Preface

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Many groups of people working in a range of distinct branches of study all contribute to our understanding of the ways in which phonology can change. *Papers in Historical Phonology* aims to provide a platform where these groups can talk to each other. It aims to celebrate this diversity of approach, to tie in with the long traditions of research on phonological change, variation and reconstruction, and to push forward debate and understanding, both by welcoming methodological innovation (alongside time-honoured approaches) and by pushing the boundaries of current publication practices.

PiHPh thus defines 'historical phonology' broadly, taking in all areas of linguistics which link the study of sound systems to the past in any way. It is concerned both with how and why the phonology of languages changes in diachrony, and with the reconstruction of past synchronic phonological states. These are inextricably linked: we need to understand what the past stages of languages were in order to understand which changes have occurred, and we need to understand which kinds of changes are possible in order to reconstruct past synchronic states. We also need to investigate the patterns of contemporary variation in phonology, in order to gain insight into how change is occurring now, and how it was implemented in the past. Historical phonology is thus an inherently inter(sub)disciplinary enterprise — no one disciplinary approach can hope to understand it fully. We need to combine insights from theoretical phonology, phonetics, sociolinguistics, dialectology, philology, language acquisition, and, no doubt, other areas. We need to interact with the traditions of scholarship that have grown up around individual languages and language families, and with disciplines like history, sociology and palaeography. While it is natural that individual scholars will focus on specific parts of the whole, we will need to bring together work from all these distinct subfields in order to fully understand how phonological

change can happen in general, and in order to understand any specific change in the phonological history of any language.

PiHPh wants to understand both the innovation of change and its propagation through speech communities, both 'sound change' and 'analogy', both endogenous and exogenous causations of change, both time and space, and both the interaction of variation and change and the interaction of language acquisition and change. The kinds of questions that *PiHPh* wants to ask therefore include at least the following:

- Which changes are possible in phonology?
- What is the precise patterning of particular changes in the history of specific languages?
- How do changes arise and spread through communities?
- Are there characteristics that phonological changes (or particular types of changes) always show?
- What counts as evidence for change, or for the reconstruction of previous stages of languages' phonologies?
- What kinds of factors can motivate or constrain change?
- Are there factors which lead to stability in language, and militate against change?
- To what extent is phonological change independent of changes that occur at other levels of the grammar, such as morphology, syntax or semantics?
- What is the relationship between the study of completed phonological changes and of variation and change in progress?
- What is the relationship between phonological change and (first and second) language acquisition?
- What types of units and domains, at both segmental and prosodic levels, do we need in order to capture phonological change?
- How can the results of historical phonology inform phonological theorising?
- How does phonologisation proceed — how do non-phonological pressures come to be reflected in phonology?
- How can contact between speakers of different languages, or between speakers of distinct varieties of the same language, lead to phonological change, or to the creation of new phonological systems?
- How has historical phonology developed as an academic enterprise?

Many different types of evidence are used to shed light on the concerns of historical phonology, such as: the interpretation of written records, the analysis of patterns in contemporary variation, the

comparison of related systems, the investigation of spoken sequences in the laboratory or in corpora, and the application of theoretical constructs to historical data. Similarly, the many distinct positions that exist in general phonological theory are all found in historical phonology: some argue that perception is crucial in determining phonological patterns and in driving change; others argue that pressures in articulation play a central role; still others argue that autonomous phonological entities, such as constraints on structure or derivations can drive or limit change. *PiHPh* welcomes all of this.

It has often been argued that analyses developed in historical phonology can be used as evidence about the nature of phonological theory, and, vice versa, that developments in phonological theory both need to be tested against historical data and can shed new light on issues in historical phonology. *PiHPh* is interested in both these lines of enquiry. It has also often been argued that phonological theory can only be done properly if we consider the limits of diachrony and the start of synchrony: is a pattern (in a specific language or recurring in lots of languages) due to synchronic phonological knowledge or a remnant of a diachronic change? *PiHPh* welcomes fundamental debate in such areas.

PiHPh has emerged from loose groups of researchers who were brought together for the creation of *The Oxford Handbook of Historical Phonology* (Honeybone & Salmons 2015) and then for the biennial *Edinburgh Symposium on Historical Phonology*, which grew in part from that volume. These are just starting points, however: *PiHPh* hopes that any who share its interests will read it, contribute to it, and comment on articles published in it.

PiHPh operates under a permissive open access licence, and will have a quick turnaround process for articles, so we hope that it will be a good venue to field new ideas about data, methods or theories. Papers published in *PiHPh* are subject to peer scrutiny. Before appearing in *PiHPh*, all submissions are assessed (by the editors and/or advisory board), to ensure that they are fundamentally sound and accessible to readers. Submissions which lack any originality, or which do not connect with historical phonology in any way, or are conceptually or empirically fundamentally flawed will be rejected. However, the editors expect to publish both material that they disagree with, and which may be speculative or at an early stage of development. *PiHPh* also operates a post-publication peer review process, which encourages readers to comment on the ideas that appear in its pages, and we hope that this will, where so desired, strengthen authors' argumentation for future publications. We editors aim to engage with the papers in *PiHPh* through the submission of post-publication comments, and we hope that other readers will, too. Likewise, *PiHPh* hopes that authors will

reply to those comments. Further details of the practicalities of the pre-publication scrutiny and post-publication review are available on *PiHPh's* website: http://journals.ed.ac.uk/pihph.

   PiHPh takes as its symbol the diachronic shaftless arrow '>' because it wants to understand everything connected to the ways in which phonology can change. We invite everyone interested in any of the points discussed here to perceive themselves, at least in part, as doing historical phonology, and we hope that *PiHPh* will provide a forum for this.

Comments invited

PiHPh relies on post-publication review of the papers that it publishes. If you have any comments on this piece, please add them to its comments site. You are encouraged to consult this site after reading the paper, as there may be comments from other readers there, and replies from the author. This paper's site is here:

http://dx.doi.org/10.2218/pihph.1.2016.1689

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