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The chaos poem phonetic transcription pdf

Chaos G. Nolst Trenite a.k.a. Charivarius 1870 - 1946 The most expensive creature in the creation of studying English pronunciation, I will teach you in my verse Sounds like a corpse, body, horse and worse I will make you, Susy, busy, Make your head with heat grow dizzy. A tear in the eye of the dress you will tear, So I will! Oh, listen to my prayer, Pray, comfort your loving poet, Make my coat look new, dear, sew it! Just compare your heart, beard and heard, dies and diet, lord and word, sword and sward, keep and great Britain. (Remember the latter, as it is written.) Made there is no sound bade, Say said, paid, specified, but lattice. Now you certainly won't plague you with words like vague and ague, but watch out as you say, say a break, steak, but gloomy and streaky. Previous, valuable, fuchsia, via, tube, sniper, recipe and chorus, cloven, oven, as well as low, script, receipt, shoe, poem, toe. Listen, as I say, devoid of deception: Daughter, laughter and Terpsichore, Typhoid, measles, topsails, auphids. Exiles, similes, reviles. Completely, holly, signal, signing, Thames, study, combining scholar, vicar and cigar, solar, mica, war and far away. From desire: desirable - admirable from admire. Lumber, plumber, bier, but brier. Chatham, brougham, reputation, but familiar. Knowledge, done, but went and tone, One, anemone. Balmoral. Kitchen, lichen, laundry, laurel, gertrude, german, wind, and mind. Scene, Melpomene, humanity, turtle, turquoise, goat-skin, reading, reading, pagans, heather. This phonetic maze gives moss, gross, creek, brooch, ninth, plinth. The bite does not end like ballet; Bouquet, wallet, hammer, cottage; Blood and flooding are not like food, nor mold should and should not. Banquet is not almost parquet, which is said to rime with khaki discounts, viscount, load and wide. Towards, forward, to the reward. Right! Your pronunciation's O.K. Phonetic transcription /dʒərəst kri:tʃə in kri:ʃən stʌdɪŋ ɪnʃlɪj pɹənʊnsi:ʃjən ai wil ti:tʃ ju: in mai vɜ:s saunz laik kɔ:ps kɔ: hɔ:s ən wɜ:s ai wil ki:p ju: suzi bizi meik ju: hed wɪð hi:t grəʊ dɪzi: tɪə in ai jɔ: dres ʃəl teə kwɪə feə sɪə hiə mai preə prei kənsəʊl ju: lʌvɪŋ pəʊət meik mai kəʊt luk nju:w diə səʊw it dʒəst kəmpeə ha:t biəd ənd hɜ:d daɪz ənd daɪət tɔ:d ənd wɜ:d sɔ:d ən swɔ:d rɪtɪn ən brɪtən maɪnd ðə lætə hau it ɪz rɪtən meɪd hæz nɔt ðə saund əv bæd sei sed peɪ leɪd bʌt nɔt pæɪd nau ai jɔ:li wil nɔt pleɪg ju: wɪð sɪf wɜ:dz əz veɪg ənd eɪgju bʌt bi: keəfʊl hau ju: spɪ:k sei gɪf bʊf steɪk strɪ:k breɪk bli:k pri:vɪəs preʃəs fʊkʃjə vɪə rɛspɪ: paɪp stʊnsəl kwɪə wəʊvən əvən hau ənd ləʊ skript rɪsɪtʃ ju: pəʊɪt təʊ hiə mi: sei dɪvɔɪd əv ɪrɪkən dɔ:tə lɪfənd tɛpsɪkəri taɪfɪd mi:zəl tɪpsəl aɪlz ɛksaɪlz rɪvɪəlz həʊlɪ hʊlɪ sɪgnəl saɪnɪŋ seɪm ɪksəmi:niŋ bʌt maɪnɪŋ skɔlə vɪkə bʌt sɪgə.r səʊlə maɪkə wɔ:ɹ ənd fə: frəm dɪzɪə dɪzɪərəð ədməɪrəð əl frəm ədməɪə lʌŋbə plʌmə biə bʌt brɪə tɔpʃəm brəʊwəm rɪnəʊn bʌt naʊn nɔlɪdʒ dʌn ləʊn gɔn nɔvɪ təʊn wʌn zənəmɔni bælmɔrəl kɪfɪn ɪfɪn tɔ nɪdri lərəl ɡɪstru:d dʒs:mən wɪnd ənd maɪnd sɪ:n mɛlpɔməni mənkaɪnd tɔ tɔs tɔ kwoɪz ʃænwɪ lɛðə rɪ:dɪŋ rɛdɪŋ hɪ:ðən hɛðə ɔɪs fənɛtɪk lɛtəri:ŋ gɪvz mɔs grəʊz brʊk brəʊf nɑɪnð plɪnð bɪlət dɪz nɔt ɛnd laɪk bæli bʊ:kɪ wɔlɪt məɪlɪ fɛtɪl bɪk ənd fɪk ə: nɔt laɪk wʊd nɔr ɪz mɔld laik ʃʊd ənd kʊd bænkwɪt ɪz nɔt nɪəl: pə:kɪ wɪf dʒənt ɪɡsækʃi raɪm wɪð kɛki dɪskəʊnt vɪskəʊnt laʊd ənd brɔ:d tawə dz tə fɔ:wəd tə rɪwɔ:d rɪkəfɪld ənd krɔfʃɪŋ krəʊkɪ raɪ jɔ: pɹənʊnsi:ʃjən z əʊ kɛɪl 'Dɔn't yu θɪŋk sɔ: rɛdər, rəðər, Speəkiŋ fəʊm, bəðərs, fəðər?' Fɪnəlɪ, wɪtʃ rɪmɪs wɪθ ɪnəʊgħ, θʊgħ, bɪ, kɔnər, kəʊgħ, hʊgħ, sʊgħ, dɪfɪkʊlt? Hɪkəʊgħ hʌs ə sup saʊnd... My advɪsɪ: GɪVE ɪT UP! Notes on Chaos Chaos is a poem that shows the irregularities of English spelling and pronunciation, written by Gerard Nolst Trenité (1870-1946), also known under the pseudonym Charivarius. It first appeared in an appendix to the author's book Drop Your Foreign Accent: engelsche uitspraakoeeningen. (From Wikipedia: Chris Upward introduces the Classic Concordance of Cacographic Chaos [Journal of the Simplified Spelling Society, 1994/2 pp27-30 later labeled J17] This version is essentially the author of the final text as well as published by the New River Project in 1993. However, a few minor tweaks were made and occasional words from earlier editions were preferred. After previous practice, words with conflicting spellings or pronunciation are italic> printed here. Many readers urged them to renumber The Chaos, a well-known, well-known, oriented catalogue of spelling irregularities in English. The SSS newsletter bore an incomplete, rather rough version in the summer of 1986 (p. 17-21) under the headline Author Unknown, with a parallel transcription to the early form of Cut Spelling. Since then, there has been a stream of further information and text variants, culminating in 1993-94 with the most complete and authoritative version ever to appear. So it's time to re-publish in JSSS. Our stinging progress towards the current version is interesting because it demonstrates the continuous international influence of the poem. Some of them have appeared since the mid-1980s, and the trails have been running from France, Canada, Denmark, Germany, Portugal, Spain, Sweden and Turkey. The career of the first version we received was typical: it consisted of a jagged manuscript found in a girls' high school in Germany in 1945 by a British soldier, from whom he passed through various hands to finally reach Terry De'Ath, who transferred him to the SSS; but did not mention who was its author. A rather sad example of the mystery that has long surrounded the poem is seen in Hubert A Greven's Elements of English Phonology, published in Paris in 1972: its introduction quoted 48 poems of the poem to show French students how impossible it is to speak English (i.e. read aloud), and by way of thanks he said that the author would like to pay due tribute to Mr G Nolst Trenité for allowing him to copy his poem The Chaos. Since he could not find out about his whereabouts, the author expresses his warmest thanks if the latter had read the book. Unfortunately, the poet in question died more than a quarter of a century earlier. For the various materials and information sent to us over the years, we are particularly indebted: Terry De'Ath of Newcastle-upon-Tyne; By Tom McArthur (English Today Editor) in Cambridge; Editing by Mark Cooney Benno Jost-Westendorf from Recklinghausen, Germany; Professor Che Kan Leong from the University of Saskatchewan, Canada; Editor perfect your english, Barcelona; and SSS committee member Nick Atkinson for the French reference. From them we learned who the author is and that numerous versions of the poem were in circulation; but many tempting questions remain unanswered. Three contributions between 1993 and 1994 largely filled gaps in the picture. The first of these contributions was due to the conscientious research of the Belgian SSS member Harry Cohen from Tervuren, which outlined the author's life and told us a lot about the subsequent editions of the poem. The second comes from Bob Cobbing of the New River Project (89a Petherton Road, London N5 2QT), who sent the SSS a handsome new edition (ISBN 1 870750 07 1) just published in conjunction with the author's nephew, Jan Nolst Trenité, who owns the copyright. This edition was based on the final version published by the author during his lifetime (1944) and should therefore be considered particularly authoritative. Finally, Jan Nolst Trenité himself went into considerable trouble to correct and fill in the details of his uncle's biography and the publishing history of the poem, which SSS was previously able to compile. Chaos was created by Dutch writer and traveler Dr Gerard Nolst Trenité. Born in 1870, he studied classics, then law, and then political science at the University of Utrecht, but without graduation (his doctorate came later, in 1901). From 1894 he was a private teacher in California, where he taught the sons of the Consul General of the Netherlands. From 1901 to 1918, he worked as a teacher in Haarlem, and published several textbooks in English and French, as well as a study of the Dutch constitution. From 1909 until his death in 1946, he often wrote for an Amsterdam weekly magazine, with a language column under the pseudonym Charivarius. The first known version of The Chaos appeared as an add-on (Aanhangsel) for the 4th edition of the Nolst Trenité Drop Your Foreign Accent: engelsche uitspraakoeeningen (Haarlem: H D Tjeenk Willink & Zoon, 1920). The book itself naturally used the Dutch spelling current before the 1947 reform (see This first version of the poem is titled De Chaos and contains words with problematic italic> spelling, but it has only 146 poems, compared with the 274 lines we now give (four more than in our 1986 version). The general meaning of Drop's foreign accent is clear from the number of releases passed, from the first (no poem) in 1909, to the posthumous 11th edition corrected in 1961. The last edition that appeared in the author's life was 7(1944), at which time the poem almost doubled its original length. It is not surprising, due to the numerous releases and constant development of the poem, that so many different versions have been in circulation in so many different countries. Chaos is a virtuosic feat of composition, a mammoth catalog of about 800 of the most famous irregularities of traditional English spelling, skillfully oriented (if with a few awkward lines) into fasteners with alternating feminine and masculine rhymes. The choice of examples now seems a bit outdated, like a few of their pronunciations, indeed a few words may even be unknown to today's readers (how many will know what a studding-sail is or that its nautical pronunciation is deafening?), and not every rhyme immediately clicks (porridge for groats?); but the overwhelming majority of the poem is as important an indictment of the chaos of English spelling as it has ever been. Who the most expensive creature in creation addressed in the front line, also addressed as Susy in row 5, may be unknown, although the mimeographed version of the poem held by Harry Cohen is dedicated to Miss Susanne Delacruix, Paris. She was probably one of nolsta Trenité's students. Readers will notice that Chaos is written from the point of view of a foreign English student: it is not so much the spelling as such is regrettable, but the fact that the poor student can never tell how to pronounce the words encountered in writing (the poem was, after all, attached to the book of pronunciation exercises). With English today the main language of international communication, this unpredictability of symbol-sound corresponds-ence poses no less a problem than the unpredictability of the symbol sound correspondence, which is so bewailed native Speakers of English. Nevertheless, many native English-speaking readers will find the poem a revelation: a juxtaposition of so many otherwise pronounced parallel spellings brings home the sheer illogicality of the writing system in countless cases that such readers may have never before noticed. It would be interesting to know if Gerard Nolst Trenité, or anyone else, has ever actually used Chaos to teach English pronunciation, because a tight rhythmic and rhyming poem structure can prove to be a valuable mnemonic aid. There may be material for experimentation here: non-English-speaking learners who practiced reading parts of the poem aloud can be tested in reading the same problematic words in the simple context of prose, and their success measured against a control group that did not practice them through Chaos. This version is essentially the author of the final text, also published by the New River Project in 1993. However, a few minor tweaks were made and occasional words from earlier editions were preferred. After previous practice, words with conflicting spellings or pronunciation are italic> printed here. Italic.

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