I have given my paper the title "syllabic juncture" because all five types of juncture occur in English only between or after syllables. Since juncture, like pitch and stress, is a distinctive prosodic feature, I should prefer to call it a prosodeme, reserving the term phoneme for segmental or linear features. If we adopt this simpler terminology, we dispense with all the difficulties associated with the contrastive epithets segmental and suprasegmental, or successive and simultaneous, as applied to classes of phonemes. I do not assert, however, that all junctures are syllabic. In the Slavonic languages, for example, they need not be syllabic, although they do seem to be all morphemic. I notice that Kučera transcribes the Czech word for "congress" as /jezd/ with what he calls internal juncture. A syllable may be adequately defined, at least for our immediate purpose, as a segment of speech that is heard as one unit of sonority. The forms in the simple mass aye, ray, tray, stray are all monosyllabic but, because str- is a maximum initial consonantal cluster in English (though not in Czech, cf. psstruh "trout"), the continuation astray involves two syllables and some kind of juncture.

The dog went astray (J1 smooth transition) Ct. It was a stray dog without a collar (J2 internal or plus juncture). If aye, ray, tray and stray have one syllable each and astray has two, it follows that the point of syllabic division in the latter can be chosen anywhere between the beginning of s and the beginning of r. This fact has been demonstrated in tape-recordings of various English dialects and idiolects. Similarly we may contrast

Please hand me that ashtray (J1)
This is a tea-tray, not an ash-tray (J2).

Professor Bruce Boswell used to train his students to pronounce Russian /j/ by getting them to repeat the words of Jaques in As You Like It, II vii 52

The why is plain as way to parish church
– and then to bring the juncture forward –
as way to pari sh church.

by its neighbouring allophones (if not, of course, by its contextual sense) this means that phonemically redundant and irrelevant features suddenly become contrastive and relevant. Since allophones in respect of junctures involving a vowel and a post-dental nasal cannot be made distinctive, juncture may become permanently shifted in the development of a language by the process known as syllabic misdivision or metanalysis. Hence have arisen such common English forms as adder for nadder, apron for napron (cf. napkin), auger for nauger, orange for norange, and umpire for numpire. The reverse process is seen in newt for ewt, and also in several place-names like Nash, Nayland, Nechells, Nempnett, Noke and Nyton.

If two stressed vowels stand together, J2 is bound to occur. Consider, for instance, the following italicized commands in Browning’s Rabbi ben Ezra:

Our times are in His hand
Who saith ‘A whole I planned,
Youth shows but half; trust God: see all, nor be afraid.’

These juxtaposed monosyllables bear heavy stresses. They cannot be pronounced without pauses: /tr\vst+god | si:+\os:il/. Contrast trust God with trustful and see all with seesaw. Browning enjoyed himself immensely when he indulged in such sportive rhymes as /oubi:s/ and /roub+i:z/ in The Pied Piper of Hamelin:

You hope, because you’re old and obese
To find in the furry civic robe ease?

Since junctures occur normally at morpheme boundaries, they are important for constituent analysis. A good illustration is provided by the familiar flower-name cowslip (primula veris) from prosaic Old English cū sulyppe “cow slime”. These meadow flowers looked something like cow-droppings. The inherited juncture, preserved for over a thousand years, is /kauz lip/. Only foreigners say /kauz lip/. I have also come across cow’s lip in substandard dictionaries.

It is now generally agreed that the complete description of a language should include everything describable at all three levels: phonological, morphological, and syntactic. At the phonological level we can now reasonably hope to transcribe all relevant features (with the possible exception of that elusive element - voice-quality modulation). At this level we are concerned with a hierarchy of interdependent phonemes and prosodemes. The order of presentation is important. In English that order would seem to be segmental phonemes, terminal junctures, internal junctures, stresses, pitches, and then (like the circumference of a circle) back again to segmental phonemes; or, quite simply, phonemes, junctures, stresses, pitches, phonemes. The description is complete only when the wheel has come full circle.

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