ORIGINAL RESEARCH ARTICLE

Linking vs. Juncturing Makes all the Difference in Conveying and Understanding the Meaning of an Utterance

Metin Yurtbaşı, Ph.D. & Assistant Professor
Faculty of Education, ELT Department
Bayburt University, Turkey

Abstract

An ability for a speaker to unite (link) words or to separate (break, juncture) them with a pause in his utterance gives him a special advantage to convey his intended meaning to his audience. If he knows where to unite his words and where to pause between them in speech he is better able to communicate with his listeners, and his words are carried through more clearly, accurately and intelligibility. As part of the study of speech melody (suprasegmental phonology) such elements as "linkers" and "junctures" function both as uniting and separating words in sentences in expressing the intended meaning within controlled-thought groups and understanding the messages of others. "Linking" is a process of connected speech to join words to each other. When words are connected to one another they are so united that they no longer sound the same as they are said individually. Then they have they their own unique, distinct characteristic meanings which they are recognizable as such by the native users of that language. When two related words are linked to one another naturally, two things occur: first the listener understands the speaker more easily, secondly, the speaker makes himself better understood by the listener. There are basically three types of linking occurring in oral communication: consonant-to-vowel or vowel-to-consonant combinations and consonant-to-consonant, also called assimilation. Juncturing, on the other hand has the opposite function of linking. It is the pausing for a while between words in which the listener is allowed to digest meanwhile the meaning of one he has heard. Junctures which occur between the two

consecutive words or meaning groups affect the listener's ability to identify shades of nuances in the message uttered. Thus an ability to distinguish the difference between linking and juncturing enables a speaker to convey the intended meaning to the audience more clearly, accurately and intelligibility; and an awareness of such a distinction, on the part of the listener, is a great asset to be able to conceive the given message more accurately.

Key words: *linking, juncturing, utterance, pause, break*

The Distinctive Functions of Linking vs. Juncturing

One of the reasons non-native speakers have problems understanding and speaking English could well be because they don't see the difference between "linking" and "juncturing" in oral communication (Kuriakose, 2013). Linking is the process of joing the final sound with the initial vowel of the following word (BBC, 2016).The consecutive two words linked together thus are no longer uttered separately. Many ELT students wanting to sound like natives when they speak the target language miss this very important point and are dissapointed with their oral performance. Once they observe carefully and analyze the English speech features and its melody, they hopefully learn what is in fact most needed for them.

One of the most important aspects of speaking clearly and trying to understand what is said is to distinguish the speech styles. Most native speakers do not just speak fast -- as many students believe they do-- but they rather connect their words and change the sounds of their words accordingly (gonaturalenglish, 2016). For example, when they mean to say "What # are # you # going # to # do?" ['wɒt → ˌaːɚ → ∘jʊ → ˌgoʊɪŋ → ∘tʊ → 'duː ↘], they usually say: "Whaddya / Whatcha gonna do?" [ˌwɒtjə / ˌwɒtʃə ∘gɒnə 'duː ↘] (Relaxed pronunciation, 2016). Most natives opt for such a relaxed or condensed pronunciation where they slur or consense their pronunciation. Thus the knowledge and awareness of such "connected speech" allows learners to understand and speak English more efficiently (i.e. say the most in the shortest amount of time) through flow and sentence rhythm.

Here are some other examples of relaxed pronunciation (ibid) of American English:

Examples with "of, have, and to"

The words "of", "to", and "have" all tend to elide to nothing more than a "schwa" [ə] in many common situations. This sometimes leads to spelling confusion, such as writing "I could of ..." instead of "I could have ..." or "I could've"; "could have" ['kʊdəv], "coulda" ['kʊdə] or ['kʊdəv], "could uhv", "must have" ['mʌstə] "musta" or ['mʌstəv], "must uhv", "should have" ['ʃʊdə], "shoulda" or ['ʃʊdəv], "should uhv", "would have" ['wʊdə], "woulda" or ['wʊrəv] "would uhv".; "it would" when contracted, it's pronounced ['ɪrəd], "iduhd", but this often collapses to ['ɪd], "ihd".; "it would" / "it would have": ['ɪrə], "itta". ; "a lot of": [ə'lɑdə], "a lotta". ; "kind of": ['kaɪndə], "kinda"; "out of" ['aʊrə], "outta"; "sort of" ['sɔɚdə], "sorta"; "going to": ['gɒnə], "gonna" "got to" ['gɒdə], "gotta" "have to" ['hæftə], "hafta" "want to" ['wɒdə], "wanna". "ought to" ['ɔdə], "oughta"; "would" can also get contracted as in "I'd have done things differently", which usually yields [də] and "I would

have..." can be pronounced as ['aɪdə]. The [v] in "have" and "of" is usually retained before a vowel sound (e.g. in "I could have asked..."). (Relaxed Pronunciation)

Examples with "you"

"You" tends to elide to [jə] (often written "ya"). Softening of the preceding consonant also may occur:
/t/ + /jə/ = [tʃə], /d/ + /jə/ = /t/ + /jə/ = [tʃə], /d/ + /jə/ = [dʒə], /s/+ /jə/ = [ʃə], and /z/ + /jə/ = [ʒə]).
This can also happen with other words that begin with [j] (e.g. "your", "yet", "year"). In some dialects, such as Australian English, this is not a relaxed pronunciation but compulsory: "got you" ['gɔtʃə] but never ['gɔtʃ ˌjuː]; "did you" ['dɪdʒə], "didja" "did you", "do you" [djə], "d'ya", "don't you" ['doʊntʃə], "doncha", "got you" ['gɒtʃə], "gotcha"; "get you", "get your" ['gɛtʃɚ], "getcha", "would you" ['wʊdʒə], "wouldja".

Other Examples

–ing forms of verbs and sometimes gerunds tend to be pronounced with an [ɪn] at the end instead of the expected [iŋ] or [ɪŋ]. E.g. "talking" ['tɔːkən], "tahkin". If followed by a [t], this can in turn blend with it to form [ŋ]. E.g. "talking to Bob" ['ɔːkɪŋnə ˌbɒb], "tahkinna Bob"; "I will" gets contracted to "I'll" [aɪɫ], which in turn gets reduced to "all" [ɒɫ] in relaxed pronunciation. E.g. "I'll do it" [ˌɑl 'duː‿ɪt], "all do it"; "he" tends to elide to just [i] after consonants, sometimes after vowel sounds as well. E.g. is he: ['ɪzi], "izee"; "all he" ['ɑli], "ahlee"; "his", "him", and "her" tend to elide in most environments to [ɪz], [ɪm], and [ɚ], respectively. E.g. "meet his" ['miːdɪz], "meetiz", "tell him" ['tɛɫ‿ɪm], "tellim"; "show her" ['ʃoʊɚ], "show-er"; "them" tends to elide to [əm] after consonants. E.g. "ask them" ['aːsk‿əm], "ask'em". (Historically, this is a remnant of the Middle English pronoun "hem"; "about" ['baʊt], "bout" "already" [ɒ'rɛdi], "ahready", "all right" [ɒ'raɪt], "ahright" "all right" [ɒəaɪt], "aight"; "come here" ['kʌmˌɪːɚ], "cuhmeer", "don't know" [də'noːʊ]; if not preceded by a vowel sound, "dunno" fixing to "give me" ['gɪmi], "gimme"; "I'm going to": ['aɪmə], "I'mma" or ['ɒmənə], "Ah-muhnuh"; "is it" [zɪt], "'zit" "isn't it" ['ɪnɪt], "innit"; "let me" ['lɛmi], "lemme"; "let's" [ts], E.g. "let's go": [ˌlɛts 'goːʊ]; "probably": ['prɒli], ['prɒbli], "prolly", "probly"; "suppose": [spoʊz] "s'pose". E.g. "I suppose so": [aɪ 'spoʊz ˌsoːʊ]; "trying to": ['traːɪŋ də] "trynna"; "want a" ['wɒnə], "wanna"; "what is that": ['wɒsˌæt], "wussat"; "what is up": [wə'sʌp], "wassup"; "what is up": [sʌp], 'sup; "what are you": ['wʌtʃə], "whatcha"; "what have you": ['wʌtʃə], "whatcha". E.g. "What have you been up to?": [ˌwʌtʃə ◦bɪn 'ʌp tə↗]; "what do you", "what are you": ['wʌdəˌjʊ], "whaddaya", "you all": [jɒl], "y'all"

Watching the Natives' Connected Speech Practice

Foreign students learning English must always keep in mind that understanding the rules of connected speech will not only help them speak better, but also understand how to become better English speakers (Foulkes, 2016). Linking, in brief, involves the distinction between the natural way articulation of the two consecutive words rather than pronouncing them individually (Brinton, D. M. (2016). Linking between two consecutive words occur between words starting with a vowel and the final sounds of the preceding words irrespective of whether they are consonants or vowels. Here are three examples: "stop+it!" [ˈstɒp‿ɪt↘] and "a cup of coffee" [ə ˈkʌp‿əv ˌkɒfiː] and "some +of+us" [ˈsʌm‿əv‿ʌs].

Juncturing on the other hand means allowing intentional pauses in between words to break the flow of speech to enable the hearer understand us better while digesting the words (Early Years, 2016). This usually occurs between two consonants. The simplest juncture forms are distinguishing a split between the same or similar consonants that would otherwise stick together and assimilate two phonemes (Parker, 2016) as in "Stop # pushing." "She hit # two balls." A little more complicated form of juncture would be separating the two words i.e. "that # school" [ˈðæt → ˌskuːl] and "that's # cool" [ˌðæts → ˈkuːɫ] which would otherwise be confused if pronounced together. Junctures are especially very effective when they are used in sentences as they are shown in writing with punctuations (commas, colons, semicolons, periods etc.) (Grammarbook, 2016) as in these examples: That's # elementary" [ˌðæts‿ɛɫəˈmɛntəri↘] vs. "That's a # lemon tree." [ˌðæts‿ə ˈlɛmən ˌtriː↘] or "You are # under+arrest." [ˌjuː‿ˈaːɚ r → ˌʌndɚ r‿əˈrɛst↘] vs. "You are # under+a # rest." [ˌjuːˈaːɚ ↓ ˌʌndɚr‿ə → ˈrɛst ↘].

Gyles Brandreth (Brandreth, 2016) suggested in his book "The Joy of Lex" (1980) a term "oronym" ("oro" whole; "nym" name]) or "slice-o-nym" for a pair of phrases which are homophonic, a contribution to the field of "recreational linguistics". Oronyms are composed of consonants and vowels cut at different points in the phonetic strings. That is why he referred to them as "slice-o-nyms." When such phrases are pronounced without a pause between them (internal open juncture), they differ in meaning and spelling and have a similar pronunciation. An oronym is a word or phrase that sounds very much the same as another word or phrase, often as a result of sounds running together. Oronyms are spelt differently and they have different meanings. Manik Joshi later produced an extensive research on oronyms (Joshua, 2014) in which he classifies important points on the field:

1. An oronym is also called a continunym or a sliceonym.
2. An oronym generally originates when it is difficult to tell where one word ends and the next begins (e.g. a name -- an aim).
3. An oronym also originates when a particular word may be divided into two or more meaningful words (e.g. affection -- a faction).
4. Effectiveness of oronyms may depend on what somebody is saying in context with the rest of the conversation.
5. Oronyms may completely alter the meaning of what somebody is saying. Example: They wanted the allocation of house. They wanted the location of house.

6. Oronyms may also make conversation very funny. Example: Teacher asked the student to give an example. Teacher asked the student to give an egg sample.
7. Oronyms may also make conversation completely senseless. Example: They will appoint a new manager at the earliest. They will a point a new manager at the earliest.
8. Ornonyms may also include abbreviations (shortened form of a word or group of words)

Examples: ICT -- I see tea; VC -- we see.
        Foer (2011) also gives an extensive listing of such oronmys with explanations, among which some are below in pairs:
"ice cream" [ˈaɪs ˌk̑riːm] vs. "I scream" [ˌaɪɪ ˈsk̑riːm] and "The stuffy nose may dim liqour." [ðə ˈstʌfi ˌnoʊz → ◦meːɪ ˈdɪm ˌlɪk̑ɚ↘] vs "The stuff he knows made him lick her." [ðə ˈstʌf hi ˌnoʊz → ˈmeɪd ˌhɪm ◦lɪk̑ ◦hɜɚ↘].
This phenomenon is taken from the famous children's tongue twister chant "I scream; you scream; we all scream for ice cream" [ˈaɪ ˌsk̑riːm → ˈjʊ ˌsk̑riːm →→ ◦wi‿ˈɔːɫ ˌskriːm → ◦fɔə r‿ˈaɪs ˌk̑riːm]. Here are some other examples:
"air-to-air" vs. "year-to-year" (The jets had air-to-air weapons. The jets had year-to-year weapons.)
"aggregate" vs. "a green gate" (aggregate – total)
"aggregator" vs. "a grass eater" (aggregator -- a kind of Internet company)
"agree to differ" vs. "a great offer" (agree to differ -- of two people -- to not discuss their different views about something)
"angry response" vs. "a grey sponge"
"accede" vs. "a seat" (accede -- to agree)
"accent" vs. "a cent" (accent – pronunciation) (cent -- a coin)
"accord" vs. "a cord" (accord -- agreement vs. cord -- string or rope)
"accounting" vs. "a counting" (accounting – bookkeeping)
"accrue" vs. "a crew" (accrue -- amass vs. crew – team)

        Let us proceed to reviewing the linking and juncturing processes individually more in detail with their features and many examples in minimal pairs to distinguish the two.

Linking

        "Linking" or "liaison" means the uniting of sounds or words. When we say a sentence in English, we join or "link" words to each other. (Roach, 1983). Because of this linking, the words in a sentence do not always sound the same as when we say them individually. Linking is extremely important in English in that if we recognize and use it properly two things will happen: 1. We will understand other people more easily. 2. Other people will understand us more easily (linkingphonetics, 2012).
        In spoken discourse the boundaries between words are very often not clear-cut. Words and sounds are lost and linked together in different ways to enable us to articulate with minimal movement. This is one of the reasons learners find spoken discourse more difficult to

understand than written discourse. At higher levels it is often not a lack of vocabulary which prevents understanding, but lack of ability to deal with these features of connected speech (eslbase, 2016).

Native speakers do not separate words beginning with vowels from preceding ones, they unite them instead forming new entities unless the two must intentionally be disunited for belonging to another meaning group (LinguisticGlossary, 2016). It is an ordinary instinct that a native distinguishes between "red dye" ['red ˌdaːɪ] vs "red eye" ['rɛd‿aːɪ] (myDipphonology, 2016). In the statement "That's # enough!" [ˌðæts # ɪ'nʌf↘] the "s" in "that's" is linked to the "e" in enough, sounding the phrase like "That # s‿enough" [ˌðæt → s‿ɪ'nʌf↘].

Again, instead of breaking the words in a sentence "I need # it" [ˌaːɪ # 'niːd # ˌit↘] they quickly and naturally say: "I need +it" [ˌaːɪ 'niːd‿ɪt ↘]. Instead of saying "Play # a song!" [ˌpleːɪ → eɪ → 'soŋ] they rather say: "Play+a song!" [ˌpleːɪ‿ə 'sɒŋ→]. Finally they never say: Read # a book!" [ˌriːd # eɪ # bʊk↘], but they would rather say in a natural tone, "Read+a book!" [ˌriːd‿ə 'bʊk ↘]

Such examples clearly illustrate the difference between the linked and non-linked pairs in the usually accepted and unaccepted norms. In longer sentence settings below, the former articulations are always more preferred to the latter (linkingphonetics, 2012):
"Sit+on+an+orange crate." ['sɪˌt‿ɒn‿ə'n‿ɒrɪndʒ ˌkreɪt↘] vs.
"Sit # on # an # orange crate." ['sɪt → 'ɒn → 'an → 'ɒrɪndʒ → 'kreɪt↘];
"Bring+an+apple and+a book." [ˌbrɪŋ‿ə'n‿apəɫ → ˌand‿ə 'bʊk↘] vs.
"Bring # an # apple # and # a book." [ˌbrɪŋ → an → 'apəl → ˌand → a 'bʊk↘];
"Now+is+a time # for+all+of+us to pack+it+in." ['naːʊ(w)ɪz‿ə ˌtaɪm → fɚ r‿'ɔːɫ‿əv‿ˌʌs →tə paɠ‿ɪˌt‿ɪn↘] vs.
"Now is a time for all of us to pack it in." ['naːʊ → ɪz → eɪ ˌtaɪm → fɚ 'r → ɔːɫ → əv → ˌʌs → tə 'pak →ˌɪt → ∘ɪn ↘]
"Lemons+and+oranges # are not+available # in+autumn." ['lɛmənz‿ən‿ˌɒrɪndʒɪz → ∘aːɚ 'nɒt‿ə,veɪləbl → ɪn‿'ɔːtəm ↘] vs.
"Lemons # and # oranges # are not # available in # autumn."
['lɛmənz → and → ˌɒrɪnd‿ɪz → ˌaːɚ → 'nɒt → ə,veɪɫəbɫ → ɪn → 'ɔːtəm ↘].
"A car+is+only as good+as+its+engine." [ə ˌɠaɚ r‿ɪz‿'oʊnli → əz ˌgʊd‿əz‿ɪts‿'ɛnd‿ɪn ↘] vs.
"A car # is # only # as good # as # its # engine." [ə → ˌɠaɚ r → ɪ'z → oʊnli → əz ˌgʊd → əz → ɪts →'ɛndʒɪn↘]

Consonant-to-Vowel Linking Combination

In this combination where the final sound of the former word is combined with the initial sound of the succeeding word there is an automatic fusion which ties the two elements into one, inseparable part. When one hears them one hardly recognizes them as two distinct words (linkingconsonant, 2016).
Study these examples (Martin, 2016):
"made+it+up" ['meɪd‿ɪt‿ˌʌp]; "slept+an hour" ['slɛpt‿ən‿aːʊɚˌ];

"an+orange" [ən ˈɒrɪnʤ]; "in+a minute" [ˌɪn‿ə ˈmɪnɪt]; "turn+off" [ˈtɜˑn‿ˌɒf]; "keep+it up"
[ˌkiːp‿ɪt‿ˈʌp]; "broke+a leg" [ˈbroʊʛ‿ə ˌlɛʛ];
"a bag+of apples" [ə ˈbæɠ‿əv‿ˌæpəɫz]; "Read a book for me, mommy." [ˌriːd‿ə ˈbʊk fɚ ˌmi →
ˈmʌmi!];   "You need to stop+it right now." [juː ˌniːd tə ˈstɒp‿ɪt →ˈraɪt ˌnaːʊ↘]; "I need+it more
than you do." [ˌaːɪ ˈniːd‿ɪt → ˈmɔːɚ ˌðæn jə ∘duː↘]; "Play+a song for+us on your guitar!"
[ˌpleːɪ‿ə ˈsɒŋ → fɚ r‿ˌʌs → ˌɒn jə gɪˈtaːɚ↘]

Vowel-to-Vowel Linking Combination

In this combination where two wovels are involved such connectors as [j] and [w] are often
employed to form special glides. Study first the functioning of the [j] connector in these
examples (English Club, 2016):
"Be+a gentleman." [ˌbi(j)ə ˈʤɛntɫmən↘]; "three apples" [ˈθriː(j),æpəɫz];
 "Tie+it up! [ˌtaːɪ(j)ɪˈt‿ʌp↘]; "Play+a game!" [ˌpleːɪ(j)ə ˈgeɪm↘];
"Employ+a professional!" [ɪmˌplɔːɪ(j)ə prəˈfɛʃɛnɛɫ↘];
"try+it" [ˈtraːɪ(j) ˌɪt]; "see us" [ˈsiː(j),ʌs]; "my own book" [maɪ(j)ˈoʊn ˌbʊʛ]; , "with a cry of joy"
[∘wɪð‿ə ˈʛraːɪ(j)əv ˌʤɔːɪ] "every actor" [ˈɛvri(j),æʛtɚ],

More examples:

"At least he(j)asked for permission." "Rachel's interview is the day(j)after tomorrow." "Mary
really(j)appreciates that you're staying late to help!" "Let's take a break, then try(j)again after
lunch." "They're going to buy(j)energy(j)efficient appliances."

And in the second case where a word ending in [uː], [ɔː], or [aʊ] is followed by another
word beginning with a vowel, the two words are connected by a [w] glide as in these examples
(ibid):

"you are" [ˈjʊ(w),aːɚ]; "through+it+all" [ˈθru(w)ɪt‿ˌɔːl];
"slow+and steady" [ˈsloːʊ(w)ən ˌstɛdi] "How+are you?" [ˈhaːʊˌ(w)aːɚ ∘juː ↘]; "do+it" [ˈduː(w),ɪt];
"know+it" [ˈnoːʊ(w),ɪt]; "flew away" [ˈfɫuː(w)ə,weːɪ]

More examples:

"Do you know(w)anyone that can help translate this?" "The value(w)of their house fell
drastically." "Kids grow(w)up so quickly! " "Karen wanted to(w)ask if you'd come along." "Let's
go(w)over the documents tomorrow(w) afternoon." (ibid)

Consonant-to-Consonant Linking (Assimilation) Combination (Lillet, 2016)

A less known and controversial type "consonant-to-consonant" combination (assimilation)
is also considered by some linguists to fall within this category because they involve linking
through a fusion or assimilation instead of enunciation of relevant consecutive consonants

separately. In those cases, instead of repeating individual sounds, the initial sound is lengthened or held and its presence is felt strongly. A typical example occurs when the phrase "best+time" ['bɛst ˌtaɪm] is fused into ['bɛs,taɪm] (ibid). This phenomenon becomes more obvious when it is used in a sentence: "Yesterday, I had the best time of my life at your party." ['jestɚˌdeːɪ → ∘aːɪ ˌhəd də 'bɛs,taɪm‿∘ɛvɚr →ɪn 'maːɪ ˌlaɪf → ˌæt jɚ 'paɚti ↘]

Linking [r]

This special linking phenomenon (sandhi) involving the appearance of the rhotic consonant between two consecutive morphemes. The sound incident occurs when the syllable-end [r] occurs at the end of word neighbouring with an initial vowel of the next word. However the usual RP speaker does not pronounce the hidden [r] when the word is alone. For instance "where" [weːɚ] but "where and when"['weːɚ r‿ən ˌwɛn]; "the car" [ðə 'ƙaːɚ] but "the car is" [ðə 'ƙaːɚ r‿ˌɪz], "here" [hɪːɚ] but "here are" ['hɪːɚ r‿ˌaːɚ]; "four"[fɔːɚ] but "four eggs" ['fɔːɚ r‿ˌɛ𝑔z]. In first of those examples we can observe how an isolated word ending in [r] is not pronounced with a final [r], however in the latter, when that word ending in [r] is followed by another word starting with a vowel then the hidden "r" reappears in full functioning as connector between the two words. The connecting linking [r] then acts as if it were the initial consonants of the next word (ibid).
Here are some common examples of the "linking [r]" phenomenon:
"another" [ə'nʌðɚ] but "other island" [ə'nʌðɚ r‿ˌaɪlənd]; "dinner" ['dɪnɚ] but "dinner‿is" ['dɪnɚ r‿ˌɪz]; "mother" ['mʌðɚ] but "mother and father" ['mʌðə r‿ənˌfaːðɚ]; "more" ['mɔːɚ] but "more apples" ['mɔːɚ r‿ˌæplz]; "computer" [kəm'pjuːtɚ], but "computer information" [kəm'pjuːtɚ r‿∘ɪnfɚˌmeɪʃn]; "I fear nothing" [aɪ ˌfɪːɚ 'nʌθɪŋ] but "I fear‿evil" [aɪ ˌfɪːɚ r‿'iːvəɫ]; "star" [staːɚ] but "star of the show" ['staːɚ r‿əv ðə ʃoːʊ]; "faster" ['faːstɚ] but "faster and faster" ['faːstɚ r‿ən ˌfaːstɚ]; "our" [aːʊɚ] but "our uncle" [aːʊə r‿ʌŋƙɫ]; "poor" [pɔːɚ] but "poor orphan" ['pɔːɚ r‿ˌɔɚfən].

Intrusive [r]

Another peculiar occurrence called "sandhi" (morphophonemic alteration) identifying with Londoners often heard in BBC English is "intrusive [r]". This unique phenomenon of Estuary English occurs very frequently when linking the two separate vowels both ending and beginning with vowels. It is produced when an [r] sound surprisingly enters between the final and initial vowels of two consecutive words. Although no etymologically reason exists for such an insertion, the only explanation is that it is used as connector to prevent the assimilation or a hiatus between the two successive vowels.
Here are some very common examples of such intrusive [r] cases:
"bacteria in it" [∘bæk'tɪɚ r‿ˌɪn‿ɪt ↘]. "I saw a film today" [aːɪ ˌsɔː r‿ə 'fɪɫm təˌdeːɪ ↘], "Formula A" ['fɔɚmjəɫəɚ‿r‿ˌeːɪ]; "Australia all out" [ɒs'treɪlɪɚ r‿ɔːɫ‿ˌaʊt]; Draw all the flowers; [∘drɔːr 'ɔːɫ ðə ˌfɫaʊəz]; There's a comma after that; [ðeːɚ r‿ɪz‿ə 'ƙɒmɚ r‿'aːftɚ ˌðæt ↘]; Australia or New Zealand; [ɒs'treɪlɪɚ r‿ɔːɚ ˌnjuː ˌziːlənd]; law and order ['ɫɔː r‿ən‿ˌɔːɚdɚ];

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"media event" [ˈmiːdɪə r‿ɪˌvɛnt]; "law and order" [ˈɫɔː r‿ən‿ˌɔːdɚ], "aroma" [əˈroʊmə] but "aroma of" [əˈroʊmə r‿əv]; "tuna" [ˈtjuːnə], but "tuna oil" [ˈtjuːnɚ r‿əv]; "idea" [aɪˈdɪə] but "idea on" [aɪˈdɪə r‿ɒn]; "spa" [spaː] but "spa‿in" [spaː r‿ɪn]; "the emptiness", "The albatross is flying in the air." "lullaby of stars" "now and then" "the cow of my grandmother" "on te internet" "The video and book are not on sale." "My eyes see clearly." "I didn't know anyone at the party." "Your idea is wonderful." (linking phonetics, 2016).

More examples (ibid):

"It's near enough." [ɪts ˈnɪːɚ r‿ɪˌnʌf]; "It's made of fur and leather. " [ɪts ˈmeɪd‿ɒv → ˈfɜːɚ r‿ən ˌlɛðɚ]; "It's quite far away. " [ɪts ˌkwaɪt ˈfɑːɚ r‿əˌweɪ]; "The doctor agrees. " [ðə ˈdɒktɚ r‿əˌgriːz]; "There are three places." [ˌðeːɚ r‿ˈaːɚ → ˈθriː ˌpleɪsɪz]; "There's a tour along the river. " [ˌðeɚ r‿z‿ə ˈtuːɚ → r‿əˈɫɒŋ ðə ˌrɪvɚↃ]; "The actor and playwright. " [ðɪ‿ˈæktɚr‿ən ˌpleɪ∘raɪt]; "I can't hear anything. " [aɪ ˈkaɪnt ˌhɪːɚ r‿∘ɛnɪ∘θɪŋↃ]

Turkish Linking Examples

The universal rule applying for the joining of the initial vowel with the final phoneme of the preceding word within the same meaning–group is valid for Turkish as well (ulama) with the same linking features as in English. Linking naturally does not apply if the relevant phonemes belong to different meaning groups and separated by a juncture. Here are some Turkish examples with their literal translations in English:

"büyük‿ev" (a large house), "elbisenin‿ütüsü" (the ironing of the cloth), "Mehmet‿Akif" (a proper name, Mehmet Akif), "artık‿onun" (now it belongs to him), "hayal‿et" (just imagine), "kaldırımın‿aşağısı" (the curve of the pavement), "kış‿ortası" (the middle of winter), "Cihan‿Öz" (a proper name, Cihan Öz), "okul‿ikincisi" (the second–top student at school), "halı‿uzunluğu" (the length of the carpet), "emanet‿at" (a borrowed horse), "beyaz‿ışık" (the white light), "kitap‿arkası" (the back cover of the book), "bir‿arkadaş" (a friend), "önemsiz‿anı" (an unimportant memory) (ulamalar, 2016).

Juncturing

Apart from linking, another important speech connection function of suprasegmental phonemes that change the meaning of an utterance is juncturing, namely "pausing" (Redford, 2012). Junctures serve an important function to determine and express the intended meaning of the utterer from a contrastive perspectives by either uniting or separating consecutive words (Butler, 1984). When "an # aim" [ən‿ˈeɪm] is contrasted with "a # name" [ə → ˈneɪm], the [n] of "an aim" [ən‿eɪm] moves to the beginning of the word "aim" [eɪm] converting it into "an aim" [ən‿ˈeɪm], thus making the articulation in as "an aim" [ən‿eɪm] not the intended meaning of the utterance. As another example, the word "nitrate" [ˈnaɪˌtreɪt] and the phrase "night # rate" [ˈnaɪt ˌreɪt] although both having the same stress pattern, the first item is a noun and the

second is a phrase, they fall into two different grammatical categories. The heart of the matter is that the juncture, a suprasegmental phoneme, is present in the utterance of "night # rate" ['naɪt ˌreɪt], whereas it is not the case in "nitrate" ['naɪtˌreɪt]. A close juncture refers to no perceived space between the sounds by taking place within an unbroken segmental phoneme (English Language and Usage (2016).).

In English there are various forms of junctures namely "sustained" (close/open, i.e. short/long), and terminal (falling/ rising) juncture phonemes. These elements determine the specific factors for accuracy, comprehensibility, and intelligibility of the speech conforming to the fluency of the speaker (Demirezen, 2013). Junctures can be matched with relevant punctuation marks. For instance, the falling juncture sign (↓) is the oral representation of full stop (.) or exclamation mark (!);the rising juncture sign →(→), that of a question mark (?). As for the sustained junctures the close sustained juncture mark (→) represents a comma, the open, longer one (→→) semicolon (;) and full colon (:) (Demirezen, 2009). In connected speech, due to the pressures coming from stress, pitch, rhythm, and tempo, consonants and vowels blend together at word or phrasal junctions, which give distinction to the meaning of an utterance. Such pauses or slight delays in a continuous flow of speech provide intervals of silence between or with in words, phrases or sentences. This silence is an effective communicative tool if used sparingly (German, 2016). 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. Apart from allowing the listener to digest the message and consider its content, such pauses provide for the speaker opportunity of relaxed breathing that regulates his oxygen supply to his brain thus aids clear thinking (Roach, 2002). Here are classified and detailed data and examples on various forms of junctures:

Sustained Junctures

Sustained junctures are perceptual pauses and they point out to the existence of some types of pauses both short or long (sustained) (Demirezen, 2013). Shorter pauses usually indicate a continuing topic, either immediately following or after an interrupting clause, usually coinciding with a comma, longer ones representing orally semi-colons to break the flow of a sentence in speech (ibid). As for the closed and open junctures they are very short or slightly longer breaks between individual phonemes not relating to words (open&closed syllables, 2016).

Closed Junctures

They express a continuity in the articulation of two successive sounds, as in the normal transition between sounds within a word; here we experience an absence of juncture or pause. Here we have a movement from sound to sound which has no intervening pauses or delay (Sarandi, M. (2014). They are of three sorts "plosive to plosive" and "plosive to continuant" (ibid) 3.1.1.1 Plosive to Plosive

a good+team, the black+table, on a dark+day, blood+bank, the sick+baby, hard+times.
Right+there, about that+time, tasted+the pie, third+theme.
3.1.1.2 Plosive to Continuant
With a big+smile, to keep late+hours, old land+lord, picnic+supper, next+month.

Open Junctures

They are transitions between successive sounds marked by a break in
articulatory continuity, as by a pause or the modification of a preceding or
following sound, and often indicating a division between words; they are also called "plus
juntures" (Monteron, L. (2011)). Open junctures express a movement which are not continuous
(ibid). There is a slight stoppage of the last sound till it blends with the next. For example, "an
aim" can be heard both as [ən‿ˈeɪm] or as [ə → ˈneɪm], and can be confused with "a name".
Likewise "that's cool" can be heard both as [ˌðæts ˈƙuːɫ] or [ˌðæt → sƙuːɫ] which can easily be
confused with "that # school" [ˈðæt → ˌsƙuːɫ] according to the speaker's intent or his
articulation. Another example is "not at all" [ˈnɒt‿ətˌɔːɫ] but "not # a tall" [ˈnɒt‿ə ˌtɔːɫ]

Short Junctures (→)

They are found between short thought-groups within a sentence indicating brief level of pause
(Juncture, 2016). Examples (Demirezen, 2013):
　　　"This is Mary # who plays tennis # at the high school." [ðɪs‿ɪz meəˠri → hʊ pleːɪz tɛnɪs →
æt ðə haːɪ sƙuːɫ↘]
　　　"My aunt who lives in Leeds is coming for Christmas." [maːɪ‿aːnt → hʊ lɪvz‿ɪn liːdz → ɪz
ƙʌmɪŋ fəˠ ƙrɪsməs↘]
"I'm going to see Uncle Ken." [∘aɪm ˌgoːʊɪŋ tə ˈsiː → ˌʌŋƙɫ ˈkɛn]
"Ignore him; he's just trying to be cute." [ɪɡˈnɔːəˠ ˌhɪm → hɪz ˈdʒʌst ˌtraːɪɪŋ tə bi ˌ∘ƙjuːt↘]
"We're not rich, but we are comfortable." [∘wɪːəˠ ˈnɒt ˌrɪtʃ → ∘bʌt ˌwɪːəˠ ˈƙʌmfəˠtəbɫ↘]
"He was wrong, but he won't admit it." [ˌhɪ wəz ˈrɒŋ → ∘bʌt hi ˈwoʊnt‿əd,mɪt‿t‿∘ɪt ↘]
"I knocked, but there was no answer." [ˌaɪ ˈnɒƙt → bət ∘ðeːəˠ wəz ˈnoʊ‿ˌaːnsəˠ↘]

Long Junctures (→→)

They are found between clauses in compound sentences separated by commas, colons or
semicolons in writing (Semicolon, 2016). Long junctures divide the sentence more than short
junctures do but less than terminal junctures (indicated by periods or question marks in
writing). The words on either side of the long juncture sign (→→) should be able to stand on
their own (Punctuation, 2016). Study these examples:
"The young thinkthat the old are fools; but the old know the young to be so." [ðɪ‿ˈjʌŋ ˌθɪŋƙ →
ðæt ðɪ‿oʊɫd‿aːəˠ fuːlz →→ bʌt ðɪ‿oʊɫd noːʊ → ðɪ‿ˈjʌŋ → ∘tʊ ˈbi ˌsoːʊ ↘]
"Listen boy, I said I wanted a glass of tea."[ˈlɪsən ˌbɔːɪ →→ ˌaːɪ ˈsɛd → aɪ ˌwɒntɪd‿ə ˈɡɫaːs‿əv
ˌtiː ↘]

"Gina came on Monday, and I got here the day after." [∘ʤiːnə ˌkeɪm‿ɒn ˈmɒn∘deːɪ →→ ∘ænd‿aːɪ ˈɡɒt ˌhiːɚ → ðə ˈdeːɪ‿aːftɚ ↘]

"Although the car's old, it runs well." [ɔːɬ∘ðoːʊ ðə ˈƙaːɚ r‿ɪz‿oːʊɬð →→ ɪt ˈrʌnz ˌwɛɬ ↘]

"No, I'll do it; although I appreciate your offer." [∘noːʊ → ˈaɪɬ ˌduː‿∘ɪt →→→ɔːɬ∘ðoːʊ‿aːɪ‿əˈpriː∘ʃɪeɪt jə r‿ˌɒfɚ ↘]

"If you break the rules, you will be punished accordingly," [ɪf jə breɪƙ ðə ruːɬz →→ jə ∘wɪɬ ∘bi ˌpʌnɪʃt‿əˈƙɔɚdɪŋli ↘]

"She says she's thirty, but then again she might be lying." [ʃi ˌseːɪz ʃɪz ˈθɜɚθi →→ ∘bʌt ˌðɛn‿əˈɡɛn → ʃi ˈmaɪt bi ˌlaːɪɪŋ ↘]

"As soon as we suspected it was a bomb, we alerted the police." [əz ˈsuːn‿əz wi səˌspɛktɪd → ɪt ˈwɒz‿ə bɒmb →→ wi‿əˈlɜɚtɪd ðə pəˌliːs ↘]

"I'm not surprised he left her, after the way she treated him." [aɪm ˈnɒt səˌpraɪzd → hi ˈlɛft ˌhɜːə →→ aːftɚ ðə weːɪ ʃi triːtəd hɪm ↘]

"I'm sorry I forgot, I promise I'll make it up to you." [aɪm ˈsɔɚri‿aɪ fɚˌgɒt →→ aɪɬ ˈmeɪk‿∘ɪt‿ʌp tʊ ∘jʊ ↘] (idoceonline, 2016)

The Position and the Form of the Sustained Juncture Determining the Meaning:

Where a sustained juncture, i.e. proper pause between words should be placed in a sentence becomes so important at times even to change the meaning of the whole message to be given. This could only be assured in writing through punctuation marks, maily commas, semi-colons and colons. Here are some such comparative examples in English:

1 "I don't know John." [aːɪ ˈdoʊnt ˌnoːʊ ∘ʤɒn↘] vs. "I don't know, John." [aɪ ˈdoʊnt ˌnoːʊ →→ ʤɒn ↘] In the first sentence the speaker does not know John. In the second he talks to John himself about something else.

2. "The president, said the secretary, is busy." vs. "The president said, the secretary is busy." [ðə ˈprɛzɪdənt →→ sɛd ðə sɛkrəˌtɛri → ɪz ˈbɪzi ↘] vs. [ðə ˈprɛzɪdənt ˌsɛd → ðə ˈsɛkrətɛri‿iz ˌbɪzi ↘] (In the first sentence it the president who is busy whereas in the second it is the other way around.)

3 "'Joe,' said the boss, 'is stupid.'" [ˈʤɔːə →ˌsɛd ðə ˈbɒs →→ ˌɪz ˈstjuːpɪd ↘] vs "Joe said, 'the boss is stupid.'" In the first sentence Joe is stupid according to the boss, but in the second it is just the opposite, the boss himself is stupid according to Joe. (Demirezen, 2013)

4 "A woman without her man, is nothing." vs. "A woman: without her, man is nothing." (In the first sentence a woman's importance is being questioned, in the second it is the man's.)

5. "Her book dedication read: To my parents Sophie and Andrew." [hɚ ˈbʊƙ dɛdɪˌkeɪʃən ∘rɛd → tə ∘maːɪ ∘peɚrənts ˈsoʊfi‿ən‿ˌɛndruːz] vs. "Her book dedication read: To my parents, Sophie, and Andrew." [hɚ ˈbʊƙ dɛdɪˌkeɪʃən ∘rɛd → tə ∘maːɪ ˈpeɚrənts →→ ˌsoʊfi‿ænd‿ˈɛndruːz] (In the first sentence Sophie and Andrew are the names of parents, in the second all are separate individuals.) (Grammarbook, 2016)

6. "They took in Maddie a student, and a puppy." vs. "They took in Maddie, a student, and a puppy." [ðeːɪ ∘tʊƙ‿ɪn ˌmædi‿ə ˈstjuːdənt →→ ˌænd‿ə ˈpʌpi↘] vs [ðeːɪ ˈtʊƙ‿ˌɪn ∘mædi → ə

∘stjuːdənt → ˌænd‿ə ∘pʌpi ↘]. In the first sentence Maddie is the name of the student, and we are talking about one person and an animal. However in the second, there is another person along with Maddie plus an animal. (ibid)

6. "All of the books, which had pictures in them, were sent to the little girl." [ˈɔːɫ‿əv ðə ˌbʊ̠ks → ˌwɪtʃ həd ˈpɪ̠ktʃɚz‿ɪn ˌðɛm →→ wɜə ∘sɛnt tə ðə ˈlɪtl ˌɡɜɚɫ ↘] vs. "All of the books which had pictures in them, were sent to the little girl." [ˈɔːɫ‿əv ðə ˌbʊ̠ks →→ ˌwɪtʃ həd ˈpɪ̠ktʃɚz‿ɪn ˌðɛm →→ wɜə ∘sɛnt tə ðə ˈlɪtl ˌɡɜɚɫ ↘] In the first sentence all of the books sent to the girl had pictures in them; however in the second only those book with pictures were sent. (Demirezen 2013).

7. "Parents who are indifferent to their own kids' success, are very bad parents." [ˈPeɚrənts → ˌhʊ‿aːə r‿ɪnˈdɪfərənt tə ðeːɚ r‿oʊn ˌkɪdz sək∘sɛs →→ aːɚ ˈvɛri ˌbæd ∘peɚrənts↘] vs. "Parents, who are indifferent to their own kids' success, are very bad parents." [ˌPeɚrənts →→ ∘hʊ‿aːə r‿ɪnˈdɪfərənt → tə ∘ðeːɚ r‿ˈoʊn ˌkɪdz sək∘sɛs →→ aːɚ ˈvɛri ˌbæd ∘peɚrənts↘] In the first sentence all parents are considered indifferent therefore they are blamed to be bad (because they are separated only with a short juncture); however in the second sentence "parents" are separated from the rest of sentence with a long juncture therefore only those special parents are considered bad. (Demirezen 1993).

Terminal Junctures

Terminal junctures consist of a change in pitch before a pause, marking the end of an utterance or a break between utterances, as between clauses. They are of two sorts, falling junctures (statements) and rising junctures (questions): (yourdictionary, 2016)

Falling Junctures (↘)

They are found at the end of sentences, to show that the positive statement is terminated (Siegman, 1987). Examples (Enomar, 2016):

"He is my father." [ˌhi‿ɪz ∘maɪ ˈfaːðɚ↘]

"The distance between India and Japan is 8000 kms." [ðə ˈdɪstəns bɪˌtwiːn →ˈɪndiə‿ən dʒəˌpæn‿ɪz →→ ˈeɪt ˌθauzənd ∘kɪlə∘miːtɚz↘]

"They have come to buy a car." [ˌðeːɪ həv ˈ̠kʌm → tə ˈbaːɪ‿ə ˌ̠kaːɚ↘]

"You are not in this team." [∘jʊ‿aːɚ ˈnɒt‿ɪn ðɪs ˌtiːm↘]

"She is the captain of this team." [∘ʃɪ‿ɪz ðə ˈkæptən‿əv ðɪs ˌtiːm↘]

"We have been friends for twenty years." [wi həv bin frɛndz fɚ twɛnti jɪːɚz ↘]

"She didn't do it on purpose, it was an accident. [ʃɪ ˈdidnt ˌduː‿ɪt → ˌɒn ˈpɜɚpəs, →→ ɪt ˌwɒz‿ən‿ˈæ̠ksɪdənt↘]

"He doesn't care, Laura; it's just an act. [hi ˈdʌzənt ˌkeːɚ → Lɔːrə →→ ɪts ˈdʒʌst‿ən‿ˌæ̠kt ↘]

"It's all right, Mommy's here. [ˌɪts‿ˈɔːɫraɪt → ˈmʌmiz ˌhɪːɚ↘]

"His coat was wrinkled, and his hat was askew. [hɪz ˈ̠koʊt wəz ˌrɪŋɫd →→ ∘ænd hɪz ˈhæt wəz‿ə‿sk̚juː↘]

"I thought he was really hurt but he was just faking it." [aɪ ∘θɔːt hi wəz ˈriːəli ˌhɜət → ∘bʌt hi ∘wɒz ˈʤʌst ˌfeɪkɪŋ‿∘ɪt↘]

"One summer morning, which was particularly hot, I hung up my coat outside the door before I went to the classroom." [ˌwʌn ˈsʌmɚ ˌmɔɚnɪŋ → wɪtʃ wəz pɚˈtɪkjələˑli ˌhɒt →→ aɪ ˈhʌŋ‿ʌp maɪ ˌƙoʊt → aʊtˈsaɪd ðə ˌdɔːɚ → bi�∘fɔːɚ‿aɪ ˈwɛnt tə ðə ˌƙlɑːs∘rʊm ↘]

"To my horror, when I looked in the inside pocket, I discovered that my pen, which I valued so much, was not there." [tə ˈmaːɪ ˌhɒrɚ → ∘wɛn‿aɪ ˈɫʊƙt‿ɪn ði → ˈɪnsaɪd ˌpɒkɪt →→ aɪ dɪsƙʌvɚd ðæt maɪ pɛn → witʃ‿aɪ vɛɫjuːd soːʊ mʌtʃ → wɒz nɒt ðeːɚ↘]

"By the time he arrived, the room was already crowded." [∘baɪ ðə ˈtaɪm hi‿ə,raɪvd → ðə ∘rʊm wəz‿∘ɔɫˈrɛdi ˌƙraʊdɪd↘]

"As I mentioned in my letter → I plan to arrive on the 6th." [∘æz‿aɪ ˈmɛnʃənd‿ɪn maːɪ ∘lɛtɚ →→ aɪ ˈpɫæn tə‿ə,raɪv‿∘ɒn ðə ∘sɪƙsth↘]

"Day after day we waited, hoping that she'd call." [ˈdeːɪ‿ˌaːftɚ ∘deːɪ → ˌwi ˈweɪtɪd →→ ˌhoʊpɪŋ ðət ∘ʃɪd ˈƙɔːɫ↘]

"They walked past, balancing heavy loads on their head." [ðeːɪ ˈwɔːƙt ˌpaːst →→ ˈbæɫənsɪŋ ˌhɛvi ∘ɫoʊdz → ∘ɒn ˈðeɪɚ ˌhɛd↘]

"They walked past → balancing heavy loads on their head." [ðeːɪ ˈwɔːƙt ˌpaːst → ˈbæɫənsɪŋ ˌhɛvi ∘ɫoʊdz → ∘ɒn ˌðeɪɚ ˈhɛd ↘]

"Don't move, you're under arrest!" [ˈdoʊnt ˌmuːv → jə r‿ˈʌndɚ r‿ə,rɛst↘]

Rising Junctures Examples (Demirezen, 2013)

They are found after questions or statements with question marks. Examples (ibid):

"Is John in Austin now?" [ˌɪz ˈʤɒn ↗ ∘ɪn‿ˈɔːstɪn ˌnaːʊ ↗]

"How many English sentences do you know? [ˈhaːʊ ˌmɛni → ˈɪŋglɪʃ ˌwɜ˞dz →→ ∘dʊ jʊ ˈnoːʊ →→]

"What's the capital of Peru? [∘wɒts ðə ˈkæpɪtəɫ‿əv ˌpəruː ↘]

"Shall we ask Simon or Jonesy? [ˌʃæɫ wi‿ˈaːsƙ →,saɪmən‿∘ɔɚ ˈʤoʊnzi ↘]

"Can you tell me what material she likes? [∘kæn jə ˈtɛɫ ˌmi → ˈwɒt mə,tiːrɪəɫ ʃi ∘laɪƙs ↘]

"What material does she like? [ˈwɒt mə,tiːrɪəɫ → ˌdʌz ʃi ˈlaɪƙ ↘]

"When will the alarm beep? [ˌwɛn ∘wɪɫ ðɪ‿ə'ɫaɚm ˌbiːp ↘]

"Could you fetch me when the alarm beeps? [∘ƙʊd jə ˈfɛtʃ ˌmi → wɛn ðɪ‿ə'ɫaɚm ˌbiːps ↘]

"Has anyone seen my torch? [∘hæz‿ɛnɪwʌn ˌsiːn → ˌmaːɪ ˈtɔɚtʃ ↘]

"Did she ask whether I found my torch? [ˌdɪd ʃɪ‿ˈaːsƙ → ∘wɛðɚ r‿aɪ ˈfaʊnd maɪ ˌtɔɚtʃ ↘]

"Did I find my torch? [∘dɪd‿aɪ ˈfaɪnd maɪ ˌtɔɚtʃ ↘]

"Is it raining? [∘ɪz‿ɪt ˈreɪnɪŋ ↘]

"Why are you bored? [ˈwaːɪ‿aːɚ jə ˌbɔːɚd ↘]

"Do you want salsa dip or cheese dip? [də ∘jʊ ∘wɒnt ˈsaːɫsə ˌdɪp → ∘ɔːɚ ˈtʃiːz ˌdɪp ↘]

Minimal Pair Examples for Linking vs. Juncturing Drills

Here are some striking examples of linking and juncture pairs:
"plain+ice" [ˈpleɪˌn‿aɪs] vs. "play # nice" [ˌpleːɪ # ˈnaɪs]
"Did he see # Mill?" [ˈdɪd hi ˌsiː ˈmil ↘] vs. "Did he seem ill?" [ˌdɪd hi ˈsiːm‿ˈɪɫ ↘]
"Did you listen to the peace talks?" [ˌdɪd jʊ ˈlɪsən tə ðə → ˈpiːs ˌtɔːks ↘] vs.
"Did you listen to the pea # stalks?" [ˌdɪd jʊ ˈlɪsən tʊ ðə → ˈpiː ˌstɔːɫks ↘]
"Did you say 'that stuff or "that's tough?" [ˌdɪd jʊ ˈseːɪ → ˈðæt ˌstʌf → ∘ɔːɚ ˌðæts ˈtʌf ↘]
"He said that's odd." "He said 'that # sod." [hɪ ∘sɛd ˌðæts‿ˈɒd↘]
"Real eyes realize real lies." [ˈrɪəl → ˌaːɪz →→ ˌrɪəˈlaɪz →→ ˈrɪəl → ˌlaːɪz ↘]
"That's # elementary" [ˌðæts‿ɛləˈmɛntəri↘] vs. "That's a # lemon tree." [ˌðæts‿ə ˈlɛmən ˌtriː ↘]
"We will take the shortest exam." [ˌwɪ ∘wɪɫ ˈteɪ̠ ðə → ˈʃɔɚtəst‿ɪɡˌzæm ↘] vs. "We will take this shore test exam." [ˌwɪ ∘wɪɫ ˈteɪ̠ ðə → ˈʃɔɚ ˌtɛst‿ɪɡˌzæm ↘]
"We're interested in history" [∘wɪɚ r‿ˈɪntəˌrɛstɪd → ˌɪn ˈhɪstəri ↘] vs.
"We're interested in his story." [∘wɪɚ r‿ˈɪntəˌrɛstɪd‿ɪn ˌhɪs ˈstɚri ↘]
"What do you think of his comedy?" [ˈwɒdəjə ˌθɪŋ̠‿əv → ˌhɪz ˈkɒmədi ↘] vs. "What do you think of this committee?" [ˈwɒdəjə ˌθɪŋ̠‿əv → ˌðɪs ̠əˈmɪti ↘]
"You are+under+arrest." [ˌjuː ˈaːɚ r‿ʌndɚ əˌrɛst ↘] vs."You are # under+a # rest (sign)." [jʊ‿ˈaːɚ ↓ ʌndɚ r‿ə → ˈrɛst (ˌsaɪn)].
"You have a gray tape over there." [jə ∘hæv‿ə ˈɡreːɪ ˌteɪp‿∘oʊvɚ ∘ðeːɚ↘] vs. "You have a great ape over there." [jə ∘hæv‿ə ˈɡreɪt‿ˌeɪp‿∘oʊvɚ ∘ðeːɚ↘]

Turkish Juncturing Examples

Turkish is rich in those "ambiguous sentences with linking / juncturing pairs" (iki anlamlı ulamalı / duraklı sesteş çiftler) (Toplum düşmanı, 2016).The two consecutive words "terli # kaldı" vs "terlik+altı" are among such phenomenal pairs (Şahin, 2016). Words in these phrases each has a different meaning, the first being "he had sweat on his body" and the second "he put on slippers on his feet". Their individual meanings could never be come out like this unless they are within such contexts. "Çok koştuğu için vücudu terli kaldı." (He ran and ran and got hot and remained with sweat on his body.) and (Odasına girdi ayağına terlik aldı.) "As soon as he entered his room he put slippers on his feet." (ibid) Another beautiful example from the Turkish poetry "Bülbül eder güle naz". (The nightingale is acting coyly with his sweetheart, the rose.) Just for the sake of rhyming the poet provides us with this ambigiously sounding linking/juncturing pair to wonder in his next line: "İndim o dost bahçesine; ağlayan çok, gülen+az." (I went into the garden of friends only to see that there are more wailing than laughing.)" So the contrast "güle # naz" (acting coyly to the rose) vs. "gülen+az" (there are very few people who laugh) making a complete change in meaning for the context (Manilerimiz, 2016). The importance of using proper juncturing in speech or punctuation in writing becomes goes to extreme farce and obscenity.

One Turkish newspaper article heading arises ambiguity: "Polis, şüpheli olarak 11 yıl yurtdışında yaşayan ve Fransız vatandaşı da olan C.G.'yi arıyor." (The police are searching a

suspect named C.G. who has been living in France and meanwhile who became a French citizen) (Sabah, 2009)

One very common example taught at schools traditionally "Oku baban gibi, eşek olma" (Study like your father and don't be donkey) vs. "Oku baban gibi, eşek olma." (Study and don't be a donkey like your father.) (Çelik, 2009). The most notorious one on that line however turning from innocence to mischief: "Babanı pazara gönderdim, ananas aldırdım." (I sent your father to the market to get some pineapples.) vs. "Babanı pazara gönderdim, anana saldırdım" (I sent your father to the market to get pineapples so that I could bang your mother.) (Tekerlemeler, 2016) After seeing these strong examples you must now agree about the power and importance of the ability to distinguish the linking vs. juncturing and their proper location in communication.

Here are some more such tongue-twisters common in Turkish (ibid):
"Adam çok beyaz" vs. "Adam çok, bey az"; "Ahmet ne yazık ki mumyalamış." vs. "Ahmet ne yazık ki mum yalamış."; "Akşamsa bunalıyorum." vs. "Akşam sabun alıyorum."; "Anlatayım" vs. "Anla tayım / Anlat ayım."; "Araba yağı çokmuş." vs. "Ara bayağı çokmuş." "Ay akşamdan ışıktır." vs. " Ayak, şamdan ışıktır. / A.. yak şamdanı, şıktır / Ayak şamdanı şıktır."; "Az aldı." vs. "Azaldı."; "Bir ayı getirmiş yanında." vs. "Bir ayın getirmiş yanında."; "Eksik oy" vs. "Eksi koy"; "Gelin gelince gelin." vs. "Gelin gel, ince gelin."; "" vs. "Ertan, yerinde beklemişti." vs. "Er, tanyerinde beklemişti." "Gökte durmayan karada da durmaz." vs "Gökte durmayan kar adada durmaz.": "Gözü kızarıyormuş." vs. "Gözü kız arıyormuş."; "Güzel desen de değil ki," vs. "Güzel de sende değil ki."; "Hasta neden ayrılmış?" vs. "Hastaneden ayrılmış."; "Hayalet!" vs. "Hayal et. / Hay alet."; "Hoşça kal." vs. "Hoş çakal! Hoş çak al."; "Oy atmış" vs. "O yatmış"; "Ok almış" vs. "O kalmış."; "Senin aşkından yandım da yanacağım." vs. "Senin aşkından yandım, dayanacağım"; "Soldurdu." vs. "Sol durdu."; "Bakmasa da sakallı." vs. "Bak, masada akallı."; "Baltası var." vs. "Bal tası var."; "Binyüzyirmi beşe bölünür." vs. "Binyüz yirmibeşe bölünür. / Bin yüzyirmibeşe bölünür."; "Biraderse ver." vs. "Birader sever. / Bira derse ver."; "Birol ayın yüzünü gödü" vs. "Bir olayın yüzünü gördü."; "Bu Güngör desinler." vs. "Bugün Gördes inler."; "Can eriyormuş." vs. "Can eri yormuş./ Caner'i yormuş."; "Caresizsiniz. vs. "Çare sizsiniz."; "Deli kaçabilir." vs. "Deli kaçabilir."; "Deli mi ne yahu?" vs. "Deli Mine yahu!"; "Oyabilir." vs. "Oya bilir."; "Ok atmış." vs. "O katmış."; "O da var" vs. "O davar. / Oda var."; "O bir inci." vs. "O birinci."; "Küpe tekse ver." vs. "Küp etek sever."; "Kekik ek." vs. "Eki kek."; "Kayabilir." vs. "Kaya bilir."; "Kar yola yağıyor." vs. "Karyola yağıyor."; "Kart almışım." vs. "Kartalmışım."; "Kaç masa geliyor?" vs. "Kaçmasa, geliyor.";"İnciri Melis'e ver" vs. "İnci rimeli sever."; "O kaçabilir mi?" vs. "O kaça, bilir mi?";"Su satıyoır." vs. "Susatıyor."; "Tarihte neler oldu?" vs. "Tarihten eler oldu.";"Tekel likör fabrikası." vs. "Tek elli kör fabrikası."; "Yağmur yağar saraylar ıslanır." vs. "Yağmur yağarsa raylar ıslanır."; "Ya sağa girerse" vs. "Yasağa girerse"; "Yürü, yorum yapma lütfen." vs. "Yürüyorum, yapma lütfen.";"Ziyan olmuş." vs. "Ziya n'olmuş." (ibid)

Using our Judgment as to Whether to Link or to Juncture

An ability to link or juncture as well as to determine the levels of stresses lies with the skill and intent of the speaker (Haugh, 2010). Natives know this instinctily, however learners of the

target learner must acquire it by much knowledge and practice (Yurtbaşı, 2016). For instance some natives would never say "best time" ['bɛst ˌtaɪm], but they rather say ['bɛsˌtaɪm] instead, using it in a sentence "Yesterday, I had the best time of my life at your party." ['jestɚˌdeːɪ → ∘aːɪ ˌhəd də 'bɛsˌtaɪm‿∘ɛvɚr →ɪn 'maːɪ ˌlaɪf → ˌæt jɚ 'paɚtiↄ]. Natives joining the two words together in "big grape" say ['bɪˌɡreɪp] as in "That was a big grape you've just eaten." [ˌↄæt wəz‿ə 'bɪˌɡreɪp jəv 'ʤʌsˌt‿iːtən] (Elemental English, 2016). Again they say ['ɡʊˌdeːɪ] for "good day" ['ɡʊd ˌdeːɪ] as in this example: "Thanks for coming." [ˌθæŋks fɚ 'kʌmɪŋ → ˌhav‿ə 'ɡʊˌdeːɪↄ]. If we listen carefully enough we hear natives do not often say ['sɪˌdaʊn] by blending the two words quickly as in "Please sit down until I call you." [ˌpliːz 'sɪdaʊn → ən'tɪl‿aɪ 'kɔːl juↄ] (Murdoch, 2015).).

However some strict pronunciation teachers disagreeing with this practice (Lin, 2014) warn their students against uniting neighboring consonants in final+inital position and recommend them to watch those spelling patterns by holding the final consonant firmly and go right on to the following consonant sound after a short break (or juncture) (Mallory, 1998) as in these examples: "Stop # pushing." "She hit # two balls." "She has a black # cat." "They had a tough # fight.""I bought both # things." "I miss # Sue." "I wish # she were here.""The cab # broke the telephone pole.""What a nice old # dog!" "She takes five # vitamins a day.""I want to breathe # the fresh air." "Call # Laura right away." "I need some # money." "She has nine # nieces." (Easton, 1997).

These contradictive view remind us that nativelike speech requires discretion where to unite and where to break with the neighboring sounds between the words (Alameen, 2007). The key issue should be understandability on the part of the listening when they address to. So we must remember the common sense rules of connected speech by adding some rhythm and musicality to our speech we can gradually speak like or be better understood by native English speakers.

Conclusion

The primary purpose of this article has been to draw the attention of non-native speakers of English to the interplays of linking and junctures in English utterances, which are mostly confusing to them. Linkers and junctures, like stress and pitch phonemes, are the two integral part of communicative competence. When a speaker links relevant words together his listener understands him more easily as ideas conveyed flow freely, and communication becomes more natural. Junctures also affect the determination of meaning but in the opposite way, by disrupting the flow of speech into chunks or thought groups, contributing to better intonation and fluency. Therefore these two elements of articulation go hand in hand in speech training focusing on connected speech production at natural speed. Fluency involves in speaking at a suitable speed without too much hesitation and false starts. Linkers and junctures are essential elements in in producing a native-like utterance to catch the flow of sentence rhythm allowing the non-native, if applied, greater confidence in their oral communication.

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