

Japanese

HIDEO OKADA

6-29-22 Sakuradai, Nerima-ku, Tokyo 176, Japan

The style of speech illustrated is that of many educated Japanese brought up in Tokyo or other areas with similar pitch accent systems. The transcription is based on a recording of a 25-year-old student whose speech is typical of speakers of his age group with this background.

Consonants

	Bilabial	Lab-dent.	Dental	Alvcolar	Postalv.	Palatal	Velar	Uvular	Glottal
Plosive & Affricate	p b			t d t ^s	ɖ		k g		
Nasal	m			n				ɴ	
Fricative				s z					h
Approx- mant						j	w		

p pán 'bread'
b bán '(one's) turn'

t táijo: 'the sun'
d dandan 'gradually'
t^s t^su:t^si 'notice'
ɖ ɖán 'orchid'

k kaze 'wind'
g gaito: 'cloak, overcoat'

m mázu 'first'

n náni 'what, why'
s sa 'difference'
z mázu 'first'

ɴ dandan 'gradually'

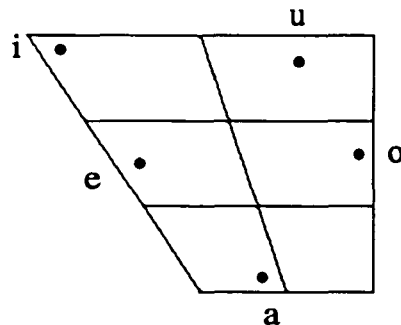
h hana 'nose'

j jamá 'mountain'

w wa '(particle)'

Vowels

i ími 'meaning'
e éme 'smile!'
(archaic imperative)
a áma 'woman diver (for
abalones)'
o ómo '(sur)face' (archaic)
u úmu 'suppurate'



Vowel Length

ozisántat ^s i	‘uncles’	ozisántat ^s i	‘grandfathers’
hodo	‘degree, extent’	hodo:	‘sidewalk’

Pitch accent

hási	‘chopsticks’	hási o nuđu	‘paint chopsticks’
hasí	‘bridge’	hasí o nuđu	‘paint a bridge’
hasi	‘end’	hasi o nuđu	‘paint the end’

Conventions

/p, t, t^s, k/ are weakly if ever aspirated. Syllable-final (moraic) forms of these and other voiceless obstruents occur as the first part of geminates, e.g. /happo:/ ‘firing’, /jatto/ ‘at last’, /gakko:/ ‘school’, /hossa/ ‘attack (of disease).’ The geminate form of /t^s/ is /tt^s/, as in /kutt^sukemásita/ ‘pressed, attached’. /b/ is normally [b], but in rapid speech it may become [v] or [β]. /g/ becomes [ŋ] medially except among younger speakers with whom it often tends to become [ɣ] between vowels. /d/, which is often transcribed by others as /r/, is postalveolar in place rather than retroflex. Initially it tends to be slightly affricated [dʒ]. Between vowels [r] may be more frequent. A postalveolar [ɭ] is not unusual in all positions. /t^s/ is normally [ts] but becomes [tʃ] before /i/. Consonants, and notably /n/, are generally strongly palatalized before /i/. /N/ represents a moraic nasal with very variable pronunciation. Word-finally before pause it is typically a uvular nasal with a loose tongue contact or a close to half-close nasalized vowel. Such a nasalized vowel is also the normal realization before a vowel or approximant, or before /h/ or /s/. Before other consonants it is homorganic with that following consonant. /s/ and /z/ are [ç] and [ʒ] before /i/. /z/ may be [dz] initially ([dʒ] before /i/) and after /N/. /h/ tends towards [ç] and [ʃ] before /i/ and /u/ respectively. /hh/ is realized as [çç], [xx] or [ʃʃ] depending on the identity of the (normally identical) surrounding vowels. /j/ affects the preceding consonant as /i/ does, and is itself absorbed, thus: /t^sja/ [tʃa] ‘tea.’ /w/ has very slight or no rounding (except after /o/), but involves no spreading either.

/u/, resembling [u] auditorily, has compressed lips, so that it is unrounded but without spreading; it could be transcribed narrowly as [ʷ] or [u̟]. The slit between the lips may be very narrow vertically and is generally much shorter in the horizontal plane than for [i]. A very advanced variety in the [i] area may occur among the younger age groups. Except in accented or lengthened syllables, /i, u/ tend to be devoiced [j̥, ʉ̥] between voiceless consonants. As often as not, preceding fricatives replace them altogether. Final unaccented /su/ is very often reduced to [s].

There are two lexically relevant pitch levels: high and low. Within a word, if the first mora is high-pitched, the second is inevitably low pitched, and vice versa. A mora transcribed with an acute accent, á, is said to be accented and is high. If more than one mora precedes it, the high pitch extends towards the beginning of the word up to the second mora. A word with no accent mark begins low and continues high from the second mora onwards. All moras following the accent are low until another accented or polysyllabic word is reached, when these accentuation rules reapply. Note that word pairs such as /hasí/ ‘bridge’ and /hasi/ ‘end’ are both low-high when spoken in isolation, but

will be distinguished when something else follows. What follows will be low after the accent, but otherwise high. When a long (two-mora) vowel is transcribed with an accent, only the first mora is high, and a pitch drop occurs between the two moras.

Transcription of recorded passage

áɖutoki kitakaze to táijo: ga tʰikadəkúɖabe o simásita. tabibito no gaito: o nugáseta hó: ga katʰi to ju: kotó ni kimete, mázu, kitakaze kaɖa hazimemásita. kitakaze wa, náni, hitomákuɖi ni site misejói, to, hagesiku hukitatemásita. suɖuto tabibito wa, kitakaze ga hukéba hukúhodo gaito: o sikkáɖito kaɖada ni kuttʰukemásita. kónɖo wa táijo: no bán ni naɖimásita. táijo: wa kúmo no aida kaɖa jasasii kao o dásite, atatakana hikaɖi o okuɖimásita. tabibito wa dandan jói kokodomoʰi ni nátte, simai ní wa gaito: o nugimásita. sokode kitakaze no make ni naɖimásita.

Romanization (Hepburn system)

Arutoki Kitakaze to Taiyō ga chikara-kurabe o shimashita. Tabibito no gaitō o nugasetta hō ga kachi to yū koto ni kimete, mazu Kitakaze kara hajimemashita. Kitakaze wa, “Nani, hitomakuri ni shite miseyō,” to, hageshiku fukitatemashita. Suruto tabibito wa, Kitakaze ga fukeba fukuhodo gaitō o shikkarito karada ni kuttsukemashita. Kondo wa Taiyō no ban ni narimashita. Taiyō wa kumo no aida kara yasashii kao dashite, atatakana hikari o okurimashita. Tabibito wa dandan yoi kokoromochi ni natte, shimai ni wa gaitō nugimashita. Sokode Kitakaze no make ni narimashita.

Orthographic version

ある時、北風と太陽が力くらべをしました。旅人の外套を脱がせた方が勝ちということに決めて、まず北風から始めました。北風は、「なに、一まくりにして見せよう」と、激しく吹き立てました。すると旅人は北風が吹けば吹くほど外套をしっかりと体にくっつけました。今度は太陽の番になりました。太陽は雲のあいだから優しい顔を出して暖かな光を送りました。旅人は段々よい心もちになって、しまいには外套を脱ぎました。そこで北風の負けになりました。

Persian (Farsi)

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The style of speech illustrated is that of many educated Persian speakers in the area of Tehran. It is based on a recording of a 45-year-old male speaker.