

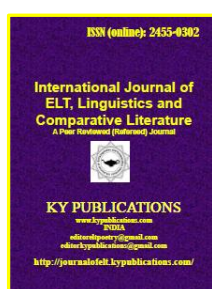


DEDE KORKUT TALES CAN INSPIRE THE TURKISH ELT STUDENTS TO SPEAK BETTER ENGLISH

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ABSTRACT

The city of Bayburt is associated with the memory of Turkish legendary grandfather figure Dede Korkut, the sage and advisor to the Khan of Oghuz tribe. The Turks living in Turkey share the same Oghuz ethnic origin along with their Turkic speaking brethren living in other parts of Central Asia from where they moved into Anatolia almost 1000 years ago. They altogether reach a population of more than 100 million people. The English Language Teaching (ELT) department, a part of the Bayburt University, Dede Korkut Campus, is starting its courses as of 2016 fall season. The sage Dede Korkut known for his ability to impart wisdom and common sense on personal conducts in his tales inspires its readers to improve their moral standards. Therefore our department would like to take this opportunity to honor his cultural heritage with a publication of one of his tales in English. The text not only teaches the meaning of “love and sacrifice” in marriage as a prime example in world literature, but also emphasises on the importance of crystal clear way of speaking English by using IPA phonetic transcription, a prerequisite for standard and acceptable norms in speech communication. A special training to read IPA transcription is vital for the ELT learners’ speaking skill as well as that of their teachers as expressed in John S. Kenyon’s (1944) words i.e. “a teacher untrained in phonetics is as useless as a doctor untrained in anatomy”

Key words: Dede Korkut, ELT Oghuz tribe, phonetic transcription

1 INTRODUCTION

Dede Korkut, i.e. "Grandfather Korkut", is a widely-renowned soothsayer and bard, and an advisor or sage, solving difficulties faced by tribal members in Turkish oral tradition (Barthold, 1962). He is said to have appeared in the time of the Oghuz ruler Inal Syr Yavkuy Khan (Lewis, 1974), by whom he was sent as ambassador to the Prophet. Korkut then became a Muslim and when he returned, he gave advice to the Great Khan of the Oghuz (ibid). The tales related to Dede Korkut was later collected as a heroic legend known as Oghuz-nameh of the Oghuz people (Demir, 2015). The legend starts out in Central Asia and continues in Iran, Azerbaijan and Anatolia (Barthold, 1962). Bayburt people embraces Dede Korkut as their own since he refers to the Bayburt castle in his tale *Bamsi Beyrek* (Bayburt Valiliği, 2015). A grave attributed to him in *Masat Village* is claimed to be his burial site. Dede Korkut tales have significance for the Turkic peoples especially for their ethnic identity, history, customs and the value systems throughout history (Barthold, 1962). These stories carry morals and values significant to the social lifestyle of the nomadic Turkic peoples and their pre-Islamic beliefs (Lewis, 1975). The mythic narrative is part of the cultural heritage of Turkic countries, including Turkey, Azerbaijan, Turkmenistan, and Kazakhstan and to a lesser degree Kyrgyzstan (ibid). In the story Wild Dumrul, Son of Dukha Koja we read how Wild Dumrul offends Allah by challenging Azrael first and then he realizes his



mistake and finds favor with Allah on condition that someone agrees to die in his place. Then Dumrul's parents refuse to die in his place but his wife agrees. Dumrul then asks Allah to spare his wife and then Allah grants them both 140 years. In addition to offering a prayer to the current Khan, Korkut commands that this story be kept alive by the boards (Lewis,1974).

2 Using Popular Stories to Teach ELT Students' Speaking Skills

The notion that the main objective of EFL teaching is to help students to communicate fluently in the target language because most teachers still believe that an EFL class should focus on mastering linguistic elements only. However, recent trend in EFL teaching indicates the necessity of integrating literature because its rich potential to provide an authentic model of language use (It would be nice if you provide reference for this). Among literary genres, short stories seem to be the most suitable choice for this due to their potential to help students enhance the four skills—listening, speaking, reading and writing—more effectively because of the motivational benefit embedded in the stories (Pardede, 2016).

Out of the four learning skills (i.e. listening, speaking, reading and writing) most preferred is speaking as it involves oral communication with confidence and competence. Because when we communicate effectively we are able to express our ideas and opinions, share experiences, and build relationships with others. But when we struggle to express ourselves, we feel unvalued and insecure. As human beings, we want to participate in group discussions and have an impact on the society around us. By speaking better English, people all over the world can hear our voice (Gates, 2015). In order to learn to speak English like any new language we first need to get to know the specific sounds (vowels and consonants) and their combinations, then the rhythm and stress pattern of that language. We must especially be careful with the weak and strong forms of syllable pronunciations i.e. on which syllable the stress is placed and the correlation of stressed syllables with one another. Another very important factor is where to link words and where to pause. International Phonetic Association (IPA) is an organization to establish norms for almost all languages in the world for acceptable pronunciation and stress pattern, so speaking English by their standards is a great help to learn good pronunciation. The IPA symbols do not only represent individual sound-units, but also show where the stress, linking and breaks should be used by special signs. Tempo is an important factor in speaking; when we speak fast, our listener will find it hard to understand us, when we speak slowly then they get bored. To improve one's spoken English; the best thing to do is to talk with a native speaker. However that is not always possible and our environment may not provide sufficient opportunities for oral practice. The Internet is a great help to listen to spoken English and we can even find speaking partners through Skype, Facebook, etc. Of course, learning correctly at the first stage is a sure way of avoiding mistakes or repeating them. Stories such as Dede Korkut tales can promote speaking in English. By studying vowels, consonants, their combinations and stress patterns through accompanying recorded materials on the Internet and practicing on them one can easily and quickly grasp the basics of English phonetics. Repetition is very important in remembering and using new vocabulary. Such stories often have an imaginative or fantastic element to them. This arouses interest in learners and makes them more motivated to talk about the story. Successful speaking activities connect the learners with authentic situations and expose them to real-time processing of language. Such activities provide opportunities for spontaneous and private speech. Therefore, speaking activities involve pair and group work so that learners can feel more relaxed. Moreover, there should be a minimum of teacher-correction so as not to undermine fluency. The solid principle of learning based on involvement is also valid in English speaking, that is repetition. Here is Benjamin Franklin's quote: *"Tell me I forget, show me I may remember, but involve me then I'll learn."* And so it is *"the practice that makes the skill perfect"*. Now before everything else we must go through the fundamentals of phonetics which are the *"segments"* and *"suprasegmentals"* of the target language.



3 Using Phonetic Notation (IPA) for Pronunciation Training to Improve ELT Students' Speaking Skills

The International Phonetic Alphabet (IPA) is an *alphabetic* system of *phonetic notation* based primarily on the *Latin alphabet* (IPA, 2015). It was devised by the *International Phonetic Association* as a standardized representation of the sounds of *oral language*. The IPA is designed to represent only those qualities of speech that are a part of the oral language: *phones*, *phonemes*, *intonation*, and the separation of *words* and *syllables* (ibid). It has developed consistently ever since it was first started in 1886 in Paris by a group of *French* and *British* language teachers, led by the French linguist *Paul Passy* (Jones, 1941). The idea of making the IPA was first suggested by *Otto Jespersen* in a letter to Paul Passy (Jespersen, 2015). It was developed by *A.J. Ellis*, *Henry Sweet*, *Daniel Jones*, and *Passy*. Since its creation, the IPA has undergone a number of revisions. After major revisions and expansions in 1900 and 1932, the IPA remained unchanged until the *IPA Kiel Convention* in 1989 (Kiel Convention, 2015). Apart from the addition and removal of symbols, changes to the IPA have consisted largely in renaming symbols and categories and in modifying typefaces. *Extensions to the IPA* for speech pathology were created in 1990 and officially adopted by the *International Clinical Phonetics and Linguistics Association* in 1994 (ICPLA, 2015). The English text of Dede Korkut's story *Deli Dumrul* in this article was adapted from Geoffrey Lewis's "The Book of Dede Korkut" (Lewis, 1974), and the notation is based on the last IPA listing and takes Wells's (Wells, 2008) principles on individual word transcription from his *Longman Pronunciation Dictionary*. The broad transcription with the addition of meticulous additions of triphthongs and especially of suprasegmental elements such as primary-secondary-tertiary stress distinctions, linking and juncture are based on the author experimentations and findings shared by many of his colleagues (Bolinger, 1986).

3 The Basics of English Phonetics: Segments and Suprasegmentals

In order to grasp the skill of speaking effectively in the target language, one needs to learn the basics of its pronunciation and intonation patterns meticulously. The English language has its unique sounds, i.e. vowels and consonants and their combinations. Unless one gets familiar with each individual sound-units and their subsidiaries (phonemes and their allophones) one cannot distinguish them either while getting one's oral messages or expressing them. The vowels have short and long forms and combinations between them called diphthongs and triphthongs. Consonants on the other hand have their own individual clusters at the beginning and the end of syllables. As for the suprasegmentals, i.e. the prosody or the melody of the language, it is of utmost importance to learn where the strong and weak stresses are placed in words and sentences, where initial and final phonemes should be linked and where pauses should take place between meaning chunks and what kind of pitch and intonation should be used in a particular sentence. All such characteristics of speech must be very carefully drilled and training must be carefully monitored in order to achieve acceptable communicative performance (Yurtbaşı, 2016).

4 IPA Phonetic Transcription of Dede Korkut's "Wild Dumrul" (Yurtbaşı, 2016)

[ˈwaɪld ˌdʊmrəl] -- 1► [ə ˈmʌŋ dɪ ˈɒɡəz ˌpiːplə → ˌdeːə wəz ʊə ˈmæn → ˈbaːɪ d̪ə ˈneɪm ʊəv ˌwaɪld ˌdʊmrəl → ˌhi wəz d̪ə ˈsʌn ʊəv → ˈduːhə ˌkɒdʒə ʌ] 2► [ˌdʊmrəl həd ʊə ˈbrɪdʒ ˌbɪt → ə ˈkrɒs ʊə ˈdraːɪ ˌrɪvə ˌɒbed ʌ] 3► [ˈɔhi ˌɔaːskt fə ˈθɜːti-θriː ˌɒkɒpə ˌɒkɒnz → frəm ʊ ˈeni ˌɔwʌn hʊ ˈpaːst ʊ ˌoʊvə r ʊ ɪt ʌ] 4► [ən ˌd̪oʊz hʊ rɪˈfjuːz → tə ˈkrɒs ʊ ˌoʊvə d̪ə ˌbrɪdʒ → hi ˈbiːt ʊən ˌɡɒt → ˈfɜːti ˌkɒnz ʊ ˌeni ˌɔweː ʌ] 5► [ˈɔhi ˈdɪd ˌd̪is tə ˌɒtʃæləndʒ → ˌeni ˌɔwʌn ˈθɪŋkɪŋ d̪æt → ˈɔhi wəz ˈbreɪvə d̪ən ˌwaɪld ˌdʊmrəl tə ˌɒfəɪt ʌ] 6► [bɪˌkɒz ˈɔhi ˌwɒntɪd ʊ ˌevri ˌɔwʌn tə ˌɒnoːʊ d̪æt → hi wəz ˌɒfɪələs → hi ˌrɒk ʊən kəˈreɪdʒəs → ɪn ˌɒpleɪsɪz ˌɔz ˈfaːə ˌdɪstənt → əz ˌænəˈtɒʊlə ʊ ˌənɔːsiːrɪə ʌ] 7► [ˈwʌn ˌdeːɪ → ə ˌɡruːp ʊ ˌəv ˌpiːpəl → ˌɒkæmpd ʊ ˌə ˌtɒŋ hɪz ˌbrɪdʒ ʌ] 8► [ə ˈfaɪn → ˈhænsəm ˌɪŋ ˌɒmæn ɪn d̪ə ˌɒɡruːp → ˈfɛt ˌsɪk ʊən ˈdaːɪd → ˈbaːɪ d̪ə kəˈmaːnd ʊ ˌəv ˌætəf ʌ] 9► [ˌwen



ðæ ˈjʌŋ ˌmæn ˈɔːaɪd → ˌsʌm ˈfʌstəd → ˌseːɪŋ ˈsʌn → ˈɔsʌme ˌseːɪŋ ˈbrʌðə → ˈæn ˈoðeːə wəz ˈɡreɪt ˌkraːɪŋ → ˈaːftə ˌhɪm 10 ► [ˈwaɪld ˌdʊmrət → ˌkʌmɪŋ ˈkwɪklɪ tʊ ðə ˌsiːn → ˌaːskt ˈpiːpt 11 ► [ˈwaːɪləːə ʒʊ ˌkraːɪŋ ˈofoʊks 1 ► ˈwɒt ɪz ðɪs ˌnoʊz 1 ► ˌbaːɪ maːɪ ˈbrɪdʒ 1 ► [ˈwaːɪləːə ʒʊ ˌmoːnɪŋ 1 ► 12 ► [ˌðeːɪ ˈsed → ˌsɜːə → wɪv ˈɒbstə ˈfaɪn ˌjʌŋ ˈɔmæn → ˌðæt ɪz ˈwaːɪ → ˌwiːləːə ˈkraːɪŋ 13 [ˈwaɪld ˌdʊmrət ˈɔːsked → ˈhʊ ɪz ɪt ˈoðæt 1 ► ˈkɪd ʒə ˌfrɛnd 1 ► 14 ► [ˌðeːɪ ˈsed → ˌoːt ˈsɜːə → ˌɪt wəz ˈɒbaːɪ ðɪ ˈɔːdə → ˌrʊ ˈæv ˌɔːt ˈmaɪtɪ ˌæfəh 15 ► [ˈred ˈwɪnd ˌæzreə → ˈtʊk ˌhɪz ˌfaɪf 16 ► [ˌhi ˈsed → ˈwɒt ˌsɔːt ˌæv ˌfeloːt → ˌɪz ˈoðɪs ˌæzreə → ˌhʊ ˈteɪks ˌpiːpt ˌfaɪv 17 ► [ˈoːt ˌɔːt ˈmaɪtɪ ˌæfəh → ˈɒfə ʒə ˌpleɪə ˌæn ʒə ˌwʌnnəs → ˌænd ˌɪɡˈzɪstəns → ˌlet ˌmi ˈɔːsɪ ˌæzreə → 18 ► [ˈɒlet ˌmi ˈfaɪt ˌænd ˌstrʌŋt wɪð ˈɒhɪm → ˌtə ˈseɪv ðə ˌlaɪf ˌɒv → ˈɔsɪt ˌfaɪn ˌjuːθ 19 ► [ˌsoːt ˈɒhi ʒəd ˌnevə ˌteɪk ˌə → ˌlaɪf ˌɒv ˌgen → ˌɔsed ˈwaɪld ˌdʊmrət 1 ► 20 ► [ˌaːftə ˈseːɪŋ ˈoðɪs → ˈwaɪld ˌdʊmrət → ˌtʰænd ˌə ˌweːɪ → ˌɔænd ˈwent ˌhoʊm 21 ► [ˈɒbət ˌɔːt ˈmaɪtɪ ˌæfəh → ˈwəz ˈnɒt ˌpliːzd → ˌɔwɪð ˌhɪz ˌwɜːðz 22 ► [ˌhi ˈsed → ˈtʊk ˌæt ðæt ˌmæd ˈɔmæn 23 ► [ˈɒhi ˌdʌz ˈnɒt ˌɔləndə ˌstænd → ˌmaːɪ ˌwʌnnəs 24 ► [ˈɒhi ɪz ˈnɒt ˌθæŋkfəl tə ˌɔmi → ˌɔænd ˌɔːfsoːt ˌbɪoheɪvz ˌæɾəɡəntli → ˌɪn ˌɔmaːɪ ˈmaɪtɪ ˌprezəns 25 ► [ˈɒhi ˌɔdəd ˌæzreə → ˌɡoːt ˌən ˌpiːə → ˌbɪoˌfəːə ðɪ ˌaːɪz → ˌæv ˈoðæt ˈmæd ˌmæn 26 ► [ˌmeɪk ˌhɪz ˌɒfeɪs ˌpeɪt → ˌskwiːz ˌhɪz ˌnek → ˌɔænd ˈkɪt ˌhɪm 27 ► [ˌɔwaɪt ˈwaɪld ˌdʊmrət → ˌwəz ˌsɪtɪŋ ˌɒn ˌdrɪŋkɪŋ → ˌɔwɪθ ˌhɪz ˌfɔːtɪ ˌfrɛndz → ˌɔæzreə ˌsɒdənli ˌraɪvd 28 ► [ˈnaɪðə ðɪ ˌeɪdʒənts → ˌnoːə ðə ˈwɒtʃ ˌɔmen → ˌhəd ˌɔːsɪn ˌæzreə ˌpæs 29 ► [ˈwaɪld ˌdʊmrət ˌɔːɪz → ˌbɪ ˌkeɪm ˈblaɪnd → ˌhɪz ˌɒhændz ˌkəd ˈnɒt ˌmuːv 30 ► [ˌhɪz ˈhoʊt ˌwɜːld wəz → ˌdaːkənd ˌɔtʊ ˌhɪz ˌaːɪz 31 ► [ˈɒhi ˌbɪ ˌɡæn tə ˌspiːk 32 ► [ˌlet ˌɔs ˈsiː → ˈwɒt ˌhi ˌsed 33 ► [ˌoːt ˌæzreə → ˌwɒt ˌə ˈmaɪtɪ → ˌbɪɡ ˌɔoʊld ˌmæn ˌɔʒʊləːə 34 ► [ˌoðɪ ˌeɪdʒənts → ˌɔdɪd ˈnɒt ˌsiː ˌɔjə ˌɔkʌm 35 ► [ˌnaɪðə dɪd ðə ˈwɒtʃ ˌɔmen → ˌhiːə ʒʊ 36 ► [ˌmaɪ ˌaːɪz → ˌwɪtʃ ˌkəd ˈsiː → ˈnaːt ˌkæ ˌnɒt 37 ► [ˌmaɪ ˈhændz → ˌwɪtʃ ˌkəd ˈhoʊld → ˈnaːt ˌkæ ˌnɒt 38 ► [ˌmaɪ ˌsoʊt ˌtreɪnbəld → ˌɔænd wəz ˌteɪ ˌfaɪd 39 ► [ˌmaɪ ˌɡoʊldən ˌkʌp → ˌfɛt ˌfrəm ˌmaɪ ˈhænd 40 ► [ˌmaɪ ˌmaʊθ ɪz ˈnaːt → ˌkoʊld ˌæz ˌaɪs 41 ► [ˌmaɪ ˌboʊnz ˈhæv → ˌtʰænd tə ˌdʌst 42 ► [ˌɔwɒt ˌwaɪt ˌbɪədəd → ˌoʊld ˌman → 43 ► [ˌɔænd ˌɔsɪt ˌkoʊld ˌɔːɪd ˌmæn → ˌjuː ˌaːə 44 ► [ˌɔʒ → ˌbɪɡ ˌoʊld ˌɒfeloːt 45 ► [ˌɡet ˌaʊt ˌɒv ˌhiːə → ˌɔːləːɪ ˌɔmeːɪ ˈhʌt ˌɔʒ 46 ► [ˌæz ˌreə wəz ˌɛŋɡrɪ ˌæt ˌðiːz ˌriːmaːks → ˌɔænd ˈsed tə ˌhɪm 47 ► [ˌoːt → ˌmæd ˌmæn → 48 ► [ˌdoʊnt ʒʊ ˌfaɪk ðə → ˌkoʊld ˌtʊk → ˌɪn ˌɔmaːɪ ˌaːɪz 49 ► [ˌɔaːɪ ˌhæv ˈteɪkən ðə ˌlaɪv ˌɒv → ˌmeni ˌfʌvli ˌɔːɪd → ˌɡɜːt ˌən ˌbraɪdz 50 ► [ˈwaːɪ ɪz ɪt ˌðæt 1 ► ʒʊ ˌdoʊnt ˌfaɪk → ˌɔmaːɪ ˌwaɪt ˌbɪəd 1 ► 51 ► [ˌɔaːɪ ˌhæv ˈteɪkən ðə ˌlaɪv ˌɒv ˌboʊθ ˌwaɪt ˌbɪədəd → ˌænd ˌblæk ˌbɪədəd ˌɔmen 52 ► [ˌðæt ɪz ˌwaːɪ → ˌmaɪ ˌoʊn ˌbɪəd ɪz ˌɔwaɪt 53 ► [ˈɒhi ˌðen ˌkən ˌtɪnʒuːd → ˌlaɪk ˈðɪs 54 ► [ˌoːt → ˌmæd ˌmæn → ˌɔʒ wə ˌboʊstɪŋ ˌænd ˌseːɪŋ ˈoðæt → ʒʊ wəd ˌkɪt → ˌwaɪt ˌred ˌwɪnd ˌæzreə 55 ► [ʒə ˈwɒntɪd tə ˌseɪv → ðə ˌfaɪf ˌɒf ˌfaɪn ˌjʌŋ ˈɔmæn → ˌɒbaːɪ ˌkæʃɪŋ ˌmi 56 ► [ˌbʌt ˈnaːt → ˌoːt ˌfuːt → ˌaːɪ ˌhæv ˌkʌm → tə ˌteɪk ʒə ˌrʊ ˌoʊn ˌfaɪf 57 ► [ˌtɛt ˌmi → wɪtʃ ʒə ˌɡɪv ʒə ˌfaɪf tə ˌmi → ˌɔːə ˌwɪtʃ ʒə ˌfaɪt wɪθ ˌmi 58 ► [ˈwaɪld ˌdʊmrət → ˌaːskt ˌhɪm → ˌaːə ʒʊ 1 ► ˌred ˌwɪnd ˌæzreə 1 ► 59 ► [ˌjɛs → ˌaːɪ ˌæm → ˌriːplʌɪd ˌæzreə 60 ► [ˌðæt ɪz ˌsoːt → ˌsed ˌæzreə → 61 ► [ˈwaɪld ˌdʊmrət ˌɔsed → ˌoːt →



'wotʃ ,men → 'jʌt ðə ,dɔ:əz →→ hi əðen 'tʰænd tʊ ,æzəreəʃ → ,ænd 'sed ㉔ 62▶ [,o:ʊ ʊ 'æzəreəʃ → ,a:ɪ wəz ʊk'spekʃɪŋ → tə 'kæʃj ,jʊʊɪn → ə 'waɪdʊ ,oʊpən əpleɪs ㉔ [əbʌtʊa:ɪ ,hæv 'kɔ:tʊ jʊ →] [,ɪnʊə ʌnæɔrə:ʊʊwʌn → 'dɪdntʊ ,a:ɪ ㉔ 63▶ ['na:ʊ → ,let mi 'kɪf əjʊ →→ əænd ,seɪv ðə 'laɪf → əv əðæt 'faɪnʊ ,jʌŋ əmæn ㉔ 64▶ [hi ədru: hɪs 'bɪɡ ,blæk əsɔəd →→ 'heɪdʊəɪtʊɪn hɪz ,hænd →→ ənd 'traɪd tə ,straɪk ʊəzəreəʃ → ,wɪθ'ɪt ㉔ [əbʌt ʊ 'æzəreəʃ bɪkeɪmʊə ,pɪdʒən → əæn 'flu:ʊəʊtʊəv ðə ,wɪndə:ʊ ㉔ 5▶ ['waɪld ,dʊmrət →→ 'veri ,praʊdli → 'klæpt hɪz ,hænds → ,ænd 'bʰæstʊəʊtʊɪn ,fa:ftə ㉔ 66▶ [,hi 'sed → ,ma:ɪ 'frendz →→ ,jʊ 'si: → 'ha:ʊʊaɪv ,fraɪtənd → ,æzəreəʃ → 'so:ʊ ,mʌʃj ㉔ [,hi 'rænʊəʊt → ,ænd 'nɒt əθru: ðə → 'waɪdʊ əʊpən ,dɔ:ə → bət əθru: ðə 'næɔ:ʊ əʃɪmni ㉔ 67▶ [əɪnʊ 'ɔədə tə ,seɪv hɪməself → ,frɒm maɪ 'hænd →→ hɪʊəɪvən bɪkeɪmʊə 'pɪdʒən → əænd 'flu:ʊə ,weɪ ㉔ 68▶ ['bʌtʊa:ɪ wɪʃ 'kæʃj hɪm → ,wɪθ əma:ɪ 'fɔ:ʃkən ㉔ 69▶ [ədʊmrət ðen 'maʊntəd hɪz ,hɔəs →→ əhi 'tʊk hɪz ,fɔ:ʃkən → ,ɒn hɪz 'hænd →→ əænd 'staətəd tə ,fɒlə:ʊʊ əzəreəʃ ㉔ 70▶ [əhi 'fʰæst ,kɪd →ə 'fju: ,pɪdʒənz ㉔ 71▶ [əɒn hɪs 'weɪ ,hʊm → əha:ʊ ,everʊ 'æzəreəʃ → ə ,pɪəd bɪ'fɔ:ə ði → 'a:ɪʊəv hɪz ,hɔəs ㉔ 72▶ [ðə ,hɔəs wəzʊə 'freɪd → ən ədru: 'waɪld ,dʊmrət → ,pʊʃts 'bæk → ,tʊ ðə 'ɡraʊnd ㉔ 73▶ [əhɪs 'pɔ:ə ,hed → ,ɡru: 'dɪzi →→ əænd hɪ bɪkeɪm 'paʊəʃəs ㉔ 74▶ ['æz ,reəʃ əkeɪm → əæn 'prest ,daʊn → əɒpən hɪz 'waɪt ,ʃest ㉔ 75▶ [,hi wəz 'mʰæməɪŋ → ə 'fju: ,mɪnɪtsʊəəɡɔ:ʊ →→ ,bʌt 'na:ʊ → əhi 'kʊdntʊ ,i:vən əbri:ð →→ ən əðe:ə wəzʊə 'da:ɪŋ ,saʊndʊɪn hɪz əθrʊt ㉔ 76▶ [ə:ʊʊ 'æz ,reəʃ → əhæv 'mʰæsiʊɒn ,mi ㉔ 77▶ [əðe:ə rʊɪz 'no:ʊ ,daʊt → əəbʌt ðeʊ 'wʌnnəs ʊəvʊ ,æʃəʃ ㉔ 78▶ [aɪ ədɪd 'nɒtʊ ,no:ʊʊ əəbʌt əjʊ ㉔ 79▶ [əa:ɪ dɪd 'nɒt ,no:ʊ ðæt → jʊ 'si:kɪtli ,tʊk əʃaɪvz → %ʃaɪk ʌθi:vz ㉔ 80▶ [,wi hæv 'maʊntənz → əwɪθ 'laədʒ ,pi:ks ㉔ 81▶ [əænd ,wi hæv 'vɪn ,jədz → əɒn 'ðəʊz ,maʊntənz →] 82▶ [ɪn 'ðəʊz ,vɪnjədz → ,ðe:ə rʊəə 'vaɪnz → wɪθ 'bʌntʃəzʊəv ,blæk əɡreɪps ㉔ 83▶ [,ænd → ,wen 'prest → 'ðəʊz ,ɡreɪps → ,meɪk 'waɪn →→ 'red ,waɪn ㉔ 84▶ [ə əmæn hɪz 'drɪŋks ðæt %waɪn → ,ɡrəʊz 'dræŋk ㉔ 85▶ [,so:ʊʊa:ɪ 'dræŋkʊəʊtʊəvʊə%ɪt → əænʊa:ɪ dɪd 'nɒt ,hi:əʊjʊ əkʌmɪŋ ㉔ 86▶ [əa:ɪ dɪd 'nɒt ,no:ʊ → ,wɒtʊəa:ɪ həd 'sed ㉔ 87▶ [aɪ ,θɔ:tʊaɪ wəz 'strɒŋə → əðænʊ 'eniəwʌnʊ ,els →→ əbʌt ,na:ʊʊa:ɪ 'no:ʊ → ,ðætʊəɪm 'nɒt ㉔ 88▶ [əa:ɪ 'dʒʌst ,wɪʃ tə əlɪv → ə 'fju: əmɔ:əʊəjɪ:əzʊəv maɪ ,ju:θ ㉔ 89▶ ['o:ʊʊ ,æzəreəʃ → əpli:z 'spe:ə əma:ɪ ,laɪf ㉔ 90▶ ['æzəreəʃ ,sed → ju: 'mæd ,felo:ʊ →→ 'wa:ɪ ədʊʊə ,beg əmʰæsi frəməmi ㉔ ㉔ ['beg ,mʰæsi → frəmʊ əɔ:t'ma:ɪti ʊ ,æʃəʃ ʊnəstəd ㉔ 91▶ ['wɒtʊɪzʊɪn əma:ɪ ,hænds ㉔ [əa:ɪʊæm ,bʌtʊə 'sʰævənt ㉔ 92▶ ['waɪld ,dʊmrət əsed ㉔ [əɪzʊɪt → ðen → əɔ:t'ma:ɪtiʊ ,æʃəʃ → hɪz 'ɡɪvʊəvən ,teɪksʊəʊə əʃaɪvz ㉔ 93▶ [,pʊ 'kɔəs hɪʊəɪz → ,sedʊ 'æzəreəʃ →] 94▶ ['waɪld ,dʊmrət → əðen 'tʰænd təʊ əzə ,reəʃ → ,ænd 'sed ㉔ 95▶ [əju:ʊa:ə rʊənʊ'i:vəl ,mæn ㉔ 96▶ [,dʊ 'nɒtʊəɪntə ,fi:ə → ,wɪθ əma:ɪ 'bɪznɪs ㉔ 97▶ [,let mi 'tɔ:k wɪθ →əɔ:t'ma:ɪtiʊ ,æʃəʃ əmaɪ ,self ㉔ 98▶ [əðen 'waɪld ,dʊmrət → ,spʊk tʊʊ 'æʃəʃ ㉔ 99▶ ['letʊəs ,lɪsən → tə 'wɒt əhi ,sed ㉔ 100▶ [əju:ʊa:ə 'ha:ɪə əðæn ðə ,haɪəst ㉔ 101▶ [ə:ʊ 'ɡreitʊ ,æʃəʃ → 'no:ʊʊwʌn ,no:ʊz → 'ha:ʊ ,ha:ɪʊjʊʊəa:ə ㉔ 102▶ [,jʊʊa:ə 'æʃəʃ → ðə ,mæd' nɪfɪsənt ㉔ 103▶ ['fu:ʃs ,sʰæʃj fəʊəjʊ →→ 'ʌpʊ ɪn ðə ,ska:ɪ →→ ,æɪnʊəɒnʊ 'æəθ ㉔ 104▶ ['bʌt əjʊʊ ,a:ə → əɪn ðə 'haətsʊəv ðə ,feɪθfəl ㉔ 105▶ [ɪ'tʰænəʃəvənʊ əɔ:t'ma:ɪti əju:ʊəa:ə ㉔ 106▶ [,o:ʊ → i'mʰæʃəʃəvən ,mʰæsiʃəʃəvən əʃəʃəʃ ㉔ 107▶ [əɪfʊjʊ 'wɪʃ tə ,teɪk → əma:ɪ ,laɪfʊ ə'weɪ ㉔ 108▶ [,ðen 'teɪkʊəɪt baɪʊ jəəself ㉔ 109▶ [,bʌt əlet



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5 CONCLUSION

A recent trend in EFL teaching indicates that literature's rich potential could be used to provide students an authentic model for language use. Among literary genres, short stories seem to be the most suitable choice for this purpose as they help students enhance all those four skills —listening, speaking, reading and writing— more effectively because of the motivational benefit embedded in them. Students naturally wishing to express themselves by speaking in the target language, must first learn the basics of its



pronunciation and intonation patterns. Unless they familiarize themselves with peculiar English phonemes / allophones and the speaking melody of this language expressed in IPA notation and practice on them, they can never speak the language intelligibly. All relevant speech characteristics of English must be learned and drilled carefully on disciplined training and they should be carefully monitored by a speech teacher in order to achieve acceptable communicative performance. As for practice materials, a familiar figure Dede Korkut and his tales could perhaps be some of the best means to practice. This legendary hero has been embraced by Turks throughout generations for his wisdom and emphasis on moral values through his tales. One of such tales is Deli Dumrul, a love story famous in world literature, can be used not only for its inspiration but also for oral practice purposes in English pronunciation classes. ELT students having learned the vocabulary and the content of the story as a start, continue on drilling the phonemes (segments) and rhythm and stress (suprasegmentals) of English with help of the recorded reading on YouTube (Texts in IPA phonetic transcription). Thus literature is used for the benefit of students' exploring their own culture as well improving their ability to speak English clearly.

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