LPD, with the modifications described below. For words not listed in that work, we relied on various other sources, mostly EPD14. Where alternative pronunciations exist within RP, we normally give only one of these, namely what Wells calls the "main pronunciation (recommended as model for learners of English)" (LPD : viii).

Generally, then, our IPA pronunciation is based on the variant shown in the LPD in blue colour, but different from it in some respects, which we detail below.

3.2 Syllabification

We do not follow the LPD in indicating syllable division, a controversial practice anyway, and not essential in a work like HAKSZ. Wells uses his syllable division to indicate a number of other features (like aspiration, possible gottalization, and syllabicity), which we either have to omit or indicate in some other fashion. We thought that the one really important feature where Wells's syllable divisions are informative is the syllabic nature of a sonorant; in HAKSZ (as in EPD14) this becomes clear from its position, viz. that it is not adjacent to a vowel, e.g. *button* /ˈbʌtn/, *Ronald* /ˈrɒnld/. In those relatively rare cases when, due to word-level suffixation, a syllabic sonorant does stand before a vowel in the next syllable, we put a hyphen after the sonorant to avoid its resyllabification, e.g. *finalist* /ˈfaɪnl-ɪst/.

When either member of a hiatus (i.e. two adjacent syllable nuclei) is weak, this element may lose its syllabic status, and the two syllables may be contracted into one (this is called "compression" by Wells). There are two structures which can serve as input to compression.

When it is the first nucleus that is is weak, it must *a fortiori* be a syllabic sonorant (since the other weak nucleus, schwa, is not permitted prevocalically in English). Such a syllabic sonorant may be desyllabified and consequently resyllabified into the onset of the next syllable. We transcribe this latter possibility only, e.g.

poisonous LPD /ˈpɔɪzᵊn‿əs/ = HAKSZ /ˈpɔɪznəs/
-ically LPD /-ɪkᵊl‿i/ = HAKSZ /-ɪkli/
-tionary LPD /-ʃᵊnər‿i/ = HAKSZ /-ʃnəri/

To decide whether such de-cum-re-syllabification (or "compression") is possible or not we relied entirely on the LPD.

When it is the second nucleus that is weak, this can only be schwa (since syllabic sonorants are not permitted postvocalically). Two interesting cases of optional compression emerge: in the first a full (and, being prevocalic, long) high vowel may (become lax and) contract with the schwa into a centring diphthong, e.g. /uːə/ → /ʊə/. We ignore this option, e.g.

dual /ˈdjuːəl/ → /djʊəl/ = HAKSZ /ˈdjuːəl/

However, when both nuclei are unstressed, the first one is transcribed as /i/, /u/ in LPD; compression is more universal (and traditionally recognized in dictionaries), e.g. /uə/ → /ʊə/. We always show the diphthongal variant in such cases, e.g.

annual /ˈænjuəl/ → /-njʊəl/ = HAKSZ /ˈænjʊəl/
lenient /ˈliːniənt/ → /-nɪənt/ = HAKSZ /ˈliːnɪənt/

Thus in HAKSZ the symbols /i/, /u/ do not occur before an unstressed vowel.

3.3 Optional segments

We never show segments as optional, but either omit them or present them as non-optional. We do not record "weakly possible" sounds, i.e. those that "may be inserted" (LPD : xxvii), printed as raised symbols in the LPD, e.g.

prince LPD /prɪnᵗs/ = HAKSZ /prɪns/
comfort LPD /ˈkʌmᵖf ət/ = HAKSZ /ˈkʌmfət/
tunnel LPD /ˈtʌn ᵊl/ = HAKSZ /ˈtʌnl/

Conversely, we include "strongly possible" sounds, i.e. those that "may be omitted" (LPD : xxvii), printed in italics in the LPD, e.g.

trench LPD /tren*t*ʃ/ = HAKSZ /trentʃ/
barrel LPD /ˈbær əl/ = HAKSZ /ˈbærəl/

4 The HuOrT transcription

4.1 HuOrT and local traditions of borrowing

The most challenging (and most controversial) feature of the HAKSZ dictionary is undoubtedly the Hungarian-orthography transcription (HuOrT). This employs solely the usual graphemes of Hungarian orthography, thereby suggesting a pronunciation of

English words composed of the usual segments of Hungarian phonology. (In the text below we shall include the HuOrT in typewriter-like letters within square brackets.)

We examined the (more or less spontaneous) mechanisms of phonological reanalysis in the process of borrowing English words into Hungarian. Our aim was to accommodate the HuOrT pronunciation to the patterns that can be extracted from current or recent borrowings, that fairly large set of English loans which have entered Hungarian during the past few decades. (Older borrowings often show a now obsolete mechanism of reanalysis, e.g. *lunch* → *löncs, cakes* → *keksz*; these no longer serve as model.) We aimed at producing a HuOrT system that would "institutionalize" (at least to a large extent) existing spontaneous reanalyses. In a sense it might be said that we have set up, and recorded in a dictionary, the phonological system of a dialect of English: the HAKSZ-dialect. (Some people would call such an accent "Hunglish", a term we do not find in itself objectionable, except that it has derogatory overtones, implying something incorrect or corrupted. We do not think that our HAKSZ-dialect is corrupted, any more than the pronunciation [ʃvɛjt͡sɛr] is corrupted German.)

Our HuOrT, then, is often hardly different from the current Hungarian(ized) pronunciation of English words, e.g. *software* `[szoftver]`, *punk* `[pank]`, *hard disk* `[hárd diszk]`, *blues* `[blúz]`, *action* `[eksön]`, *show* and *Shaw* `[só]`. Where such patterns were missing or not yet consolidated, we established a pattern ourselves, a standardized conversion mechanism, and followed that faithfully, e.g. given that *glory, Victoria* have long `[ó]`, we required *story* to have `[ó]` as well (see, however, **6** below).

4.2 Non-neutralizing conversion

In a number of cases the HuOrT is nothing more than a simple re-coding of the standard IPA transcription into another system, e.g.

cool IPA /kuːl/ HuOrT `[kúl]`
preach IPA /priːʧ/ HuOrT `[prícs]`

In such cases the two transcriptions can be regarded as equivalent, since neither of them can (or intends to) indicate features like aspiration of /k p/, de-voicing of /r/, slight diphthongization of long high vowels, L-darkening, pre-fortis vowel shortening (of /iː/), or pre-glottalization (of /ʧ/). In the above examples the re-coding is fairly self-evident (provided that one wants a Hungarian-orthography transcription at all).

In other cases, the choice was less straightforward. We decided that HuOrT should present a "rhotic" system, that is, we include `[r]` in the pronunciation whenever it appears in the spelling. This conforms with continental traditions of pronouncing English words (cf. *Clark Ádám, Arthur Miller* [ɒrtuːr millɛr]), reflects American and other rhotic English speech, and is easier to understand and identify, especially if the pronouncer is unable (or unwilling) to modify the preceding vowel in the way it would have to be done in RP. That is, if the pronouncer sticks to Hungarian `[á]` for English /ɑː/, he had better pronounce *park* as `[párk]` than as `[pák]`. Our choice to be rhotic, then, not only means the retention of rhyme-*r*, but also the ignoring of most cases of "pre-R breaking" which diphthongizes (or otherwise modifies) long vowels before underlying /r/,[3] e.g.

beer IPA /bɪə/ HuOrT `[bír]`
cure IPA /kjʊə/ HuOrT `[kjúr]`

Still, these do not lead to neutralization because of the presence of `[r]` on the surface. For example, the sound /ɔː/, when followed by rhyme-/r/ without a # boundary, is rendered in HuOrT as short `[o]`, thus *port* `[port]`, *board* `[bord]`; here the `[r]` testifies to the derivation (since IPA /ɒ/ would not be permitted in this position).

4.3 Neutralizing conversion

We have made the compromise of completely abandoning some phonemic oppositions of English in the HuOrT. Thus the following phoneme pairs are neutralized into a single reflex:

IPA	HuOrT	
/e/ ↔ /æ/	`[e]`	
/əʊ/ ↔ /ɔː/	`[ó]`	
/ɜː/ ↔ /ə/	`[ö]`	(before r)
/s/ ↔ /θ/	`[sz]`	
/d/ ↔ /ð/	`[d]`	

In other cases we have split up English phonemes (depending on the environment), so that one of their HuOrT reflexes may neutralize with some other phoneme.[4] We transcribe IPA /ɒ/ when preceded by /w/ as `[a]` (to conform to a spelling-based tradition), thus *wash* `[vas]`. However, such `[va]` sequences are undistinguishable from IPA /vʌ/ sequences as in *vulture* `[valcsör]`. This, then is a partial neutralization between /ɒ/ and /ʌ/.

Further details of our conversion system appear in the two tables of equivalence: **4.5** derives HuOrT from IPA, while **4.6** derives IPA from HuOrt.

4.4 Congruence of IPA and HuOrT transcriptions

We have tried to keep our two transcriptions, IPA and HuOrT, as congruent as possible: ideally, HuOrT should be nothing but a mere application of the conversion rules outlined above to the IPA form of the word—much as a surface phonetic representation would be derived from an underlying one through the application of a rule system. We have refrained from introducing elements into the HuOrT which are not automatically derived from the IPA. However, we have diverged from this principle in the following cases, where LPD has alternatives of which we give the less frequent, more conservative (and more spelling-based) variant in HuOrT:

[3] The exceptional case here is /eɪ/=`[é]` vs. /eə/=`[e]`.

[4] However, the environmental trigger usually remains on the surface and helps to trace back the derivation of the sound.

(a) Where LPD has /ɔː/ as the main and /ʊə/ as the subsidiary variant, we derive the HuOrT from from /ʊə/, e.g.

sure LPD /ʃɔː/, /ʃʊə/ HAKSZ /ʃɔː/ `[súr]`

(b) In unstressed syllables where LPD has /ə/ as the main and /ɪ/ or /ʊ/ as the subsidiary variant, the spelling being ⟨i, y⟩ or ⟨u⟩ respectively, we derive the HuOrT form from /ɪ/ or /ʊ/ respectively, e.g.

ability LPD /-əti/, /-ɪti/ HAKSZ /-əti/ `[-iti]`
accurate LPD /-kjə-/, /-kjʊ-/ HAKSZ /-kjə-/ `[-kju-]`

(c) When the word-ending spelt *-ough, -(bur)gh, -(bor)o,* is pronounced with final /ə/, this final sound is rendered with final `[ó]`, (e.g. *borough* `[baró]`, *Edinburgh* `[edinböró]`), rather than final `[a]` as our rules would require. This is done to remain in keeping with the widespread Hungarian pronunciation of these words (mostly names); a form in `[-böra]` would sound outlandish.

4.5 IPA → HuOrT equivalences

IPA	HuOrT	Conditioning
		V O W E L S
		FULL (STRESSED) VOWELS
		Short vowels
/ɪ/ →	`[i]`	
/e/ →	`[e]`	
/æ/ →	`[e]`	
/ʌ/ →	`[a]`	
/ɒ/ →	`[o]`	• generally, e.g. *dog* `[dog]`, *yacht* `[jot]`;
	`[a]`	• after /w/, when spelt ⟨a⟩, e.g. *wash* `[vas]`, *quad* `[kvad]`;
		• in French words before *n* (with or without nasalization in IPA), when spelt ⟨e, a⟩, e.g. *manqué* `[mankéj]`, *genre* `[zsanrö]`
/ʊ/ →	`[u]`	
		Long Nonhigh (“Broad”) Vowels
/ɑː/ →	`[á]`	
/ɔː/ →	`[ó]`	• when not before ⟨r⟩, e.g. *hall* `[hól]`, *caustic* `[kósztik]`;
		• ___r {V, #}, e.g. *story* `[sztóri]`, *more* `[mór]`, *bored* `[bórd]`, *centaur* `[szentór]`;
	`[o]`	• ___rC, e.g. *port* `[port]`, *source* `[szorsz]`, *board* `[bord]`;
	`[ú]`	• ___r, when LPD gives /ʊə/ as subsidiary pron., e.g. *sure* `[súr]`
/ɜː/ →	`[ö]`	• generally, e.g. *bird* `[börd]`, *permanent* `[pörmönönt]`, *occur* `[ö-KÖR]`;
	`[ő]`	• in some non-English words, e.g. *Möbius* `[mőbiösz]`
		Long High Vowels
/iː/ →	`[í]`	
/uː/ →	`[ú]`	

Closing (Up-gliding) Diphthongs

/eɪ/ →	[é]	• __C, e.g. *late* [lét], *rain* [rén];
	[éj]	• __{V, #}, e.g. *chaos* [kéjosz], *day* [déj], *played* [pléjd], *daytime* [déjtájm], *cliché* [klíséj]
/aɪ/ →	[áj]	
/ɔɪ/ →	[oj]	
/əʊ/ →	[ó]	
/aʊ/ →	[au]	

Centring (In-gliding) Diphthongs

/ɪə/ →	[í]	• __r, e.g. *here* [hír], *serum* [szíröm];
	[iö]	• __C, rarely in stressed syllables, frequently in unstressed syllables, e.g. *museum* [mjú-ZIöm], *lenient* [líniönt];
	[ia]	• __#, automatic final alternant of [iö], see /ə/, e.g. *India* [india]
/ʊə/ →	[ú]	• __r, e.g. *cure* [kjúr], *jury* [dzsúri];
	[uö]	• __C, only in unstressed syllables, e.g. *strenuous* [sztrenjuösz];
	[ua]	• __#, automatically, see /ə/, e.g. *Papua* [pepjua]
/eə/ →	[e]	

REDUCED (WEAK, UNSTRESSED) VOWELS

/ə/ →	[ö]	• generally, e.g. *abbot* [eböt], *ago* [ö-GÓ], *orthodox* [orszödoksz]; • __#, in some French words when spelt ⟨re⟩, e.g. *genre* [zsanrö];
	[a]	• __#, when spelt ⟨a⟩, e.g. *visa* [víza], *Allah* [ela];
	[ó]	• __#, when spelt ⟨ough, ugh, gh⟩, e.g. *borough* [boró];
	[e]	• __#, in foreign words when spelt ⟨e⟩, e.g. *lire* [líre];
	[i]	• __C, when it is spelt ⟨i, y⟩ and /ɪ/ is given in LPD as a subsidiary pronunciation, e.g. *devil* [devil], *inspiration* [inszpi-];
	[u]	• __C, when it is spelt ⟨u⟩ and /ʊ/ is given in LPD as a subsidiary pronunciation (this practically only happens after /j/), e.g. *accurate* [ekjuröt]
/i/ →	[i]	
/ɪ/ →	[i]	
/u/ →	[u]	
/ʊ/ →	[u]	

C O N S O N A N T S

The following are unambiguous, in the sense that each IPA symbol is always represented by the corresponding letter of the HuOrT: /p b t d k g f v z h m n l r j/.

Other consonants:

/s/ →	[sz]
/ʃ/ →	[s]
/ʒ/ →	[zs]
/ʧ/ →	[cs]

/ʤ/ →	[dzs]	
/θ/ →	[sz]	• generally, e.g. *thin* [szin], *myth* [misz], *method* [meszöd];
	[t]	• next to /s/, e.g. *aesthetic* [ísz-TEtik], *maths* [metsz]
/ð/ →	[d]	• generally, e.g. *then* [den], *bathe* [béd], *gather* [gedör];
	[z]	• next to /d/, e.g. *bathed* [bézd]
/ŋ/ →	[ng]	• generally, e.g. *king* [king], *singer* [szingör];
	[n]	• __{k, g}, e.g. *bank* [benk], *linger* [lingör]
/w/ →	[v]	• generally, e.g. *win* [vin], *quote* [kvót], *persuade* [pör-SZVÉD];
	[u]	• in some French and Spanish words, e.g. *Antoine* [entu-ÁN], *pueblo* [pu-EBló]

(On *r*, see **4.2.**)

4.6 HuOrT → IPA equivalences

HuOrT	IPA	Conditioning
		V O W E L S
		Short vowels
[i] →	/ɪ/	• stressed, e.g. *bin, omit*;
		• unstressed,__C, e.g. *edit*;
		• unstressed,__{[ö], [a]}, as a result of "compression", e.g. *lenient* /liːnɪənt/ = [líniönt], *India* /ˈɪndɪə/ = [india]; note that the LPD has /i/ in such cases;
	/i/	• unstressed otherwise __{V, #}, e.g. *radiation* /ˈreɪdi-/ = [rédi-], *happy* /ˈhæpi/ = [hepi];
	/ə/	• unpredictably, when unstressed,__C, when it is spelt ⟨i, y⟩ and /ɪ/ is given in LPD as a subsidiary pronunciation, e.g. *devil* /-vəl/∼/-vɪl/ = [-vil], *inspiration* /-spə-/∼/-spɪ-/ = [-szpi-]
[e] →	/e/	• unpredictably, neutralized with /æ/, /eə/, e.g. *merry* /e/ = [e];
	/æ/	• unpredictably, neutralized with /e/, /eə/, e.g. *marry* /æ/ = [e];
	/eə/	• unpredictably, but only __r, neutralized with /e/, /æ/, e.g. *Mary* /eə/ = [e];
	/ə/	• __#, in foreign words when spelt ⟨e⟩, e.g. *lire* /ə/ = [e]
[a] →	/ʌ/	• generally, e.g. *cup, love, tough*;
	/ɒ/	• w__, e.g. *wash* /wɒʃ/ = [vas];
		• in French words before *n,* spelt ⟨e, a⟩, e.g. *manqué* /mɒn-/ = [man-];
	/ə/	• __#, when spelt ⟨a⟩, e.g. *visa, Allah*
[o] →	/ɒ/	• generally, when not __r{C, #}, e.g. *dog, yacht, sorry*;
	/ɔː/	• __r{C, #}, e.g. *port, source, board*
[u] →	/ʊ/	• stressed, e.g. *bush* /bʊʃ/ = [bus];
		• unstressed before a weak syllable, e.g. *fibula* /ˈfɪbjʊlə/ = [fibjula], *annual* /ˈænjʊəl/ = [enjuöl], (the latter type as a result of "compression";
	/u/	• unstressed before a nonweak syll., e.g. *modulate* /-juleɪt/ = [-julét], *fibulae* /-bjuliː/ = [-bjulí], *graduate* /-ʤueɪt/ = [-dzsuét];

`[u]`	/ə/	• unpredictably, when unstressed, __C, when it is spelt ⟨u⟩ and /ʊ/ is given in LPD as a subsidiary pronunciation, (this practically only happens after /j/), e.g. *accurate* /-jər-/∼/-jʊr-/ = `[-jur-]`;
	/w/	• in some French and Spanish words, e.g. *Antoine* /æn'twɑːn/ = `[entu-ÁN]`, *pueblo* /'pwebləʊ/ = `[pu-EBló]`
`[ö]` →	/ə/	in unstressed syllables only, e.g. *ago* `[ö-GŐ]`
	/ɜː	in stressed syllables, __r, e.g. *bird* `[börd]`

Long Vowels

`[í]` →	/iː/	
	/ɪə/	• __r, e.g. *here, serum*
`[é]` →	/eɪ/	• __C, e.g. *late, rain*
`[á]` →	/ɑː/	
`[ó]` →	/əʊ/	
	/ɔː/	• generally, except __rC, e.g. *hall* `[hól]`, *caustic* `[kósztik]`; • __r{V, #}, e.g. *story* `[sztóri]`, *more* `[mór]`, *bored* `[bórd]`, *centaur* `[szentór]`;
	/ə/	• __#, when spelt ⟨ough, ugh, gh⟩, e.g. *borough* `[boró]`
`[ú]` →	/uː/	
	/ʊə/	• __r, e.g. *cure* `[kjúr]`, *jury* `[dzsúri]`
`[ő]` →	/ɜː/	• in some non-English words, e.g. *Möbius* `[mőbiösz]`

"Combined" Vowels (quasi diphthongs)

`[éj]`→	/eɪ/	• __{V, #}, e.g. *chaos, day, played, daytime, cliché*
`[áj]`→	/aɪ/	
`[oj]`→	/ɔɪ/	
`[au]`→	/aʊ/	

Disyllabic sequences

`[iö]`→	/ɪə/	• __C, rarely in stressed syllables, frequently in unstressed syllables, e.g. *museum* `[mjú-ZIöm]`, *lenient* `[líniönt]`
`[ia]`→	/ɪə/	• __#, e.g. *India* `[india]`
`[uö]`→	/ʊə/	• __C, only in unstressed syllables, e.g. *strenuous* `[sztrenjuösz]`
`[ua]`→	/ʊə/	• __#, e.g. *Papua* `[pepjua]`

CONSONANTS

(Only ambiguous or noteworthy cases are mentioned.)

`[sz]`→	/s/	
	/θ/	generally, except when next to /s/, e.g. *think, myth*
`[d]` →	/d/	
	/ð/	generally, except when next to /ð/, e.g. *then, bathe*
`[z]` →	/z/	
	/ð/	when next to /d/, e.g. *bathed* /-ðd/ = `[-zd]`
`[t]` →	/t/	
	/θ/	when next to /s/, e.g. *maths* /-θs/ = `[-tsz]`

`[v]` → /v/
/w/

Furthermore, `[r]` appears whenever the spelling has it, as well as `[g]` in all *ng*-combinations.

5 Stress

5.1 The marking of stress and its degrees

Standard IPA-based transcriptions indicate stress by using two or three types of stress marks before the syllable they refer to. The LPD and Kenyon & Knott (1953), for example, use the upper stress mark for primary and the lower for secondary stress (/ˌkɒmpənˈseɪʃn/), while Lewis (1972) has the upper stress mark for secondary and the falling tonetic stressmark for primary stress (/ˈkompən`seɪʃn/).

The inclusion of entries longer than a word, a practice becoming more and more widespread in dictionaries of English (first introduced on a major scale by Lewis (1972)), leads to the problem of having to indicate more than the two or three degrees of stress occurring on the word level. Actually the issue comes up with certain words that contain five or more syllables, like e.g. *psychoanalytical, indivisibility,* which are stressed exactly as the multiword compound *London port authority.* There are basically two ways of dealing with such cases: one may put secondary stress marks on all but the last major stressed syllable, as is done by Lewis (1972) (/ˈsaɪkəʊˈænə`lɪtɪkl/) and Kenyon & Knott (1953) (/ˌsaɪkoʊˌænəˈlɪtɪkl/), or, following the LPD, one may show the degrading of every other secondary stress (/ˌsaɪkəʊ̥ænəˈlɪtɪkᵊl/). The little circle on the base line used by the LPD for degraded secondary stress is also employed there to show the place of degraded stress occurring after the primary stress in compound words or word-level affixation, as in *tightrope walker* /ˈtaɪtrəʊp ̥wɔːkə/ and *alcoholism* /ˈælkəhɒl̥ɪzəm/.

The HuOrT transcription indicates the place of primary stress by an iconic and well-established method (cf. Allen 1965, LPD : xviii) of capitalizing the stressed syllable as well as introducing it with a hyphen.[5] When primary stress falls on the first syllable of the word this is usually not marked (but see below), since this is the normal place of stress in Hungarian: it is natural to put stress on the first syllable in a word spelt in the standard orthography of the language. Secondary stress is not marked in HuOrT transcriptions because we consider its relevance in "proper" pronunciation smaller than the disadvantage it would have caused by complicating the transcription. But in the IPA transcriptions stress marking follows the standard dictionaries (and the LPD, without the circles for degraded stress), so those interested are not left without any clue. Below we illustrate stress marking in some typical entries:

[5] The decision to represent stress by capitalizing the syllable bearing it brings up the issue of determining syllable boundaries, to which we turn in section **5.4.**

department `di-PÁRTmönt` /dɪˈpɑːtmənt/
confirmation `konför-MÉsön` /ˌkɒnfəˈmeɪʃn/
compensate `kompönszét` /ˈkɒmpənseɪt/

These two decisions (not marking any secondary stress, or primary stress if initial), however, backfired when it came to entries containing compounds or other phrases longer than a word. We discuss this in the next section.

5.2 Stress in phrases

In our HuOrT it is only the place of the (phrase-level) primary stress that can be given in multiword compounds and phrases. Thus the location of rhythmic beats of a phrase like the following is not indicated in the HuOrT, and only partly in our IPA transcription:

optical character recognition `optiköl KEriktör rekögnisön` /ˌɒptɪkl ˈkærɪktə rekəgnɪʃn/

The `[ö]`'s do usually show the impossibility of a rhythmic beat, but no other clue is given.[6] In these cases again we thought it would not be worth burdening the reader with introducing some means of indicating the relative prominence of syllables. Nonetheless, when primary stress does not fall on the first syllable of a phrase-like compound it is capitalized, as in the following:

patron saint `pétrön SZÉNT` /ˌpeɪtrən ˈseɪnt/
sulfuric acid `szalfjúrik Eszid` /sʌlˌfjʊərɪk ˈæsɪd/

Thus the rule of when the primary stressed syllable is not capitalized runs as follows: when it is not the first syllable of the entry. This means that strictly following the HuOrT system of stress marking would result in graphically emphasizing only the tonic stress of the sentence (of course, sentences rarely become entries in a pronouncing dictionary). Therefore if one were to use the HuOrT transcription for transcribing running text, it would be advisable to capitalize all syllables bearing major stress.

5.3 Stress shift

The marking or non-marking of the possibility of stress shift remains problematic. It is well known that a large number of words, usually adjectives or other attributive phrases, have two types of stress pattern depending on whether they occur in attributive or predicative position. There are at least two major stresses in such words of which the first is more prominent in attributive position, while in the citation form and in predicative position the last major stressed syllable is the most prominent one: *thírteen mén* vs. *(they were) thirtéen.* Older pronunciation dictionaries (like Jones' and Gimson's) occasionally mention the two possible stress patterns, while Procter 1978 and the LPD use a leftward pointing triangle after the transcription of the word to

[6] The idea of vowel quality showing the place of non-major stress is not new, cf. IPA 1949, Jones' EPD or the LDCE.

show the possibility of stress shift. HAKSZ follows neither method: it gives only the citation form of words, that is, the stress pattern which turns up in predicative position. On certain occasions, namely with words that occur almost exclusively in attributive position, we were tempted to abandon this convention. One rarely, if ever, says *látter-dáy,* as this word practically always cooccurs with *saint* in *látter-day sáint,* but then there seemed to be no principled way of deciding whether to give the predicative or the attributive stress pattern, and we withdrew to the position that a pronunciation dictionary's primary task is to give the citation form of words.

5.4 The HuOrT syllabification rules

Even though in the IPA transcriptions we indicate only syllable beginnings before stressed syllables — by the stress mark — , the capitalization of primary stressed syllables in the HuOrT transcriptions made it necessary to determine the end of these syllables as well. As far as the beginning of a primary syllable is concerned, we follow the tradition of onset maximization, including all prevocalic consonants possible in the onset of the syllable. We even pretend that preconsonantal /s/ belongs to the onset in certain cases, a practice widely accepted in pronunciation dictionaries, but hardly supported by current phonological theories. This helps to indicate the non-aspiratedness of the following stop. Onset maximization is, however, a departure from Hungarian syllabification strategies, which usually put one consonant in the onset of a syllable, at least word medially.

The end of the syllable is marked by the end of capitalization: here we follow the usual Hungarian rules, e.g. *incongruence* `[in-KONGruönsz]` and not `[-KONgru…]`. However, we do not allow the combined vowels to be divided by this process, and print the whole diphthong in capitals, e.g. *employer* `[im-PLOJör]` and not `[im-PLOjör]`.

In French and Spanish words where a /w/ would look very strange if rendered as `[v]`, we have introduced an arbitrary syllable division to indicate what is, after all, a rising ("crescendo") diphthong in the original languages, e.g. *pueblo* `[pu-EBló]` and not `[pvebló]`, *Antoine* `[entu-ÁN]` and not `[en-TVÁN]`. But these are marginal cases.

6 American pronunciations

HAKSZ gives the General American pronunciation of some 3000 of its entries. The necessity of this feature of the dictionary was far from being uncontroversial. There were two conflicting sets of arguments for and against including this type of information within the dictionary. Having decided on this problem, we faced another: how different must the American pronunciation be from the British so that it is deemed worthy of mention. These two problems are detailed in this section.

HAKSZ aims at giving a somewhat transdialectal, or rather dialect-neutral, version of English, for we consider it to be undesirable for nonspeakers or learners of the language, who do not (yet) possess anything like a native-like pronunciation, to uncritically imitate the subtleties of any one dialect or regional standard. (Nor is this done with the "traditional" foreign languages like German, Italian, etc.) As a result, the pronunciation model behind HuOrT is to some extent dialect-neutral. It may therefore seem unreasonable to give American pronunciations as this suggests that this variety is out of the "normal" range of English patterns amalgamated in the HAKSZ-pronunciation. Yet, however independent of any particular dialect of English, it is undeniable that HAKSZ is primarily based on British English RP. This means that southern British peculiarities seep through the HAKSZ-pronunciation of certain words, like, for example, *dance* `[dánsz]`. To avoid the resulting parochialism, we do provide some American pronunciations, for example, in the entry just quoted, the alternative `[densz]` occurs.

The next problematic issue, stemming from an affirmative answer to the first, is this: what degree of Britishness is enough to justify adding an American pronunciation? In the LPD, one sees one extreme: Wells always gives an American version when it is any different from the RP one, predictable or unpredictable, incidential or realizational. (True, he marks "unpredictable and important" differences with a parenthesized asterisk, but then he is not very consistent at it.) We think that HAKSZ should not follow this line because, besides giving confusingly much information, it would produce the false impression that there is the English dialect on the one hand—which, as mentioned above, is not southern British English to the last detail—, and there is American on the other.

Another possibility would be to give the American pronunciation only in those cases when it is unpredictably different from the British based HuOrT. This would mean not mentioning the American version in entries like *chance, new, hot dog.* With this approach, however, the original cause for giving American pronunciations remains: HuOrT stays to much bound to the southern British standard. The other reason why such a rationale is untenable in this case is that in a practical work like the HAKSZ, one must not expect the average user to work out too much ungiven information for himself by following complicated algorithms of what the regular American equivalents of British sound sequences are. Also, this would have led to an absurd situation in at least one case: the dropping of /j/. After coronals this is a predictable feature in American, therefore it would not have been indicated; there are, nevertheless, some words where this does not take place, e.g. *Dan*[j]*ubian* contains a /j/ even in American (so Kenyon & Knott).[7] This would have meant giving this word both in its basic (British) English pronunciation and in American with both forms being exactly the same: `[de-NJÚbiön]`.

The rules we finally set up for entering an American version in HAKSZ were influenced by two basic factors. The first one was already sketched above: by giving the American pronunciation of certain entries we wanted to break away even more from a strictly RP model. This means that the American version to be represented had to be significantly different from the British. The other factor in gauging an Americanism was that the dictionary contains American forms in the HuOrT transcription only, whereas the RP-based HuOrT pronunciation is accompanied by a simplified IPA transcription.

[7] The LPD does not give an American pronunciation of this word, an *argumentum ex silentio* that Wells claims the same.

As a result British–American differences that are neutralized by the HuOrT transcription (like, for example, the pre-R /æ/∼/e/ equivalents (e.g. *carry*), the /əʊ/∼/oʊ/ pairs (*go*: RP /gəʊ/, AmE /goʊ/, both [gó]) or the absence vs. presence of post-vocalic /r/) are disregarded.

We also leave unmentioned the fact that RP /ɒ/ is pronounced /ɑː/ in American (conditioned by the environment), e.g. *pop*: RP /pɒp/, AmE /pɑːp/. In this case we seem to have two realizations of the same underlying segment. Another somewhat regular equivalence is that of RP /ɒ/ with AmE /oʊ/ (e.g. *Aerofl**o**t, Lab**o**v*) occurring typically in "foreign" words to retain the /o/-like quality of the "original". Americans apparently feel the phonetic realization of their /ɑː/ too much distinct form the ideal rounded and much closer /o/ of the source languages. We, however, indicate this alternation in non-foreign words where it presumably is a genuine difference in the underlying segments (e.g. *pedagogy, produce*). A difference in the stress placement of the two word forms, British and American, (e.g. RP *altérnate*, AmE *álternate*) is not in itself enough for indicating the American form if the vowels do not differ considerably.

When an American pronunciation qualifies for inclusion, it will often contain differences that would not otherwise be shown. It is debatable whether such differences ought to be indicated or not. An example to illustrate the case is *Pontius Pilate,* where alongside the RP /pɒntɪəs/ American has /pɑːnʧəs/. Because of the unexpected /ʧ/ the American version is to be given; but should it be [páncsösz] or [poncsösz]? The first form is too far removed from any acceptable Hungarian-style English, the second, however, is a lie pretending that the first vowel in the American pronunciation of this word is one that — to be honest — does not occur in the dialect concerned. We chose the second version, nevertheless, thinking that this *pia fraus* of Britishizing a word somewhat is better than going to extremes trying to imitate American English, which is more removed from the accepted standards of Hungarianizing English words.

7 Words from other languages

The decision whether a certain word is foreign or not in a particular language is not at all trivial. But it is a problem which someone compiling a pronunciation dictionary frequently faces. When speakers of a language know — or believe — a word to be "foreign" in their language this may modify their pronunciation of the word. The LPD, for example, includes the French pronunciation [kozʁi] in the entry *causerie* /ˈkəʊzəri/ to help those who want to imitate the "original" pronunciation. Such considerations do not feature in a dictionary intended for learners who are not yet totally successful at imitating English pronunciation, let alone the pronunciation of all those other languages the words of which may turn up in an English text.

The convention of marking words as foreign with giving their source language is, nevertheless, employed in HAKSZ. This, on the one hand, is to help the reader understand why a particular word has an unexpected pronunciation (or, from the linguist's point of view: why a certain word has an unexpected spelling), like *chic* corresponding to /ʃiːk/.

On the other hand, the indication of a source language is frequently meant to guard against excessive anglicization. Since HAKSZ is intended both for people who want to speak English with a correct, albeit typically Hungarian accent, and for those who just want to know the pronunciation of an English word or phrase embedded in a Hungarian senctence, we sometimes felt it necessary to indicate if the standard HuOrT pronunciation of a word is inappropriate in the second context. It is very often the case that a word, considered foreign in English, occurs in Hungarian, too, but both languages borrowed it from a third independently of each other. This is most typical of names of people (e.g. *Bach, Michelangelo*) and places (e.g. *Barcelona, Stockholm*), but is not restricted to them (e.g. *ad infinitum, gestalt*). If we considered that the non-Englishness of such a word might not appear at a first glance, the source language was indicated to warn users that in a Hungarian context this word usually has a different pronunciation than the one given by HAKSZ. The anglicized pronunciations `[edzsinkór]` (*Agincourt*) and `[májköl-ENdzsöló]` (*Michelangelo*) would be anything but appropriate in a Hungarian utterance,[8] yet in the second case the average cultural background of the user will probably save him from believing the name to be English. This is not the case with *Agincourt*: one may very easily not realize that this name comes from French and therefore its usual pronunciation in Hungarian is [aʒɛŋkuːr], therefore the label *(fr)* appears in the entry.

HAKSZ also contains a number of Hungarian names which may turn up in an English text. The pronunciation of *Budapest* is given as `[bjúdö-PESZT]` (/ˌbjuːdəˈpest/). There is a tendency of imitating native pronunciation as faithfully as possible, resulting in alternative forms such as /ˈbuːdəpeʃt/, but this approach fails to take into account the fact that certain Hungarian names are so much encouched in the Anglo-Saxon world that they have a "translation", as it were: the form [ˌbjuːdəˈpest] can be taken as the English name for the capital of Hungary, whose spelling happens to coincide with that of the Hungarian name. In these cases, we obviously could rely on the common sense of the user, therefore do not indicate the non-Englishness of the word.

8 Traditional Hungarianized pronunciations

In addition to words foreign in English, there is another case where the HuOrT pronunciation is undesirable in a Hungarian context. Besides the large set of English words whose traditional Hungarianized pronunciation coincides with the HuOrT pronunciation (which was the goal we aimed at, as in the case of *software* `[szoftver]`) or differs from it in a principled way (e.g. *Washington* `[vasingtön]`, in Hungarian contexts usually [vɒʃiŋgton], more of this regularity below), there exists a smaller set containing words that are traditionally pronounced differently from what HAKSZ suggests. For

[8] It must be admitted that the problem is even more complex. When talking about the famous Italian sculptor in Hungarian, obviously the pronunciation [ˈmikɛlɒnʤɛloː] is to be preferred. The same name, if it denotes an Englishman, however, would probably be pronounced [ˈmaːjkølɛnʤøloː]. And situations may easily be produced in which the decision between the two versions is almost impossible.

these words we have given the traditional Hungarianized pronunciation, too, introduced by the symbol •*szok.*

As has been said, HAKSZ tries to keep a balance between a native-English-like pronunciation and one that is easily accessible for Hungarians with no knowledge of English. Therefore in many cases the HuOrT pronunciation is a mere substitution of the RP phonemes in a word by the closest — not necessarily phonetically, but mentally closest — Hungarian phonemes. With respect to stress, however, loans that do not have their primary stress on the first syllable in English are changed without exception, simply because lexically determined stress does not exist in Hungarian. Whereas this type of Hungarianization is coercive and totally regular, the replacing of English schwa with the "underlying" full vowel (which basically means the vowel suggested by the orthography) is to a large degree optional, although quite typical of Hungarianized English loans.[9] Take, for example, the word *Hungary* /ˈhʌŋɡəri/. HAKSZ renders its pronunciation as `[hangöri]`. The usual Hungarian pronunciation, however, is `[hangeri]` (with possible unrounding of the first vowel). What we can observe here is the substitution of English schwa by the regular full pronunciation of the orthographical *a,* i.e. `[e]`.[10] Seeking explanations for this substitution, one may imagine that it takes place because [ø] is a very marked vowel, while its equivalent, /ə/ is not — in fact, /ə/ is the most unmarked vowel of English and as a result it has an excedingly high frequency of occurrence. It is also notable that [ö]-substitution is not only influenced by the orthography, but is also heavily dependent on the requirements of vowel harmony: *Thatcher* has two alternatives `[szecser]` and `[szecsör]`, while *Carter* can only be `[karter]` not *`[kartör]`, which would defy vowel harmony; *Major,* on the other hand, can only be pronounced `[médzsör]`, as the substituted form *`[médzsor]` suggested by the orthographical *o* would again go against the characteristics of a harmonic domain.

If the difference between the HuOrT and the traditional Hungarian-context pronunciation of a word is not merely due to the place of stress or to [ö]-substitution, we usually include the traditional Hungarianized pronunciation as well. The entries below illustrate the point in question:

Hamlet `hemlöt` /ˈhæmlət/ •*szok:* `hamlet`
Macbeth `mök-BESZ` /məkˈbeθ/ •*szok:* `makbet`
Shakespeare `sékszpír` /ˈʃeɪkspɪə/ •*szok:* `sekszpír`
story `sztóri` /ˈstɔːri/ •*szok:* `sztori`

This is to be understood as: `[hemlöt]` is the appropriate form in an English text, but the name has a long tradition in Hungarian, therefore in a Hungarian context the pronunciation `[hamlet]` is required. We have given traditional Hungarianized pronunciations only for words that are not foreign in English itself. With foreignisms there

[9] HAKSZ does go half way along this road: word final schwa has several equivalents conditioned by the orthography, see section **4.5.**

[10] The HuOrT equivalents of the "underlying" /æ/ and /eə/ (cf. *Hung*[eə]*rian*), the two possible pronunciations of *a* in this environment, coincide.

either appears a source language or the general cultural background of the reader is expected to tell him that the HuOrT pronunciation is not normal in a Hungarian context (cf. section **7**). By the same token, we have not given the Hungarian pronunciation of *Budapest.*

A sad face appears next to some forms given in this section of the entry as illustrated by the following:

Evans evönz /ˈevənz/ •*szok:* ☹ívönsz
Worcester vusztör /ˈwʊstə/ •*szok:* ☹vorcseszter, vör-

The traditional Hungarian pronunciation of these words differs from the English in a way which is not justified by any "domesticating" process, they reveal such a degree of ignorance of the English pronunciation which may cause distress among snobs. The symbol indicates that we do not recommend the use of these forms even in Hungarian contexts, let alone when speaking the HuOrT pronunciation. We, nevertheless, felt it our duty to record these forms as well, since there is no theoretical difference between these forms and other traditional Hungarianized forms not accompanied by the sad face.

With older loans one had to decide whether, in the case of a word like *lunch* (whose HuOrT pronunciation is [lancs]), the form [löncs] counts as its traditional Hungarianized pronunciation or as a Hungarian word merely etymologically connected to *lunch,* in which case it would not be reasonable to mention this latter pronunciation. We usually considered it more user-friendly to do so and therefore mentioned such connections, even at the price of relaxing scholarly discipline.

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