



TECHNIQUES OF TEACHING JUNCTURE¹

DURAKLAMALARIN ÖĞRETİM TEKNİKLERİ

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ABSTRACT:

Juncture phonemes are very important sound structures in applied phonetics and phonology. Therefore, they must be taught properly so that non-native students of English language can master the spoken form of the target language. In phonetics, they are the features in speech that enable a hearer to detect a beginning, word boundary, ups and downs, and end of utterances in relation to articulatory timing that refers to both the duration of and overlap among articulatory gestures during speech. The appropriate use of juncture is important for both the speakers and listeners for correct communication because juncture in phonetics belongs to intonation which brings up appropriacy and intelligibility to the pronunciation and communication process. According to Roach (2009), since the position of juncture (or word boundary) can cause a perceptual difference, and therefore potential misunderstanding, it is usually recommended that learners of English should practice making and recognizing such differences.

Keywords: juncture, pause, pause juncture, word juncture, punctuation

ÖZET:

Durgulama (juncture) sesbirimleri, uygulamalı sesbilgisinde çok önemli bir yer tutar. Bu nedenle, durgulama türlerinin anadili İngilizce olmayanlara doğru öğretilmesi, onların ilgili yabancı dili bir hedef dil olarak öğrenebilmelerini kolaylaştırır. Sesbilgisi alanında, durgulamalar, konuşma sürecinin başlangıcını, orta yerlerde duraklamaları, konuşma sürecinde yapılan sessel iniş ve çıkışları, değişik soru sorma biçimlerini, ilgili zamanlamaları ve konuşmanın sona erdiğini belirlerler. Bu gibi oluşumlar, noktalama işaretlerine bakılarak da anlaşılabilir, ama konuşma sürecinde bu anlaşılabilirlik işlemeyebilir. Bu nedenle, durgulamalar hem konuşucu hem de dinleyiciler için son derece önem taşıyan sesbirimsel olaylardır. Durgulamalar, birincil olarak cümle bükülmelerine (intonation) bağlıdır, konuşma aşamasında sesletimin açıklığına, doğruluğuna (accuracy) ve anlaşılabilirliğine (intelligibility) da hizmet ederler. Roach (2009) göre, duraklamalar sözcük ve cümle içinde yapılan durgulamalar olduğu için, anlam değişikliklerine neden olurlar, böylece yanlış anlamalara neden olabilirler ve iletişim yanlış yönlenebilir. Genellikle, İngilizceyi bir yabancı dil olarak öğrenenlere çalışmalarını ve bu yolla yabancı dildeki iletileri doğru algılamalarını geliştirmeleri önerilir.

Anahtar Sözcükler: durgu, bükülmeme, duraklama sesbirimi, noktalama işaretleri

1. INTRODUCTION

Juncture is the suprasegmental feature that indicates the borders of most words and groups of words in speech (Collier, 2011). Several varieties of juncture are used to describe pauses in speech that accompanies particular pitch changes. Junctures or pauses between statements in a sentence can affect the listener's ability to identify a suitable place to interrupt a conversation. Shorter pauses usually indicate a continuing topic, either immediately following or after an interrupting clause, and may coincide with a comma as well as possibly occurring at a number of other optional sites in an utterance. There are word junctures {A+dog+is+a+ man's+best+friend ↓} and pause junctures {Listen boy → I said I wanted a cup of tea ↓}. Junctures may be short and long to separate meaningful groups in clauses and sentences. Natives normally distinguish the word juncture in contrastive twins of word pairs such as *play+nice* and *plain+ice*, but learners of L2 must be trained to watch such intonation items to be better understood (Nakatani, 1976). Students need to be confident both about the position and the length of pause junctures in speech. Pause junctures are the foundation stone for the successful employment of the other suprasegmental elements, namely stress and pitch, and are therefore fundamental to successfully expressing the feelings and opinions. Punctuation could be a real guide to determine where to pause and how long to pause. Here is a typical example of how meaning changes

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by punctuation and placing juncture in a sentence. An English professor wrote some individual words on the board asking his students to punctuate it correctly: “Woman+without+her+man+is+nothing.” The male students wrote: “Woman, without her man, is nothing.” and read [Woman→without her man→→is nothing ↓] whereas the female students punctuated the sentence differently: “Woman: Without her, man is nothing.” and read [Woman → without her →→ man is nothing ↓] By putting pauses in difference places each group expressed meaning of their choice (Wilkes, 2004). So likewise while teaching juncture to our students we could first give them in a pretest containing 25 such sentences without any punctuation marks to see how they fare, and then brief them on the basic of junctures and then ask them to put commas, colons, semicolons, exclamation and question marks etc. on them to form a meaningful structure of their choice and read their sentences aloud by putting juncture signs in relevant places. We keep this practice until our students are able to pause naturally in their utterances to form thought groups and emphasize their intended meaning with them.

2.1. The importance of using junctures in our speech

In speech, pauses are as important as words themselves. A juncture or pause is a temporary stop or break in speech - a momentary silence when you stop uttering words (Nair, 2000). A momentary stopping of the sound stream. Pauses are important, because they help you divide up what you want to say into chunks of manageable sizes. And what’s more, they help you deal with hesitation. There are two types of pauses: they are: (i) junction pauses; and (ii) hesitation pauses.

2.2. Junction pauses

Junction pauses are pauses made at junctions between idea units. That is, they’re made at the *ends* of idea units (= chunks). Why does a speaker pause at an idea unit junction? The reason is usually one of the following: • To mark the end of one idea unit and the beginning of the next; or • To take a breath; or • To give a moment or two to the listener — to digest the idea contained in the idea unit that the speaker has just uttered. So generally, when you pause at an idea unit junction, your aim is not to deal with hesitation. Most often, your aim (in making a junction pause) is to mark off one idea unit from the next. And you mark off one idea unit from the next one, because of two reasons: (a) Your *listeners* will then find it easier to understand you properly. (b) *You* will then find it easier to go on with your speech without faltering. So remember this: You’re free to make a junction pause, even if you have no hesitation when you’ve finished uttering an idea unit. As you know, an ideal idea unit ends at a *grammatical break*, and so an ideal idea unit is a *whole* (= unfragmented) grammatical unit. So an ideal idea unit junction would be a grammatical junction. Now go through the following examples. In these examples, the symbol ‘ + ’ indicates a grammatical junction, that is, an ideal idea unit junction. And the pauses you make at these junctions are junction pauses, and they mark off one idea unit from the next. **Eg:** • Mr. Gupta + please come over here. • For three hours + he waited there. • Finally + he gave it to me. • The route we took + wasn’t short. • What he told me + wasn’t the truth. • I met him there + and he came with me. • Ask her father + or one of her brothers. • He left the place + after John and others had come. • Before I came + nobody had left the place. • He’s been with that company + since last April. • I asked him to tell me + if he had seen it (Nair, 2000).

2.2.1. Spontaneous Speech

When you speak spontaneously, what’s the natural way of composing and delivering speech? You know, the natural way is to compose and deliver the things you want to say chunk by chunk — each chunk containing a few closely connected words. About 80% of all the chunks would normally contain 1 to 7 words per chunk. The most frequent number of words per chunk is about 5 words, and such a chunk would take about 2 seconds to utter. As you know, each such chunk is an idea unit. So you can see that the junctions between every two idea units are natural points for making pauses, and so natural points for your organs of speech to get momentary rest. And there’s a strong tendency for most of these idea units to be whole (unfragmented) grammatical units. (= whole clauses or whole phrases; sometimes even single words). The idea units marked off by the ‘ + ’ sign in the above examples are all whole, unfragmented idea units. Occasionally, a chunk (uttered as a single idea unit) may even consist of two (or even three) whole grammatical units (each unit being short — and made up of just 1

or 2 or 3 words) (Nair, 2000). Eg: • [(breakfast) (and dinner)]. • [(dozens) (of people)]. • [(He parked) (off the main street)]. • [(a matter) (of great importance)]. • [(You know) (what he said) (surprised me)]. • [(This happened) (at about 10 o'clock) (last night)]. So the junction between an idea unit (whether it contains only *one* grammatical unit or *two or three*) and the idea unit next to it tends to be a natural grammatical break — a grammatical junction. But remember that this is just a tendency. And so, this is just what's likely to happen often, or what happens often — but *not* what actually happens *all* the time. When you speak *spontaneously*, (that is, without prior planning or preparation), idea unit junctions may *not* often coincide with grammatical junctions. You see, spontaneous speech situations are *not* ideal, because in those situations, you're not delivering something planned ahead, or composed or organized in advance. Nor are you making a scripted speech. When you speak spontaneously, you find yourself having to compose your speech and speak at the same time. You have to think and plan your speech, produce it, organize it and process it as you go along. And the time you have at your disposal, in order to do all this, is limited to the duration of speech. What fluent speakers do in such a situation is to put together units of ideas or information that occur to them on the spot. They put them together by using such words and structures as occur to them on the spot. And they refine and clarify things as they speak along — by uttering other clarifying idea units. This is so, whether the spontaneous speech situation is public, non-public, formal, non-formal, informal or casual or whatever. So when fluent speakers speak spontaneously, their idea units may not often end exactly at grammatical breaks, and so their idea units may *not* often be whole grammatical units. Their idea units would be a word or two *shorter* than a whole grammatical unit, or a word or two *longer* than a whole grammatical unit. That is, their idea units would often be *fragmented* grammatical units. And so, many of the chunk junctions may *not* happen to be grammatical junctions. In other words, many of the junction pauses in spontaneous speech may *not* actually happen at grammatical junctions. (Most often, they happen at the foot-boundary next to a grammatical junction) (Nair, 2000).

2.2.2. Non-spontaneous speech

Bear in mind that we've been speaking about *spontaneous* speech — speech that's produced without prior planning, preparation or rehearsal. But when you speak after preparation, or when you speak about something that you have spoken about several times before, most idea units tend to be *whole* grammatical units, and most idea unit junctions tend to be *grammatical* junctions. This is because in such cases, you don't hesitate as much as you do when you speak about a new topic spontaneously. When you read aloud from a prepared text or when you prepare your speech thoroughly in advance and deliver it in a formal setting, almost all idea units would end at grammatical breaks. That is, almost all idea units would then be *whole* (= unfragmented) grammatical units. And so, in these ideal situations, almost all idea unit junctions would coincide with grammatical junctions. And in these situations, almost all junction pauses happen at grammatical junctions (Nair, 2000).

2.2.3. Hesitation pauses

Hesitation pauses are pauses that speakers make whenever they have some kind of hesitation. You can make these pauses *anywhere* — at any point in the speech stream. Yes, any: You can make them not only in the middle, but also at the end or at the beginning of idea units. Normally, you make a hesitation pause under the following circumstances: • You make a hesitation pause when you're uncertain about what to say next, or when you're deciding what to say next. This often happens when you have something to say, but you have not planned it in detail. This is a speech-planning pause, and this usually occurs immediately *after* the first one or two words in an idea unit — often after the very first word. • You make a hesitation pause when you're not sure that what you've said or what you're going to say is right. • You make a hesitation pause when you have difficulty in finding an appropriate word. • You make a hesitation pause when you want to utter a word that's specifically significant or that's of high lexical content or that may sound surprising in that context. • You make a hesitation pause when you have difficulty completing a particular syntactic structure. Remember that when you want to deal with hesitation, you're free to pause *anywhere* in your utterance — that is, not only in the middle of an idea unit, but also at the end or even at the beginning of an idea unit. So suppose that you pause at a junction, and that your aim in pausing there is to deal with a hesitation, then *that* pause is

actually a hesitation pause, rather than a junction pause, though you make it at a junction. You've already seen in this Lesson that you can make a junction pause even if you have *no* hesitation when you reach a junction. But as far as a hesitation pause is concerned, speakers normally make it only if they have some hesitation. Mind you, when you speak spontaneously even for a few seconds, there *will* be points of hesitation here and there in your speech. That is, whenever anybody speaks continuously, they'll certainly hesitate every now and then. So a hesitation pause is made because of this reason: You won't be able to go on with your speech without faltering — if you don't pause at every point of hesitation and deal with the hesitation properly. Now go through the following examples. In these examples, the symbol '–' stands for a hesitation pause, and the symbol '+' stands for a junction pause (Nair, 2000). **Eg:** • Who planned + and directed the – campaign? • If – you have any doubts + why don't you – express them? • Pull on the rope + and see if it's – secure. • Fry the onions + but – don't use too much – oil. • He shows – contempt for everybody. • That road +– ran by the side of a – railway. • He had a job + in the – Civil Service.

2.3. Public speakers making use of junctures

Carmine Gallo wrote a book a few years ago titled the Presentation Secrets of Steve Jobs (Gallo, 2009). In it he comments on the presentation performances of non native English speakers. He says "Where the speaker was highly intelligent, the content of the talk was excellent and subject was highly informative, yet there was something that made the presentation just die. That something was the speaker sounding like he or she was reading their script. There was no emotion, no passion and it sounded like a robot was speaking. You could write, and prepare the best presentation ever made, but destroy it in the first 30 seconds if you do not use rhythm, intonation and pausing in your presentation." He then continues on given as an example one of the best presentations ever, saying: "Let's take a look at the 2007 launch of the iPhone. At the beginning of the presentation, Steve Jobs talks about what Apple has been doing, how the iPod has been selling, and other updates. He then pauses. The screen behind him only has an Apple logo, he clears his throat and begins:

"This is a day I've been looking forward to for 2 and a half years..." he then pauses again. Let us watch the video clip in a minute all together as a tribute to this giant innovator not only on electronics, but also on the effective use of suprasegmentals to show how important his style is on the audience: When you listen to him, you will notice how Steve Jobs builds the excitement by using pauses, slow speech and intonation. Let us first read the following out loud without pausing or changing the tone of our voice: *"This is a day I've been looking forward to for two and a half years. Every once in while a revolutionary product comes along that changes everything. Apple has been very fortunate. It's been able to introduce a few of these in to the world. In 1984 we introduced the Macintosh. It didn't just change Apple, it changed the whole computer industry. In 2001, we introduced the first iPod. It didn't just change. We all listen to music; it changed the whole music industry. Well, today we're introducing three revolutionary products of this class..."* And now let us listen to Steve Jobs himself in his own magnificent performance:

<http://presentinenglish.com/the-importance-of-intonation-and-rhythm>

What a difference Steve Jobs makes with his skilful use of intonation and rhythm in his presentation, doesn't he? showing his excitement and passion in his style. (Gallo, 2009). So likewise in our sentences as well we must practice our intonation over and over again, practice the pausing, practice the rising of our tone and the lowering of our tone. We must speak loudly, and then quietly again. Many of our students whose vocabulary, listening skills and understanding of English may be excellent, fall and fail when they stand up and give a presentation because they forget to use any kind of rhythm in their speech. So we should stand a good example to our students and teach them to practice their speech. They should remember to slow down, take their time and enjoy putting stress, emphasis and tone into their words. Not only will they enjoy the experience more, but your audience will too.

Public speakers, for example, tend to pause frequently to make their message clearer or more emphatic, as in a political statement. (Celce-Murcia, 1997)

Example: John F. Kennedy – Inaugural Speech Address:

We dare not forget today // that we // are the heirs // of that first // revolution // let the word go forth // from this time and place // to friend // and foe alike // that the torch has been passed // to a new generation of Americans // born // in this century // tempered by war // disciplined by a hard // and bitter peace // proud // of our ancient heritage // and unwilling // to witness // or permit // the slow undoing // of those human rights // to which this nation // has always been committed // and to which we are committed today // at home // and around the world // let // every nation know // whether it wishes us // well or ill // that we shall pay // any price // bear any burden // meet any hardship // support any friend // oppose any foe // to assure the survival // and the success of liberty.

People can usually distinguish the word juncture in contrastive twins of word pairs such as play nice and plain ice. We can see many features which differ between the twins in spectrograms, but observation alone cannot tell us which features are important to the perception of juncture. The contributions of pitch, amplitude, timing, and segmental features to juncture perception were studied as follows. Parametric representations of twins XY were obtained by analyzing natural speech, and the above features were exchanged between the twins in a complete factorial design. A feature *f* was considered important for juncture perception if exchanging *f*X and Y also caused perception to be exchanged; that is, listeners heard Y when presented with X possessing feature *f* of Y, and vice versa. Listeners' responses indicated that all the features were important, but the importance of any particular feature or set of features depended on the juncture consonant. Features also interacted prominently for some consonants (Nakatani, 1976).

Junctures and pauses are just the same they are both the stop of speaking.

Juncture – is a pause or slightly delay in a continuous flow of speech

Pauses – are intervals of silence between or with in words, phrases or sentences.

This silence is an effective communicative tool if used sparingly. For better effect, pausing to breathe must be done at natural breaks in the sentences where commas and full stops would be in written prose. This provides a further benefits since relaxed breathing regulates the oxygen supply to the brain and aids clear thinking. (Diaz, 2009)

2.4. Juncture marking system

Juncture is represented by arrows (↓ →↑) THOUGHT GROUP-(or breath group or phonic group) is a natural group of one to eleven syllables in English, bounded by junctures and containing one primary stress. A sentence may contain one or several thought groups. These groups may or may not coincide with the punctuation used in written English (Klein, 2003).

Falling juncture: ↓ Found after statements and questions with question words. Where does John live? ↓ He lives in Austin. ↓; **Rising juncture:** ↑ Found after questions without question words. Is John in Austin now? ↑ He's here? ↑

Sustained juncture: → Found between "thought groups" within a sentence, indicating BRIEF level pauses: John lives in Austin → not far from here ↓ This is Mary → who plays tennis → at the high school ↓ (Klein, 2003)

3. HOW TO TEACH JUNCTURE

Learning how to hear and mark stress and juncture can be accomplished, after the students have become well acquainted with the system, in the dialogs that follow. Basically, the instructor takes unmarked dialogs and has the students listen to the whole thing one time, while the instructor is reading. Next, the instructor reads thought groups, one at a time, and has the students mark the stress and junctures that they hear, with a pencil equipped with an eraser. After the dialog is completed, each student reads a line out loud and describes stress and juncture marks. Corrections are made verbally (Klein, 2003).

SAMPLE: TEACHER (reads out loud): This is my friend John → who lives near o'ur house ↓

STUDENT: "Primary stress on the O of John, sustained juncture after John, primary stress on the OU of house, falling juncture after house."

3.1. Classroom procedures

1. Give the students copies of the dialog. Remind them that the arrows $\uparrow \rightarrow \downarrow$ are called "juncture" and represent pitch and spacing, dividing thought groups, and that the ' primary stress marks above vowels show the loudest syllables IN EACH GROUP OF WORDS. Require your students to learn this terminology, including falling, rising and sustained juncture and to know their significance in their accurate performance of dialogs.

2. Read dialogs to the class at normal speed and with no exaggeration at least twice, with the handouts open. The teacher should ALWAYS be the first source of spoken language in a given exercise. Explain new vocabulary and situations as needed. Explain cultural differences in dialogs, when appropriate. Be sure that all of the students have a pretty good idea of what's going on before the practice. This may take a while. That is fine, as long as the explanations are in English. There is no such thing as wasted time in ESL, if two-way communication in English is taking place.

3. Have the entire class repeat the dialog twice, with the dialog turned over, so that ears will be given priority, giving no more than one thought group, between the arrows, at a time. If the utterance is too long to retain, use backward buildup. Seven syllables seems to be the natural retention limit for most people. Thought groups in English can have up to eleven syllables.

You will find less accuracy in repetition of spoken English if the students look at the words! Adults are very visually oriented, sometimes to the detriment of spoken English. EXAMPLE: "Here's one that you can use \rightarrow to buy some frózen foods \downarrow " BACKWARD BUILDUP: foods/frozen foods/some frozen foods/to buy some frozen foods/etc. 4. Have individuals selected at random, repeat sentences, one thought group at a time, with the dialogs turned over so that they won't be able to see the dialog. That way listening, rather than reading, is emphasized. Diplomatically correct major pronunciation or other problems by modeling correct responses. 5. Have the students role play from the written language with the person next to them. Go around the class monitoring and diplomatically correcting. Don't overcorrect or worry about small details. When correcting, simply model the correct response. 6. Encourage the students to memorize the dialogs as homework, to provide new vocabulary and structure, as well as speaking English in a natural structural environment. 7. As students advance and become more aware of this system, they can be taught to insert these symbols in unmarked materials that are read to them. Explain that there are no "rules" for proper placement. They must be heard in full sentences spoken by native English speakers and then marked by thought groups (Klein, 2003).

3.2. Dialogs

Tom: Hi, 'Ali \downarrow It's good to se'e you again \downarrow Ali: Hi, Tó \downarrow How are you dóing? \downarrow

Tom: Just fine \downarrow Wéll \rightarrow after six months hére \rightarrow in the U.S.'A. \rightarrow what do you thínk? \downarrow

Ali: I'm always surprísed \downarrow Just when I think I knów \rightarrow what Americans are líke \rightarrow something háppens \rightarrow to make me change my mínd \downarrow

Tom: Can you give me an exámple? \uparrow Ali: Yés \downarrow When I arríved here \rightarrow from m'y country \rightarrow I thought that Américans \rightarrow weren't fríendly \downarrow In m'y country \rightarrow people go out of their wáy \rightarrow to help stránger \downarrow At first \rightarrow people seemed cóld \downarrow

Now I feel quite wélcóme \downarrow Tom: So what do you think has chánged \downarrow

Ali: The fúnny thing \rightarrow is that I think I've chánged. \downarrow

Tom: In what wáy? \downarrow Ali: For óne thing \rightarrow perhaps I expécted people \rightarrow to come to mé \downarrow In m'y country \rightarrow we ápproach stránger \downarrow If they look lóst \rightarrow we offer to hélp \downarrow Hére \rightarrow we have to ásk for hélp \downarrow The go'od news \rightarrow is that Americans are véry helpful \rightarrow once you ásk them for hélp \downarrow Tom: So what do you thínk \rightarrow is the dífference \rightarrow now that you knów us better \downarrow

Ali: What I réalize now \rightarrow is that Américans \rightarrow are more prívate \rightarrow than wé are \downarrow I come from tríbal people \rightarrow where nobody is a stránger \downarrow Americans seem to have another wáy \rightarrow of looking at the

people→aro'und them↓ There is more spáce→but we are wélcome→in that spáce↓ Américans→ don't want to inváde→O'UR privacy↓

Tom: That sounds right↓ Each culture is différent→from every óther culture↓ Visitors into néw cultures→need to find o'ut→what the differences are→so that they will fe'el→more cómfortable. **Ali:** I'm le'arning↓ I'm getting to knów→Americans bétter→every mónth→and my respect is grówing→all of the tíme→thanks to friends like yo'u↓ I'll see you later Tóm↓ **Tom:** See you so'on↓ Cáll me→if you think of anything élse↓ I love talking about cúltures↓ (Klein, 2003)

A. Classification: 1. Close juncture – is movement from sound to sound which has no intervening pauses or delay.

2. Open juncture – is movement which is not continuous. There is a slight stoppage of the last sound till it blends with the next. (Monteron, 2011)

B. Sound: 1. with in a syllable:

man ear clear bed

2. from syllable to syllable with in a word:

lady shadow faith-full
man-ly plen-ty live-ly

3. from word to word:

a) From one consonant to another: plosive to plosive: hot day (First plosive is held briefly, then exploded as part of the second).

b) From plosive to continuant: plosive is not exploded before the continuant but becomes part of the latter.

Hot water without money

c) From t to th /&/: th th /or/ should be sounded more prominently.

Ex. At the store, them, through thick and thin.

d) From consonant to a vowel: the plosive is exploded blending with the vowel.

Ex. Stop it.

It is continuous with some continuants.

Ex. Pull out.

e) From vowel to vowel: a momentary glide consonant is likely to link them together.

Ex. Do it trying see us know it
w y y w

f) The linking “r”- transition: when a syllable ends with a vowel (followed by “r”) the /r/ sound s links them together.

Ex. Star of the show moreover,

Activity:

Say the following:

1. Plosive to plosive:

A good team, the black table, on a dark day, blood bank, the sick baby, hard times.

2. Plosive – Continuant;

With a big smile, to keep late hours, old land lord, picnic supper, next month.

3. From t or d to the /or/:

Right there, about that time, tasted the pie, third theme.

4. Vowel to vowel:

My own book, every actor, flew away, with a cry of joy, the creation.

5. Consonant – Vowel:

Made it up, a cup of tea, slept an hour, some of us, an orange, in a minute, keep it up, broke a leg, a bag of apples.

6. Linking “r” transition:

Forever and ever, where and when, faster and faster, our uncle, poor orphan.

Guide Questions:**Read the following pairs. Tell the difference in meaning between each pair:**

1. The president, said the secretary, is busy. The president said, the secretary is busy.
2. Who is calling, Jingky? Who is calling Jingky?
3. Are you leaving my child? Are you leaving, my child?

Increase your “tonal vocabulary” through these exercises.

1. Imagine yourself in each of these situations.

Say “what’s the matter” using changing in pitch, tempo, force, pauses, and voice quality: a) A friend is found crying. b) There is commotion in the classroom. c) A colleague stubbornly insists on a proposal you strongly dislike. d) Somebody finds faults with you

2. **Say ‘yes’ to the following:** a) You’re happy about it. b) You’re excited about it. c) You’re not sure of it. d) You’re forced into it. e) You’re afraid of it. f) You’re angry at it. (Monteron, 2011)

4. CONCLUSION

Junctures are the suprasegmental features indicating the borders of words or thought groups in speech. They affect the listener’s ability to identify a suitable place to interrupt a conversation. Natives normally distinguish junctures during a speech and understand their relevant meaning they represent when hear them, but learners of L2 must be trained to identify them in order to express themselves better or be better understood by their audience. Junctures are the foundation stone for the successful employment of the other suprasegmental elements, i.e. stress and pitch, and are therefore fundamental to successfully expressing feelings and opinions. Punctuation could be a real guide to determine where to pause and how long to pause. Therefore while teaching juncture to our students we should first give them a pretest containing a list of sentences without any punctuation marks on them to check what they would do without them. We should ask them to read such sentences as they would naturally do uncontrolled. After their performance, we should brief them on the functions of such punctuations as commas, colons, semicolons, exclamation and question marks by placing them on relevant locations. We should tell them about their related phonetic functions as junctions while forming meaningful structures. We should keep this practice until our students are able to pause naturally in their utterances to form thought groups and emphasize their intended meaning with them.

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Genişletilmiş Özet

Konuşma sürecinde, bir tümce içinde bulunan sıralı sözcüklerle sözcük gruplarının ya da bir başka deyişle düşünce gruplarının arasındaki sınırları belirleyen parçalar üstü unsurlara “durgu” veya “duraklama” veya “duraksama” (juncture) denir. Sesteki çeşitli şiddet değişimlerine (pitch) eşlik eden bu tür fonetik duraklamalar çeşitli niteliklere sahiptir; yükselen, alçalan süregelen duraklamalar gibi. Bunlar sözlü ifadede konuşmanın akıcılığını dinleyicide arzu edilen izlenimi sağlamak amacıyla kullanıldığından yabancı dil öğrenirken de büyük önem taşır. Çünkü ana dil kullanıcıları bu unsurları doğal olarak kullanabildikleri halde bir yabancıya öğretilen dilde bu unsurları dikkatli bir şekilde öğrenmesi gerekir. Yani öğrenci hem ana dil kullanıcısının verdiği mesajı yakalamada hem de kendisi bu tür mesajları oluşturmada duraksamaların varlığı ile söylenen sözün gerçek anlamını anlayıp aktarabilecektir.

Kısa duraksamalar (shorter sustained junctures) genellikle konuşmanın hemen süreceği mesajını verdikleri gibi, fonksiyon itibarıyla yazıdaki virgülle eşdeğerdir. Ama konuşma süreci içinde illa da böyle olacak diye bir işlem yoktur, çünkü konuşucunun niyeti ve iletisi bu durumu belirler. Noktalı virgüller ise daha uzunca bir duraklamayı işaret ederler [→→]. Sözelimi, Türkçe’de [teyzem→halam→dayım→amcam] veya İngilizce’de /A→dog→is→a→ man’s→best→friend↓/ ifadesinde sözcük aralarında kısa vurgulama sözcük duraksaması (word juncture) işaretleri kullanılırken, daha uzun ve bükümlü örnekler /Oğlum →→ git bana şurdan →→ bir fincan yandan çarklı kahve getir de içelim ↓/ veya İngilizce /Listen boy →→ I said I wanted a cup of tea →→ not a cup of coffee ↓/ tümcesinde uzun duraksama (longer sustained juncture) kullanılması gerekir. Duraklamaların kısa ya da uzun oluşu anlamların cümlecik veya tümce içindeki anlamını pekiştirir. Ana dili hedef dil olan konuşmacılar bu tür duraksamaları ifade ettikleri anlam itibarıyla doğal olarak kullandıkları halde yabancı dil öğrencilerinin bu tekniği bilinçli biçimde algılamayı öğrenmeleri gerekir.

Sözcük duraklamasına Türkçe’den vereceğimiz şu çarpıcı örnekler konunun ana dilimiz için ne kadar önemli olduğunu vurgulamaktadır: /genel →af→çıkacak↓/ veya /gene →laf→çıkacak↓/ örnekleri duraklamaların yerlerinin değiştirilmesiyle anlamın da nasıl değiştiği açıkça göstermektedir. Yabancı dil öğrencileri, bu yüzden konuşma alıştırmalarında anlam öbeklerini kısa ve uzun duraklamalarla uygun şekilde böldüklerinde iletilerin nasıl etkili olduğunu görerek, sözlü iletişimlerinde daha çok bilinç kazanacaklardır. Tümce içindeki duraklamalar, parçalarüstü (suprasegmental) özellikler olan vurgu, şiddet ve ritim ile bütünleşerek konuşmacının duygularını ve dinleyicisine vermek istediği mesajın daha etkili biçimde aktarılmasını sağlarlar. Yazıdaki noktalama işaretleri bir bakıma parçalarüstü sessel değerlerin durgulamadaki karşılığıdır. Bu yüzden yazıda kullanılan noktalama işaretlerinin yerlerinin doğru belirlenmesi, iletinin sözlü biçime aktarılması sırasında benimsenecek kısa ve uzun ve duraksamalar için büyük oranda belirleyici olmaktadır.

Bir İngilizce öğretmenin öğrencilerinin sözlü performansını etkilemek üzere yaptığı bir noktalama işareti ve (bunun doğal sonucu olan) “duraksama alıştırmaları” bu konuda çok güzel bir örnektir. İngilizce öğretmen şu sözcükleri yan yana yazarak kız ve erkek öğrencilerin bu sözcüklerin aralarına istedikleri biçimde noktalama işaretlerini koymalarını istemiştir: /Woman+without+her+man+is+nothing/. Erkek öğrenciler bu sözcüklerin aralarına noktalama işaretlerini şu şekilde yerleştirmiştir: /Woman, without her man→is nothing/ ve tümceyi okurken de ara durguları şu şekilde yapmıştır: /Woman → without her man →→ is nothing ↓/ Kız öğrenciler ise düşünce gruplarını ayrı yerlerde oluşturarak noktalamayı farklı biçimde yapmıştır: /Woman→ without her→ man is nothing/. Kız öğrencilerin tümceyi okumaları da doğal olarak erkeklerinkinden farklı biçimde duyulmuştur: /Woman →→ without her → man is nothing ↓/ Bu örnekten de görmekteyiz ki, bir tümcedeki anlam öbeklerinin farklı olarak belirlenmesi anlamı tamamen değiştirmektedir. Türkçe’imizden verilebilecek aşağıdaki birkaç örnek de sözcüklerin birbirlerinden farklı biçimde ayrılarak söylenmelerinin aktarılan mesajı nasıl değiştirdiğine işaret etmektedir: /Bülbül eyler güle → naz; indim o dost bahçesine çok gülen → az/. /Çok koştuğu için vücudu terli → kaldı/, /Odasına girdi,

ayağına bir terlik → aldı/ ifadelerinde“gülen → az” – “güle→naz” ve “terli → kaldı” ve “terlik → aldı” karşıtlıkları öğrencilere kendi dillerinde konunun benimsenmesi için verilebilir.

Bu araştırmada, öğrencilere durgulama becerisi kazandırırken noktalama işaretleri verilmemiş 25 cümlelik bir ön test verilip kendilerinden bu tümceleri virgül, nokta, noktalı virgül, iki nokta üst üste, ünlem veya soru işareti gibi noktalama işaretleri ile veya inici, /↓/tırmanıcı /↑ / veya kısa duraklamalı (sustained juncture)(/→/) gibi durgulama işaretleri ile işaretlemeleri istenmiştir. Sonra bunları sözlü olarak ifade ederek anlam farkını belirtmeleri beklenmiştir. Böylece öğrencilerin anlamın sesbilgisinin parçalar üstü özelliğine önem vermek suretiyle sözlü mesajlarını ne kadar farklı biçimde vereceği kendilerine öğretilmesi amaçlanmış olur. Bu çalışmalara öğrenciler durgulama bilincini tam olarak kavrayıncaya kadar, yani duygularını ve mesajlarını uygun düşünce öbekleri içinde vurgulayarak birini diğerinden net biçimde ayırabilinceye kadar devam edilir.

Bu araştırmada, verilen ön teste hiçbir öğrenci başarılı olamamıştır. Böyle bir sonuç, sesletim ve konuşma öğretiminin son derece zayıf olduğunu gösterir. Dinleme ve sesletim I ve II derslerinde, duraklamalar konusuna ayrılan zaman dilimi çok kısa kalmaktadır. Bu araştırmadan çıkan sonuç, Dinleme ve Sesletim I ve II derslerinin dışında, Konuşma Becerisinde Parçalarüstü Çözümlemeler I ve II derslerinin programa konması, sesletim ve konuşma öğretiminde oluşan bu zayıflığın giderilmesinde yardımcı olacaktır.