Luciano Canepari & Francesca Balzi (2016)

Turkish Pronunciation & Accents

Geo-social Applications of the Natural Phonetics & Tonetics Method

9 1. Foreword
The meaning of International (and Neutral, Traditional, and Mediatic) Turkish
Why do Phonetics?
Typography & canIPA symbols

17 2. Pronunciation & Phonetics
20 *The Phonotonetic Method*

29 3. The phono-articulatory apparatus
33 *The vocal folds*
38 *Resonators (five cavities)*
40 *The lips*

43 4. The classification of sounds

47 5. Vowels & vocoids

53 6. Turkish vowels
53 *The vowels of international Turkish*
57 *The vowels of neutral Turkish*
62 *The vowels of traditional Turkish*
64 *The vowels of mediatic Turkish*
67 *Synoptic presentation of the vowel elements for the four Turkish accents*
68 *Compared examples for the four Turkish accents*

71 7. Consonants & contoids
72 *Places and manners of articulation*

75 8. Turkish consonants
75 *The consonants of international Turkish*
78 *The consonants of neutral Turkish*
80 *The consonants of traditional Turkish*
81 *The consonants of mediatic Turkish*
84 *Synoptic presentation of the consonant elements for the four Turkish accents*
84 *Compared examples for the four Turkish accents*

89 9. Turkish structures
89 *Vowel harmony*
90 *Taxophonics*
92 *Assimilation*

94 *Stress*
99 *Pitch accent in traditional Turkish ('stritch')*

101 10. Intonation (English & Turkish)
103 *Tunings*
104 *Protunes*
104 *Tunes*
107 *Parentheses & quotations*
110 *Turkish intonation*

115 11. Some texts in phonotonetic transcription
116 *The North Wind and the Sun*
118 *Four conversations*

127 12. Regional Turkish accents (with 4 maps):
135 *European Turkey (Kırklareli)*
136 *İstanbul (city and region)*
137 *West-Mediterranean Turkey (İzmir, Antalya, Bilecik)*
138 *Mid-Mediterranean Turkey (Konya)*
139 *East-Mediterranean Turkey (Antakya)*
140 *East-central Turkey (Tokat)*
141 *Central Turkey (Çorum, Kayseri)*
142 *West-central Turkey (Ankara)*
143 *West Black-Sea Turkey (Kocaeli)*
144 *Mid-west Black-Sea Turkey (Zonguldak)*
145 *Mid-east Black-Sea Turkey (Samsun)*
146 *East Black-Sea Turkey (Trabzon)*
147 *North-east Turkey (Erzincan, Ardahan)*
148 *Mid-east Turkey (Elazığ)*
149 *South-east Turkey (Urfa, Van)*
150 *Cyprus (Lefkoşa)*

153 13. Some foreign accents of Turkish
154 *English*
156 *French*
158 *Spanish*
163 *Italian*
166 *Portuguese*
167 *Romanian*
168 *Russian*
169 *Czech & Slovak*
170 *Hungarian*
171 *Chinese*
172 *'Black African'*

173 14. Mini-phono-dictionary

241 15. Some diachronic stages:
244 *Hittite*
245 *Phrygian*
246 *Lydian*

247 16. Phonopses of 26 languages
248 *English*
249 *German*

249 *Dutch*
250 *French*
250 *Spanish*
251 *Portuguese*
251 *Italian*
252 *Romanian*
252 *Russian*
253 *Czech*
253 *Polish*
254 *Bulgarian*
254 *Greek*
255 *Hungarian*
255 *Albanian*
256 *Finnish*
256 *Arabic*
257 *Hebrew*
257 *Turkish*
258 *Persian*
258 *Hindi*
259 *Vietnamese*
259 *Burmese*
260 *Chinese*
260 *Korean*
261 *Japanese*
261 *Principal consonant orograms*

265 17. English pronunciation by Turkish speakers

269 18. Annotated bibliography
275 *Official IPA chart*

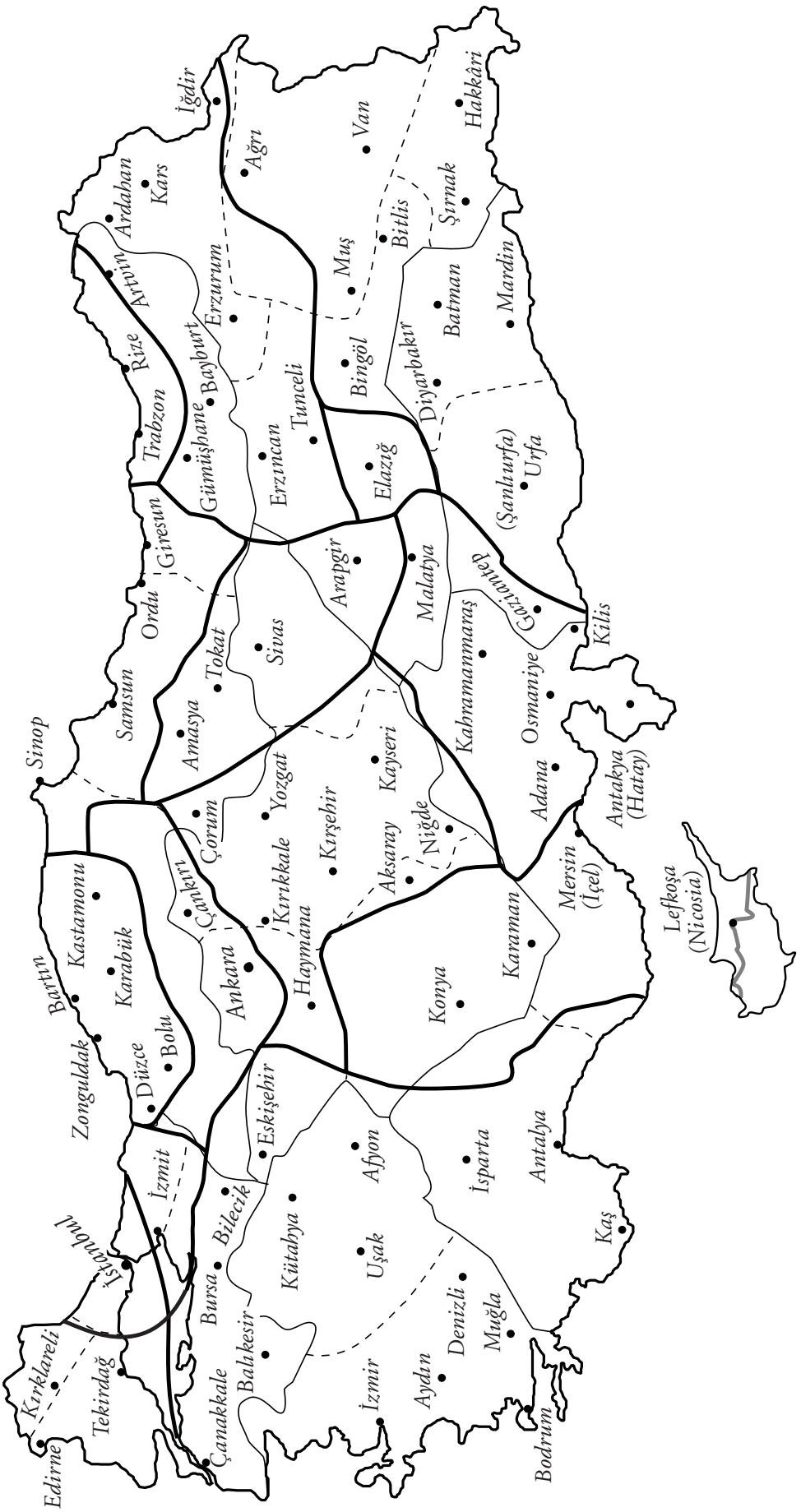


fig 12.0.4. Turkish pronunciation koinés, with regions, main subregions and places, and Cyprus.

6.
Turkish vowels

The vowels of *international* Turkish

6.1. For *international* Turkish, eight short and eight 'long' vowels are necessary, as shown in the vocogram, orograms, labiograms, and palatograms of *fig* 6.1-4.

The 'long' ones are actually monotimbric diphthongs: [i(i), y(y), ɯ(ɯ), u(u); ɛ(ɛ), ɷ(ɷ), σ(σ); a(a)] (using the same vocoids as for the short vowel phonemes).

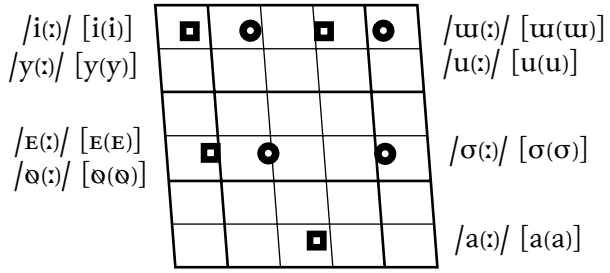
Thus, we took examples from some of the books listed in our Bibliography and transcribed, or retranscribed, them using the *canIPA* notation and criteria, derived by accurately hearing to several recordings expressly made for this purpose.

So we can really show what our four accents actually use, in spite of the too many approximate and superficial and mixed 'transcriptions' and 'descriptions' we find even in the books we had to list in our Bibliography.

6.2. Thus, limiting ourselves to the *international accent*, for now, we have what the following examples show:

/i(ː)/: *iplik* [ipˈlicˇ], *iğne* [iiˈnɛ], *bir* [ˈbiɾ̥], *iletişim* [iˌlɛtiˈʃim],
/y(ː)/: *düş* [ˈdyʃ], *düğme* [dyyˈmɛ], *üzüldüm* [ˌyzylˈdym],
/ɯ(ː)/: *kına* [kɯˈna], *ıtır* [ɯˈtɯɾ], *kılıbık* [ˌkɯłɯˈbɯk],
/u(ː)/: *ulak* [uˈłak], *uğur* [uuˈuɾ], *upuzun* [ˈupuˌzun],
/ɛ(ː)/: *sen* [ˈsɛn], *kel* [ˈcɛl], *ekmek* [ɛcˈmɛcˇ], *perende* [pɛˈɾɛndɛ],
/ɷ(ː)/: *örtü* [ɷɾˈty], *öğle* [ɷɷˈlɛ], *göl* [ˈɟɷl], *şoför* [ʃσˈfɷɾ],
/σ(ː)/: *kol* [ˈkσł], *oğlan* [σσˈłan], *protokol* [ˌpɾσtσˈkσł],
/a(ː)/: *laf* [ˈlaf], *kâr* [ˈcaaɾ], *kar* [ˈkaɾ], *almak* [ałˈmak], *karavana* [ˌkaɾaˈvana].

fig 6.1. Turkish: international-vowel vocogram.



6.3. Let us also have a careful look at *fig* 6.2-4. They, respectively, show the *orograms, labiograms,* and *palatograms* of the vocoids given in *fig* 6.1. It is very important to accurately relate these figures to the positions of the markers in the vocogram.

fig 6.2. International Turkish: vowel orograms.

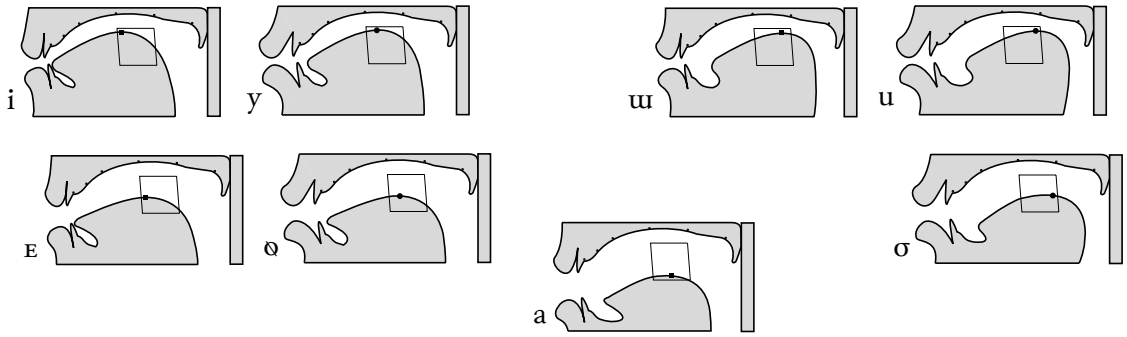


fig 6.3. International Turkish: vowel labiograms.

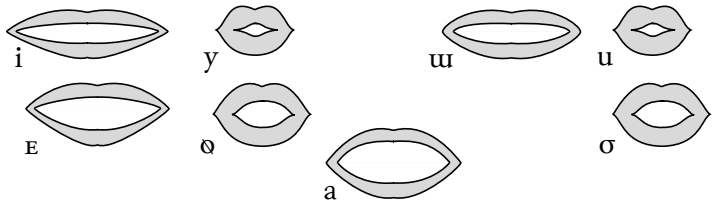
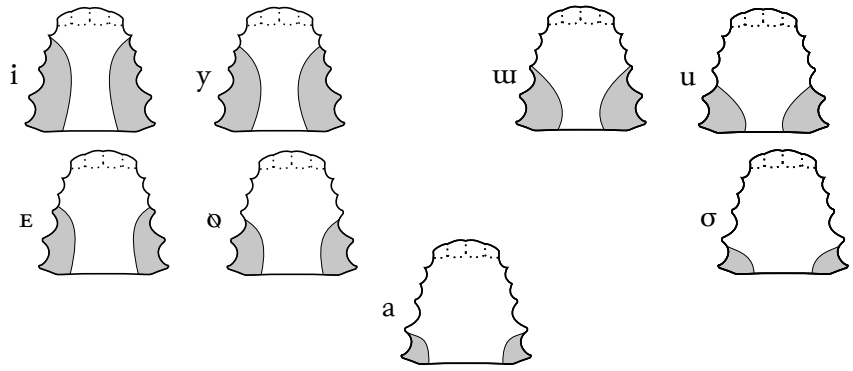


fig 6.4. International Turkish: vowel palatograms.

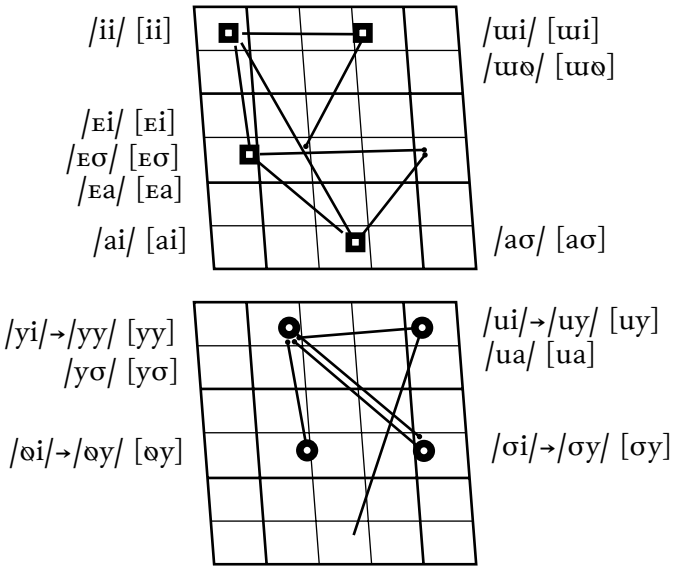


6.4. Passing to *fig* 6.5, the two new vocograms show the eight /Vi|/ diphthongs which can certainly occur in Turkish words. Let us notice that /ii, yi/ coincide with ('long') /iː, yː/ [ii, yy], although we had to read too many times that there should be a difference between them. But such wrong deductions and conclusions seem to be sadly derived from naïve and harmful spelling addictions.

Let us also notice that /yi/ is actually /yy/. In fact, when the first element of these diphthongs is a rounded vocoid, the final element is rounded, as well. So, we have:

/ii/: *giymek* [ɟiiˈmɛc̟], /ɛi/: *bey* [ˈbɛi], /ai/: *ay* [ˈai], /ɯi/: *kıymet* [kɯɯˈmɛt], /yi/: *tüy* [ˈtyy], /ɒi/: *köy* [ˈc̟ɒy], /ɔi/: *boy* [ˈbɔy], /ui/: *duy* [ˈduy] (including cases like /ɛa, ɛɔ, aɔ, yɔ, ɯɒ, ua/: *realizm* [ɾɛaˈlizm], *neon* [ˈnɛɔn], *kaos* [ˈkaɔs], *düo* [ˈdyɔ], /ɯɒ/: *açıölçer* [aˈʧɯɒl̪ˌʧɛɾ], *sual* [ˈsual] – traditionally /ˈsuaal/: [ˈsɻɑɑɺ̊]).

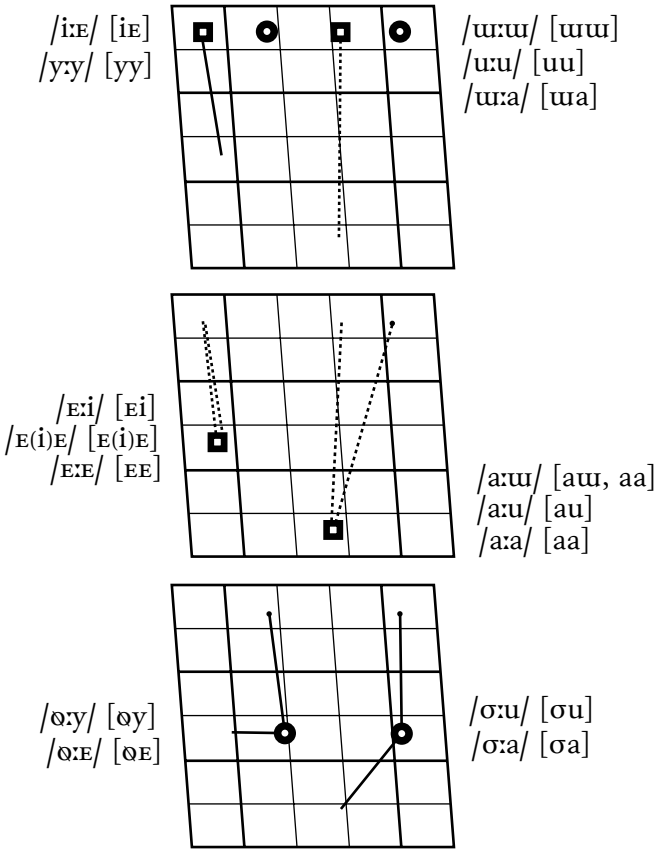
fig 6.5. International Turkish: diphthongs.



6.5. In addition, the three vocograms in *fig* 6.6 show the 'long' diphthongs (also if with elements alike) deriving from *VğV* structures, where *Vğ* are 'long' vowels followed by another (in the same syllable, *not in two*, as often people, and linguists, and phonologists think, being deflected by spelling 'deductions').

It is very important to state that, actually, these (more theoretical than real) 'triphthongs' are normally realized as plain diphthongs, except in traditional ac-

fig 6.6. International Turkish: 'long' diphthongs and /ɛ(i)ɛ/.



cents, which force them to 'remain' triphthongs, as they are supposed to be.

Here are some examples: /iːɛ/: *diğer* [ˈdiɛɾ], /yːy/: *züğürt* [ˈzyyɪt], /ɯːɯ/: *ığıl* [ˈɯɯɬ̥], /ɯːa/: *sığa* [ˈsɯa], /uːu/: *uğur* [ˈuuɾ], /ɛːi/: *eğiç* [ˈɛitʃ], /ɛːɛ/: *eğe* [ˈɛ(i)ɛ], /aːa/: *ağa* [ˈaa], /aːɯ/: *ağı* [ˈaɯ], /aːu/: *ağustos* [ausˈtɔs], /œːy/: *öğün* [ˈœyn], /œːɛ/: *öğe* [ˈœɛ], /ɔːu/: *soğuk* [ˈsɔuk], /ɔːa/: *soğan* [ˈsɔan].

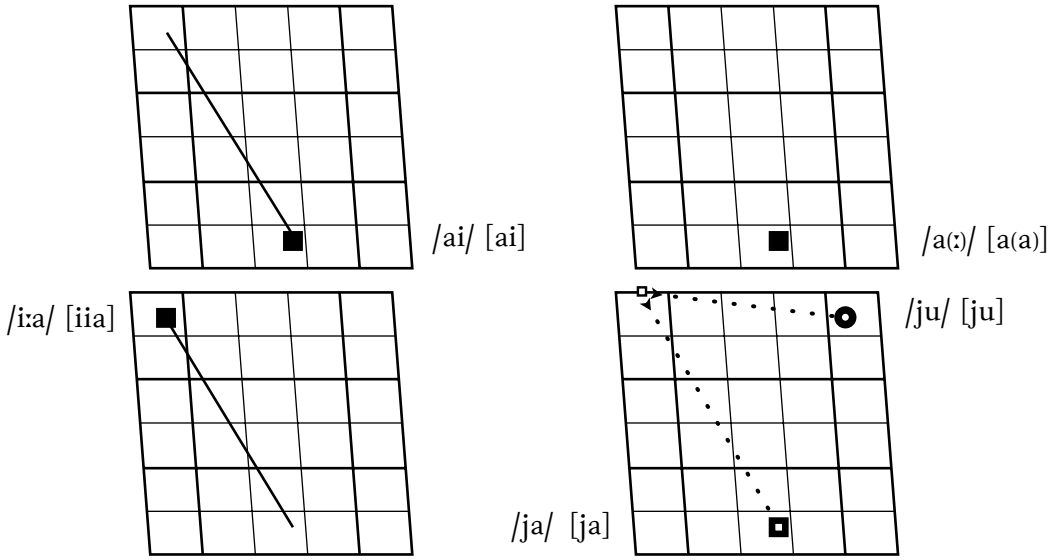
Further vocalic sequences (either diphthongs or hiatuses) can appear especially in alloglottic technological terms, such as *aerodinamik* [ˌaɛɾɔˌdinaˈmiċ], or *flüor* [flyˈɔɾ].

6.6. Let us add *fig* 6.7, which shows the difference between the diphthong /ai/, the vowel(s) /a(ː)/, and the triphthong /iːa/, in stressed position, followed by the sequences /ja, ju/, which are *not diphthongs* at all (both in stressed and unstressed positions).

In these vocograms, the syllabic nuclei are indicated by the big markers. The (solid) lines indicate the direction and extension of the diphthongs (including /aː/ [aa]) and triphthongs (including /iːa/ [iia]), while the 'dotted' lines show the path of /CV/ sequences, from the small white markers to the nuclei (in this case /ja, ju/ [ja, ju]).

6.7. In § 6.13-14, we will see how all these vowel structures are treated in the (native) *neutral*, *traditional*, and *mediatic* accents, as well. Of course, these accents are more complex than the *international* one. Thus, we will show them together, and using the same examples, so that useful and constructive comparisons can easily be drawn.

fig 6.7. International Turkish: some useful comparisons.



The vowels of *neutral* Turkish

6.8. Let us start by showing the 'long' and short vowels of the **neutral accent** (*fig* 6.8, *cf fig* 6.1), notice that И indicates sonant elements, *ie* /m, n; ɾ; l, ɬ/. In *fig* 6.9 we can see the diphthongs (*cf fig* 6.5).

In addition, the three vocograms of *fig* 6.10 show the triphthongs, which realize the sequences /V:V/ (*cf fig* 6.6). They are not generally reduced to simple diphthongs.

fig 6.8. Neutral Turkish: 'long' and short vowels.

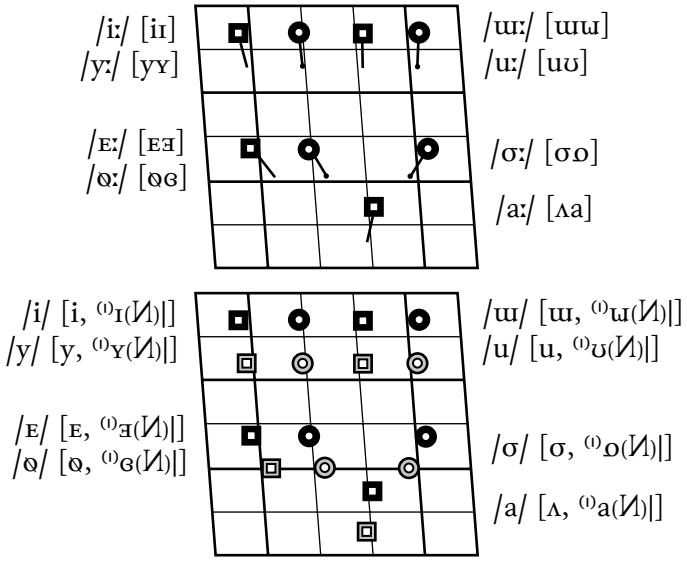
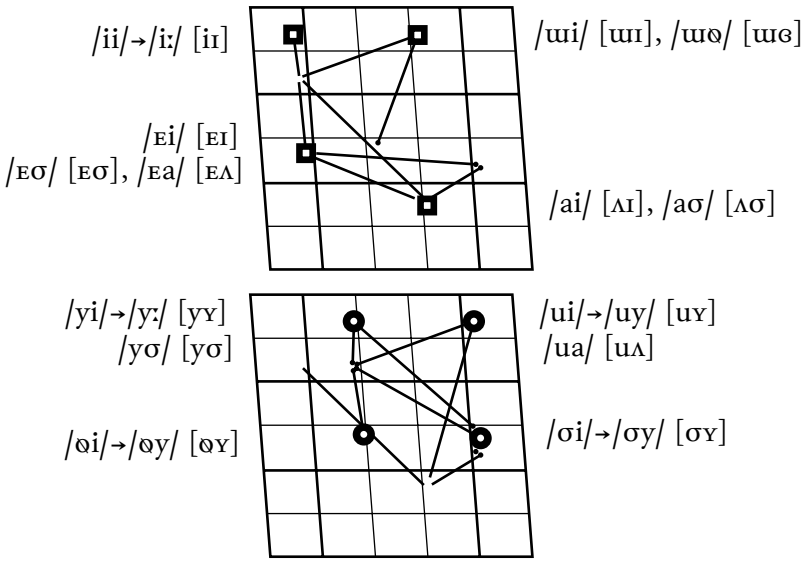
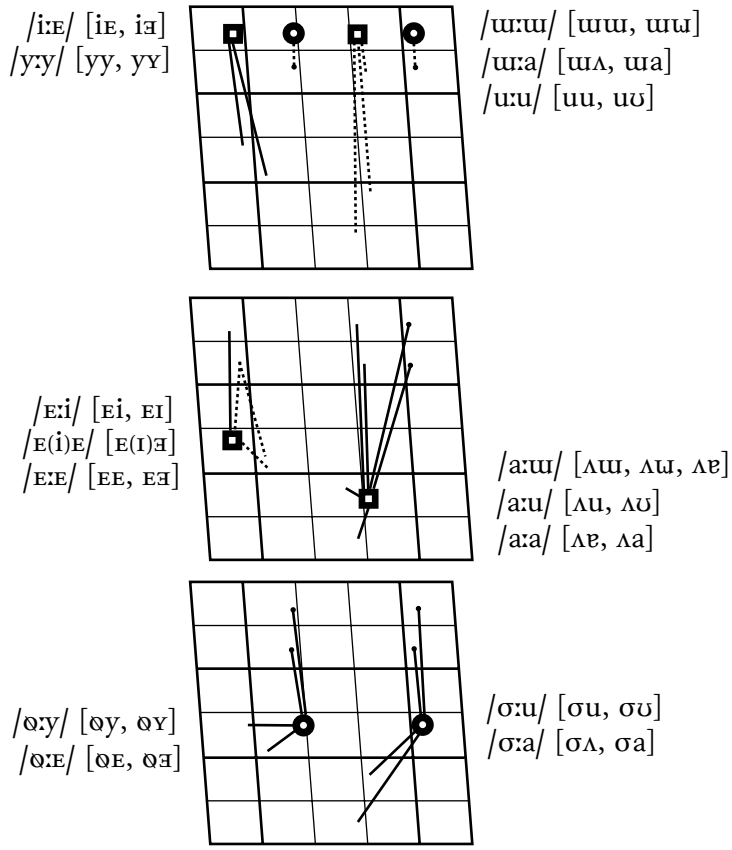


fig 6.9. Neutral Turkish: diphthongs.



6.10. Let us add *fig* 6.11, which –like *fig* 6.7– shows the difference between /ai/, /a(:)/, /i:a/, and /ja, ju/. By comparing these two figures, it is immediately clear that the neutral accent is more complete (and more 'complicated') than the international one. In fact, *fig* 6.7 has only one starting point, while each of the other three

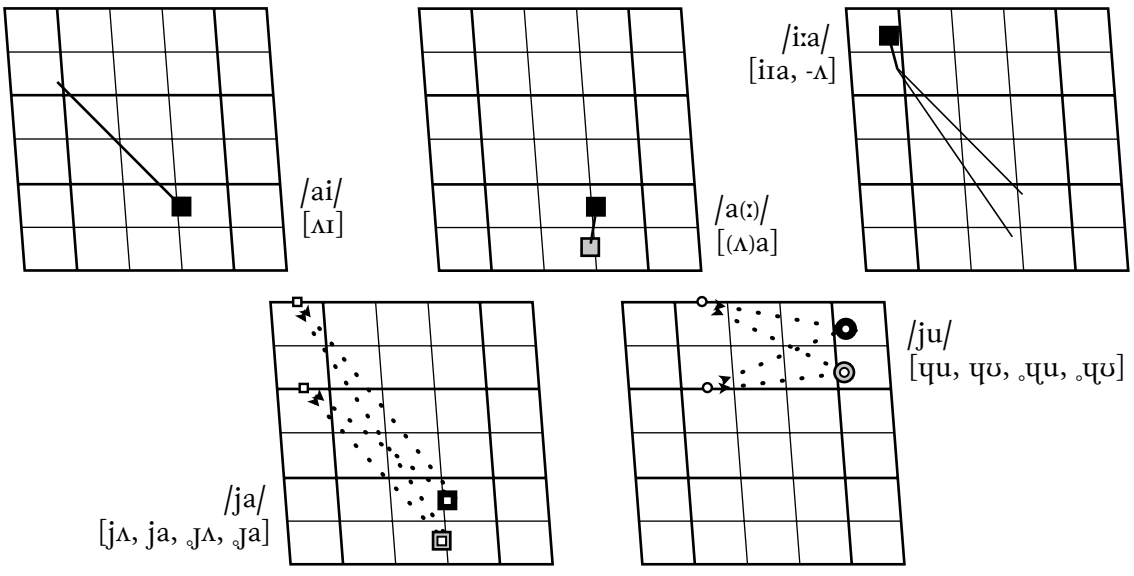
fig 6.10. Neutral Turkish: 'long' diphthongs and /ɛ(i)ɛ/.



accents has four, with some differences, which can be seen in *fig* 6.12.

In all the vocograms given in *fig* 6.11 (as in *fig* 6.7), the syllabic nuclei are indicated by the big markers. The (solid) lines indicate the direction and extension of the diphthongs (including /aː/ [ʌa]) and triphthongs, while the 'dotted' lines show the path from the small white markers to the nuclei.

fig 6.11. Turkish: some useful comparisons between different structures for the neutral accent.



Arguably, the small markers indicate the points where the approximants [j, ɥ] and semi-approximants [ɻ, ɥ̞] begin their paths (in stressed or unstressed syllables): [ˈjʌ, ˈja, ˌɻʌ, ˌɻa] and [ˈɥu, ˈɥʊ, ˌɥu, ˌɥʊ]. Of course, these sequences begin with a(n initial) *contoid* and end with a (final) *vocoid*. So they are *not* diphthongs.

In *fig* 6.12, we show the starting points of the approximants and semiapproximants which occur in the four accents: ^{i}[j], ^{n}[j, ɻ; ɥ, ɥ̞], ^{t}[j̝, ɻ̝; ɥ̝, ɥ̞], ^{m}[j̝, ɻ̝; ɟ̝, ɟ̞]. Arguably, the last two have to be seen in connection with the figures that we are

fig 6.12. Turkish: comparisons between the starting points of /jV/ sequences in the four accents.

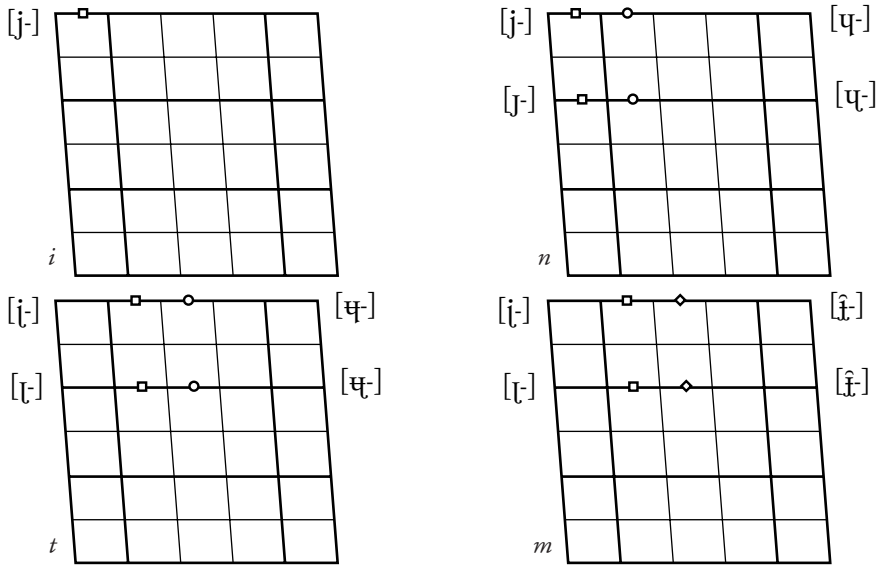
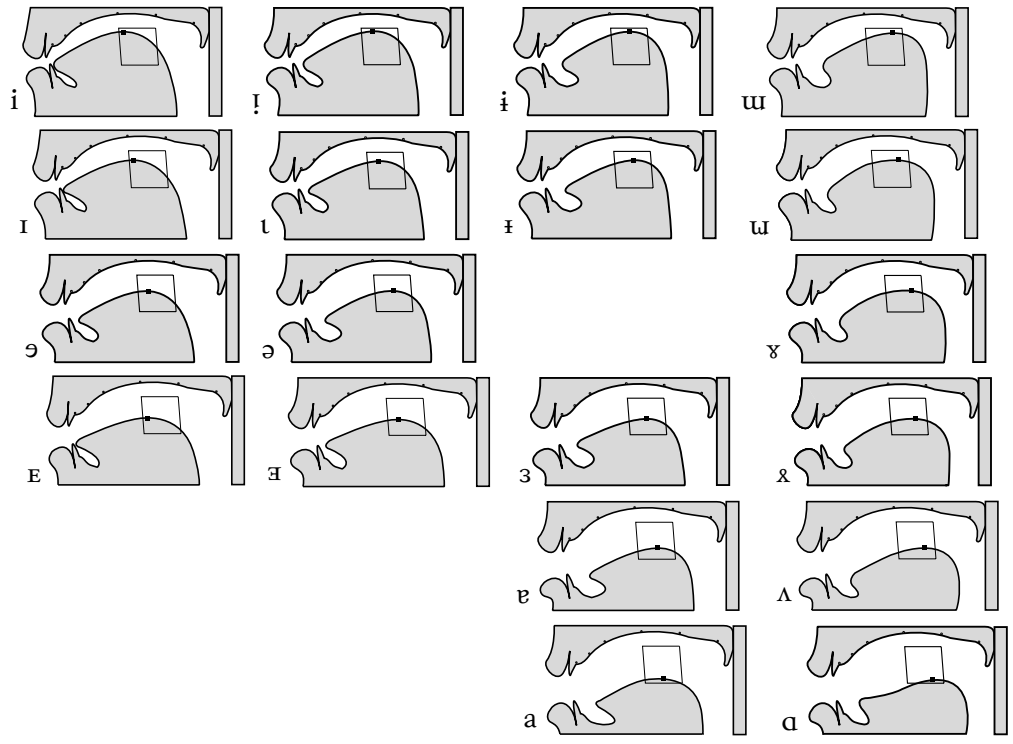


fig 6.13.1. Neutral, traditional and mediatic Turkish: unrounded orograms.



immediately going to show. Let us add *fig* 6.13-15, which show the orograms, palatograms, and labiograms of the neutral, traditional, and mediatic accents.

fig 6.13.2. Neutral, traditional and mediatic Turkish: rounded orograms.

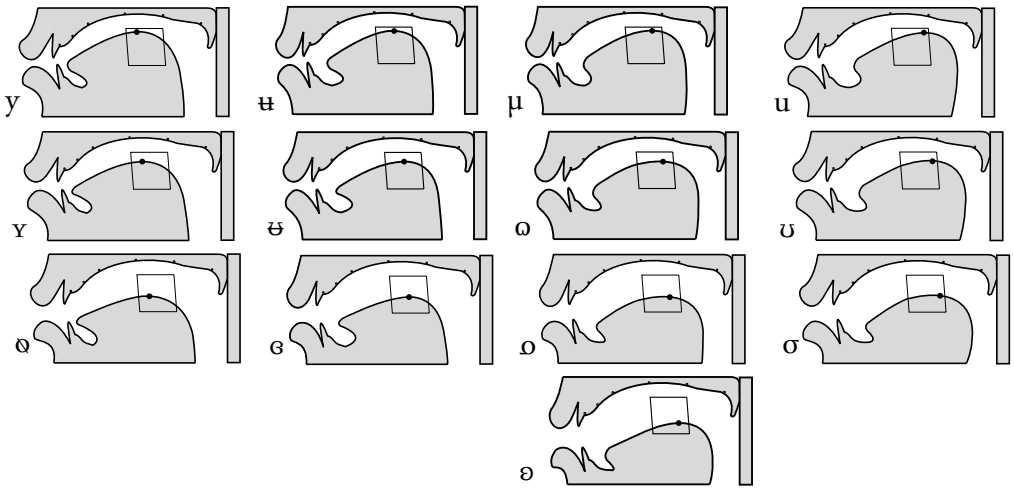


fig 6.14. Neutral, traditional and mediatic Turkish: palatograms.

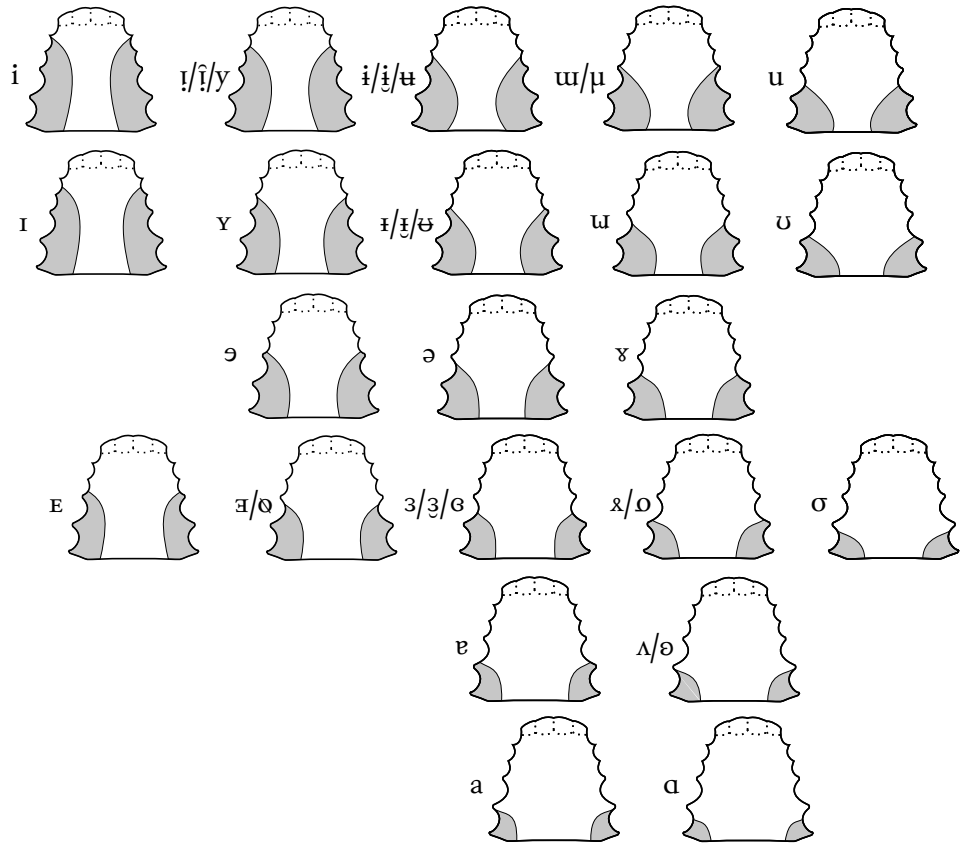
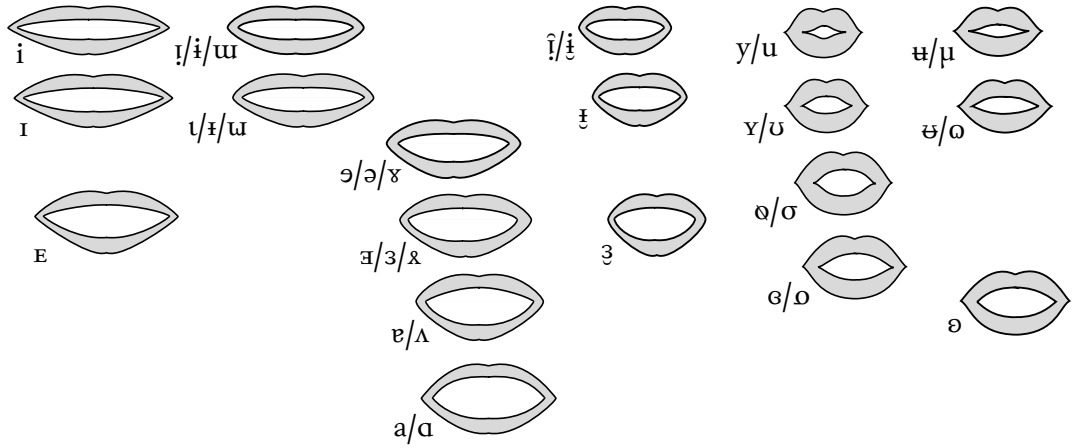


fig 6.15. Neutral, traditional and mediatic Turkish: labiograms.



The vowels of *traditional* Turkish

6.10. The 'long' and short vowels of the **traditional** (**neutral**) **accent** are shown in *fig* 6.16 (*cf fig* 6.1 & *fig* 6.7), while the diphthongs can be seen in *fig* 6.17 (*cf fig* 6.5 & *fig* 6.8), and the triphthongs in *fig* 6.18 (*cf fig* 6.6 & *fig* 6.9). As in the neutral accent, these last are not generally reduced to simple diphthongs.

Let us notice that the orograms, labiograms, and palatograms of all these vocoids can be found in *Ch* 5, except for those of mediatic pronunciation, which are given in *fig* 6.22, being additional phones.

fig 6.16. Traditional Turkish: 'long' and short vowels.

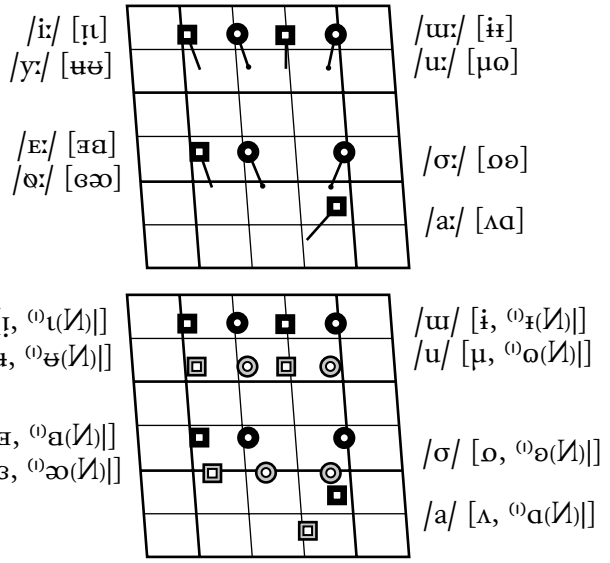


fig 6.17. Traditional Turkish: diphthongs.

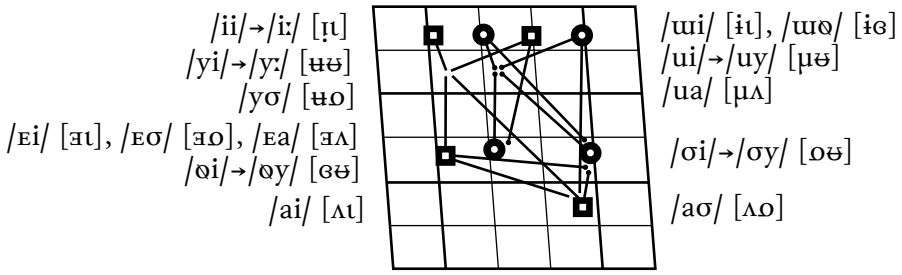


fig 6.18. Traditional Turkish: 'long' diphthongs and /ɛ(i)ɛ/.

The vowels of *mediatic* Turkish

6.11. The 'long' and short vowels of the **mediatic accent** are shown in *fig* 6.19 (the second vocogram gives *milder* (↑) or *broader* (↓) variants; again, *cf fig* 6.1 & *fig* 6.7). The third vocogram (in *fig* 6.19) provides *subjectively milder* variants (↕); while the diphthongs (including some variants) can be seen in *fig* 6.20 (*cf fig* 6.5 & *fig* 6.8).

fig 6.19. Mediatic Turkish: vowels.

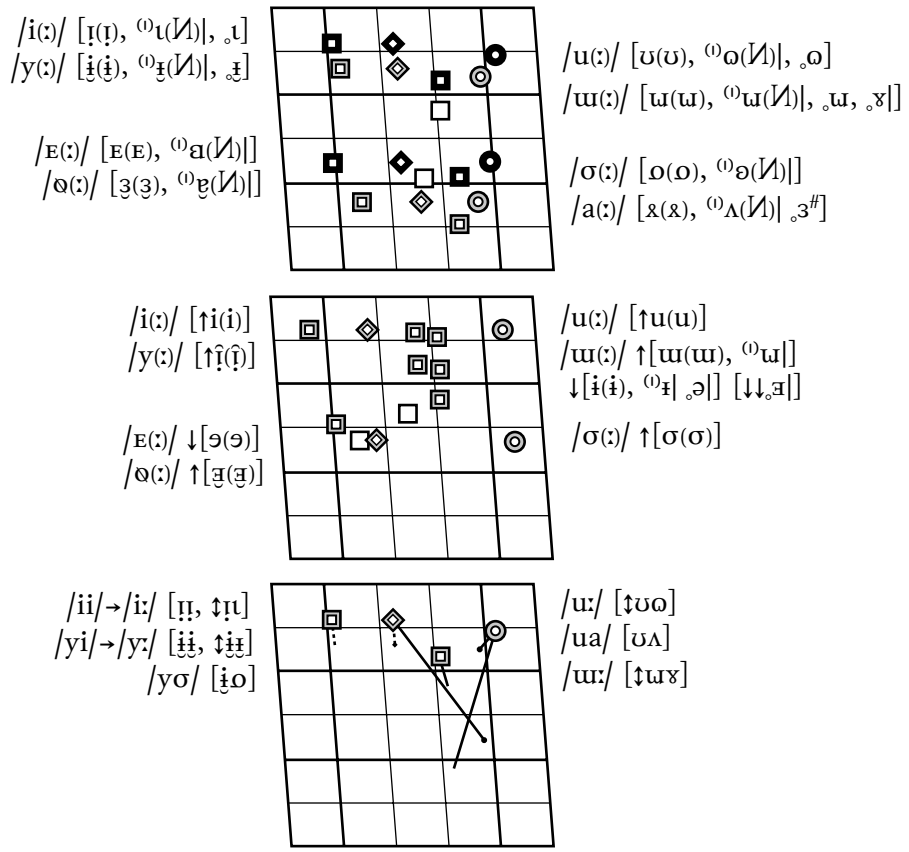
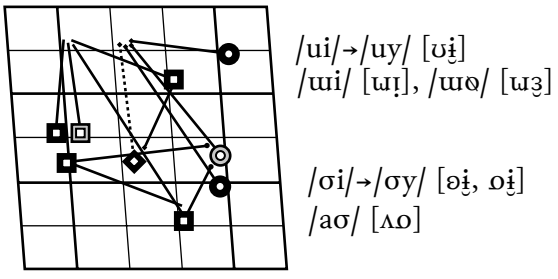


fig 6.20. Mediatic Turkish: diphthongs.



The triphthongs are given in *fig* 6.21 (*cf fig* 6.6 & *fig* 6.9). As in the international accent (but not in the neutral and traditional ones), when these triphthongs do not occur in a tune, they can readily become simple diphthongs, as shown after the sign ';'.

The orograms, labiograms, and palatograms of all these vocoids can be found in Ch 5, except for the orograms of [ɨ̞, ɨ̟, ʒ̟] and [ɪ̈, ɜ̈, ɐ̞], which are given in *fig* 6.22.

fig 6.21. Mediatic Turkish: 'long' diphthongs and /ɛ(i)ɛ/.

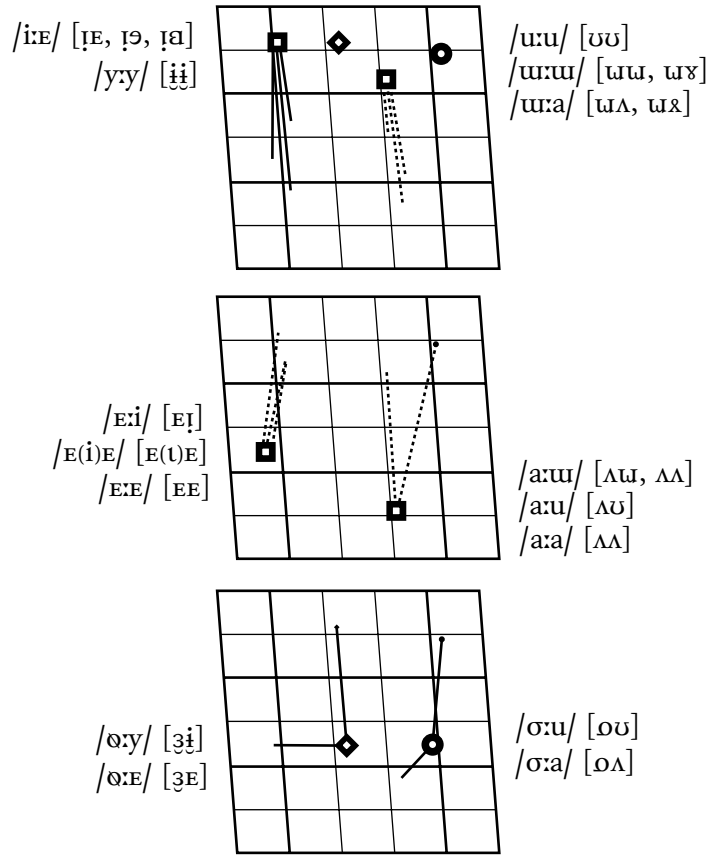
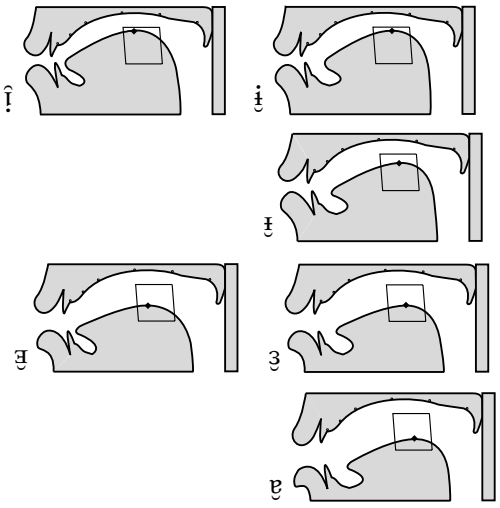


fig 6.22. Turkish: supplementary mediatic orograms.



6.12. Arguably, the mediatic accent presents a bigger number of differences with respect to the neutral and traditional ones.

In fact, mediatic accents, by definition, are less systematic and more fluctuating than the neutral one(s), because they are the result of a 'deworsening' operation, to improve their realizations, generally starting from more or less regional pronunciations.

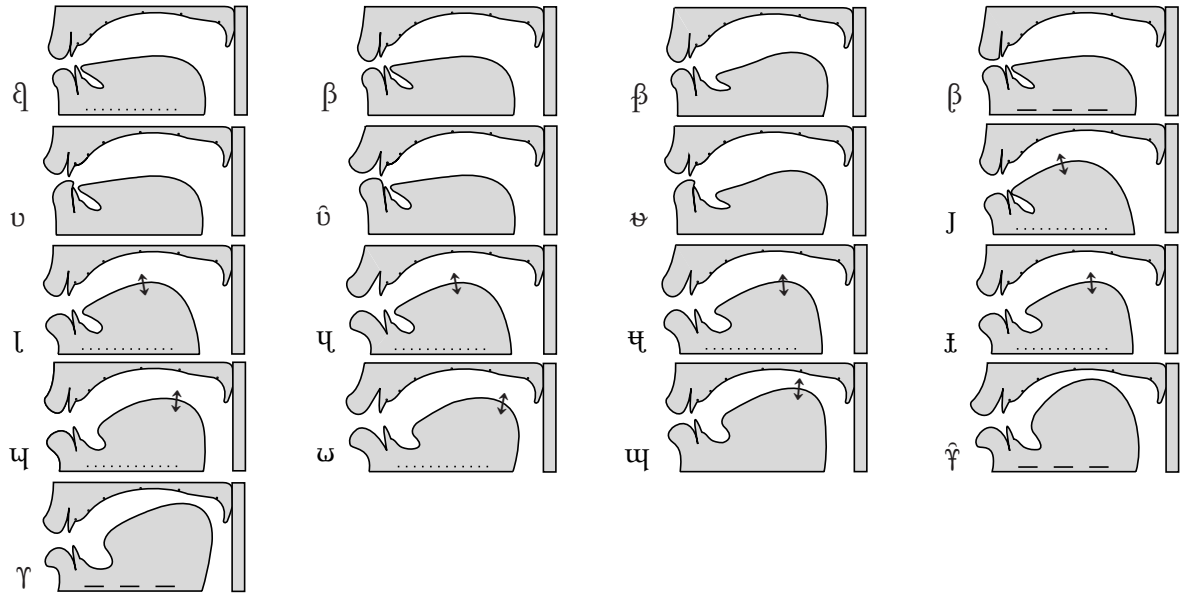
Thus, in addition to the triphthongs that can be reduced to diphthongs, the opposit trend often occurs. The triphthongs, [VVV], can be changed into bisyllabic sequences, [VVCV], where [C] can be semiapproximant, approximant, semiconstrictive, or constrictive (as shown in ℂℌ 8).

So, we can find [ɖ, β, β̞, β; ʋ, ʊ̂, ʍ; ɹ, ɺ, ɥ, ɧ, ɻ, ɰ, ɯ, ɸ̂, ɣ] (cf *fig* 6.23). Certainly, [ɹ, ɺ] can prevail before front unrounded vowels, [ɥ, ɧ] before front rounded vowels, while [β, v̞, ʊ̂, ʍ, ɯ] prevail before back rounded vowels.

In mediatic pronunciation, we can also find [ɸ̂, ɣ] for word-final or syllable-final *ğ*, as in: *sığ* [ˈsɯɯ, ˈsɯˤɸ̂], *buğday* [bʊʊˈdʌɪ̯, bʊɣˈdʌɪ̯], *düğme* [dɨɨˈmɑ, dɨɸ̂ˈmɑ].

Furthermore, let us notice that short /i, y, ɯ, u/ occurring in weaker syllables next to either voiceless or voiced consonants (sometimes, also in /Vi̯/ diphthongs, when final before a pause), can be realized as partially –[V̥] (or totally [V̊])– devoiced: *çıkarmak* [ʧɯˌkɑɾˈmɑk, ʧʊ̹-], *memnuniyet* [mɛmˌnʊʊnɪ̥ˈjɛt, -nɪ̊ˈjɛt], *sayın dinleyiciler* [ˈsɑjɯn dɪnˌlɛɪ̯ʤɨˈlɑɾ, ˈsɑjʊ̹n dɪnˌlɛɪ̯ʤɪ̊ˈlɑɾ, dɪnˌnɛ-], *yayınımıza başlıyoruz* [jɑˌjɯnɯmɯˈzʌ bɑʃɬɯˈjʊɾʊs, -nʊ̹mʊ̹ˈzʌ, -ɬʊ̹ˈjʊɾʊ̹s], *ay* [ˈʌɪ̯̊|], *tüy* [ˈthɨɨ̥|], *duy* [ˈd̪ʊʊ̥|].

fig 6.23. Turkish: different mediatic contoids which can be inserted between vowel sequences.



6.13. Another peculiarity of the *mediatic* accent is the actual possibility of *stress shifts*, both for diphthongs, [ˈVV] → [VˈV] (becoming hiatuses), as in (giving only one mediatic realization): *ait* [ˈʔʌɪ̯t] → [ʔʌˈɪ̯t], *reis* [ˈɾɛɪ̯s] → [ɾɛˈɪ̯s], *sual* [ˈsʊʌɬ] → [sʊˈʌɬ], *düo* [ˈdɨo] → [dɨˈo], or becoming bisyllabic, with or without stress shift, [ˈVV] → [VˈV, VˈCV], as in: *ait* → [ˈʔʌɪ̯̈t, ʔʌˈɪ̯̈t], *reis* → [ˈɾɛɪ̯̈s, ɾɛˈɪ̯̈s], *sual* → [ˈsʊɰʌl, sʊˈɰʌl], *düo* → [ˈdɨ̞ʊo, dɨ̞ˈʊo].

Synoptic presentation of the vowel elements for the four Turkish accents

6.14. The vowels, diphthongs and triphthongs are indicated, with their similarities and differences. However, not every single peculiarities are presented here, they can be found in the sets of figures and pertinent sections:

/i(ː)/ ^{i}[i(i)], ^{n}[iɪ, i, ɪ(И)|], ^{t}[ɪı, ɪ̣, ı(И)|], ^{m}[ɪ̣(ɪ̣), ı(И)|, ˳ı], /y(ː)/ ^{i}[ʏ(ʏ)], ^{n}[ʏʏ, ʏ, ʏ(И)|], ^{t}[ʉʊ̈, ʉ, ʊ̈(И)|], ^{m}[ʉ̞(ʉ̞), ʉ̞(И)|, ˳ʉ̞], /ɯ(ː)/ ^{i}[ɯ(ɯ)], ^{n}[ɯɯ, ɯ, ɯ(И)|], ^{t}[ɨɨ, ɨ, ɨ(И)|], ^{m}[ɯ(ɯ), ɯ(И)|, ˳ɯ, ˳ɤ|], /u(ː)/ ^{i}[u(u)], ^{n}[uʊ, u, ʊ(И)|], ^{t}[µʊ, µ, ʊ(И)|], ^{m}[ʊ(ʊ), ʊ(И)|, ˳ʊ], /ɛ(ː)/ ^{i}[ɛ(ɛ)], ^{n}[ɛɜ, ɛ, ɜ(И)|], ^{t}[ɜɑ, ɜ, ɑ(И)|], ^{m}[ɛ(ɛ), ɑ(И)|], /ɞ(ː)/ ^{i}[ɞ(ɞ)], ^{n}[ɞɞ, ɞ, ɞ(И)|], ^{t}[ɞɶ, ɞ, ɶ(И)|], ^{m}[ʒ(ʒ), ɐ̞(И)|], /ʊ(ː)/ ^{i}[ʊ(ʊ)], ^{n}[ʊɔ, ʊ, ɔ(И)|], ^{t}[ɔɘ, ɔ, ɘ(И)|], ^{m}[ɔ(ɔ), ɘ(И)|], /a(ː)/ ^{i}[a(a)], ^{n}[ʌa, ʌ, a(И)|], ^{t}[ʌɑ, ʌ, ɑ(И)|], ^{m}[ɤ(ɤ), ʌ(И)|, ˳ɜ$^{\#}$];

/ii/ ^{i}[ii], ^{n}[iɪ], ^{t}[ɪı], ^{m}[ɪ̈ɪ̈, ↕ɪ̈ı], /ɛi/ ^{i}[ɛi], ^{n}[ɛɪ], ^{t}[ɜı], ^{m}[eɪ̯, əɪ̯], /ai/ ^{i}[ai], ^{n}[ʌɪ], ^{t}[ʌı], ^{m}[ʌɪ̯], /ɯi/ ^{i}[ɯi], ^{n}[ɯɪ], ^{t}[ɨı], ^{m}[ɯɪ̯], /ɯɞ/ ^{i}[ɯɞ], ^{n}[ɯɞ], ^{t}[ɨɞ], ^{m}[ɯʒ̞], /yi/ ^{i}[yy], ^{n}[yʏ], ^{t}[ʉʊ̈], ^{m}[ʉ̞ʉ̞, ↕ʉ̞ʉ̞], /ʊi/ ^{i}[ʊy], ^{n}[ʊʏ], ^{t}[ɞʊ̈], ^{m}[ʒ̞ʉ̞, ↓ʒ̞ʒ̞], /σi/ ^{i}[σy], ^{n}[σʏ], ^{t}[ɔʊ̈], ^{m}[ɘʉ̞, ɔʉ̞], /ui/ ^{i}[uy], ^{n}[uʏ], ^{t}[µʊ̈], ^{m}[ʊʉ̞];

/ɛa/ ^{i}[ɛa], ^{n}[ɛʌ, ɛa(И)|], ^{t}[ɜʌ, ɜɑ(И)|], ^{m}[ɛʌ], /ɛσ/ ^{i}[ɛσ], ^{n}[ɛσ, ɛɒ(И)|], ^{t}[ɛɒ], ^{m}[ɛɒ], /aσ/ ^{i}[aσ], ^{n}[ʌσ, ʌɒ(И)|], ^{t}[ʌɒ], ^{m}[ʌɒ], /yσ/ ^{i}[yσ], ^{n}[yσ, yɒ(И)|], ^{t}[ʉɒ], ^{m}[ʉ̞ɒ], /ɯɞ/ ^{i}[ɯɞ], ^{n}[ɯɞ], ^{t}[ɨɞ], ^{m}[ɯʒ̞], /ua/ ^{i}[ua], ^{n}[uʌ, ua(И)|], ^{t}[µʌ, µɑ(И)|], ^{m}[ʊʌ];

/iːɛ/ ^{i}[iɛ], ^{n}[iɛ, iɜ(И)|], ^{t}[ɪ(ɪ)ɜ, ɪ(ɪ̣)ɑ(И)|], ^{m}[ɪɛ, ɪɘ, ɪɑ], /yːy/ ^{i}[yy], ^{n}[yy, yʏ(И)|], ^{t}[ʉ(ʉ)ʉ, ʉ(ʉ)ʊ̈(И)|], ^{m}[ʉ̞ʉ̞], /ɯːɯ/ ^{i}[ɯɯ], ^{n}[ɯɯ, ɯɯ(И)|], ^{t}[ɨ(ɨ)ɨ, ɨ(ɨ)ɤ(И)|], ^{m}[ɯɯ, ɯɤ], /ɯːa/ ^{i}[ɯa], ^{n}[ɯʌ, ɯa(И)|], ^{t}[ɨ(ɨ)ʌ, ɨ(ɨ)ɑ(И)|], ^{m}[ɯʌ, ɯɤ], /uːu/ ^{i}[uu], ^{n}[uu, uʊ(И)|], ^{t}[µ(µ)µ, µ(µ)ʊ(И)|], ^{m}[ʊʊ], /ɛːi/ ^{i}[ɛi], ^{n}[ɛi, ɛɪ(И)|], ^{t}[ɜ(ɜ)ɪ̯, ɜ(ɜ)ɪ(И)|], ^{m}[ɛɪ̯], /ɛːɛ/ ^{i}[ɛɛ], ^{n}[ɛɛ, ɛɜ(И)|], ^{t}[ɜ(ɜ)ɜ, ɜ(ɜ)ɑ(И)|], ^{m}[ɛɛ] (cf /ɛ(i)ɛ/ below), /aːa/ ^{i}[aa], ^{n}[ʌɐ, ʌa(И)|], ^{t}[ʌ(ʌ)ɐ, ʌ(ʌ)ɑ(И)|], ^{m}[ʌʌ], /aːɯ/ ^{i}[aɯ], ^{n}[ʌɯ, ʌɯ(И)|], ^{t}[ʌ(ʌ)ɨ, ʌ(ʌ)ɤ(И)|, ʌ(ɑ)ɐ, ʌ(ʌ)ɑ(И)|], ^{m}[ʌɯ, ʌʌ], /aːu/ ^{i}[au], ^{n}[ʌu, ʌʊ(И)|], ^{t}[ʌ(ʌ)µ, ʌ(ʌ)ʊ(И)|], ^{m}[ʌʊ], /ʊːy/ ^{i}[ʊy], ^{n}[ʊy, ʊʏ(И)|], ^{t}[ɞ(ɞ)ʉ, ɞ(ɞ)ʊ̈(И)|], ^{m}[ʒ̞ʉ̞], /ʊːɛ/ ^{i}[ʊɛ], ^{n}[ʊɛ, ʊɜ(И)|], ^{t}[ɞ(ɞ)ɜ, ɞ(ɞ)ɑ(И)|], ^{m}[ʒ̞ɛ], /σːu/ ^{i}[σu], ^{n}[σu, σʊ(И)|], ^{t}[ɔ(ɔ)µ, ɔ(ɔ)ʊ(И)|], ^{m}[ɔʊ], /σːa/ ^{i}[σa], ^{n}[σʌ, σa(И)|], ^{t}[ɔ(ɔ)ʌ, ɔ(ɔ)ɑ(И)|], ^{m}[ɔʌ];

/ɛ(i)ɛ/ ^{i}[ɛ(i)ɛ], ^{n}[ɛ(ɪ)ɛ], ^{t}[ɜ(ɪ)ɜ], ^{m}[ɛ(ɪ)ɛ],
/iːaː/ ^{i}[ia], ^{n}[iʌ, ia], ^{t}[ɪ̟(ɪ)ɑ], ^{m}[ɪ̟ʌ].

Comparing examples for the four Turkish accents

6.15. At last, let us see the basic examples, which will make things clear, showing the four accents together:

/i(ː)/: *iplik* ^{i}[ipˈlic] ^{n}[ipˈʎikç] ^{t}[ʔɪ̟pˈʎɪ̟kç] ^{m}[ɪ̟pˈlɪ̟c],
iğne ^{i}[iiˈnɛ] ^{n}[iɪˈnɜ] ^{t}[ʔɪ̟ɪˈnɑ] ^{m}[ɪ̟(ɪ̟)ˈnɑ],
bir ^{i}[ˈbiɾ] ^{n}[ˈbɪʁ] ^{t}[ˈbɪ̟ɾ] ^{m}[ˈb̟ɪɾ],
iletişim ^{i}[iˌlɛtiˈʃim] ^{n}[iˌʎɛtiˈʃim̟] ^{t}[ɪ̟ˌʎɜtɪ̟ˈʃɪ̟m̟] ^{m}[ɪ̟ˌlɛtɪ̟ˈʃɪ̟m̟],
/y(ː)/: *düş* ^{i}[ˈdyʃ] ^{n}[ˈdyʃ] ^{t}[ˈdʉʃ] ^{m}[ˈdɨ̟ʃ],
düğme ^{i}[dyyˈmɛ] ^{n}[dyʏˈmɜ] ^{t}[dʉʊˈmɑ] ^{m}[dɨ̟ɨ̟ˈmɑ],
üzüldüm ^{i}[ˌyzyˈldym] ^{n}[ˌyzyʎˈdʏm̟] ^{t}[ˌʔʉzʉʎˈdʊm̟] ^{m}[ˌɨ̟zɨ̟ˈdɨ̟m̟];
/ɯ(ː)/: *kına* ^{i}[kɯˈna] ^{n}[kɯˈna] ^{t}[kɯˈnɑ] ^{m}[khɯˈnʌ],
ıtır ^{i}[ɯˈtɯɾ] ^{n}[ɯˈtɯʁ] ^{t}[ʔɨˈtɨɾ] ^{m}[ɯˈthɯɾ],
kılıbık ^{i}[ˌkɯɬɯˈbɯk] ^{n}[ˌkɯʟɯˈbɯk] ^{t}[ˌkɨʟɨˈbɨk] ^{m}[ˌkhɯɬɯˈbɯk],
/u(ː)/: *ulak* ^{i}[uˈɬak] ^{n}[uˈʟʌk] ^{t}[ʔμˈʟʌk] ^{m}[ʊˈɬɤk],
uğur ^{i}[uuˈuɾ] ^{n}[uʊˈʊʁ] ^{t}[ʔμɷˈʔɷɾ] ^{m}[ʊʊˈɷɾ],
upuzun ^{i}[ˈupuˌzun] ^{n}[ˈʔupuˌzun̟] ^{t}[ˈʔμpμˌzɷn̟] ^{m}[ˈʊoʊˌzɷˈɦ],
/ɛ(ː)/: *sen* ^{i}[ˈsɛn] ^{n}[ˈsɜn̟] ^{t}[ˈsɑn̟] ^{m}[ˈsɑˈɦ],
kel ^{i}[ˈcɛl] ^{n}[ˈkçɜʟ̟] ^{t}[ˈkçhɑʟ̟] ^{m}[ˈchɑˈl],
ekmek ^{i}[ɛcˈmɛc] ^{n}[ɛkçˈmɛkç] ^{t}[ʔɜkçˈmɜkç] ^{m}[ɛcˈmɛc],
perende ^{i}[pɛˈɾɛnɖɛ] ^{n}[pɛˈzɛnɖɜ] ^{t}[pɜˈɾɜnɖɑ] ^{m}[phɛˈɾɛɳɖɑ],
/ɷ(ː)/: *örtü* ^{i}[ɷɾˈty] ^{n}[ɷzˈthʏ] ^{t}[ʔɷɾˈthʉʊ] ^{m}[ʒ̟ɾ̟ˈthɨ̟],
öğle ^{i}[ɷɷˈlɛ] ^{n}[ɷɷˈʎɜ] ^{t}[ʔɷɜˈʎɑ] ^{m}[ʒ̟ʒ̟ˈlɑ],
göl ^{i}[ˈɟɷl] ^{n}[ˈgɟɷʟ̟] ^{t}[ˈgɟɜɷʟ̟] ^{m}[ˈɟɐ̟l],
şoför ^{i}[ʃσˈfɷɾ] ^{n}[ʃσˈɸɷʁ] ^{t}[ʃɷˈɸɜɷɾ] ^{m}[ʃ̟ɷˈfɐ̟ɾ],
/σ(ː)/: *kol* ^{i}[ˈkσɬ] ^{n}[ˈkɷʟ̟] ^{t}[ˈkhəʟ̟] ^{m}[ˈkhəɬ],
oğlan ^{i}[σσˈɬan] ^{n}[σɷˈʟan̟] ^{t}[ʔɷɷˈʟɑn̟] ^{m}[ɷɷˈɬʌˈɦ],
protokol ^{i}[ˌpɾσtσˈkσɬ] ^{n}[ˌpzσtσˈkhɷʟ̟] ^{t}[ˌpɾɷtɷˈkhəʟ̟] ^{m}[ˌphɾɷtɷˈkhəɬ],
/a(ː)/: *laf* ^{i}[ˈlaf] ^{n}[ˈʎʌɸ] ^{t}[ˈʎʌɸ] ^{m}[ˈlɤf],
kâr ^{i}[ˈcaɾ] ^{n}[ˈkçʌʁ] ^{t}[ˈkçhʌɑɾ] ^{m}[ˈchʌʌɾ],
kar ^{i}[ˈkaɾ] ^{n}[ˈkhaʁ] ^{t}[ˈkhɑɾ] ^{m}[ˈkhʌɾ],
almak ^{i}[aɬˈmak] ^{n}[ʌlˈmʌk] ^{t}[ʔʌlˈmʌk] ^{m}[ɤɬˈmɤk],
karavana ^{i}[ˌkaɾaˈvana] ^{n}[ˌkʌzʌˈßʌna] ^{t}[ˌkʌɾʌˈßʌnɑ] ^{m}[ˌkhɤɾɜˈvɤnʌ];
/ii/: *giymek* ^{i}[ɟiiˈmɛc] ^{n}[gɟiɪˈmɛkç] ^{t}[gɟɪɪˈmɜkç] ^{m}[ɟɪɪˈmɛc],
/ɛi/: *bey* ^{i}[ˈbɛi] ^{n}[ˈbɛɪ] ^{t}[ˈbɜɪ] ^{m}[ˈb̟eɪ, ˈb̟əɪ],
/ai/: *ay* ^{i}[ˈai] ^{n}[ˈʌɪ] ^{t}[ʔʌɪ] ^{m}[ˈʌɪ̟],
/ɯi/: *kıymet* ^{i}[kɯɯˈmɛt] ^{n}[kɯɯˈmɛt] ^{t}[kɨɟˈmɜt] ^{m}[khɯɪ̟ˈmɛt],
/yi/: *tüy* ^{i}[ˈtyy] ^{n}[ˈtyʏ] ^{t}[ˈthʉʊ] ^{m}[ˈthɨ̟ɨ̟],
/ɷi/: *köy* ^{i}[ˈcɷy] ^{n}[ˈkçɷʏ] ^{t}[ˈkçhɷʊ] ^{m}[ˈchʒ̟ɨ̟],

/ɔi/: *boy* ^{i}[ˈbɔy] ^{n}[ˈbɔʏ] ^{t}[ˈbɔʊ̞] ^{m}[ˈb̥ɔɨ̞, ˈb̥ɔɨ̞],
/ui/: *duy* ^{i}[ˈduy] ^{n}[ˈduʏ] ^{t}[ˈdɯʊ̞] ^{m}[ˈd̥ʊɨ̞];

/ɐa/: *realizm* ^{i}[ɾɐaˈlizm] ^{n}[ɤɛʌˈʎizm̥] ^{t}[ɾɜʌˈʎɪzm̥] ^{m}[ɾɛʌˈlɨsʰm̥],
/ɐɔ/: *neon* ^{i}[ˈnɐɔn] ^{n}[ˈnɛɔn̥] ^{t}[ˈnɛɔn̥] ^{m}[ˈnɛɔʰn̥],
/aɔ/: *kaos* ^{i}[ˈkaɔs] ^{n}[ˈkʌɔs] ^{t}[ˈkhʌɔs] ^{m}[ˈkhʌɔs],
/yɔ/: *düo* ^{i}[ˈdyɔ] ^{n}[ˈdyɔ] ^{t}[ˈdʉo] ^{m}[ˈd̥ɨ̞o],
/ɯɵ/: *açıölçer* ^{i}[aˈʧɯɵl̥ɪʧɐɾ] ^{n}[ʌˈʧɯɵʎɪʧɜs] ^{t}[ʔʌˈʧɨɵʎɪʧɑɾ], ^{m}[ɜˈʧɯɜɬ̥ɪʧɑɾ],
/ua/: *sual* ^{i}[ˈsual] ^{n}[ˈsuaʎ̥] ^{t}[ˈsɯɑʌ̹̥] (/uaa/) ^{m}[ˈsʊʌl̥];

/iːɐ/: *diğer* ^{i}[ˈdiɐɾ] ^{n}[ˈdiɜs] ^{t}[ˈdɪ(ɪ)ɑɾ] ^{m}[ˈd̥ɪɑɾ],
/yːy/: *züğürt* ^{i}[ˈzyyɾt] ^{n}[ˈzyʏɾt] ^{t}[ˈzʉ(ʉ)ʉɾt] ^{m}[ˈzɨ̞ɨ̞ɾt],
/ɯːɯ/: *ığıl* ^{i}[ˈɯɯɬ] ^{n}[ˈɯɯl̥] ^{t}[ˈʔɨ(ɨ)ɬl̥] ^{m}[ˈɯɯɬ],
/ɯːa/: *sığa* ^{i}[ˈsɯa] ^{n}[ˈsɯa] ^{t}[ˈsɨ(ɪ)ɑ] ^{m}[ˈsɯʌ],
/uːu/: *uğur* ^{i}[ˈuuɾ] ^{n}[ˈuʊs] ^{t}[ˈʔɻ(ɻ)ʊɾ] ^{m}[ˈʊʊɾ],
/ɐːi/: *eğiç* ^{i}[ˈɐiʧ] ^{n}[ˈɐɪʧ] ^{t}[ˈʔɜ(ɜ)ɪʧ] ^{m}[ˈɐɪ̞ʧ],
/ɐːɐ/: *eğe* ^{i}[ˈɐɐ] ^{n}[ˈɐɜ] ^{t}[ˈʔɜ(ɜ)ɑ] ^{m}[ˈɐɑ] (cf /ɐ(i)ɐ/ below),
/aːa/: *ağa* ^{i}[ˈaa] ^{n}[ˈʌa] ^{t}[ˈʔʌ(ʌ)ɑ] ^{m}[ˈʌʌ],
/aːɯ/: *ağı* ^{i}[ˈaɯ] ^{n}[ˈʌɯ] ^{t}[ˈʔʌ(ʌ)ɨ, ˈʔʌ(ʌ)ɑ|] ^{m}[ˈʌɯ, ˈʌʌ],
/aːu/: *ağustos* ^{i}[ausˈtɔs] ^{n}[ʌɯsˈtɔs] ^{t}[ʌ(ʌ)µsˈthɔs] ^{m}[ʌʊsˈthɔs],
/ɵːy/: *öğün* ^{i}[ˈɵyn] ^{n}[ˈɵʏn̥] ^{t}[ˈʔɵ(ɵ)ʉn̥] ^{m}[ˈʒɨ̞ʰn̥],
/ɵːɐ/: *öğe* ^{i}[ˈɵɐ] ^{n}[ˈɵɜ] ^{t}[ˈʔɵ(ɵ)ɑ] ^{m}[ˈʒ(ʒ)ɐ],
/ɔːu/: *soğuk* ^{i}[ˈsɔuk] ^{n}[ˈsɔʊk] ^{t}[ˈsɒ(ɒ)µk] ^{m}[ˈsɔʊk],
/ɔːa/: *soğan* ^{i}[ˈsɔan] ^{n}[ˈsɔaɲ̥] ^{t}[ˈsɒ(ɒ)ɑɲ̥] ^{m}[ˈsɒʌʰn̥];

/ɐ(i)ɐ/ ^{i}[ɐ(i)ɐ], ^{n}[ɐ(ɪ)ɐ], ^{t}[ɜ(ɪ)ɜ], ^{m}[ɐ(ɪ)ɐ].

8.
Turkish consonants

The consonants of *international* Turkish

8.1. First of all, let us carefully look again at some of the figures of ☙ 7. For *international* Turkish, we have to posit 24 consonantal phonemes, 4 of which are more diaphonemes than real phonemes, because they are mostly used by good speakers (cf *fig* 8.1, where they are shown in round brackets).

If these diaphonemes are not respected, communication is not actually prevented, because whole sentences can ensure their proper meaning, in spite of some minimal (or submimimal) pairs.

They are /ɕ, ɟ; l; ʔ/ and occur in loanwords from Arabic and Persian. In a broad kind of phonemic transcription, they might even be rendered as /k̇, ġ; l̇; ʔ̇/, because they could be realized as plain [k, g; ɬ], and [Ø] (= zero, generally changing /VʔV/ into /V:/.

fig 8.1. International Turkish: consonants.

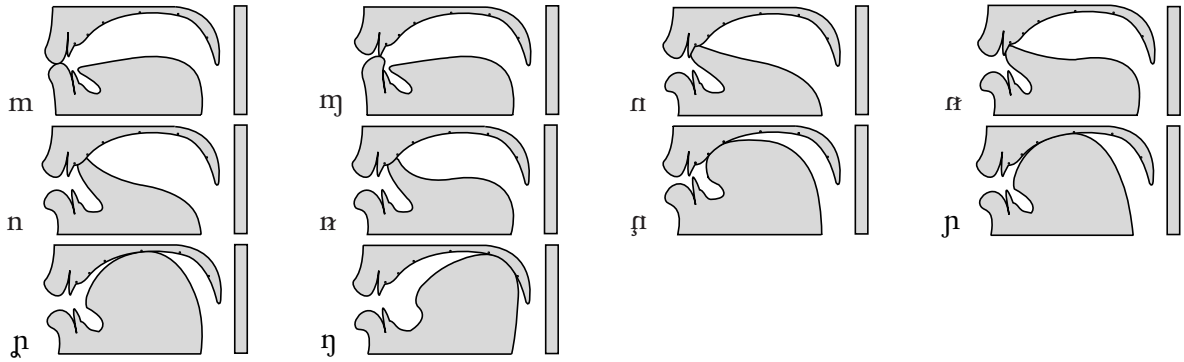
bilabial	labiodental	dental	semivelarized dental	alveolar	semivelarized alveol.	postalveo-palatal	postalveo-palatal protruded	palatal	postpalatal	prevelar	velar	laryngeal
m	[ɱ]	[n̪]	[n̻]	n	[n̺]	[n̠]		[ɲ]	[ɲ̟]	[ŋ̟]	[ŋ]	
p b		t d							c ɟ	[k̟ g̟]	k g	(ʔ)
	f v						ʧ ʤ					
		s z					ʃ ʒ					
								j				h
		[l̪]	[ɬ̪]	ɾ l	ɬ							

8.2. In *fig* 8.1, mostly *nasal* taxophones are put in square brackets, because they are automatically realized as homorganic contoids to the following ones.

Thus, *fig* 8.2 shows all these nasal contoids, so that it is easier to accurately compare them, both with the two nasal phonemes, /m, n/, and between themselves, as well.

Here are some examples: *emin* [ɛˈmin], *kendim* [ˈcɛn̪dim], *kambur* [kamˈbuɾ],

fig 8.2. International Turkish nasals.



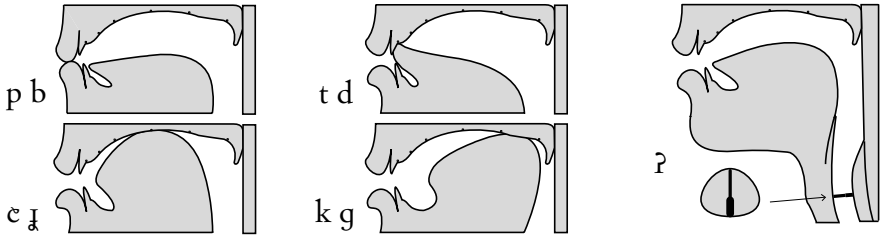
İstanbul [isˈtambʊɬ], *enfes* [ɛɱˈfɛs], *insancil* [ˌiɴsaɲˈʧiɬ], *anten* [aɴˈtɛn], *sonra* [ˈsʊʊɾa, ˈsʊnɾa], *inlemek* [ˌinlɛˈmeɕ], *senin lalangan* [sɛˈniɴ ɬaˈɬaŋgan], *manca* [maɲˈʤa], *kanyon* [kaɲˈjʊn], *denk* [ˈdɛɲɕ], *bank* [ˈbaŋk], *inha* [inˈhaa], *ben Almanım* [ˈbɛ naɬˈmanɯm], *bugün öğleden sonra* [ˈbuɟy nʘʘlɛˈdɛɴsʊʊˌɾa, -sʊnˌɾa].

8.3. In addition, *fig* 8.3 gives the *stops*, [p, b; t, d; ɕ, ɟ; k, g], including the laryngeal diaphone(me), [ʔ]. In international Turkish pronunciation [p, t, ɕ, k] have no 'aspiration' and [b, d, ɟ, g] no devoicing.

Examples: *polip* [pʊˈlip], *baba* [baˈba], *tatlı* [taˈtɬɯ], *dede* [dɛˈdɛ], *gaga* [gaˈga], *kitap* [ɕiˈtap], *kek* [ˈɕɛɕ], *kâr* [ˈɕaaɾ], *kar* [ˈkaɾ], *kok* [ˈkʊk].

The sequences *kl* and *gl*, in loans, have /ɕl, ɟl/: *klan* [ɕlan], *klik* [ɕliɕ], *kloş* [ɕlʊʃ], and *glase* [ɟla'sɛ] (but *glikol* [g-liˈkʊl]).

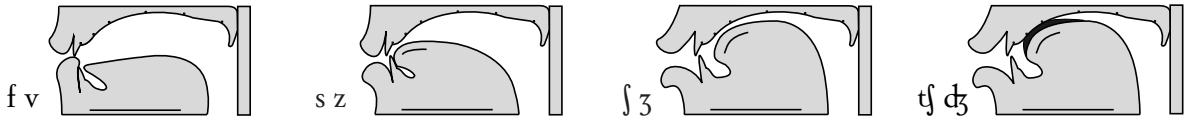
fig 8.3. International Turkish: stops.



8.4. *fig* 8.4 shows the *constrictives*, [f, v; s, z; ʃ, ʒ], and the *stop-strictive* pair, [ʧ, ʤ], which is homorganic to the last constrictive pair, for comparison.

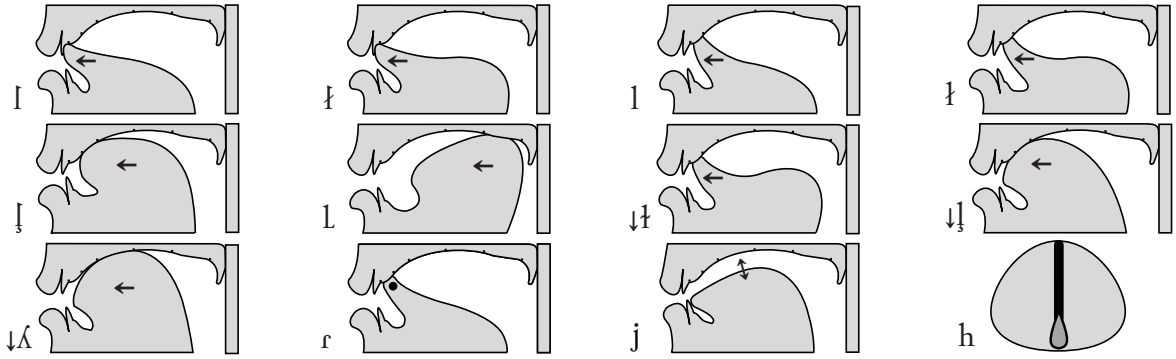
Examples: *figüratif* [fiɟyɾaˈtif], *verev* [vɛˈɾɛv], *ses* [ˈsɛs], *zevalsiz* [ˌzɛvalˈsiz], *şişe* [ʃiˈʃɛ], *jeoloji* [ʒɛʊlʊˈʒi], *garaj* [gaˈɾaʒ], *çeç* [ˈʧɛʧ], *cici* [ʤiˈʤi], *çocuk* [ʧʊˈʤuk].

fig 8.4. International Turkish: constrictives and the stopstrictive pair /ʧ, ʤ/.



8.5. Lastly, the first five orograms of *fig* 8.5 are the *laterals* which are needed in a good accent of international Turkish, including the diaphone(me) [l]. The first two

fig 8.5. International Turkish laterals, and /ɾ, j, h/ (and some different laterals for comparison).



of them, [l, ł], are the taxophones which occur before dental articulations, while [ɭ] is used before [ʧ, ʤ; ʃ, ʒ]. The second row also gives the neutral realization of /ł/: [ʟ] (*velar* lateral, *not* the velarized lateral so often described and symbolized as [ɫ], as shown straight after).

The last two lateral orograms show two further unfit articulations, often indicated for the opposite realization. They are prepalatal and palatal, [ɻ, ʎ], certainly sounding 'clearer' than their 'dark' counterpart, but far too 'clear' to be adequate. In fact, [l] is sufficiently different to oppose [ł], without sounding forced. For instance, *sol* [ˈsɔł] 'left', and *sol* [ˈsɔl] 'sol, G'.

This clearly shows that Turkish has two lateral phonemes: /ł, l/. The latter can be classified as xenophoneme, or as diaphoneme used particularly in loanwords (as also /ɕ, ɟ/ do), or, as a taxophone next to front vowels, /i, y, ɛ, ø/.

However, the neutral-accent contoid is a little different, as we will see, being alveolar itself, although not *bi*lateral, but *uni*lateral, [ʎ], increasing the difference between the two contoids.

Examples for the laterals: *lala* [ˈłała], *pul* [ˈpuł], *lolo* [ˈlɔlɔ], *lale* [laaˈlɛ], *bil* [ˈbil], *gül* [ˈɟyl], *malul* [maaˈlul], *iltimas* [ˌilˈtiˈmas], *maltız* [maɬˈtɯz], *malca* [ˈmałʤa], *salon* [saˈłɔn], *rol* [ˈɾɔl], *plaj* [pˈlaʒ], *salisilat* [saˌlisiˈlat].

8.6. *fig* 8.5 also gives /ɾ, j, h/ [ɾ, j, h], respectively an *alveolar tap*, a *palatal approximant*, and a *laryngeal approximant,* to complete the international inventory.

Examples for /ɾ/: *raf* [ˈɾaf], *iri* [iˈɾi], *sor* [ˈsɔɾ], *dört* [ˈdœɾt], *kırk* [ˈkɯɾk], *rezerv* [ɾɛˈzɛɾv], *tren* [tˈɾɛn].

Examples for /j/: *yiv* [ˈjiv], *yır* [ˈjɯɾ], *yağ* [ˈjaa], *oya* [ɔˈja], *ısıyayım* [ɯˈsɯjajɯm], *somya* [ˈsɔm-ja], *radyan* [ɾadˈjan], *radyo* [ˈɾad-jɔ], *istasyon* [ˌistasˈjɔn] (but *reaksiyon* [ˌɾɛaksiˈɔn]), *yüz* [ˈjyz], *yol* [ˈjɔł].

Sequences of /ijV/ are realized as [iV], except in traditional pronunciation, which has [ijV]: *Fethiye* [ˈfɛt-hiɛ]. In mediatic pronunciation, also /ɛjV/ and /Vji/ can have /j/ [ø]: *Doğubeyazit* [ˈdɔubɛ(j)aˌzɯt], *acayip* [aˈʤa(j)ip].

Arguably, words like *çay* [ˈʧai], *huy* [ˈhuy] have normal diphthongs, /ai, ui/ [ai, uy], and cannot be part of the /j/ phoneme, as too many authors think, instead. Thus, not '/ˈʧaj, ˈhuj/'!

Examples for /h/: *hala* [ˈhała], *hilaf* [hiˈlaf], *saha* [saaˈha], *halhal* [haɬˈhaɬ], *sulh*

[ˈsulh], *Salihli* [saaˈlihli], *hah* [ˈhah], *talih* [taaˈlih]. The following examples, with /VhC, VhV/ are also given here with /Vh → V:/, because even in international pronunciation they are often changed as shown: *ahşap* [ahˈʃap; aaˈʃap], *bahşiş* [bahˈʃiʃ; baaˈʃiʃ], *Ahmet* [ahˈmɛt; aaˈmɛt], *kahve* [kahˈvɛ; kaaˈvɛ], *ihlal* [ihˈlal; iiˈlal], *müthiş* [mytʰhiʃ], *ahar* [aˈhar; aaˈar], *seher* [sɛˈhɛr; sɛɛˈɛr].

Colloquially, however, we can find /VhV/ → [VɦV, VØV], *ie* [VV] with no vowel lengthening: *ahar* [aˈɦar; aˈar], *seher* [sɛˈɦɛr; sɛˈɛr], *mühendis* [ˌmyɦɛnˈdis, myɛn-].

Geminate consonants are uttered as such. Words like *konseptualizm* /kɔnsɛptuaˈlizm/ can have intense consonants [kɔnˌsɛptuaˈlizm, -ˈlizm̩].

The consonants of *neutral* Turkish

8.7. Arguably, as for the vowels, also the consonant situation of the *neutral* accent is more complex than for the international one. Following the exposition order of § 8.1-6, we will highlight mostly the differences, which will become clearer in a while.

There is nothing to indicate about the *nasals* (with homorganic taxophones to following consonants), with the addition that, before a pause, they are partially devoiced, [m̥, n̥].

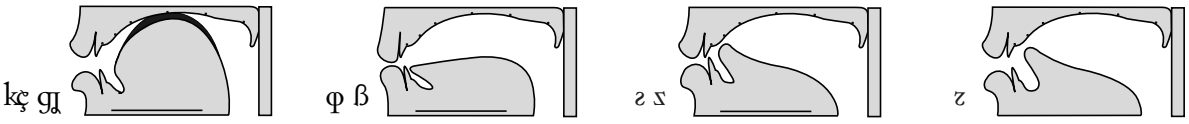
As for the *stops* (which are not 'aspirated', even in this accent), it should be noted that, generally, /c, ɟ/ are realized as *stopstrictives*, [kç, gʝ] (cf fig 8.6). So this accent has two pairs of contoids for this manner of articulation: [kç, gʝ] in addition to [tʃ, dʒ].

The voiced ones also become partially devoiced before a pause: [g̊ʝ̊, d̥ʒ̊], as also /b, d, g/ do: [b̥, d̥, g̊]; but they remain voiced in word-internal position, even before voiceless consonants.

The laryngeal stop, /ʔ/, is used in certain cases, but less so than in traditional pronuciation (as we will see in § 8.11). It is also used before word-initial vowels when stressed.

As for the *constrictives*, the only real peculiarity is that /f, v/ are not *labiodental*, but *bilabial*, [ɸ, ß]. Let us add that, before a pause, the voiced ones become partially devoiced: [ß̥, z̥, ʒ̊].

fig 8.6. Neutral Turkish: consonants /c, ɟ; f, v; ɾ/.

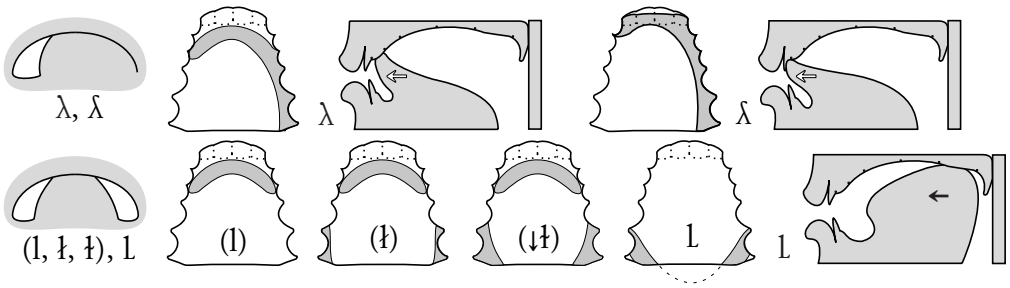


8.8. The most peculiar characteristics are found for /ɾ/ and /ɬ, l/. In fact, for /ɾ/, instead of a *tap*, [ɾ], we have the following (still *alveolar*) contoids: [|ɪ, -ɾ-, ɾ|] (cf fig 8.6). Thus: [ɪ] voiced slit constrictive in word-initial position, [ɾ] voiceless slit constrictive in word-final position, and [ɾ] voiced approximant, in middle position.

Let us also notice that partial devoicing, as [ɪ̥|], is generally not so common today, as a word-internal tap, [ɾ], is not any more (both between vowels, and either preceded or followed by a consonant).

For the *laterals*, we find: /ɬ/ [L] (a *velar* bilateral, as already said, not a *velarized*

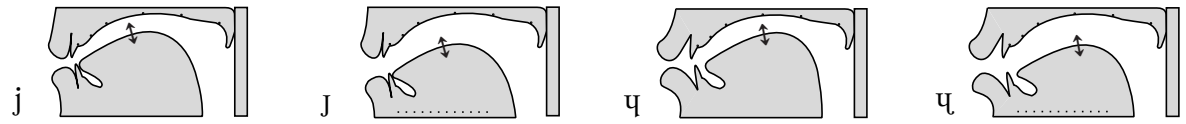
fig 8.7. Neutral Turkish: laterals.



one), and /l/ [λ] (an alveolar *unilateral*, not *bilateral*), respectively. In addition, before a pause, these two laterals become partially devoiced: [l̥, λ̥] (cf *fig* 8.7).

8.9. As for the *palatal approximant*, it should be noted first that we have a rounded *postpalatal* version of /j/, before rounded vowels: /j/ → [j̞V, ɥV̞]. In addition, in weaker syllables, instead of full approximants, we find *semiapproximants*, [ʝ, ɥ̯], respectively; in /ijV/ sequences, /j/ is generally dropped.

fig 8.8. Neutral Turkish: consonant /j/.



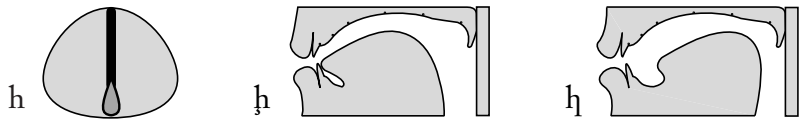
Let us repeat, once again, that we cannot seriously consider sequences like '/Vj#, VjC/', instead of the more realistic and sensible true diphthongs, /Vi/ [V̞ɪ, V̞ʏ].

For the *laryngeal approximant*, /h/, in addition to plain [h], we find a homocromatic *palatal* taxophone, [ç], with tautosyllabic 'front' vowels, *ie* /i, y, ɛ, ø/ (either before or after them, and also in word-initial or word-final position). With 'back' vowels, *ie* /ɯ, u, ʊ, a/, the common taxophone is *laryngeal*, [h].

While, in contact with a consonant (either before or after it), a *velar* taxophone, [ɧ], is common, which generally prevails on the influence of adjacent back vowels. In absolute final position, especially before a pause, we find [h], both after /ɯ, u, ʊ, a/ or consonants – but [ç], after /i, y, ɛ, ø/, as already said.

Geminate consonants are uttered as such.

fig 8.9. Neutral Turkish: consonant /h/.



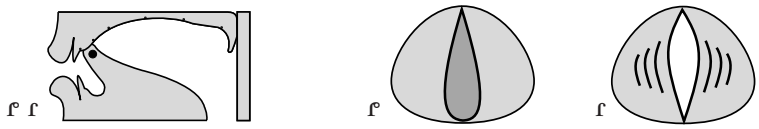
The consonants of *traditional* Turkish

8.10. In comparison with the (modern) neutral accent, the peculiarities of the *traditional* one are that, /n(#)C/ may not undergo assimilation. In addition, in stressed syllables, /p, t, c, k; ʧ/ are slightly 'aspitrated', [Ch] ([h] *laryngeal semiapproximant*, rather than approximant, [h]).

There is no difference for /c, ɟ; ʧ, ʤ; f, v; s, z; ʃ, ʒ/ [kç, gʝ; ʧ, ʤ; ɸ, ß; s, z; ʃ, ʒ], also for final prepausal partial devoicing, [Ç̥|], and full voicing before word-internal (even voicelss) consonants.

Instead, for /ɾ/, we find [|ɾ, -ɾ-, ɾ|] ([ɾ] is a completely *voiceless* alveolar *tap*, with the same articulation as [ɾ], but with no vibration of the vocal folds, as *fig* 8.10 shows).

fig 8.10. Traditional Turkish: consonant /ɾ/.



There is no difference even for /ɬ, l; h/ [l, ʟ; h, ɧ, ɦ]. The same for /j/, which, before rounded vowels, becomes rounded: /j/ → [j̬, ɥ̬], and with semiappproximants taxophones in weak syllables, [ʝ, ɥ̞]; generally, /ijV/ sequences maintain /j/.

8.11. The diaphoneme /ʔ/ is completely maintained (even in cases where the neutral accent drops it), and also used before either stressed or unstressed word-initial vowels (unless a preceding final consonant is resyllabified: /C#V/ [#CV]).

Examples: *fiil* /ˈfiil/ [ˈɸi̞ʔɪʟ], *saat* /ˈsaat/ [ˈsʌʔʌt], *kura* /kuˈɾaa/ [kɯɾˈʔʌɑ], *müdafaa* /mydaaˈfaa/ [ˌmʉdʌʌˈɸʌʔʌ], *sanat* /saˈnat/ [sʌnˈʔʌt], *mesele* /mɛsɛˈlɛ/ [ˌmɘsɘʟˈʔɑ] *Kuran* /kuˈɾaan/ [kɯɾˈʔʌɑn̥], *telin* 'denunciation' [tɘɘʟˈʔɪn̥] (cf *telin* 'of the wire' [tɘɘˈʟɪn̥]).

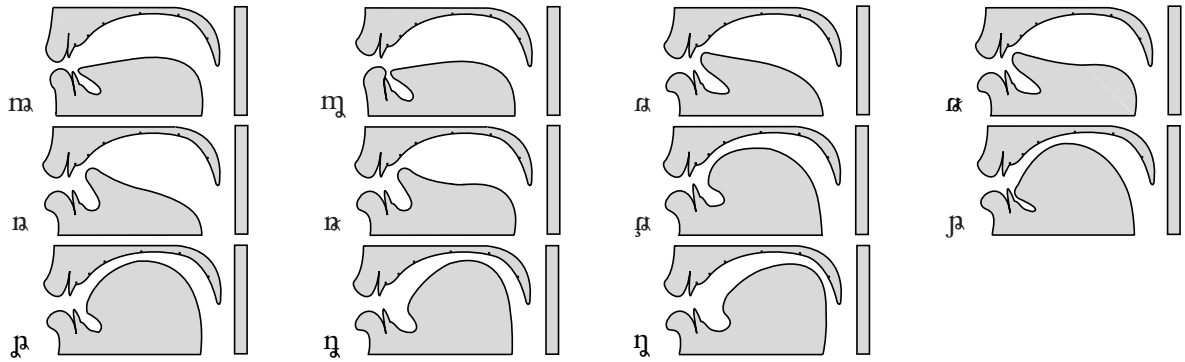
Geminate consonants are always realized as such: *evvel* [ʔɘβˈßɑʟ], *milli* [mi̞ʟˈʟi̞ɪ], *anne* [ˈʔʌnnɑ], *bakkal* [bʌkˈkhɑL].

Many 'long' vowels (in loans from Arabic and Persian) are kept, more than in (modern) neutral pronunciation.

The consonants of *mediatic* Turkish

8.12. The first peculiarity of this accent concerns the possibility of having syllable- or word-final *seminasals*, instead of full nasals (*fig* 8.11). This can happen more systematically before continuous consonants, rather than before stops or stopstrictives.

fig 8.11. Mediatic Turkish: seminasals.



Furthermore, /p, t, ʧ, c, k/, in stressed syllables, or in postpausal even unstressed position, are 'semiaspirated', [ˈCh, |Ch] (*fig* 8.12).

For /c, ɟ/, in addition to [c, ɟ; kç, gʝ], we can also find *palatal* [c, ɟ], or *prevelar* [k̟, g̟], stops, and even *postpalatal stop-semi(con)strictive* [k̠͡ç, g̠͡ʝ]. Not rarely, /c, ɟ/ can happen to be realized as /k, g/.

For /ʧ, ʤ; ʃ, ʒ/, also slit phones, [ʧ̠, ʤ̠; ʃ̠, ʒ̠], can be heard, or *protruded postalveo-palatal stopstrictives* and *constrictives*, [ʧ̟, ʤ̟; ʃ̟, ʒ̟], as an alternative (*fig* 8.13).

fig 8.12. Mediatic Turkish: consonants /c, ɟ/ and their possible variants.

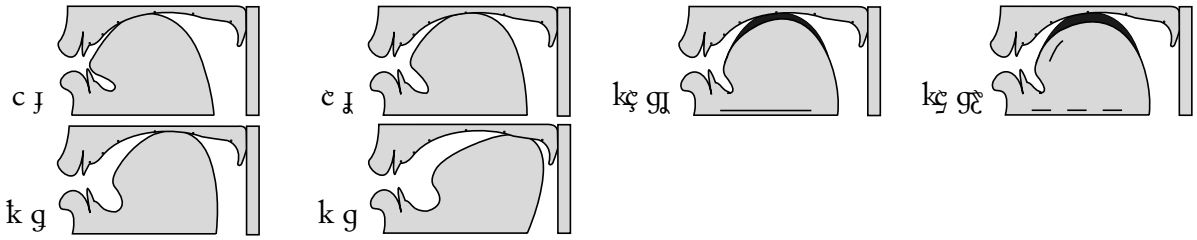
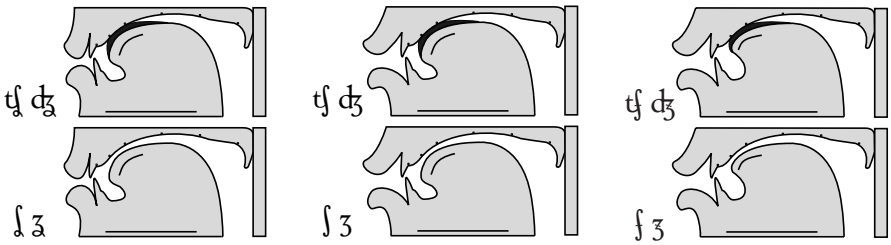
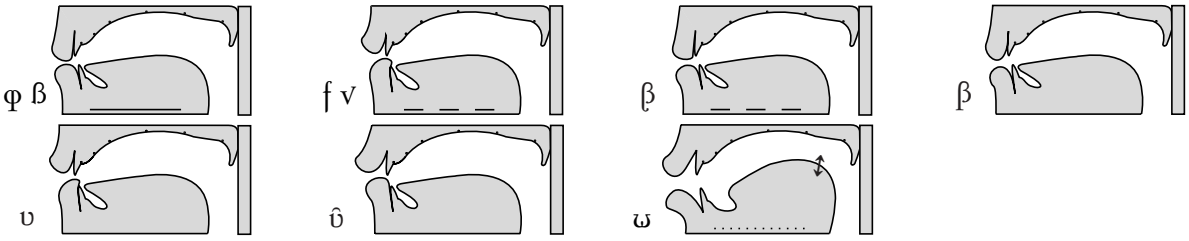


fig 8.13. Mediatic Turkish: consonants /ʧ, ʤ; ʃ, ʒ/ and their possible variants.



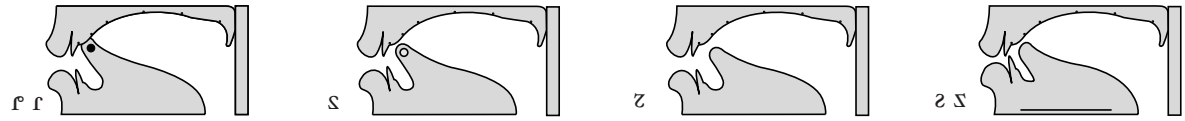
/f, v/ vary even more, adding to [ɸ, β] the *labiodental semiconstrictive* pair, [f, v]. In intervocalic position, /v/ can also be [β̞, β̞] (*bilabial approximant*, or *semiconstrictive*), [ʋ, ʋ̞] (plain or velarized *labiodental approximant*), or [ɯ̽] (*rounded semi-velar approximant*, especially next to rounded back vowels – *fig* 8.14).

fig 8.14. Mediatic Turkish: consonants /f, v/ and their possible variants (mostly for /v/).



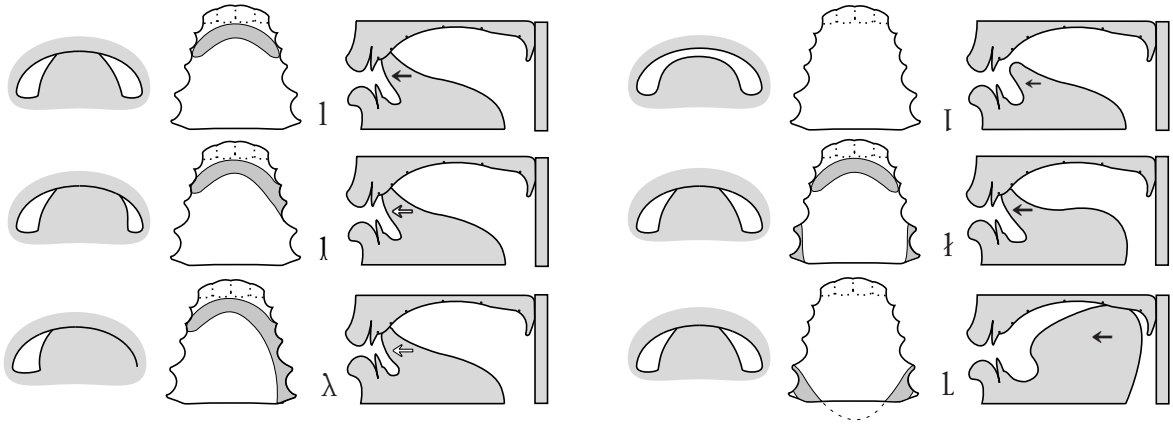
8.13. As for /ɾ/, in addition to [ɾ, |ɤ, ɾ|, ƨ|], we also find [ƨ] (and [ʂ], an *alveolar semi-tap*, intermediate between [ɾ] and [ƨ], with which it can actually alternate – *fig* 8.15).

fig 8.15. Mediatic Turkish: consonant /ɾ/.



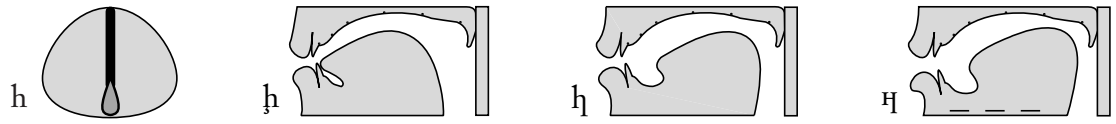
Furthermore, /l/ [l] can also be [l̪] (*alveolar semi-unilateral*, intermediate between [l] and [ʎ]), or, before consonants, [ʎ, ɭ] (the latter is an *alveolar semilateral*). For /ɬ/, we generally find [ɬ, ɭ] (*fig* 8.16). Often, /l/ and /ɬ/ are exchanged.

fig 8.16. Mediatic Turkish: consonants /ɬ, l/ and their possible variants.



For /h/, in addition to normal [h, ḫ, ḥ], a *velar semiconstrictive* can be very frequent, [ʜ] (which is the voiceless counterpart of [ɣ]), occurring especially before consonants (*fig*8.17), while before a pause, [h] is more frequent (and [ḫ]after front vowels).

fig 8.17. Mediatic Turkish: consonant /h/.



The voiced consonants, including the sonants, become completely voiceless before a pause. Before voiceless consonants, they become partially or completely de-

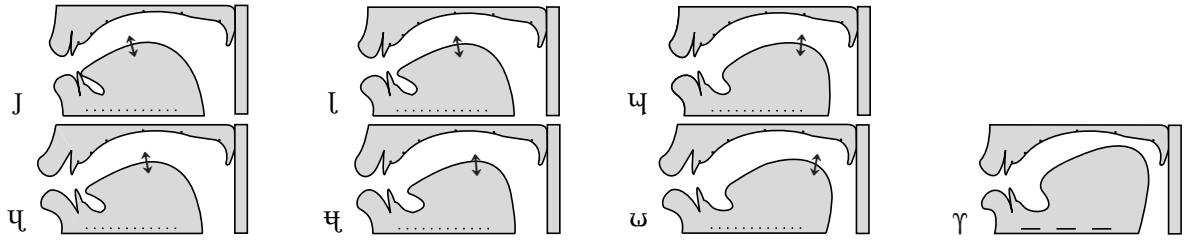
voiced, but they may also remain voiced. After a pause, they may also become partially devoiced, especially the non-continuous ones, in addition to remaining fully voiced.

8.14. /ʔ/ can be present, although more frequently it is dropped, both where it would be correct in traditional pronunciation, and in word-initial position (either in stressed or unstressed syllables).

For /j/, both in stressed and unstressed syllable, we generally find semi-approximant realizations: [ʝ, ɻ], also before rounded vowels: [j̬ʏ̯]; in /ijV/ sequences, /j/ is generally dropped. Often, *ğ* is realized as [ʝ, ɻ, ɥ̞; ɥ, ɦ, ɷ], in addition to the velar semiconstrictive [ɣ], both within a word and finally (*cf fig* 8.18). The choice of the taxophones depends on the quality of the vowels, for their lip and tongue positions.

Geminate consonants can often be simplified, as 'long' vowels can be, as well.

fig 8.18. Mediatic Turkish: consonant /j/.



Synoptic presentation of the consonant elements for the four Turkish accents

8.15. The consonants of the four accents are here shown in a synoptic way (as we did for the vowels in § 6.13-14), so that we can immediately see if they are similar or different. However, not every single peculiarity is presented, which can be found in the sets of figures and pertinent sections:

/m/ ^{i}[m] [ɱ], ^{n}[m, m̥|] [ɱ], ^{t}[m, m̥|], ^{m}[m] & *seminasals*: [mʱC, ɱC, m̥ʱC̥, m̊ɱC̥, ʰm|],
/n/ ^{i}[n] [m, ɱ, ɾ, ɾ̪, ɾ̠, ɻ, ɲ, ɳ, ŋ], ^{n}[n, n̥|] [m, ɾ, ɻ, ɲ, ɳ, ŋ], ^{t}[n, n̥|], ^{m}[n] & *seminasals* + [C]: [mʱ, ɱɳ, ɾ̪ʱ, ɾ̠ʱ, ɻʱ, ɲʱ, ɳʱ, ŋɳ, ŋ], *devoiced seminasals* + [C̥]: [m̥ʱ, m̊ɳ, ɾ̪̥ʱ, ɾ̠̥ʱ, ɻ̥ʱ, ɲ̊ʱ, ɳ̊ʱ, ɳ̊ɳ, ŋ̊ɳ], *voiceless seminasals* + [|]: [ʰmʱ, ʰɱ, ʰɾ̪ʱ, ʰɾ̠ʱ, ʰɻʱ, ʰɲʱ, ʰɳʱ, ʰɳɳ, ʰŋɳ]
/p/ $^{i/n}$[p], ^{t}[p, ˈpʰ], ^{m}[p, ˈpʰ, |pʰ],
/b/ ^{i}[b], $^{n/t}$[b, b̥|], ^{m}[b, b̥C̥, |b̥, p|],
/t/ $^{i/n}$[t], ^{t}[t, ˈtʰ], ^{m}[t, ˈtʰ, |tʰ],
/d/ ^{i}[d], $^{n/t}$[d, d̥|], ^{m}[d, d̥C̥, |d̥, t|],
/c/ ^{i}[c], ^{n}[kç], ^{t}[kç, ˈkçʰ], ^{m}[c, ˈcʰ, |cʰ (c, k, k)],
/ɟ/ ^{i}[ɟ], $^{n/t}$[gɟ, gɟ̊|], ^{m}[ɟ, ɟ̊C̥, |ɟ̊, c| (ɟ, g, g; ɟ̊, g̊, g̊; c, k, k)],
/k/ $^{i/n}$[k], ^{t}[k, ˈkʰ], ^{m}[k, ˈkʰ, |kʰ],
/g/ ^{i}[g], $^{n/t}$[g, g̊|], ^{m}[g, g̊C̥, |g̊, k|],
/ʔ/ ^{i}[ø, ʔ], ^{n}[ʔ, ø], ^{t}[ʔ], ^{m}[ø, ʔ],
/ʧ/ $^{i/n}$[ʧ], ^{t}[ʧ, ˈʧʰ], ^{m}[ʧ, ˈʧʰ, |ʧʰ],
/ʤ/ ^{i}[ʤ], $^{n/t}$[ʤ, ʤ̊|], ^{m}[ʤ, ʤC̥, |ʤ̊, ʧ|],
/f/ ^{i}[f], $^{n/t}$[ɸ], ^{m}[f],
/v/ ^{i}[v], $^{n/t}$[β, β̥|], ^{m}[v, v̥C̥, |v̥, f|],
/s/ $^{i/n/t/m}$[s],
/z/ ^{i}[z], $^{n/t}$[z, z̥|], ^{m}[z, z̥C̥, |z̥, s|],
/ʃ/ $^{i/n/t}$[ʃ], ^{m}[ʃ],
/ʒ/ ^{i}[ʒ], $^{n/t}$[ʒ, ʒ̊|], ^{m}[ʒ, ʒ̊C̥, |ʒ̊, ʃ|],
/ɬ/ ^{i}[ɬ] [ɬt-d], $^{n/t}$[l, l̥|], ^{m}[ɬ, ɬC̥, ɬt-d-s-z, ɬ|],
/l/ ^{i}[l] [lt-d, ɮʧ-ʤ-ʃ-ʒ], $^{n/t}$[ʎ, ʎ̥|, ʎ̊t-d], ^{m}[l, l̥C̥, l̥t-d-s-z, l̊|],
/ɾ/ ^{i}[ɾ], ^{n}[|ɤ, ƶ, ɐ|], ^{t}[|ɾ, ɾ, ɾ|], ^{m}[|ɾ-ɤ, ɾ-ƶ, ɾ̥-ɤ̥C̥, ɾ-ɐ|],
/j/ ^{i}[j], $^{n/t}$[j, ˬʝ; ɥ, ˬɥ], ^{m}[ʝ, ˬɻ],
/h/ ^{i}[h], $^{n/t/m}$[h|, hV̥, V̥h, ḫV̥, V̥ḫ, V̥ḫ|] $^{n/t}$[ḥC, Cḥ], ^{m}[ʜC, Cʜ].

Comparing examples for the four Turkish accents

8.16. At last, let us see the basic examples, which will make things clear, showing the four accents together. Let us compare them carefully. Starting with the *nasals*:

emin ^{i}[ɛˈmin] ^{n}[ɛˈmɪn̥] ^{t}[ʔɜˈmɨn̥] ^{m}[ɛˈmɪʰn],
kendim ^{i}[ˈcɛɾ̪dim] ^{n}[ˈkɟɛɾ̪dɪm̥] ^{t}[ˈkɟɜɾ̪dɨm̥] ^{m}[ˈchɛʱɾ̠dɪʰm],
kambur ^{i}[kamˈbuɾ] ^{n}[kʌmˈbʊs] ^{t}[kʌmˈbɷɾ] ^{m}[khʌmʱˈbɷɾ],

İstanbul ^{i}[isˈtambʊɬ] ^{n}[isˈtʌmbʊˌl̥] ^{t}[ʔɪsˈtʌmbʊˌl̥] ^{m}[ɪsˈthʌmbʊˌɬ],
enfes ^{i}[ɛŋˈfɛs] ^{n}[ɛmˈɸɛs] ^{t}[ʔɜmˈɸɜs] ^{m}[ɛm̊ˈfɛs],
kansız ^{i}[kaɲˈsɯz] ^{n}[kʌɲˈsɯz̥] ^{t}[kʌɲˈsɨz̥] ^{m}[khʌn̥ˈsɯs],
insancil ^{i}[ˌinsaɲˈʤiɬ] ^{n}[ˌɪnsʌɲˈʤɪl̥] ^{t}[ˌʔɪnsʌɲˈʤɪl̥] ^{m}[ˌɪn̥sʌn̥ˈʤɪɬ],
anten ^{i}[aɲˈtɛn] ^{n}[ʌɲˈtɛn̥] ^{t}[ʔʌɲˈtɜn̥] ^{m}[ʌn̥ˈtaɬ],
sonra ^{i}[ˈsɔɔɾa, ˈsɔnɾa] ^{n}[ˈsɔɔza, ˈsɔnza] ^{t}[ˈsɔɐɾɑ, ˈsɔnɾɑ] ^{m}[ˈsɔɔɾʌ, ˈsɔnɾʌ],
inlemek ^{i}[ˌinlɛˈmɛc] ^{n}[ˌɪnlɛˈmɛkç] ^{t}[ˌʔɪnlɜˈmɜkç] ^{m}[ˌɪnlɛˈmɛc],
senin lalangan ^{i}[sɛˈnin ɬaˈɬaŋgan] ^{n}[sɛˈnin lʌˈlʌŋgan̥] ^{t}[sɜˈnɪn lʌˈlʌŋgɑn̥] ^{m}[sɛˈnɪn ɬʌˈɬʌŋgʌn̥],
manca ^{i}[maɲˈʤa] ^{n}[mʌɲˈʤa] ^{t}[mʌɲˈʤɑ] ^{m}[mɤn̥ˈʤʌ],
kanyon ^{i}[kaɲˈjɔn] ^{n}[kʌɲˈjɔn̥] ^{t}[kʌɲˈjɔn̥] ^{m}[khʌn̥ˈjɔn],
denk ^{i}[ˈdɛŋc] ^{n}[ˈdɛŋkç] ^{t}[ˈdɜŋkç] ^{m}[ˈd̥ɛn̥c],
bank ^{i}[ˈbaŋk] ^{n}[ˈbʌŋk] ^{t}[ˈbʌŋk] ^{m}[ˈb̥ʌm̊k].
inha ^{i}[inˈhaa] ^{n}[inˈhʌa] ^{t}[ʔɪnˈhʌɑ] ^{m}[ɪn̥ˈhʌʌ],
ben Almanım ^{i}[ˈbɛ naɬˈmanɯm] ^{n}[ˈbɛ nʌlˈmʌnɯm̥] ^{t}[ˈbɜ nʌlˈmʌnɯm̥] ^{m}[ˈb̥ɛ nɤɬˈmɤnɪn̥m],
bugün öğleden sonra ^{i}[ˈbuɣy nɵɵlɛˈdɛnˌsɔɔɾa, ˌsɔnɾa] ^{n}[ˈbuɠy nɵɐlɜˈdɜnˌsɔɔza, ˌsɔnza] ^{t}[ˈbɻɠʉ nɵæʌlɜˈdɜnˌsɔɐɾɑ, ˌsɔnɾɑ] ^{m}[ˈb̥ɻɟɻ̟ nɜ̟ʒlɛˈdɛn̥ˌsɔɔɾʌ, ˌsɔnɾʌ].

And the *stops*:

polip ^{i}[pɔˈlip] ^{n}[pɔˈʎip] ^{t}[pɔˈʎɪp] ^{m}[phɔˈlɪp],
baba ^{i}[baˈba] ^{n}[bʌˈba] ^{t}[bʌˈbɑ] ^{m}[b̥ɜˈbʌ],
tatlı ^{i}[tatˈɬɯ] ^{n}[tʌtˈlɯ] ^{t}[tʌtˈlɨ] ^{m}[thɤtˈɬɯ],
dede ^{i}[dɛˈdɛ] ^{n}[dɛˈdɜ] ^{t}[dɜˈdɑ] ^{m}[d̥ɛˈdɑ],
gaga ^{i}[gaˈga] ^{n}[gʌˈga] ^{t}[gʌˈgɑ] ^{m}[g̊ɜˈgʌ],
kitap ^{i}[ciˈtap] ^{n}[kçiˈtʌp] ^{t}[kçɪˈtʌp] ^{m}[chɪˈthɤp],
kek ^{i}[ˈcɛc] ^{n}[ˈkçɛkç] ^{t}[ˈkçhɜkç] ^{m}[ˈchɛc],
kâr ^{i}[ˈcaaɾ] ^{n}[ˈkçʌaz] ^{t}[ˈkçhʌɑɾ] ^{m}[ˈchʌʌɾ],
kar ^{i}[ˈkaɾ] ^{n}[ˈkaz] ^{t}[ˈkhɑɾ] ^{m}[ˈkhʌɾ],
kok ^{i}[ˈkɔk] ^{n}[ˈkɔk] ^{t}[ˈkhɔk] ^{m}[ˈkhɔk].

The *constrictives* and /ʧ, ʤ/:

figüratif ^{i}[fiˌɰyɾaˈtif] ^{n}[ɸiˌgɰʏzʌˈtiɸ] ^{t}[ɸɪˌgɰʉɾʌˈthɪɸ] ^{m}[fɪˌɻɟɪɾɜˈtɪf],
verev ^{i}[vɛˈɾɛv] ^{n}[ßɛˈzɛβ̥] ^{t}[ßɜˈɾɜβ̥] ^{m}[v̥ɛˈvɛf],
ses ^{i}[ˈsɛs] ^{n}[ˈsɛs] ^{t}[ˈsɜs] ^{m}[ˈsɛs],
zevalsiz ^{i}[ˌzɛvalˈsiz] ^{n}[ˌzɛßʌlˈsiz] ^{t}[ˌzɜʌlˈsɪs] ^{m}[ˌz̥ɛvʌlˈsɪs],
şişe ^{i}[ʃiˈʃɛ] ^{n}[ʃiˈʃɜ] ^{t}[ʃɪˈʃɑ] ^{m}[ʃ̺ɪˈʃ̺ɑ],
jeoloji ^{i}[ˌʒɛɔloˈʒi] ^{n}[ˌʒɛɔlɔˈʒɪ] ^{t}[ˌʒɛɔlʌoˈʒɪ] ^{m}[ˌʒ̊ɛɔloˈʒɪ],
garaj ^{i}[gaˈɾaʒ] ^{n}[gʌˈzʌǯ] ^{t}[gʌˈɾʌǯ] ^{m}[g̊ɜˈɾɤʃ̺],
çeç ^{i}[ˈʧɛʧ] ^{n}[ˈʧɛʧ] ^{t}[ˈʧhɜʧ] ^{m}[ˈʧ̺hɛʧ̺],
cici ^{i}[ʤiˈʤi] ^{n}[ʤiˈʤɪ] ^{t}[ʤɪˈʤɪ] ^{m}[ʤ̺ɪˈʤ̺ɪ],
çocuk ^{i}[ʧɔˈʤuk] ^{n}[ʧɔˈʤuk] ^{t}[ʧʌˈʤɻk] ^{m}[ʧ̺hɔˈʤ̺ʊk].

For the *laterals*:

lala ^{i}[ˈɬaɬa] ^{n}[ˈlʌlʌla] ^{t}[ˈlʌlɑ] ^{m}[ˈɬɤɬʌ],
pul ^{i}[ˈpuɬ] ^{n}[ˈpʊl̥] ^{t}[ˈphɷl̥] ^{m}[ˈphɷɬ],
lolo ^{i}[ˈlʊlʊ] ^{n}[ˈlʊlʊ] ^{t}[ˈlʊlə] ^{m}[ˈlʊlə],
lale ^{i}[laaˈlɛ] ^{n}[lʌaˈlɜ] ^{t}[lʌɑˈlɑ] ^{m}[lɤɤˈlɑ],
bil ^{i}[ˈbil] ^{n}[ˈbɪl̥] ^{t}[ˈbɪl̥] ^{m}[ˈbɪl̥],
gül ^{i}[ˈɟʏl] ^{n}[ˈgɣʏl̥] ^{t}[ˈgɣɵl̥] ^{m}[ˈʝ̊ɨl̥],
malul ^{i}[maaˈlul] ^{n}[mʌaˈlʊl̥] ^{t}[mʌɑˈlɷl̥] ^{m}[mɤɤˈlʊl̥],
iltimas ^{i}[ˌilˈtiˈmas] ^{n}[ˌiʎtiˈmʌs] ^{t}[ˌʔɪʎtɪˈmʌs] ^{m}[ˌɪl̥tɪˈmɤs],
maltız ^{i}[maɬˈtɯz] ^{n}[mʌlˈtɯz̥] ^{t}[mʌlˈtɨz̥] ^{m}[mɤɬ̥ˈthɪs],
malca ^{i}[ˈmałʤa] ^{n}[ˈmʌlʤa] ^{t}[ˈmʌlʤɑ] ^{m}[ˈmɤlʤa],
salon ^{i}[saˈɬɔn] ^{n}[sʌˈlɔn̥] ^{t}[sʌˈlɔn̥] ^{m}[sɜˈɬɔʰa],
rol ^{i}[ˈɾɔl] ^{n}[ˈɤɔl̥] ^{t}[ˈɾɔl̥] ^{m}[ˈɾɔl],
plaj ^{i}[pˈlaʒ] ^{n}[pˈlʌʒ̊] ^{t}[pˈlʌʒ̊] ^{m}[phˈlɤʃ],
salisilat ^{i}[saˌlisiˈlat] ^{n}[sʌˌʎisiˈlʌt] ^{t}[sʌˌʎɪsɪˈlʌt] ^{m}[sɜˌlɪsɪˈlɤt].

Examples for /ɾ/:

raf ^{i}[ˈɾaf] ^{n}[ˈɤʌɸ] ^{t}[ˈɾʌɸ] ^{m}[ˈɾɤf],
iri ^{i}[iˈɾi] ^{n}[iˈzɪ] ^{t}[ɪˈɾɪ] ^{m}[ɪˈɾɪ],
sor ^{i}[ˈsɔɾ] ^{n}[ˈsɔʂ] ^{t}[ˈsəɾ] ^{m}[ˈsəɾ],
dört ^{i}[ˈdɷɾt] ^{n}[ˈdɷɾt] ^{t}[ˈdɷɾt] ^{m}[ˈd̥ʒ̊ɾt],
kırk ^{i}[ˈkɯɾk] ^{n}[ˈkɯɾk] ^{t}[ˈkhɨɾk] ^{m}[ˈkhɯ̥ɾk],
rezerv ^{i}[ɾɛˈzɛɾv] ^{n}[ɤɛˈzɛɾβ] ^{t}[ɾɜˈzɜɾβ̥] ^{m}[ɾɛˈzɛ̥ɾf],
tren ^{i}[tˈɾɛn] ^{n}[tˈɤɜn̥] ^{t}[tˈɾɑn̥] ^{m}[thˈɾɑʰa].

Examples for /j/:

yiv ^{i}[ˈjiv] ^{n}[ˈjiβ̥] ^{t}[ˈjɪβ̥] ^{m}[ˈjɪf],
yır ^{i}[ˈjɯɾ] ^{n}[ˈjɯʂ] ^{t}[ˈjɨɾ] ^{m}[ˈjɯɾ],
yağ ^{i}[ˈjaa] ^{n}[ˈjʌa] ^{t}[ˈjʌɑ] ^{m}[ˈjʌʌ],
oya ^{i}[σˈja] ^{n}[σˈja] ^{t}[ʔoˈjɑ] ^{m}[ɷˈjʌ],
yayaya ^{i}[jaˈjaja] ^{n}[jʌˈjʌja] ^{t}[jʌˈjʌjɑ] ^{m}[ɭɜˈjɤɭʌ],
somya ^{i}[ˈsɔm-ja] ^{n}[ˈsɔm-ja] ^{t}[ˈsɷm-jɑ] ^{m}[ˈsɷɯ-ɭʌ],
radyan ^{i}[ɾadˈjan] ^{n}[ɤʌdˈjan̥] ^{t}[ɾʌdˈjɑn̥] ^{m}[ɾɤdˈjʌʰa],
radyo ^{i}[ˈɾad-jɔ] ^{n}[ˈɤʌd-jɔ] ^{t}[ˈɾʌd-jə] ^{m}[ˈɾʌd-ɭə],
istasyon ^{i}[ˌistasˈjɔn] ^{n}[ˌistʌsˈjɔn̥] ^{t}[ˌʔɪstʌsˈjən̥] ^{m}[ˌɪstʌsˈjəʰa],
(and *reaksiyon* ^{i}[ˌɾɛaksiˈɔn] ^{n}[ˌɤɛʌksiˈɔn̥] ^{t}[ˌɾɜʌksɪˈ(j)ən̥] ^{m}[ˌɾɛʌksɪˈəʰa]).

Examples for /h/:

hala ^{i}[ˈhała] ^{n}[ˈhʌlʌ] ^{t}[ˈhʌlɑ] ^{m}[ˈhɤɬʌ],
hilaf ^{i}[hiˈlaf] ^{n}[ɧiˈlʌɸ] ^{t}[ɧɪˈlʌɸ] ^{m}[ɧɨˈlɤf],
saha ^{i}[saaˈha] ^{n}[sʌaˈha] ^{t}[sʌɑˈhɑ] ^{m}[sɤɤˈhʌ],
halhal ^{i}[haɬˈhał] ^{n}[hʌlˈhal̥] ^{t}[hʌlˈhɑl̥] ^{m}[hɤɬ̥ˈhɤɬ],
sulh ^{i}[ˈsulh] ^{n}[ˈsuʎh] ^{t}[ˈsɻʎh] ^{m}[ˈsʊl̥h],
Salihli ^{i}[saaˈlihli] ^{n}[sʌaˈʎiɧʎɪ] ^{t}[sʌɑˈʎɪɧʎɪ] ^{m}[sɤɤˈlɪɧlɪ],
hah ^{i}[ˈhah] ^{n}[ˈhʌh] ^{t}[ˈhʌh] ^{m}[ˈhɤh],

talih ⁱ[taaˈlih] ⁿ[tʌaˈλiʲh] ᵗ[tʌɑˈλɻʲh] ᵐ[thɤɤˈlɻʲh],
müthiş ⁱ[mytʰiʃ] ⁿ[mytʲhiʃ] ᵗ[mʉtʲhɪʃ] ᵐ[mɻ̈tʲhɪʃ].

And:

ahşap ⁱ[ahˈʃap; aaˈ-] ⁿ[ʌhˈʃʌp; ʌaˈ-] ᵗ[ʔʌhˈʃʌp; ʌɑˈ-] ᵐ[ɤhˈʃɤp; ɤɤˈ-],
bahşiş ⁱ[bahˈʃiʃ; baaˈ-] ⁿ[bʌhˈʃiʃ; bʌaˈ-] ᵗ[bʌhˈʃɪʃ; bʌɑˈ-] ᵐ[b̥ɤhˈʃɻʲʃ; b̥ɤɤˈ-],
Ahmet ⁱ[ahˈmɛt; aaʒ-] ⁿ[ʌhˈmɛt; ʌaʒ-] ᵗ[ʔʌhˈmɜt; ʌɑʒ-] ᵐ[ɤhˈmɛt; ɤɤˈ-],
kahve ⁱ[kahˈvɛ; kaaˈ-] ⁿ[kʌhˈβɜ; kʌaˈ-] ᵗ[kʌhˈβɑ; kʌɑˈ-] ᵐ[khɤhˈvɑ; khɤɤˈ-],
ahar ⁱ[aˈhaɾ; aaˈaɾ] ⁿ[ʌˈhaz; ʌaˈaz] ᵗ[ʔʌˈhʌɑɾ; ʔʌɑˈʌɑɾ] ᵐ[ɜˈhʌʌɾ; ɤɤˈʌʌɾ],
seher ⁱ[sɛˈhɛɾ; sɛɛˈɛɾ] ⁿ[sɛˈʲhɛz; sɛɜ-] ᵗ[sɜˈʲhɑɾ; sɜɑ-] ᵐ[sɛˈhɑɑɾ; sɛɛˈɑɑɾ],
ihlal ⁱ[ihˈlal; iiˈlal] ⁿ[iʲhˈλa̰ɭ̰; iɪˈ-] ᵗ[ʔɻʲhˈλɑ̰ɭ̰; ɪɪˈ-] ᵐ[ɻʲhˈlʌl̊; ɪɪˈ-].

Examples for /ʔ/:

fiil /ˈfiil/ ⁱ[ˈfiil] ⁿ[ˈɸiɪλ̰] ᵗ[ˈɸɪʔɪλ̰] ᵐ[ˈfɪɪl̊],
saat /ˈsaat/ ⁱ[ˈsaat] ⁿ[ˈsʌat] ᵗ[ˈsʌʔʌt] ᵐ[ˈsɤɤt],
kura /kuˈɾaa/ ⁱ[kuˈɾaa] ⁿ[kuˈzʌa] ᵗ[kɻɾˈʔʌɑ] ᵐ[khɯˈɾʌʌ],
müdafaa /mydaaˈfaa/ ⁱ[ˌmydaaˈfaa] ⁿ[ˌmydʌaˈfʌa] ᵗ[ˌmʉdʌɑˈɸʌʔʌ] ᵐ[ˌmɻ̈dʒfɤɤˈfʌʌ],
sanat /saˈnat/ ⁱ[saˈnat] ⁿ[sʌˈnʌt] ᵗ[sʌnˈʔʌt] ᵐ[sɜˈnɤt],
mesele /mɛsɛˈlɛ/ ⁱ[ˌmɛsɛˈlɛ] ⁿ[ˌmɛsɛˈλɜ] ᵗ[ˌmɜsɜλˈʔɑ] ᵐ[ˌmɛsɛˈlɑ],
Kuran /kuˈɾaan/ ⁱ[kuˈɾaan] ⁿ[kɯˈzʌaɲ̰] ᵗ[kɻɾˈʔʌɑɲ̰] ᵐ[khɯˈɾʌʌɬ̪],
telin ‘denunciation’ ⁱ[tɛˈlin] ⁿ[tɛˈλɪɲ̰] ᵗ[tɜɜλˈʔɪɲ̰] ᵐ[thɛˈlɪɬ̪]
(cf *telin* ‘of the wire’ ⁱ[tɛɛˈlin] ⁿ[tɛɛˈλɪɲ̰] ᵗ[tɜɜˈλɪɲ̰] ᵐ[thɛɛˈlɪɬ̪]).

Geminate consonants are always realized as such, although in mediatic pronunciation they can often be shortened or simplified:

evvel ⁱ[ɛvˈvɛl] ⁿ[ɛβˈβɜλ̰] ᵗ[ʔɜβˈβɑλ̰] ᵐ[ɛvˈvɑl̊],
milli ⁱ[milˈlii] ⁿ[miλˈλiɪ] ᵗ[mɪλˈλɪɪ] ᵐ[mɪlˈlɪɪ],
anne ⁱ[ˈannɛ] ⁿ[ˈʌnnɜ] ᵗ[ˈʔʌnnɑ] ᵐ[ˈʌnnɑ],
bakkal ⁱ[bakˈkaɬ] ⁿ[bʌkˈkaλ̰] ᵗ[bʌkˈkhɑλ̰] ᵐ[b̥ʌkˈkhʌl̊],
kattı ‘he added’ ⁱ[katˈtɯɯ] ⁿ[kʌtˈtɯɯ] ᵗ[kʌtˈthɨɨ] ᵐ[khɤtˈthɯɯ],
(cf *kattı* ‘it was a floor’ ⁱ[ˈkattɯ] ⁿ[ˈkʌttɯ] ᵗ[ˈkhʌttɨ] ᵐ[ˈkhɤtthɤ])
(cf *katı* ‘hard’ ⁱ[kaˈtɯ] ⁿ[kʌˈtɯ] ᵗ[kʌˈthɨ] ᵐ[khɤˈthɯ]).

9. Turkish structures

Vowel harmony

9.1.1. By following one of the most striking properties of Turkish pronunciation, the distribution of vowels within words is rather rigorously determined by *vowel harmony*. Vowels are classified as *front* /i, y, ɛ, ø/, or *back* /ɯ, u, ɔ, a/, and *high* /i, y, ɯ, u/ or *low* /ɛ, ø, ɔ, a/, and *unrounded* /i, ɛ, ɯ, a/ or *rounded* /y, ø, u, ɔ/.

According to vowel harmony, the kind of (*front* or *back*) vowels occurring in the first syllable of a word determines the kind of the vowels in subsequent syllables.

Thus, we have (with *front* vowels): *sekiz* [sɛˈciz], *seksen* [sɛkˈsɛn], *sinirlerimiz* [siˌnirˈlɛriˈmiz], *ölmediler* [ˌølmɛdiˈlɛr]; *eller* [ɛlˈlɛr], *ellerim* [ˌɛllɛˈrim], *ellerime* [ˌɛllɛriˈmɛ].

And (with *back* vowels): *dokuz* [dɔˈkuz], *doksan* [dɔkˈsan], *sınırlarımız* [sɯˌnɯrˈlarɯˈmɯz], *olmadılar* [ˌɔłmadɯˈłar]; *atlar* [atˈłar], *atlarım* [ˌat-łaˈrɯm], *atlarıma* [atˌłarɯˈma].

9.1.2. Arguably, *exceptions* are not missing, like: *anne* [ˈannɛ], *kardeş* [karˈdɛʃ], *inanmak* [ˌɯnamˈmak, -nˈm-], *şişman* [ʃiʃˈman], *hangi* [ˈhaŋɟi], *elma* [ɛlˈma], *imza* [imˈzaa], *memur* [mɛɛˈmuɾ].

Invariable suffixes are exceptions: *-daş* [daʃ], *-gen* [ɟɛn], *-gil* [ɟil], *-en* [ɛn], *-izm* [izm], *-ken* [cɛn], *-ki* [ˈci], *-leyin* [lɛ(j)in], *-mtrak* [mtɾak], *-yor* [jɔɾ].

Some examples: *altıgen* [ˌałtɯˈɟɛn], *kısmen* [ˈkɯsmɛn], *fatalizm* [ˌfataˈlizm], *akşamleyin* [akˈʃamlɛˌ(j)in], *ekşimtrak* [ˌɛcʃimtˈɾak].

Certain *clitics* are exceptionally inavariable, too: *bile* [biˈlɛ], *ile* [iˈlɛ], *ise* [iˈsɛ], *ki* [ci], *ya* [ja], as in: *bunlar ise* [bunˈlariˌsɛ].

9.1.3. Normally, *unrounded* vowels are followed by *unrounded* vowels. But *rounded* vowels are followed by either *high rounded* ones or *low unrounded* ones. Thus, we have:

i or *e* /i, ɛ/ + *i* or *e* /i, ɛ/,
ı or *a* /ɯ, a/ + *ı* or *a* /ɯ, a/,
ü or *ö* /y, ø/ + *ü* or *e* /y, ɛ/,
u or *o* /u, ɔ/ + *u* or *a* /u, a/.

But, since simple things are not part of this world, we find these further *exceptions* (with *m*, *p*, *b*, *v* /m, p, b, v/ between *a* /a/ and *u* /u/): *çamur* [ʧaˈmuɾ], *tapu* [taˈpu], *kabuk* [kaˈbuk], *tavuk* [taˈvuk].

9.1.4. Except for the invariable suffixes, as seen above, the other suffixes may appear with *e* or *a* /ɛ, a/, or either with *i*, *ü* /i, y/, or *ı*, *u* /ɯ, u/. Thus, we find:

ev [ˈɛv], *eve* [ɛˈvɛ], *evin* [ɛˈvin],
otobüs [ˌʊtʊˈbys], *otobüse* [ˌʊtʊbyˈsɛ], *otobüsün* [ˌʊtʊbyˈsyn],
orman [ʊɾˈman], *ormana* [ˌʊɾmaˈna], *ormanın* [ˌʊɾmaˈnɯn],
okul [ʊˈkuɬ], *okula* [ˌʊkuˈɬa], *okulun* [ˌʊkuˈɬun].

9.1.5. Some loans take front-vowel suffixes in spite of having back-vowel lexemes: *golü* [gʊˈly], *kapler* [kapˈlɛɾ], *saatin* [saaˈtin], *hakikatsiz* [haˌciikatˈsiz].

Taxophonics

9.2.1. Turkish has a very limited choice concerning consonant clusters. In fact, *word-initially*, genuine Turkish words can only present single consonants.

For *loanwords*, only the 'official' language can include initial clusters formed by stops (/p, b, t, d, c, ɟ, k, g/) followed by /ɾ; ɬ, l/. In some cases, these foreign cluster may start with /s/ followed by /p, t, c, k/; in rearer cases, we can also find /#sCɾ, #sCɬ, #sCl/ clusters (including /ps, pt/, which, in English correspond to /s, t/ for Greek *ps-*, *pt-*. All these can certainly be used by educated Westernized people.

9.2.2. However, currently, all these clusters colloquially are mostly changed into bisyllabic sequences, by adding /i/ or /ɯ/ within the clusters or in front of them. But, those words which entered Turkish several years ago have been adapted even in their spelling: *istasyon* [ˌistasˈjɔn] (station), *iskele* [isˈcɛlɛ] (scalo), *istavroz* [ˌistavˈɾɔz] (stavros), *Üsküdar* [ysˈcydaɾ] (Scutari).

Examples: *grev* [gˈɾɛv, gɯˈɾɛv], *kral* [kˈɾaɬ, kɯˈɾaɬ], *plan* [pˈlan, piˈlan], *tren* [tˈɾɛn, tiˈɾɛn], *psikoz* [p-iˈkɔz, ˌpisiˈ-, pisˈ-], *psişik* [p-siˈʃic, ˌpisiˈ-, pisˈ-], *ptiyalin* [p-ˌti(j)aˈlin, piˌti-, ipˌti-], *program* [p-ɾɔgˈɾam, ˌpɯɾɔˈ-], *potpuri* [ˌpɔt-puˈɾi, ˌpɔtɯ-], *spor* [sˈpɔɾ, isˈpɔɾ, siˈpɔɾ], *stil* [sˈtil, isˈtil, siˈtil], *stres* [stˈɾɛs, istˈɾɛs, sitˈɾɛs], *klüp* [cˈlyp, cyˈlyp, kɯˈlyp], *spiker* [s-piˈcɛɾ, ˌispiˈ ˌsipiˈ], *grip* [gˈɾip, gɯˈɾip], *fren* [fˈɾɛn, fiˈɾɛn], *santral* [saɲtˈɾaɬ, ˌsaɲtɯˈɾaɬ], *plaj* [pˈlaʒ, piˈlaʒ], *elektrik* [ˌɛlɛcˈtɾic, -tiˈɾic], *stadyum* [sˈtad-jum, isˈ-], *film* [ˈfilm, fˈlim, ˈfilim].

9.2.3. In *word-final* position, two-element clusters are allowed (provided they are not geminates): *sarf* [ˈsaɾf], *fark* [ˈfaɾk], *zamk* [ˈzamk], *renk* [ˈɾɛɲc], *kart* [ˈkaɾt], *üst* [ˈyst], *aşk* [ˈaʃk], *baht* [ˈbaht], *teyp* [ˈtɛip], *genç* [ˈɟɛɲʧ], *felç* [ˈfɛl̪ʧ], *bronz* [bˈɾɔnz], *şans* [ˈʃaɲs], *alarm* [aˈɬaɾm], *bant* [ˈbaɲt], *kürk* [ˈcyɾc], *kazanç* [kaˈzaɲʧ], *çift* [ˈʧift], *boks* [ˈbɔks], *raks* [ˈɾaks], *inanç* [iˈnaɲʧ], *tunk* [ˈtuŋk], *gülünk* [ɟyˈlyɲc], *alt* [ˈaɬt], *cılk* [ˈʤɯɬk], *ilk* [ˈilc], *erk* [ˈɛɾc], *turp* [ˈtuɾp], *ders* [ˈdɛɾs], *kent* [ˈcɛɲt], *dört* [ˈdœɾt].

9.2.4. In *word-medial* position, clusters of two or three consonants are divided, leaving the last element at the beginning of the second syllable: *ızgara* [ɯzˈgaɾa], *ahçı* [ahˈʧɯ], *şapka* [ʃapˈka], *akşam* [akˈʃam], *kahve* [kahˈvɛ, kaaˈvɛ], *kibrit* [cibˈɾit],

köprü [cøpˈɾy], *dünya* [ˈdyɲ-ja], *eşya* [ɛʃˈja], *kertenkele* [cɛɾˈtɛɲcɛˌlɛ], *Ankara* [ˈaŋkaˌɾa], *lütfen* [lytˈfɛn], *hafta* [hafˈta], *ayırtmak* [ˌajɯɾtˈmak], *boşaltmak* [ˌbɔʃałtˈmak], *karpuz* [kaɾˈpuz], *doktor* [dɔkˈtɔɾ], *banka* [ˈbaŋka], *birkaç* [biɾˈkatʃ], *makbuz* [makˈbuz], *içmek* [itʃˈmɛc], *çiftçi* [tʃiftˈtʃi], *farkta* [ˈfaɾk-ta], *abartmak* [ˌabaɾtˈmak], *korkmak* [kɔɾkˈmak], *silkmek* [silcˈmɛc], *iflas* [ifˈlas], *ifşa* [ifˈʃa], *ihtar* [ihˈtaɾ], *şaplak* [ʃapˈłak], *stadyum* [sˈtad-jum, is-], *israf* [isˈɾaaf], *çiftsayı* [ˈtʃift-saˌjɯ], *çiftkapı* [ˈtʃift-kaˌpɯ], *çitlik* [tʃitˈlic].

9.2.5. Turkish can oppose *simple* and *geminate* consonants, but only in word-medial position: *beyine* [ˌbɛjiˈnɛ], *beyyine* [ˌbɛjjiˈnɛ], *eli* [ɛˈli], *elli* [ɛlˈli], *kese* [cɛˈsɛ], *kesse* [cɛsˈsɛ], *katı* [kaˈtɯ] ‘hard’, *kattı* [katˈtɯ] ‘he added’ (cf *katı* [kaˈtɯɯ] ‘hard’, *katı* [kaaˈtɯ] ‘secant’, and *kattı* [ˈkattɯ] ‘it was a floor’), *biti* [biˈti], *bitti* [bitˈti], *ama* [ˈama] (but also [aˈma]), *amma* [ˈamma] (cf *âmâ* [aaˈmaa]).

Some examples of ‘long’ (geminate) consonants: *milli* [milˈlii], *belli* [bɛlˈli], *yollamak* [ˌjɔłłaˈmak], *yollanmak* [ˌjɔłłamˈmak] (traditionally [ˌjɔlLʌnˈmʌk]), *dikkat* [dicˈkat], *bakkal* [bakˈkał], *muhakkak* [ˌmuhakˈkak], *teşekkül* [ˌtɛʃɛcˈcyl], *hatta* [ˈhattaa], *müfettiş* [ˌmyfɛtˈtiʃ], *Allah* [aɬˈɬah], *anne* [ˈannɛ], *evveli* [ˌɛvvɛˈli].

9.2.6. As we already know from Ch 6, Turkish can also oppose short and ‘long’ vowels (rather geminates or narrow diphthongs): *hal* [ˈhal] ‘solution; (covered) market’, *hal* [ˈhaal] ‘condition’, *da* [ˈda], *dağ* [ˈdaa], *sat!* [ˈsat], *saat* [ˈsaat] (traditionally: [ˈsʌʔʌt]), *adet* [aˈdɛt], *âdet* [aaˈdɛt], *ama* [ˈama], *âmâ* [aaˈmaa], *dahi* [daˈhi] (sometimes also [daˈhii]), *dâhi* [daaˈhi], *tarihi* [ˌtaɾiˈhi], *tarihî* [ˌtaɾiˈhii], *katil* [kaˈtil] ‘murder’, *katil* [kaaˈtil] ‘murderer’, *dün* [ˈdyn], *düğün* [ˈdyyn].

9.2.7. Turkish spelling does not always show long vowels (but, the circumflex accent, which in some cases should be written to indicate vowel length, is less and less used, nowadays). Also the following words have ‘long’ vowels, is spite of their spelling: *memur* [mɛɛˈmuɾ], *mide* [miiˈdɛ], *munis* [muuˈnis], *tane* [taaˈnɛ], *güya* [ˈɟyyja].

9.2.8. A number of previous examples have already shown that, not only in medial position, but also in initial position (cf § 9.2.2), even /Cj, Cɾ, Cł, Cl/ sequences are separated: *iplik* [ipˈlic], *abla* [ˈab-ła], *katla* [katˈła], *etnik* [ɛtˈnic], *etli* [ɛtˈli], *evrim* [evˈɾim], *bakla* [bakˈła], *parkta* [paɾkˈta], *partner* [paɾtˈnɛɾ], *parya* [ˈpaɾ-ja], *saçma* [satʃˈma], *süprüntü* [ˌsyp-ɾyɲˈty], *tedris* [tɛdˈɾis], *meklik* [mɛcˈlic], *radyo* [ˈɾad-jɔ]; *glikol* [gliˈkɔl], *gnays* [gˈnais].

9.2.9. In phrases, simple or clustered final consonants (/C#V/) followed by a vowel are resyllabified as [#CV#] (except in pedantic traditional pronunciation): *teşekkür ederim!* [ˌtɛʃɛcˈcy ɾɛˈdɛɾim], *çok iyi!* [ˌtʃɔcˈji].

Colloquially, the same rule of voice assimilation (cf § 9.2.11-12), which is active in the formation of words, is generally active in phrases, as well. Thus, as *şarap* [ʃaˈɾap] gives *şarabı* [ˌʃaɾaˈbɯ], so we can find *şarap aldım* [ʃaˌɾabaɬˈdɯm], instead of [ʃaˌɾapaɬˈdɯm], which is more typical of *careful speech*.

Assimilation

9.3.1. It is time, now, to systematically consider *assimilation*. Of course there are at least two kinds of assimilation: *articulatory* assimilation, including *loss* or *fusion* of certain segments, and *sonority* assimilation.

We have already seen the quite normal assimilation of /n(#)C/ (and the more limited one of /m/ → [ŋ] + /f, v/), cf § 8.2. This happens quite naturally, although, in traditional pronunciation, rather surprisingly because of spelling pronunciation, speakers try to avoid it. Also /ɬ(#)C, l(#)C/ present moderate assimilations (cf § 8.5).

The same also happens with /n(#)ɬ, n(#)l/, which currently become [nn] (although neutral and traditional pronunciations tend not to assimilate): *dinlemek* [ˌdinneˈmɛc; -nl-], *günler* [ɟynˈnɛɾ; -nˈl-], *karanlik* [ˌkaɾanˈnic; -nˈl-], *onlar* [ɔnˈnaɾ; -nˈɬ-], *yanlış* [janˈnɯʃ; -nˈɬ-], *zamanlı* [ˌzamanˈnɯ; -nˈɬ-]. More rarely, we also find /mɬ, ml/ [mm]: *akşamlar* [ˌakʃamˈmaɾ; -mˈɬ-].

9.3.2. In sequences of /z/ + the voiceless consonants /p, t, c, k, tʃ, f, s, ʃ, h/, we have /z/ → /s/: *yüz para* [ˈjys paˈɾa], *göztaşı* [ˌɟøstaˈʃɯ], *pezkür* [pɛsˈcyɾ], *mezhep* [mɛsˈhɛp], *düzse* [dysˈsɛ], *gelmezse* [ˌɟɛlmɛsˈsɛ], *gözsüz* [ɟøsˈsyz], *tuzsuz* [tusˈsuz], *yazsın* [jasˈsɯn], *sekiz sene* [sɛˈcis sɛˈnɛ], *dokuz şehir* [dɔˈkus ʃɛˈhiɾ, ʃɛɛˈiɾ].

On the contrary, in sequences of /s, ʃ/ + diphonic voiced consonants, /b, d, ɟ, g, ʤ, v, z, ʒ/, or sonants, /m, n, ɾ, ɬ, l, j/, there is no change in the kind of phonation used: *esna* [ɛsˈna], *esri* [ɛsˈɾi], *hasbi* [hasˈbi], *kasdoku* [ˈkasdɔˌku], *kaşmer* [kaʃˈmɛɾ], *kuşbaz* [kuʃˈbaz].

In addition, we often find /ts/ → /ss/: *yatsı* [jasˈsɯ], *Fatsa* [ˈfassa]; and /tʃs/ → /ts, ss/: *gençsin* [ɟɛnt͡sin, ɟɛnsˈsin]; and /tʃz/ → /sz, tsz/: *geç zaman* [ˈɟɛs zaˈman, ˈɟɛts]. Let us also note cases like /t#ʃ/: *git şuradan!* [ˈɟiʃʃuɾaˌdan].

9.3.3. In sequences of /tʃ/ + /p, t, c, k/ (but also + /b, d, ɟ, g/), we can have /tʃ/ → /ʃ/ (except in *traditional* pronunciation): *içplazma* [ˈiʃp-ɬazˌma], *geçtin* [ɟɛʃˈcin], *içki* [iʃˈci].

Again except in *traditional* pronunciation, we also find /ʤ/ → /ʒ/ + /b, d, ɟ, g/: *secde* [sɛʒˈdɛ]. Further changes are /tʃ, ʤ/ → /ʃ, ʒ/ + sonants, as well: *güçlük* [ɟyʃˈlyc], *göçmen* [ɟøʃˈmɛn], *Necla* [nɛʒˈla], *ecnebi* [ˌɛʒnɛˈbii].

Also, /ʤz/ → /ʒz, zz/: *ecza* [ɛʒˈzaa, ɛzˈzaa], *eczacı* [ɛʒˈzaaʤɯ, ɛzˈz-]; and /ʃs/ → /ss, ʃ/: *beş sene* [ˈbɛʃ sɛˈnɛ, ˈbɛs sɛˈ-, ˈbɛ ʃɛˈ-], *kalmışsın* [ˌkałmɯʃˈsɯn, -ɯsˈsɯn, -ɯˈʃɯn], *yazmışsınız* [ˌjazmɯʃsɯˈnɯz, -ɯsˈsɯ-, -ɯˈʃɯ-]; and /ʃz/ → /sz/: *iş zamanı* [ˈis zamaˈnɯ].

9.3.4. When *bir* is used as an article, instead of a numeral, colloquially it becomes /bi/, both before consonants and vowels: *bir ev* [biˈɛv, biˈɾɛv], *bir daha* [ˌbidaˈha, biˈdaa, ˈbidaa, ˌbiɾda, biɾda], *bir anda* [biaɲˈda, ˌbiɾaɲˈda], *bir dakika* [biˌdaciiˈka, -ciˈka, ˌbidakˈka, ˌbiɾ-, biɾ-], *bir baktım* [ˌbibakˈtɯm, ˌbiɾ-], *bir ünlü* [biynˈny, ˌbiɾyn-].

Also the grammeme *-yor* /jɔɾ/ colloquially loses its /ɾ/: *geliyor* [ˌɟeliˈ(j)ɔ(ɾ)], *oturuyor* [ɔˌtuɾuˈjɔ(ɾ)], *beni seviyor* [bɛˈni sɛviˈ(j)ɔ(ɾ)].

9.3.5. When /t/ is in the middle of a consonant cluster, it is generally dropped (but not in cases like *astronot* [ˌast-ɾσˈnσt]): *astsubay* [ˈas(t)suˌbai], *çiftlik* [ʧif(t)ˈliᶜ], *çiftçi* [ʧif(t)ˈʧi], *rastgele* [ˈɾas(t)ɟɛˌlɛ], *rastlamak* [ˌɾas(t)ɬaˈmak], *üstgeçit* [ˈys(t)ɟɛˌʧit].

In Ch 6, we have already seen that, also in *neutral* and *mediatic* pronunciations, but generally not in *international* and *traditional* ones, *ağı* /aːɯ/ can generally become '/aː(a)/': *çağır* ^{i}[ˈʧaaaɾ] ^{n}[ˈʧʌaʒ] ^{t}[ˈʧhʌɑɾ] ^{m}[ˈʧʌʌɾ].

9.3.6. We also saw the use of /ʔ/ in *traditional* pronunciation (cf § 8.11): *teessüf* [tɛɛsˈsyf] ^{t}[ˌthɜʔɑsˈsɯɸ], *taarruz* [taaɾˈɾuz] ^{t}[ˌthʌʔɑɾˈɾɻ̥z], *aba* [aˈba] ^{t}[ʔʌˈbɑ].

As we already know from Ch 6, the *neutral* and *traditional* accents have the lowered vowel taxophones, which occur before a pause in absolute final position, but also if followed by sonants.

Mediatic pronunciation, which generally does not use such pre-sonant taxophones, can on the contrary have them in word-internal position: *bende* [bɛnˈdɛ] ^{m}[b̥ɛɐˈdɑ, b̥ɑɐ-], *geldi* [ɟɛlˈdi] ^{m}[j̊ɛlˈdɪ, j̊ɑl-], *Danca* [ˈdaɲɑʤa] ^{m}[ˈd̥ʌɲɐʤʌ].

9.3.7. In some *mediatic* accents, these taxophones can also be used according to neutral usage, *ıe* in prepausal absolute, or pre-sonant, position. While, in some *traditional* accents, the same kind of taxophones can be used in word-internal pre-sonant position, either in checked or unchecked syllables: *orun* [σˈɾun] ^{t}[ɔˈɾɷn̥], *irsen* [ɪɾˈsɛn] ^{t}[ɪɾˈsɑn̥], *görme* [ɟœɾˈmɛ] ^{t}[gɟæɔɾˈmɑ], *longa* [ˈlσŋga] ^{t}[ˈʎɔŋgɑ], *parsel* [paɾˈsɛl] ^{t}[pɑɾˈsɑʎ].

Here we list a few words that can have some kind of 'special' pronunciation: *sonra* [ˈsσnɾa, ˈsσσɾa, ˈsσɾa], *değil* [ˈdɛil, ˈdiil, ˌdil, ˌd̥il] (sometimes [dɛˈil]), *daha* [daˈha, ˈdaaa, ˌdaa, ˌd̥a(a)], *iyi* [iˈji, iˈi, ˈii, ˈji], *iddia* [idˈdiaa, ˌiddiˈaa, idˈdaa], *beyaz* [bɛˈ(j)az], *allahaısmarladık* [ˌałłaˈhaɯsmaɾłaˌdɯk, ałˈła(a)s-]. Often, words like *burada* /ˈbuɾada/, *orada* /ˈσɾada/, lose their middle vowel: [ˈbuɾ(a)da, ˈσɾ(a)da].

In Ch 11 some other modifications of certain words will be shown as possible variants, which might be classified as (more) colloquial ones.

9.3.8. In *traditional* pronunciation, words like the following generally have long vowels as shown: *imal* [iiˈma(a)l], *maksut* [makˈsu(u)t], *makul* [maˈku(u)ɬ], *malumat* [ˌmaałuma(a)t], *meşgul* [mɛʃˈgu(u)ɬ], *tefrik* [tɛfˈɾi(i)ᶜ], *iştirak* [ˌiʃtiˈɾa(a)ᶜ], *istiklal* [ˌistiᶜˈla(a)l], *takip* [taaˈᶜi(i)p], *tercih* [tɛɾˈʤi(i)h], *üslup* [ysˈlu(u)p]. Nowadays, however, 'long' vowels in checked syllables are regularly shortened.

9.3.9. Normally, in *neutral* pronunciation, /ijV/ is /i(j)V/, also in *iyi* [iˈji, iˈi]; this also occurs in *international* pronunciation. In *mediatic* pronunciation, /j/ (which is generally [ɻ]) is often dropped even when it is surrounded by identical front vowel: *eyer* [ɛˈjɛɾ, ɛˈɛɾ; ˈɛɛɾ], *büyük* [byˈjyᶜ, byˈyᶜ; ˈbyyᶜ].

Stress

9.4.1. In Turkish, the *unmarked* position of word stress is on the *last* syllable. Here are some examples: *sari* [saˈɾi], *kuyu* [kuˈju], *hasta* [hasˈta], *dünya* [dyɲˈjaa], *lazım* [laaˈzɯm], *görmece* [ˌgœɾmɛˈʤɛ], *kalabalık* [kaɬabaˈɬɯk], *nakliyat* [ˌnak-liˈ(j)at], *kadın* [kaˈdɯn], *garson* [gaɾˈsɔn], *profesör* [ˌpɾɔfɛˈsœɾ]. Afterwards, we will see the different exceptions, which we have to know.

When *suffixes* are added, they are stressed, unless they are unstressable items: *onur* [ɔˈnuɾ], *onurlan* [ˌɔnuɾˈɬan], *onurlandır* [ɔˌnuɾɬanˈdɯɾ], *onurlandırıl* [ˌɔnuɾˌɬanduˈɾɯɬ], *onurlandırılmış* [ɔˌnuɾɬanˌdɯɾɯɬˈmɯʃ].

Let us also consider well the following examples: *kitap* [ʧiˈtap], *kitaplar* [ˌʧitapˈɬaɾ], *kitaplarım* [ʧiˌtap-ɬaˈɾɯm], *kitaplarımda* [ʧiˌtap-ɬaɾɯmˈda], *kitaplarımdaki* [ʧiˌtap-ɬaˌɾɯmdaˈʧi], *kitaplarımdakiler* [ʧiˌtap-ɬaˌɾɯmdaʧiˈlɛɾ], *kitaplarımdakilere* [ʧiˌtap-ɬaˌɾɯmdaˌʧilɛˈɾɛ].

9.4.2. Let us anticipate that words with marked non-final accent do not change their stressed syllable, when suffixes are added: *teyze* [ˈtɛizɛ], *teyzemin* [ˈtɛizɛˌmin], *teyzelerimden* [ˈtɛizɛˌlɛɾimˌdɛn].

Longer examples: *iskemle* [isˈʧɛmlɛ], *iskemleler* [isˈʧɛmlɛˌlɛɾ], *iskemlelerimiz* [isˈʧɛmlɛˌlɛɾiˌmiz], *iskemlelerimizde* [isˈʧɛmlɛˌlɛɾimizˌdɛ], *iskemlelerimizdeki* [isˈʧɛmlɛˌlɛɾiˌmizdɛˌʧi], *iskemlelerimizdekiler* [isˈʧɛmlɛˌlɛɾiˌmizdɛʧiˌlɛɾ].

In addition, when an added suffix is not stressable, the resulting word is stressed on the syllable which precedes that suffix: *yaz* [ˈjaz] and *yazıyor* [jaˈzɯjɔɾ], *git* [ˈgit] and *gidilemiyorsa* [ˈgidiˌlɛmi(j)ɔɾˌsa].

9.4.3. *Vocatives* take a stress on their second last syllable: *kadın!* [ˈkadɯn], *garson!* [ˈgaɾsɔn], *profesör!* [pɾɔˈfɛsœɾ].

Interjections are mostly stressed on their initial syllable (but with frequent variants): *haydi!* [ˈhaidi], *hayhay!* [ˈhaihai, haiˈhai], *eyvah!* [ɛiˈva(a)h, ˈɛiva(a)h], *mübarek!* [ˈmybaaˌɾɛʧ], *inşallah!* [ˈiɲʃaɬɬah], *maşallah!* [ˈmaaʃaɬɬah], *oha!* [ˈɔhaa], *yallah!* [ˈjaɬɬah], *yapma!* [ˈjapma, japˈma], *yarabbi!* [ˈjaaɾabˌbi].

Many *loanwords* have a marked stress position on second last syllables: *banka* [ˈbaŋka], *fasulya* [faˈsul-ja], *futbol* [ˈfutbɔɬ], *jaluzi* [ʒaˈluzi], *lobi* [ˈlɔbi], *lokanta* [lɔˈkanta] (also with suffixes: *lokantalarımızdan* [lɔˈkantaˌɬaɾɯmɯzˌdan]), *politika* [ˌpɔliˈtika], *taksi* [ˈtaksi].

However, some *loanwords* have unmarked stress (though with possible colloquial or mediatic variants for timbres or stress): *metot* [mɛˈtɔt], *kitap* [ʧiˈtap], *lale* [laaˈlɛ], *otomobil* [ˌɔtɔmɔˈbil], *otobüs* [ˌɔtɔˈbys; ˌɔtɔˈbɔs, ˌœtœˈbys]. But we find: *penaltı* [ˈpɛnaɬˌtɯ; pɛˈnaɬtɯ; ˌpɛnaɬˈtɯ].

Also *place names* have their marked position on second last syllables: *İzmir* [ˈizmiɾ], *Mersin* [ˈmɛɾsin], *Manisa* [maˈnisa], *Adana* [aˈdana], *İstanbul* [isˈtambul], *Antalya* [anˈtal-ja], *Erzincan* [ɛɾˈziɲʤan], *Fatsa* [ˈfat-sa], *Afrika* [afˈɾika], *Fransa* [fˈɾanˌsa], *İngiltere* [ˌiŋgiˈlˈtɛɾɛ].

9.4.4. However, when the second last syllable in a polysyllabic place name is unchecked (or free), the stress falls on the third last syllable, as shown in the following examples: *Ankara* [ˈaŋkaˌɾa], *Edremit* [ˈɛd-ɾɛˌmit], *Türkiye* [ˈtyɾcˌi(j)ɛ], *Marmaris* [ˈmaɾmaˌɾis], *Erzurum* [ˈɛɾzuˌɾum], *Fethiye* [ˈfɛt-hiˌ(j)ɛ], *Eskişehir* [ɛsˈcˌiʃɛˌhiɾ], *İskenderun* [isˈcɛnɗɛˌɾun], *Kayseri* [ˈkaisɛˌɾi], *Çaykara* [ˈʧaikaˌɾa], *Aksaray* [ˈak-saˌɾai], *Akhisar* [ˈak-hiˌsaɾ], *Kastamonu* [kasˈtamσˌnu], *Eryatağı* [ˈɛɾ-jaˌtaaɯ]. But, let us notice: *Kuşadası* [ˈkuʃaˌdasɯ].

Also note: *Hindistan* [ˌhinɗisˈtan], *Gürcistan* [ˌɟyɾʤisˈtan], and so on (which, in mediatic pronunciation, often become [hinˈdistan, ɟyɾˈʤistan]).

9.4.5. In addition, let us compare *place names* and *common words*: *Alaca* [aˈɬaʤa], *Bebek* [ˈbɛbɛc], *Bodrum* [ˈbσd-ɾum], *Mısır* [ˈmɯsɯɾ], *Ordu* [ˈσɾdu], *Tokat* [ˈtσkat], *Mısır'dakiler* [ˈmɯsɯɾˌdaciˌlɛɾ], but: *alaca* [ˌałaˈʤa], *bebek* [bɛˈbɛc], *bodrum* [bσdˈɾum], *mısır* [mɯˈsɯɾ], *ordu* [σɾˈdu], *tokat* [tσˈkat], *mısırdakiler* [ˌmɯsɯɾˌdaciˈlɛɾ].

Place names also retain their stress when suffixes are added: *Ankara'da* [ˈaŋkaɾaˌda], *İstanbul'a* [isˈtambuˌɬa], *İstanbulumuzu* [isˈtambuˌɬumuˌzu], *Mersin'de* [ˈmɛɾsinˌdɛ].

However, we can provide some minimal pairs with distinctive position of stress: *kattı* [katˈtɯ] 'he added', *kattı* [ˈkattɯ] 'it was a floor', *gelin* [ɟɛˈlin] 'bride' and *gelin* [ˈɟɛlin] 'you come! (pl.)', *hayır* [haˈjɯɾ] 'kindness' and *hayır* [ˈhajɯɾ] 'no', *benim* [bɛˈnim] 'my' and *benim* [ˈbɛnim] 'I'm', *yalnız* [ˈjałnɯz] 'only', *yalnız* [jałˈnɯz] 'alone, lonely', *bende* [bɛnˈdɛ] 'in/on me' and *ben de* [ˌbɛnˈdɛ] 'me too'.

9.4.6. *Adverbs* are never stressed on their final syllable: *ancak* [ˈaɲɗʒak], *ansızın* [ˈansɯˌzɯn], *belki* [ˈbɛlcˌi], *burada* [ˈbuɾaˌda], *evet* [ˈɛvɛt], *şimdi* [ˈʃimdi], *yarın* [ˈjaɾɯn], *yazım* [ˈjazɯm], *yalnız* [ˈjałnɯz] (cf the adjective *yalnız* [jałˈnɯz]).

The following words have initial stress: *hangi* [ˈhaŋɟi], *hani* [ˈhani], *nasıl* [ˈnasɯł], *niçin* [ˈnitʃin] (traditional pronunciation: [ˈnɪ̣ɪtʃɪn̥], but also [niˈʧin], cf § 9.4.14). The same goes for words like: *asosyal* [ˈasσsˌjał], *kapkara* [ˈkapkaˌɾa].

9.4.7. *Iterated* words (even if with slight modifications) have a primary stress on the pertinent syllable of the first part: *abuk sabuk* [aˈbuksaˌbuk], *gizli gizli* [ɟizˈliɟizˌli], *şıpır şıpır* [ʃɯˈpɯɾʃɯˌpɯɾ], *sürüm sürüm* [syˈɾymsyˌɾym], *gizli mizli* [ɟizˈlimizˌli], *şapır şupur* [ʃaˈpɯɾʃuˌpuɾ]; *pisi pisi* [piˈsipiˌsi] (but *pisipisi* [piˌsipiˈsi]). Also: *mosmor* [ˈmσsmσɾ], *yemyeşil* [ˈjɛm-jɛˌʃil], *sapsarı* [ˈsap-saˌɾɯ].

The same stress pattern is maintained when the *iteration* is only semantic, not lexical (as a normal compound): *ite kaka* [iˈtɛkaˌka], *içli dışlı* [itʃˈlidɯʃˌłɯ]. Note, however: *ana baba* [aˌnabaˈba], *ara sor* [ˌaɾaˈsɔɾ].

9.4.8. *Compound words*, in fact, are mostly stressed on the prominent syllable of their first element (even if written separately):

Abanozgiller [ˌabaˈnσzɟilˌlɛɾ], *artık yıl* [aɾˈtɯk-jɯł], *başbakan* [ˈbaʃbaˌkan], *başöğretmen* [ˈbaʃɷɷɾɛtˌmɛn], *bilgisayar* [bilˌɟisaˈjaɾ], *bugün* [ˈbuɟyn], *buzdolabı* [ˈbuzdσłaˌbɯ], *dereotu* [dɛˈɾɛσtu], *ışınımölçer* [ˌɯʃɯˈnɯmɷˌʧɛɾ], *karagöz* [kaˈɾaɟɷz] (but *Karagöz* [ˌkaɾaˈɟɷz]), *kasımpatı* [kaˈsɯmpaˌtɯ], *okulkitabı* [σˈkułcitaˌbɯ], *yayınevi*

[jaˈjɯnɛˌvi], *yeryüzü* [ˈjɛɾ-jyˌzy].

And: *çay bardağı* [ˈʧaibaɾˌdaaɯ], *ders kitapları* [ˈdɛɾsɕiˌtaplaˌɾɯ], *dolma kalem* [dɔɬˈmakaˌlɛm], *iş adamı* [ˈiʃadaˌmɯ], *sokak lambası* [sɔˈkakˌɬambaˌsɯ], *telefon rehberi* [ˌtɛlɛˈfɔnɾɛhbɛˌɾi], *anlamış olmak* [ˌanɬaˈmɯʃɔɬˌmak], *bitiriyor gözükmek* [ˌbitiˈɾi(j)ɔɾˌɟœzyɕˌmɛɕ], *hasta olmak* [hasˈtaɔɬˌmak], *hayat bilgisi* [haˈjatbilˌɟiˌsi], *tiyatro bileti* [tiˈ(j)at-ɾɔˌbilɛˌti], *yardım etmek* [jaɾˈdɯmɛtˌmɛɕ], *yazı masası* [jaˈzɯmasaˌsɯ].

9.4.9. *Foreign words and names* do not keep their original stress, if not accidentally (unlike many linguists claim): *atölye* [aˈtœl-jɛ] 'atelier' [ˌatœˈlje], *Vaşinkton* [ˌvaʃiŋk-ˈtɔn] 'Washington' [ˈwɒʃɪŋʧən], *Mendelson* [ˌmɛnˈdɛlˈsɔn] 'Mendelssohn' [ˈmɛnˈdl̩sˌz̥oˑn].

For the time being, the so-called 'Sezer rule' seems to provide the best generalization: primary stress is on the last but one syllable, whenever this is strong, as in: *jandarma* [ʒanˈdaɾma] 'gendarme' [ʒɑ̃ˈdaʁm], and on the last but two syllable if the last but one is weak, as in: *Şevrole* [ˈʃɛvɾɔˌlɛ] 'Chevrolet' [ˌʃɛvɻəˈlɛˑɪ, ˈʃɛvɻəˌlɛɪ].

9.4.10. The *numbers* from *11* to *19* are real compounds, so their main stress falls on *on* (*10*, but the second element can vary a lot): *on beş* [ˈɔmˌbɛʃ], *on iki* [ˈɔniˌɕi, ˈɔˌniɕi], *on altı* [ˈɔnaɬˌtɯ, ˈɔˌnaɬtɯ], *on yedi* [ˈɔɲ-jɛˌdi, ˈɔɲˌjɛdi], *on sekis* [ˈɔnsɛˌɕis, ˈɔnˌsɛɕis], *on dokuz* [ˈɔndɔˌkuz, ˈɔnˌdɔkuz]. The same pattern occurs with *en*: *en az* [ˈɛˌnaz], *en büyük* [ˈɛmbyˌjyɕ, ˈɛmˌbyjyɕ], *en geç* [ˈɛɲˌɟɛʧ], *en son* [ˈɛnˌsɔn].

However, some compounds have unmarked stress: *alışveriş* [aˌɬɯʃvɛˈɾiʃ], *bilgisayar* [bilˌɟisaˈjaɾ], *böcekkapan* [bœˌʤɛkkaˈpan], *gelinboğan* [ˌɟɛlimˈbɔɔan], *kabakulak* [kaˌbakuˈɬak], *vatansever* [vaˌtanse'vɛɾ].

But, let us also consider a 'phrase-word' like: *almayacak* 'she won't take' [ˈałmaˌjaˌʤak] (with the infixed negative suffix *ma*, which places stress before it). The same is true for *alma!* [ˈałma], which has two reasons to have initial stress, being an exclamation with the negative suffix *ma*.

9.4.11. Always by taking indications from some of the books listed in the *Bibliography* and transcribing some of those examples (in this case: Göksel & Kerslake: 30-34), we will complete our treatment of stress.

Words with suffixes with stress on their first syllable: *bakmaksızın* [bakˈmaksɯˌzɯn], *geliyor* [ɟɛˈli(j)ɔɾ], *geliyorlan* [ɟɛˈli(j)ɔɾˌɬaɾ], *kazarak* [kaˈzaɾak], *şaşakaldım* [ʃaˈʃakałˌdɯm], *tutuver* [tuˈtuvɛɾ], *tutuvermiş* [tuˈtuvɛɾˌmiʃ], *tutuveriyor* [tuˈtuvɛɾiˌ(j)ɔɾ].

There are also cases with two possibilities, like: *Afrikalılaşarak* [afˌɾikaˌɬɯɬaˈʃaɾak, afˈɾikaˌɬɯɬaˌʃaɾak], *Afrikalılaşiyor* [afˌɾikaˌɬɯɬaˈʃɯjɔɾ, afˈɾikaˌɬɯɬaʃɯˌjɔɾ].

9.4.12. *Prefixes* tend to be stressed. This is true only for the native category of intensifiers obtained by duplication: *masmavi* [ˈmasmaaˌvi], *gizli gizli* [ˌɟizˈliˌɟizˌli]) and for loaned prefixes, such as *a-* (*asosyal* [ˈasɔsˌjal]), *anti-* (when the meaning of the prefix is maintained, as in *antidemokratik* [ˈanti‿dɛmɔk-ɾaˌtiɕ]), the family prefix *kayın-* (as in *kayınpeder* [kaˈjɯmpɛˌdɛɾ]), and the rare Persian prefixes *na-* and *ma-* (as in *natamam* [ˈnataˌmam], *maaile* [ˈma(aʔ)aiˌlɛ]).

Some *suffixes* and *clitics* put a stress before them: *gelseymiş* [ɟɛlˈsɛimiʃ], *giderse*

[ɟiˈdɛɾsɛ], *otururken* [ˌʊtuˈɾuɾʧɛn], *okuyacaktır* [ʊˌkujaˈʤaktɯɾ]; *Aliyle* [aˈliilɛ], *eliyle* [ɛˈliilɛ]; *kadınca* [kaˈdɯɲʤa], *kışın* [ˈkɯʃɯn], *nereye* [ˈnɛɾɛˌjɛ], *orada* [ˈʊɾaˌda], *tamamen* [taˈmamɛn], *uçarcasına* [uˈʧaɾʤasɯˌna], *ufacık* [ˈufaˌʤɯk], *yayla* [ˈjaila].

Other cases: *uyurum* [uˈjuɾum], *anlamışsın* [ˌanɬaˈmɯʃsɯn], *anlayassınız* [ˌanɬaˈjasɯˌnɯz], *tutsaklar* [tutˈsak-ɬaɾ], *Ahmet bile* [ahˈmɛtbiˌlɛ], *gittiniz mi?* [ˌɟittiˈnizmi], *bense* [ˈbɛnsɛ], *gitmedik* [ˈɟitmɛˌdiʧ], *bakmadan* [ˈbakmaˌdan] (but: *bakmazdık* [bakˈmazdɯk], *yazmayız* [jazˈmajɯz]), *anlıyorum da* [anˌɬɯjʊˈɾumda], *bakmıyordum ki* [bakˌmɯjʊɾˈdumʧi], *gördüm ki* [ɟʊɾˈdymʧi], *gördüm ya* [ɟʊɾˈdym-ja].

More cases (with a negative suffix) to be carefully compared:
seviyor [sɛˈvi(j)ʊɾ], *sevmiyor* [ˈsɛvmiˌ(j)ʊɾ], *İstanbullulaş* [isˈtambuɬɬuˌɬaʃ], *İstanbullulaşma* [isˌtambuɬɬuˈɬaʃma], *istemiştim* [ˌistɛˈmiʃtim], *istememiştim ki* [ˌistɛmɛmiʃˈtimʧi], *anlayamıyorum* [ˌanɬaˈjamɯjʊˌɾum], *anlayamıyorum ki* [ˌanɬaˌjamɯjʊˈɾumʧi], *söylememiş* [sœiyˈlɛmɛmiʃ], *söylememiş ya* [sœiyˌlɛmɛˈmiʃ-ja], *yürüyorum* [jyˈɾyjʊˌɾum], *yürüyorum da koşamıyorum* [jyˌɾyjʊˈɾumda| kʊˈʃamɯjʊˌɾum] (but not with a 'continuative' *da*).

9.4.13. Here are examples where suffixes do not change the original stress patterns: *geldiler* [ˌɟɛldiˈlɛɾ], *geldilerse* [ˌɟɛldiˈlɛɾsɛ], *geldiler bile* [ˌɟɛldiˈlɛɾbiˌlɛ], *yorgun* [jʊɾˈgun], *yorgunum* [jʊɾˈgu-num], *yorgunmu* [jʊɾˈgummu], *bisiklet* [ˌbisiʧˈlɛt], *bisikletle* [ˌbisiʧˈlɛt-lɛ], *bisikletse* [ˌbisiʧˈlɛt-sɛ], *çocuk* [ʧʊˈʤuk], *çocuksa* [ʧʊˈʤuk-sa], *çocukça* [ʧʊˈʤuk-ʧa], *İstanbul* [isˈtambuɬ], *İstanbul'la* [isˈtambuɬˌɬa], *İstanbul'daydım* [isˈtambuɬˌdaidɯm], *oturma* [ʊˈtuɾma], *oturmadı* [ʊˈtuɾmaˌdɯ], *okulda* [ˌʊkuɬˈda], *okuldaymışlar* [ˌʊkuɬˈdaimɯʃˌɬaɾ].

9.4.14. However, very often we can find two possibilities, as in: *İstanbul bile* [isˈtambuɬbiˌlɛ, ˌistamˈbuɬbiˌlɛ], *İstanbul mu?* [isˈtambuɬˌmu, ˌistamˈbuɬmu], *İstanbulsa* [isˈtambuɬˌsa, ˌistamˈbuɬsa], *İstanbul da* [isˈtambuɬˌda, ˌistamˈbuɬda].

Let us also consider these other examples: *oturuyormuşsun bile* [ˌʊtuˈɾujʊɾˌmuʃsumbiˌlɛ], *oturacaksa da mı?* [ʊˌtuɾaˈʤak-sadaˌmɯ], *istememiş miydin ki?* [ˌistɛmɛˈmiʃmiidiɲˌʧi].

9.4.15. Thus far, we have seen how stress behaves in 'proper' Turkish. According to the rules for a 'good' pronunciation. However, in actual fact, things are very different, as even 'good' speakers vary a lot as far as stress assignment is concerned.

First of all, it must be clear that, in Turkish, stress is not as strong as, for instance, in English or German. It is also weaker than in Italian or Spanish. In fact, instead of the sign [ˈ], the following would be more adequate [ˑ] (generically indicating a degree of strength which is intermediate between [ˈ] and [ˌ]).

9.4.16. In addition, Turkish [ˌ], actually, can freely range between [ˌ] and [ˏ] (which is weaker than [ˌ]). But, what is more, instead of 'normal' [ˌ], we can often hear even [ˑ] (which is a little stronger, as just seen in § 9.4.13). Certainly, this does not make things easier.

In addition, even the stressed syllables oscillate for the same words and phrases, not only between different speakers who happen to repeat the same utterances, but also for the same speakers who happen to repeat them in other circumstances, or even shortly after.

For instance, a recurring pattern when informants are asked to say twice each word in a list, they generally use a kind of bookish intonation, which consists in uttering the first performance with a suspensive tune, /;/, and the second with a conclusive one, /./.

But, their stress pattern very often (too often, indeed) changes from their 'normal' structure, say [$ˌ$$ˈ$], or [ˌ$$ˈ$$], to something like [$ˈ$$ˌ$], or [ˈ$$ˌ$$], respectively.

Let us add, once again, that an even worse bookish intonation is generally used by such speakers, guiltily unaccustomed to a correct *orthology*, *ie* to a normal and authentic way of using intonation correctly. This happens with partial questions, which are uttered as /¿ ?/, instead of normal /¿ ./.

Another sad problem, typical of such speakers who read questionnaires with no control by the researcher, consists in reading words as a boring shopping list, using a kind of suspensive tune, /;/, to 'connect' its items quite unorthologically. In fact, their performances become a sort of dull saying their prayers, taking no account of what they are saying.

The saddest thing is that they also do so even when recording sentences designed to the analysis of intonation!

9.4.17. Many words can be considered to be able to vary, as we will also see in § 10-11. Oscillations like *niçin* [niˈʧin, ˈniʧin], or *çünkü* [ˈʧyɲcy, ʧyɲˈcy] are quite current, and normal, although dictionaries generally give only one stress pattern, if any. Often native speakers think that the first forms indicated above are (more) used in İstanbul, the second ones (more) in Ankara. Also *peki!* [ˈpɛc̆i, pɛˈc̆i], and *ancak* [ˈaɲɑʤak, aɲˈʤak], *tamam* [taˈmam] (traditionally [taˈmaam]), or, as an exlamation, [ˈtamam].

However, we also provided some real minimal pairs for stress (§ 9.4.5): *kattı* [katˈtɯ] 'he added', *kattı* [ˈkattɯ] 'it was a floor', *gelin* [ɟɛˈlin] 'bride' and *gelin* [ˈɟɛlin] 'you come! (pl.)', *hayır* [haˈjɯr] 'kindness' and *hayır* [ˈhajɯr] 'no', *benim* [bɛˈnim] 'my' and *benim* [ˈbɛnim] 'I'm', *yalnız* [ˈjałnɯz] 'only', *yalnız* [jałˈnɯz] 'alone, lonely'. Free or bound enclitics can also be contrastive: *bende* [bɛnˈdɛ] 'in/on me' and *ben de* [ˌbɛnˈdɛ] 'me too'.

We also saw: *ordu* [ɔrˈdu] and *Ordu* [ˈɔrdu], *tokat* [tɔˈkat] and *Tokat* [ˈtɔkat], *bodrum* [bɔdˈrum] and *Bodrum* [ˈbɔd-rum], *alaca* [ˌałaˈʤa] and *Alaca* [aˈłaʤa], *bebek* [bɛˈbɛc̆] and *Bebek* [ˈbɛbɛc̆], *mısır* [mɯˈsɯr] and *Mısır* [ˈmɯsɯr].

Unfortunately, even educated native speakers can frequently confuse the stress patterns, not only of words written alike, but also those with lower and upper case initial letters.

9.4.18. Of course, this confusion is allowed by the fact that, in real sentences and talks, there are continuous logical predictions about the general meaning of what is being said, especially for native speakers. So, as for real homophones, the hearers will certainly compensate and find out the more suitable meaning for what they are listening to.

In fact, Turkish stress is quite different from that of the most typical Germanic languages, where it is an intrinsic part of the stressed syllable of most lexemes. Instead, in Turkish, stress is just a phisical support to enable phrases to be uttered and perceived.

9.4.19. As we saw in § 6.12, it is mostly in the *mediatic* accent that an actual possibility of *stress shift* exists, both for diphthongs, [ˈVV] → [VˈV] (becoming hiatuses), as in (though here we give only one possible variant of the same mediatic realizations): *ait* [ˈʔʌɪt] → [ʔʌˈɪt], *reis* [ˈɾeɪs] → [ɾɛˈɪs], *sual* [ˈsʊʌɬ] → [sʊˈʌɬ], *düo* [ˈdɟo] → [dɟˈo], or becoming bisyllabic, with or without stress shift, [ˈVV] → [VˈV, VˈCV], as in: *ait* → [ˈʔʌi̯t, ʔʌˈi̯t], *reis* → [ˈɾɛi̯s, ɾɛˈi̯s], *sual* → [ˈsʊɰʌl, sʊˈɰʌl], *düo* → [ˈdɟɯo, dɟˈɯo].

Of course, this happens even in regional accents, including that of İstanbul (*cf* § 12.2), which many speakers consider as a kind of neutral accent, almost in opposition to that of Ankara (*cf* § 12.11).

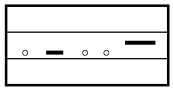
In conclusion, the distribution and real realization of stress in Turkish, even in its neutral accent, is extremely fluid, and less important than in a number of other languages, where stress minimal pairs are both more numerous and more important (although some speakers may present mistakes for some particular words). Also see § 14.

Pitch accent in traditional Turkish (‘stritch’)

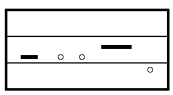
9.5.1. Things are still more complicated because people can oscillate even between real stress and stress combined with pitch, which might be called ‘stritch’.

In fact, at least in *traditional* pronunciation, we happen to find what is shown in *fig* 9. Of course, the longer dash ([-]) indicates stressed syllables. As can be seen, even if it is still in the middle tonetic band, it is anyway higher than both the preceding and following syllables. These syllables include half-stressed ones (obviously indicated by [·]).

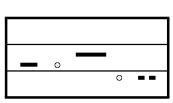
fig 9. Traditional Turkish: stress & pitch structure in words and phrases (‘stritch’).



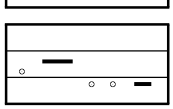
/◦$◦$◦$◦$-$/ [·$··$·$·$-$] ([··$·$··$·$-$])



/◦$◦$◦$-$◦$/ [··$·$·$-$.$] ([·$··$·$-$.$])



/◦$◦$-$◦$◦$/ [··$·$-$.$..$]



/◦$-$◦$◦$◦$/ [·$-$.$.$..$]

9.5.2. Thus, as just seen, in traditional-pronunciation transcriptions, a 'stritched' syllable is indicated by the sign [-], instead of [ˈ]. Arguably, weaker syllables are indicated by [‥] or [‥], according to their relative pitch height. Of course, completely 'unstritched' syllables are [·] or [‥].

Naturally, in actual sentences, these relative pitch heights will certainly be fused with the intonation patterns of Turkish (as we will see in ☞ 10 and *fig* 10.9.1-2).

9.5.3. For the time being, let us state that real *traditional* Turkish pronunciation strictly applies stritch and intensity & tonality, by combining them as shown in *fig* 9 & *fig* 10.9.1-2. However, as already said above, different speakers actually oscillate even in the nature of the stress they use, mixing the two types in different ways.

Of course, all this certainly does not render things simple, when we want to accurately describe the prosodic facts of a language like Turkish.

10.
Intonation
(English & Turkish)

10.1. For a complete treatment of intonation and prosodic & paraphonic features in language, the readers are invited to see § 12-14 of *Natural Phonetics & Tonetics*, or the corresponding updated sections on the *canIPA* website.

INTONATION is constituted by the relative pitch of syllables forming more or less long sequences of connected speech.

These sequences are called TUNINGS and can consist of pause groups (which, in turn, consist of rhythm groups); but they can also consist in a single word – which can even be monosyllabic: *No. – No? – No! – No…*

What is essential is that pitch –through given differences– adds (or, rather, gives) different pragmasemantic nuances –such as 'statement, question, command' &c– to phonic sequences which could otherwise be identical.

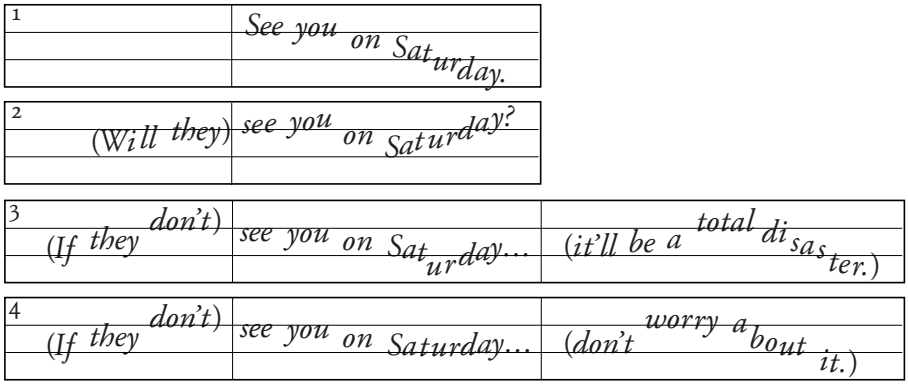
Thus the difference obtained is not merely semantic, or conceptual, as in the case of ton(em)e languages, such as Chinese or Vietnamese.

However, by using the same principles and the same symbols of syllabic-tone notation, one can accurately (and without too many problems) transcribe the characteristics of pitch and strength of the syllables in a whole utterance.

In fact, stress-tonal signs show both the relative pitch and degrees of stress on the syllables before which they are put.

First, let us see (*fig* 10.1) an iconic and simple way to introduce people to intonation (applied to neutral British English, as recordings are easy to be found): by carefully reading the examples given, and following the heights shown for every grapheme.

fig 10.1. 'Icono-tono-graphic' representation of neutral British-English intonation.

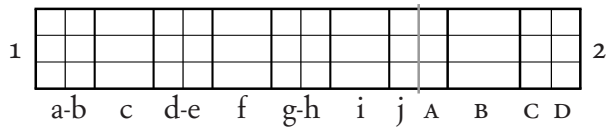


After, we can go to *fig* 10.2, where one can see the whole pitch extension of an utterance, which is called a TUNING (or intonation group). It is divided into a PROTUNE and a TUNE. Here, let us anticipate that a general *tune* consists of three parts: a PRETONIC syllable, the TONIC (*ie* the stressed) one, and (two) POSTTONIC syllables.

A *protune* consists of one or more *stressed* syllables and some *unstressed* ones (which are called 'protonic' and 'intertonic' syllables, respectively).

Sometimes, it might be important to refer explicitly to the first or last 'protonic' syllable, in the description of certain languages with particular protunes. Usually, the first protonic can be preceded by some ANTETONIC (*ie* initial unstressed) syllables.

fig 10.2. The structure of tunings.



1+2: tuning
1: protune
2: tune

a-b: antetonic (syllables)
c: (first) protonic (syllables)
d-e: (first) intertonic (sables)
f: protonic (syllables)
g-h: intertonic (syllables)
i: (last) protonic (syllables)
j: (last) intertonic (syllables)

A: pretonic (syllables)
B: tonic (syllables)
C-D: post-tune
C: internal post-tonic
D: terminal post-tonic

10.2. In anticipation of what will be dealt with presently, one may say that there is a 'normal' *protune*, for statements, which has no particular symbol since it is the unmarked one: / /. There are, then, three marked protunes: *interrogative* (/¿/), *imperative* (/¡/), and *emphatic* (/ʞ/).

We must make it clear at once that *written* sentences are one thing, while the *spoken* language is quite another reality, often very different, indeed.

Naturally, in the spoken language, tunings are much more numerous than 'simple sentences' of grammar and syntax, as will be seen below.

But let us consider *tunes*. Generally they are formed by the *tonic* syllable (*ie* the stressed one, which is also the last strong syllable in an utterance, in a sense).

The *pretonic* (*ie* the possible unstressed syllable before it), and the *posttonic* syllables (*ie* the possible unstressed syllables after it). In the tonetic diagrams (or rather *tonograms*), two posttonic syllables are indicated (*ie* the *internal* and *terminal* ones).

Sometimes it is useful to refer to one of them, clearly, in order to highlight typical movements more clearly, above all to distinguish interrogative tunes of the rising type ([·ˈ·]), from those of the falling type ([·ˈ·]). In any case, the term POSTTUNE may be used to refer to both syllables, collectively.

Let us now consider –concisely (and by looking closely at *fig* 10.3)– the three marked tunes (of neutral British English): *conclusive* (/./), *interrogative* (/?/), *suspensive* (/;/), and the unmarked: *continuative* (/,/): *On Saturday* /./ [ɒnˈsæʈ-əɖeɪ..], *On Saturday?* /¿ ?/ [¿ɒnˈsæʈ-əɖeɪ·], *(If not) on Saturday… (then…)* /;/ [ɒnˈsæʈ-əɖeɪ.], *(Perhaps) on Saturday, (but…)* /,/ [ɒnˈsæʈ-əɖeɪ·].

10.3. The best way of dealing with the intonation of a language consists in presenting its structures through appropriate and clear diagrams (*ie* tonograms), with clear examples and a simple and sufficiently complete notational system (not a cumbersome and useless one).

First of all, we must repeat that the use and choice of intonation patterns do not depend on syntax at all, but on *semantics* and *pragmatics*, and above all on *communicative goals*.

In fact, even if the syntactic formulation is, in the end, the most evident linguistic rendering (for those who are used to reading and writing), in actual fact it is nothing but a faithful representation of the pragma-semantic way to express concepts and thoughts, which are peculiar to every language.

If, for instance, one writes –and beforehand says– *I've been looking for this for ages* [ˌaɘvbɪn¯lɷk-ɪŋ fəˈðɪs.. fɻˈɛɪʤɪz̥..], the superficial formulation at hand is only the inevitable result of the mental and linguistic processes that produce, in English, the sentence just seen, although with slight possible variations.

In actual fact, it results from the juxtaposition of different concepts (each one indicated by /./, or [·ˈ..]) in a single syntactic string, seemingly simple and straightforward, but actually very complex, as is obvious from its prosodic structure, if supported by an appropriate intonation pattern, as indicated by the small but precious signs used.

Let us now examine the intonation structure of neutral British English, with the figures given below, and considering again the general scheme which will enable us to really *see* its characteristics. Thus, recalling that *fig* 10.2 gives the diagram of tunings (or intonation groups). It shows the use one makes –when speaking normally– of pitch heights on the various syllables forming the different possible utterances in a given language.

Tunings

10.4. Tunings consist (as already seen) of a protune (in our example *I am transcribing the following example* [ˌaɘmʇɻæn¯skɻaɘbɪŋ ðəˈfɒl-ɘɷɪŋ ɪgˈzɑ·mpɬ]) and a tune (*phonetically* [fəˈnɛʇ-ɪk-li..]). In this case, one has a normal protune and a conclusive tune.

The latter is represented, tonemically (*ie* in a theoretical way) by /./, and tonetically (*ie* in a more realistic way) by [·ˈ..].

The number of syllables in the example has been calculated on purpose in order to have full correspondence between the tonogram and the syllables of the sentence, to be able to show the characteristics more clearly.

Of course, in normal speech, it is unlikely to find sentences with the same number of syllables; nevertheless, the usefulness of the diagram is not jeopardized, since the actual syllables available (whether more or less than 14) share pitch heights in a fair way.

So they may either compress the movement of several syllables into only one or two, or expand it over a larger number of syllables (*cf fig* 10.5 for the tunes).

For instance: *Yes, we do* or *Our aim is to pass on ideas, techniques, and practical activities, which we know work in the classroom* (even if this last example, more realistically, will be divided into more parts, with the addition of the respective tunes, mostly continuative).

Thus: *Our aim is to pass on ideas, techniques, and practical activities, which we know work in the classroom*. In a phono-tonetic transcription, you have: [ɑɻ¯ɛˑɪm ɪz̥· ɟəˈphɑˑs ˈɒˑn̩·· aəˈɖˑɜz̥· ɟhɛkˈnɪiksˑ əm¯phɻækɟɪkɬ ækˈɟhɪ-vəɟɪz· ˌwɪʧwi¯nɜˑɷ ˈwɜˑk.. ˌɪnðɯ-ˈkhlɑˑsˌɬɷm..˩].

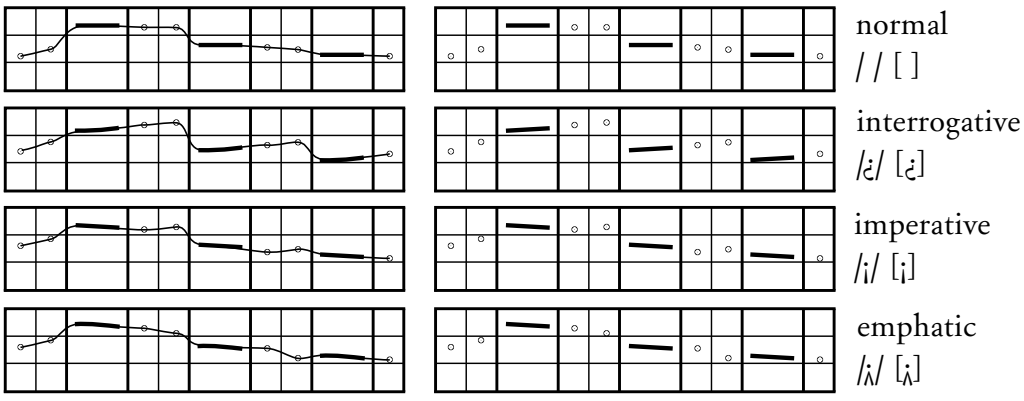
Protunes

10.5. *fig* 10.3 shows the four protunes (of neutral British English): one is unmarked, or *normal*, and has no symbol; three are marked: *interrogative* /¿/ [˧¿], *imperative* /¡/ [˧¡] (for instance: *Pay attention!* [˧¡¯phɛˑɪ əˈɟhɛnʃn̩..]), and *emphatic* /ʌ́/ [˧ʌ́] (*We have to check everything very carefully!* [˧ʌ́wi¯hæɣ̟ ɟəˈʧhɛkˑ ˧ʌ́ɛv-ɻiˌθɪŋ· ˧ʌ́vɛɻ-i ˈkhɛɜfl̩i..]).

fig 10.3 shows, on the right, sketchy tonograms; on the left, they are given in a more realistic way. Actually, the schematic diagrams are sufficient indeed (as will be done for Turkish), since these tonograms necessarily generalize and normalize the data, allowing slight differences of realization, as well.

On the contrary, for teaching and learning purposes, these schematic tonograms are decidedly more useful. In fact, they make comparisons with those of other languages not only possible, but even easier. Furthrmore, the schematic tonograms are less distracting, ultimately, than the realistic ones.

fig 10.3. The four protunes of neutral British English.



Tunes

10.6. *fig* 10.4 shows the three marked tunes (of neutral British pronunciation, again both realistically and schematically) – *conclusive* /./ [·ˈ..], *interrogative* /?/ [·ˈ·], and *suspensive* /;/ [·ˈ.] – in addition to the unmarked one, *continuative* /,/ [·ˈ·].

The marked tunes have a functional charge, which is crucial for communication, as they oppose one another distinctively. The unmarked tune –the continuative one– may be considered as the neutralization of the three marked ones (since each of them would be inappropriate in certain –less important– contexts, being too specific and having very definite functions).

The aim of the continuative tune is, above all, to oppose a theoretical 'zero' tune. It is quite different from a straightforward and progressive flow of enunciation, without the slightest variations (or breaks), even theoretical or potential.

Its only purpose is to slightly highlight a word, compared to a complete non-occurrence of tunes (as happens within a protune).

Indeed, there is a difference between *I saw six men* [aə¯sɔː ˈsɪks ˈmɛnː..] and *I saw six men* [aə¯sɔː ˈsɪks· ˈmɛnː..]; in the latter, of course, *six* is more prominent than in the former, since it has its own tune (although no pause follows it), instead of being a part of the same protune.

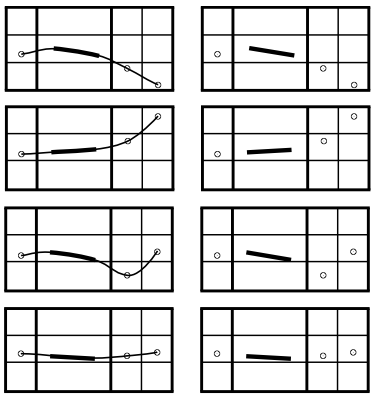
At the end of § 10.4, we have seen that a syntactic string does not generally correspond to just one tune; in fact, more or less numerous continuative tunes occur, otherwise the sentence would not sound spontaneous and convincing.

At first, one does not fully realize this internal subdivision, which is completely natural. Its appropriate use goes entirely unnoticed; whereas, its absence would *not* pass unnoticed at all (as happens in unprofessional reading or recitation).

For instance, if one considers an utterance such as *Look! the imprints of a bear*, it is soon realized that it can be said in many ways – apart from actual and paraphonic considerations such as the *fright* taken at the sight, or the *delight* expressed by naturalists, or the *satisfaction* felt by hideous poachers… (all of them are rendered with different nuances, clear and easy to interpret).

Of course, this is different from a unitary sentence such as *Look at the imprints of a bear*, in just one tuning: [¯lʊk-ɯt ðiˈɪmpɻɪnts əvəˈbɛˑɜ..].

fig 10.4. The four tunes of neutral British English.



10.7. Thus, if you go back to the original utterance, what you finds is something closer to a natural exposition, as *Look: the imprints of a bear* [ˈlʊkː. ðiˉɪmpɻɪnts əvəˈbɛˑɜ..]; in fact, in the same sentence, there are two pragmatic concepts: the imprints and the sighting of them.

If one then divides it into three parts (of course, with three tunes), the nuances expressed are more detailed: *Look at the imprints of a bear* [ˈlʊk.. ðiˈɪmpɻɪnts.. əvə-ˈbɛ·ɜ..]; in this way, one can manage to separate, conceptually too, imprints of different shapes.

After all, it is possible to use some continuative tunes (*ie* unmarked /,/ as already seen in the previous section), and this will add something to elocution (in opposition to a unitary utterance, although this is not for emphasis, of course).

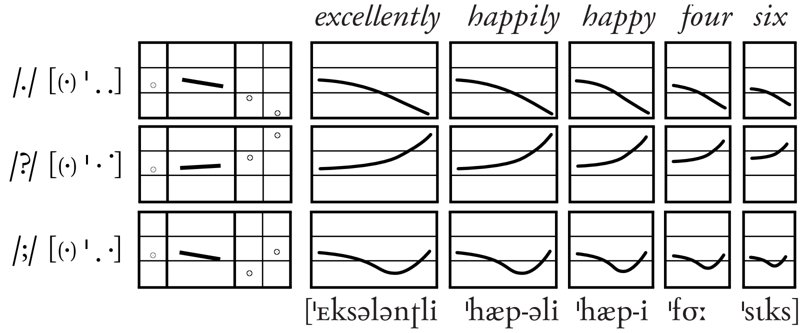
It is only a way to make enunciation a little more effective and natural: [ˈlʊk-ɯt· ðiˈɪmpɻɪnts· əvəˈbɛ·ɜ..] (and variations).

By considering an example like *You must read further books on this particular subject*, again, one can easily see that there are several ways of saying it.

Apart from a quite flat realization in a single tuning, as: [ˌjɥuməs¯ɻɪ·i̥d ˈfɜ·ðə ˈbʊks ɒnˌðɪspəˈʈhɪkjələ ˈsɐbʤɪkʈ..], one can have: [ˌjɥuməs¯ɻɪ·i̥d ˈfɜ·ðə ˈbʊks· ɒnˌðɪspə¯ʈhɪk-jə-lə ˈsɐbʤɪkʈ..], or: [ˌjɥuməsˈɻɪ·i̥d· ¯fɜ·ðə ˈbʊks· ɒnˌðɪspə¯ʈhɪk-jələ ˈsɐbʤɪkʈ..], or else: [ˌjɥuməsˈɻɪ·i̥d· ¯fɜ·ðə ˈbʊks· ɒnˌðɪspəˈʈhɪk-jələ· ˈsɐbʤɪkʈ..].

One could also have [ˈjɥu-], or even: [ˈjɥ·u· məsˈɻɪ·i̥d· ˈfɜ·ðə· ˈbʊks.. ɒnˈðɪs· pəˈʈhɪk-jələ· ˈsɐbʤɪkʈ..] (with more and more numerous nuances and implications).

fig 10.5.1. The four tunes of neutral British English, expanded or contracted according to the number of their syllables (here with no pretonic one).



10.8. A *conclusive* tune is necessarily used whenever a given concept is completed in the speaker's mind. Thus, in addition to the words which form the sentences, it concerns communicative functions as well, as if, in saying *It's raining cats and dogs*, you added 'I am stating' – so: *It's raining cats and dogs* [ɪts¯ɻɛɪnɪŋ ˈkhæts ənˈɖɒ·gz̥..].

Each tune has a specific function: the *interrogative* communicates 'I am asking': *Is it raining cats and dogs?* [¿ˌɪzɪʈ¯ɻɛɪnɪŋ ˈkhæts ənˈɖɒ·gz̥·˙]; the *suspensive* one communicates 'I am underlining': *If it's raining cats and dogs…* (*it's a calamity!*) [ˌɪfɪts¯ɻɛɪnɪŋ ˈkhæts ənˈɖɒ·gz̥.·| (ˌɪtsɯkɯˈlæməʈi..)].

The *continuative* tune, instead, simply communicates 'I'm not finished': *It's raining cats and dogs* (*but I don't care*) [ɪts¯ɻɛɪnɪŋ ˈkhæts ənˈɖɒ·gz̥· (bəʈaəɖɜʊŋˈkhɛ·ɜ..)].

It is possible to have a series of conclusive tunes: *Yesterday it rained. Today it's raining. Tomorrow it'll pour. I'm sick and tired. I'll go away!* [¯jɛsʈəɖɛɪ ɪʈˈɻɛ·ɪnḍ..| ʈhə¯ɖɛ·ɪ ɪtsˈɻɛɪnɪŋ..| ʈhə¯mɒɻ-ɜʊ ɪʈɫˈphɔː..| aəm¯sɪk ənˈʈhaəəḍ..| aəɫ¯gɜ·ʊ ɯˈwɛ·ɪ..]. However, a suspensive tune is very likely for *Tomorrow it'll pour* [ʈhə¯mɒɻ-ɜʊ ɪʈɫˈphɔː.·].

Too often, current writing (which is not at all sophisticated) uses only commas: *Yesterday it rained, today it is raining, tomorrow it'll pour, I am sick and tired, I'll go away*.

Thus, with the guilty complicity of schools, one is led to a kind of 'child-like' reading, which makes people utter things like: [˚ˉjɛsʃəɖɛɪ ɻˈɻɛˈɪnd̥..˚ ʃəˉɖɛˈɪ ɪtsˈɻɛɪ-nɪŋ..˚ ʃəˉmɒɻɜɷ ɪʃˈphɔː..˚| aɜmˉsɪk ənˈʃhaəəd̥..˚ aɜɬˉgɜˈɷ ɯˈwɛˈɪ..˚].

The small rings show the additional pitch movement which is typical of 'bookish intonation', which must be kept well apart from normal (*ie* conversational) intonation, and also from the typical intonation of text exposition (even if simply done mentally).

A further example to show that, normally, writing and punctuation are just miserable devices with syntactical functions, and not at all helpful for reading: *I'm terribly busy: I can't come; I'll let you know; don't be cross* [aɜmˉʧhɛɻ-əbli ˈbɪzi.. aəˉkhɑˈŋ ˈkhɛm:..| aɜɬˉlɛʧ-μ ˈnɜˈɷ.. ˌˉɖɜɷm biˈkhɻɒs..].

Also the example *I've been looking for this for ages* [ˌaəvbɪnˉlɷk-ɪŋ fəˈðɪs.. fɻˈɛɪʤɪz̥..] shows this characteristic.

Contrary to what grammars keep on repeating, a *comma* does not necessarily indicate a short pause, as a *semicolon* does not indicate a pause which is half-way between the 'short' one of commas and the 'long' one of *full stops* (as it is absurdly 'prescribed').

However, these are the results achieved by schools, *ie* sadly rigorous and monotonous pauses, which are not able to convey appropriate meaning to sentences (especially when they are read).

And all those who today abuse punctuation, by omitting it almost completely, will they ever pause?

fig 10.5.2. Difference between *total* questions (1) and *partial* questions (2).

1 (*Will they*)	*see you on Saturday?*
2 (*Why won't they*)	*see you on Saturday?*

Parentheses & quotations

10.9. Lastly, *fig* 10.6 shows the diagram of *parenthetic phrases*, or simply *parentheses* (either *low*, [ˌ ˌ]; or *mid*, [˖ ˗]), and of *quotations*, [⌜ ⌝] (*high*). In the following sentence, each of them occurs once:

First of all –he said– let's consider 'Natural' Phonetics, as it's properly called.
[ˉfɜˈsʃ əvˈɷːɬ˙ ˖hiˈsɛˈɖ˗ ˉlɛts kɯnˈsɪɖ-ə ⌜næʃ-ɻɬ..⌝ fəˈnɛʃ-ɪks..¦ ˌəzɪtsˉphɻɒp-əli ˈkhɷːɬd̥..ˌ].

Parentheses typically feature an overall reduction of their stress and an increase in the rate of speech, while the pitch is compressed in the low –or mid– range of the tonogram.

Quotations, instead, are quite the opposite, as their role is –precisely– to put one or more words in full evidence, by means of a slightly louder and distinct enunciation: thus, their stress is increased, their speech rate is reduced, and their pitch is raised (*without* compression).

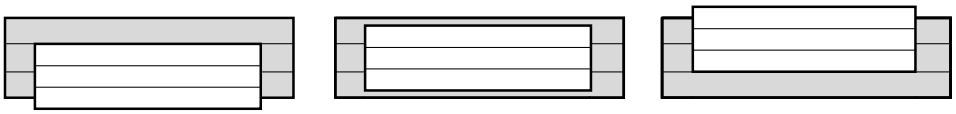
Marking such prosodic subtleties in phonetic –let alone *phonemic*– detailed transcriptions is neither necessary nor recommendable. The symbols [˩ ˩], [˦ ˧], [˥ ˥] are more than sufficient to bear in mind all these differences, with respect to 'normal' utterances.

Quotations must not be confused with *direct speech*. Let us go back to *First of all –he said– let's consider 'Natural' Phonetics, as it's properly called*.

In that sentence, only *he said* should be excluded, because all the rest –and what may follow– *is* direct speech, indeed.

Turkish *parentheses* are generally low, [˩ ˩], but mid, [˦ ˧], after non-conclusive tunes; *quotations*, as said, are high, [˥ ˥].

fig 10.6. Tonograms of parentheses and quotations.



low parenthesis [˩ ˩] /˩ ˩/ mid parenthesis [˦ ˧] /˦ ˧/ quotation [˥ ˥] /˥ ˥/

Turkish intonation

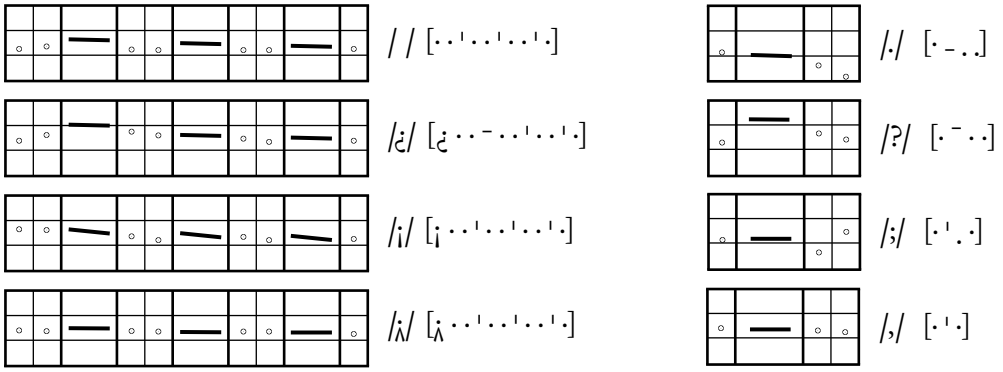
10.10 As far as Turkish intonation is concerned, *fig* 10.7 shows the four *protunes* and *tunes* of neutral Turkish. Any combination of two of them is called a *tuning*, as we know.

Aural imitation –but not prone aping!– plays an important role in acquiring linguistic intonation (and even more so, paraphonic intonation).

We are confident that a good number of examples accurately annotated with our intonational symbols will greatly help learners get the most out of their listening practice.

In addition, *fig* 10.8-9 show the intonation patterns of *international* and *medi-*

fig 10.7. The four protunes & tunes of neutral Turkish.



/ / [˙ ˙ ˈ ˙ ˙ ˈ ˙ ˙ ˈ ˙]

/ˌ/ [˙ ˍ ˙ ˙]

/ˌ/ [˙ ˉ ˙ ˙ ˈ ˙ ˙ ˈ ˙]

/ʔ/ [˙ ˉ ˙ ˙]

/ˌ/ [˙ ˙ ˈ ˙ ˙ ˈ ˙ ˙ ˈ ˙]

/ˌ/ [˙ ˈ ˙ ˙]

/ˌ/ [˙ ˙ ˈ ˙ ˙ ˈ ˙ ˙ ˈ ˙]

/ˌ/ [˙ ˈ ˙]

atic Turkish. The real differences consist in the international conclusive and interrogative tunes, and the initial part of the mediatic protune.

fig 10.8. International Turkish: intonation patterns.

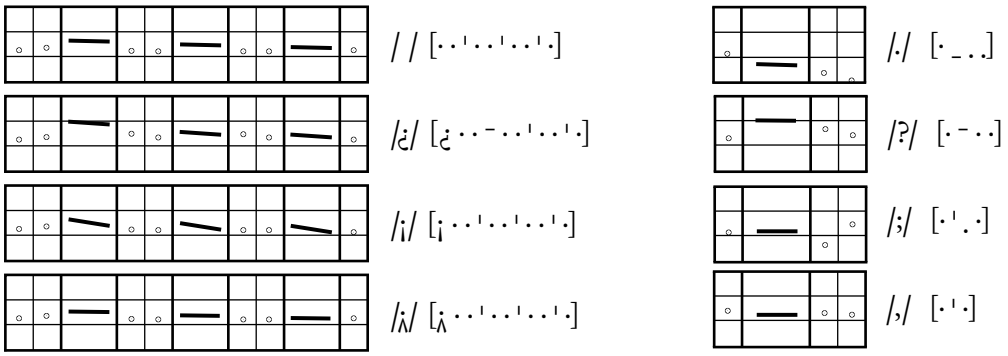
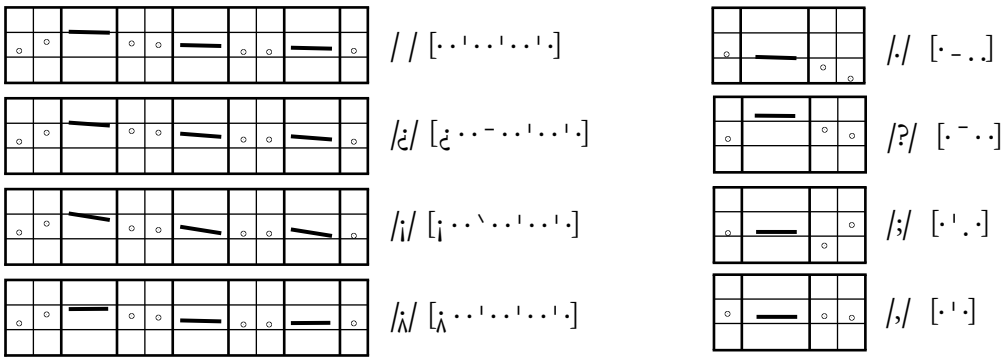


fig 10.9. Mediatic Turkish: intonation patterns.



10.11. Instead, as *fig* 9 has already pointed out, in *traditional* pronunciation, the intonation patterns are not exactly like those of the other Turkish accents just seen. In fact, the traditional Turkish accent has some tonetic similarities with such languages as Swedish, Norvegian, Croatian, and Serbian (*cf Natural Phonetics & Tonetics*), and Japanese (*cf Japanese Pronunciation & Accents*).

However, while in these languages there are two 'stritch' patterns which can oppose different meanings, in traditional Turkish there is not such a possibility, in a similar way as in the local dialect, or language, of Shanghai (*cf Chinese Pronunciation & Accents*).

As a matter of fact, the patterns given in *fig* 10.10.1-2 clearly show that stress is not simply intensity, but also tonality. Thus, a 'stressed' syllable has a slightly higher pitch than its neighboring syllables. This determines the prominence effect, which does not exactly coincide with that of the other Turkish accents described (although the difference is not very obvious).

Of course, languages like Chinese or Vietnamese have some real tonemes, which produce semantically different words, only by changing their tonetic structures. For instance, let us see these Mandarin words *mā*, *má*, *mǎ*, *mà* /¯ma, ˊma, ˬma, ˋma/ [¯ma, ˊma, ˬmąą, \mą] 'mother, hemp, horse, to curse'.

fig 10.10.1. Traditional Turkish: protunes (with some syllables indicated).

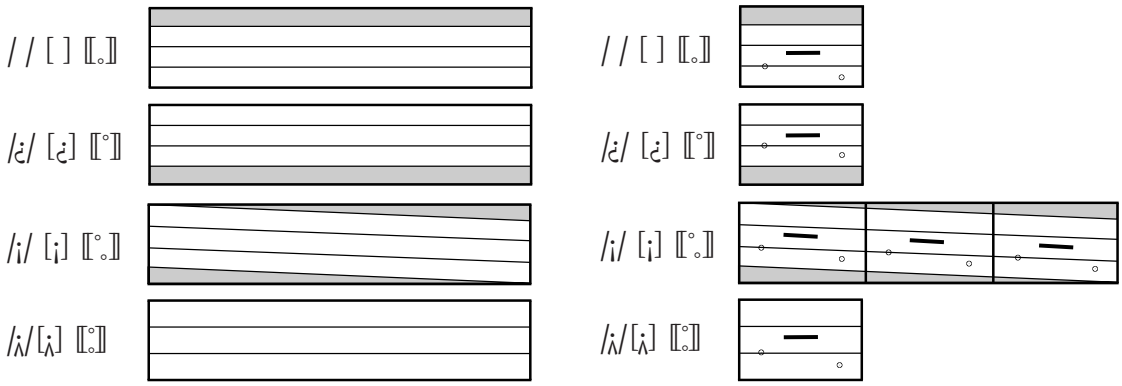
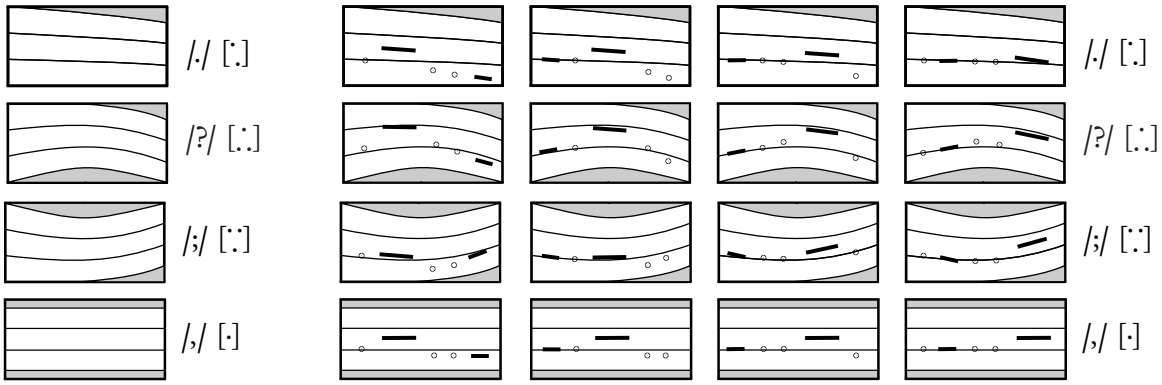


fig 10.10.2. Traditional Turkish: tunes (with different kinds of syllables indicated).



10.12. Now, let us provide some sufficient examples to practice the intonation patterns of Turkish. They are given in international pronunciation, which serves better as a kind of phonemic transcription.

Let us start, then, from the *conclusive* tune, /./ [· _ ..], in the following examples (further examples of it will be given when dealing with the other tunes):

Türkçe'yi güzel konuşmak istiyorum.
[tyɾˈcɛi ɟyˈzɛl kɔnuʃˈma cisti_ɔɾum..]
(I want to speak good Turkish)

Ne demek istediğini biliyoruz.
[ˈnɛ dɛˈmɛ cistɛdiiˈni bili_ɔɾuz..]
(We know what you mean)

Çok teşekkür ederim.
[ˈʧɔk tɛˈʃɛccy ɾɛ_dɛɾim.. {_ɾɛdɛ_ɾim..} {ˌɾɛdɛ_ɾim..}]
(Thank you very much).

10.13. The conclusive tune is used in *partial questions,* as well, but in that case it follows an *interrogative protune*, /ˌ˙./ [ˌ · _ ..]. Depending on the relevant paraphonic settings used, and the very issue referred to in the conversation, such combination may sound like anything ranging from a neutral question without any particular undertone, down to a cold-hearted, even hostile, police-style interrogation.

In order to avoid misunderstandings, all languages feature a somewhat milder version of asking *partial questions*, in general with a *continuative* tune instead of a conclusive one: /¿ ,/ [¿ ·ˈ··] (in order to sound gentler, especially when talking to strangers).

By keeping the post-tonic coda in the mid tonal band, instead of letting it fall brusquely, the hearer perceives that the question is posed with discretion, almost with a corteous hesitation.

It is not rare, however, that foreigners lacking politeness ‰ education use the conclusive tune, often, making them sound rude and impolite…

So, /¿ ,/ should be regarded as *the first and primary* pattern to be chosen, and taught to foreigners, as far as partial questions are considered, reserving /¿ ./ to informal and casual conversation, not talking to strangers, or if one *really wants* to convey indifference, impatience, dissatisfaction, suspicion, hostility…

Regardless of how gentle a speaker aims to sound, let us make it quite clear, though, that it is completely wrong to conclude a partial question with a full interrogative pattern, /¿ ?/ [¿ ·¯··].

However, that is quite typical and frequent on the part of many who passively interpret a question mark at the end of a sentence as a peremptory call for rising their voice pitch, to signal that they are putting a question… with incredibly annoying results (and possible misunderstanding, as well). Therefore, let us examine the following examples:

Onun hakkında ne düşünüyorsun?
[¿ˈʊnun {¿oˈnun} hakˌkɯndaˈnɛ dyˌʃyny¯ʊɾsum··]
(What do you think about it/him/her?)

Bugün nasılsın?
[¿buˈɟyn {¿ˈbuɟyn} na¯sɯɬsɯn··]
(How are you today?)

Nereye gidiyoruz?
[¿ˈnɛɾɛjɛ {nɛˈɾɛ(j)ɛ} ɟidi¯ʊɾuz··]
(Where are we going?)

10.14. A question requiring an overall answer, such as *yes* or *no* (or *maybe*, *dunno*, &c), is called a *total question*, and requires an interrogative tune on the word, or group of words, which the question is focused on: [¿ ·¯··].

That implies that the interrogative tune may not necessarily occur at the end of the sentence, as the graphemic question mark, once more, leads many to think.

Secondly, more than one interrogative tune (and possibly as many interrogative protunes) may occur in a row, in longer and more articulated questions, even though only one 'total' answer is expected, anyway. Let us examine the following examples:

Türkçe biliyor musun?
[¿ˈtyɾʧɛ biliˌ¯ʊɾmuˌsun··]
(Do you know Turkish?)

Erkek kardeşin onu anlıyor mu?
[ˌɛɾˈɕɛɕ kaɾdɛˈʃi nσˈnuan nɯ̽ˈjσɾˌmu·· {ˈnσnuan, -aɲ ɬɯ-}]
(Does your brother understand it/him/her?)

Yarın mı geliyor?
[ˌjaˈɾɯmmɯ ɟɛliˈσɾ·· {ˌjaɾɯmˌmɯ}]
(Is it tomorrow that he/she/it is coming?)

10.15. In most languages, *alternative questions,* like some in the examples that will follow, are said with (/ˌ ,/ +) /ˌ ;/ + /ˌ ./ – that is they end with a conclusive tune, /ˌ ./, which is preceded by a suspensive one, /ˌ ;/. In case of more than two parts, all the others occurring before /ˌ ;/ + /ˌ ./ are generally said with a continuative tune, /ˌ ,/. Also in Turkish, such questions behave likewise.

10.16. The *suspensive tune* is used to create… 'suspense', with very different implications depending on whether the sentence is a question or a statement and, as usual, the nuances provided by paraphonics.

As a general rule, /;/ [·ˈ.·] calls for the hearer's attention on a part of the sentence. Or simply adds vividness to long sentences made of multiple clauses, which would otherwise sound flat and inexpressive, or even hard to parse into meaningful units.

In some languages, like neutral (and most regional) Italian, the suspensive tune is tonetically more conspicuous than in others. Contrary, for instance, to modern Arabic, where it is only minimally higher than the unmarked *continuative tune*.

10.17. The *continuative tune*, /,/ [·ˈ·], can be seen as the terminal part of an unmarked protune bearing a full stress, with two functions: to attract less attention than a suspensive tune, or to underline a word, or concept, without resorting to emphasis.

The following examples will be helpful (especially when compared with some of the similar ones given shortly):

Eğer cumartesi gelemeyeceksen, sorun olur.
[ˈɛɛɾ {ɛˈɛɾ} ʤuˈmaɾtɛsi ɟɛˌlɛmɛˌjɛʤɛɕˈsɛn.·| ˈsσɾu _nσɬuɾ..]
(If you could not come next Saturday, it will be a problem)

İstasyona vardığımda tren gitmişti.
[ˌistasˈjσna ˌvaɾdɯɯmˈda.·| t(i)ˈɾɛɲ ɟit_miʃti..]
(When I reached the station the train had gone)

Otobüsle mi gidelim yoksa yürüyerek mi?
[ˌσtσˈbysleˌmi ɟiˈdɛlim.·| ˌˈjσksa ˌjʏɾyjɛ_ɾɛɕmi.. {ˌjɔkˈsa jyˌɾy-}]
(Shall we go by bus, or on foot?)

Bir, iki, üç, dört, beş tane var.
[ˈbiɾ· iˈɕi· ˈyʧ· ˈdœɾt.·| ˈbɛʃ _taneˌvaɾ..]
(There are one, two, three, four, five)

Eğer cumartesi gelemeyeceksen, sorun yok.
[ˈɛɛɾ {ɛˈɛɾ} ʤuˈmaɾtesi ɟɛˌlɛmɛˌjɛʤɛcˈsɛn·| ˈsɔɾuɲ ˍjɔk..]
(If you can't come next Saturday, it won't be a problem)

Otobüsle mi, trenle mi, yoksa araba ile mi gidiyorsun?
[ˌʲɔtɔˈbysleˌmi·¦ ˌʲt(i)ˈɾɛnneˌmi.·| ˌʲjɔksaa {ˌʲt(i)ˈɾɛnleˌmi.·| ˌʲjɔkˈsaa} ɾaˈbaileˌmi ɟidi_ɔɾ-sum..]
(Are you going by bus, by train, or by car?)

Bu çok faydalı bir sözlük.
[buˈʧɔk faidaˈɬɯ bi(ɾ)søz_lyc.. {bi(ɾ)ˈsøzlyc..}]
(This is a very useful dictionary)

10.18. The following examples show how *emphasis* can affect the general sense of a sentence (without possibly changing its structure) by assigning more prominence to certain words. Let us consider the following examples, which also feature the *emphatic protune* /ˬ/ [ˬ]:

***Bu** çok faydalı bir sözlük.*
[ˬˈbu· ˈʧɔk faidaˈɬɯ bi(ɾ)søz_lyc.. {bi(ɾ)_søzlyc..}]
(**This** is a very useful dictionary)

*Bu **cok** faydalı bir sözlük.*
[ˬbuˈʧɔk· faidaˈɬɯ bi(ɾ)søz_lyc.. {bi(ɾ)_søzlyc..}]
(This is a **very** useful dictionary)

*Bu çok **faydali** bir sözlük.*
[ˬbuˈʧɔk faidaˈɬɯ· bi(ɾ)søz_lyc.. {bi(ɾ)_søzlyc..}]
(This is a very **useful** dictionary)

*Bu çok faydalı bir **sözlük**.*
[ˬbuˈʧɔk faidaˈɬɯ· bi(ɾ)søz=lyc.. {bi(ɾ)=søzlyc..}]
(This is a very useful **dictionary**)

10.19. Finally, we provide a few examples of *parentheses*, [˩ ˩] (after /./) & [˧ ˧] (in other cases, including at the beginning), and *quotations*, [˥ ˥] (see ƒig 10.6):

Hayır, dedi, onu yapmadım.
[ˈhajɯɾ· ˩dɛˈdi·˩| ˈɔnu ˍjapma.dɯm..]
(No, he/she said, I didn't do it)

Tabii ki, canım.
[taˈbiiciˑ· {taaˈ-} ˩ˍʤanɯm..˩]
(Of course, dear)

Tabii ki, canım. Yarın sende olacak.
[taˈbiiciˑ· {taaˈ-} ˩ˍʤanɯm..˩| ˈjaɾɯn ˈsɛnde· ˍoɬaʤak..]
(Of course, dear. You'll have it tomorrow)

Tabii ki, canım, yarın sende olacak.
[taˈbiiʨi· {taaˈ-} ˌˈʤanɯm·ˌ| ˈjaɾɯn· ˌsɛndɛ_ɔładʒak..]
(Of course, dear, you'll have it tomorrow)

Aslında, dedi, ben hiç de emin değilim.
[asˈlɯnda· {ˈaslɯnˌda·} ˌdɛˈdi·ˌ| bɛnˈhiʧ {-ˈhiʃ d-} dɛɛˈmiɲ _dɛilim..]
(Actually, I'm not sure at all, he/she said)

Hatırlamıyor musun, canım, o resmi geçen hafta gördük?
[ˌhatɯɾˈɬamɯˌjoɾmuˌsuɲ· ˌˈʤanɯm·ˌ| ˌʤoˈɾɛsmi {ˌoɾɛsˈmi} ɮɛˈʧɛnˌhafta ¯ɮɵɾdyʨ··]
(Don't you remember, dear, we saw that painting last week?)

Merak ediyorum, tersi doğru iken, neden «umurumda değil» dedin?
[mɛˈɾa ʨɛdiˈoɾum·ˌ| ˌˈtɛɾsi dɔsoˈɾui _ʨɛn..ˌ| ˌnɛˈdɛ ˈnumuˈɾumda _dɛil..[1] _dɛdin.. {dɛ-_din..}]
(I wonder, when the opposite is true, why you said 'I don't care').

10.19. Let us add some different usages concerning pauses and punctuation. In fact, in a sentence like *Herkes bilir ki dünya yuvarlaktır* 'Evryone knows that the Earth is round', there is a pause after *ki*, rather than before it: [ˈhɛɾʨɛs biˈliɾʨi| dyɲ-ˈjaa juˌvaɾɬak_tɯɾ..].

However, in European languages, a pause is found in front of the conjunction. In English, we have: *Everyone knows that the Earth is round* [¯ɛv-ɻiwɐn ˈnɜ·ɷz̥·ˌ| ðət-ðiˈɜ·θ ɪzˈɻaˑɔnd̥]. Or, in German: *Jeder weiß, dass die Welt rund ist* [ˈjeːdʌ ¯vaes··| d̥as-d̥iˈvɛlt ˈʁʊntɪst·.].

Another Turkish peculiarity is that in a sentence like *Ahmet Ankara'dadır* 'Ahmet is in Ankara', a more accurate and formal writing would certainly put a comma after the subject, where a short pause in more than natural: *Ahmet, Ankara'dadır* [ahˈmɛt·ˌ| ˌaŋkaɾa_dadɯɾ..].

In European languages this would be a serious grammatical error, in spite of the same orthologic rendering, which avoids painful realization.

10.20. ƒig 10.11 provides a diagram for paraphonic tonetic usages, which are normal and more or less frequent in all languages (cf *Natural Phonetics & Tonetics*).

ƒig 10.11. Paraphonic use of pitch.