

SIGNALS OF UNDERSTANDING IN MULTILINGUAL COMMUNICATION:  
A CROSS-LINGUISTIC FUNCTIONAL-PRAGMATIC ANALYSIS OF  
INTERJECTIONS

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Approval of the Graduate School of Social Sciences

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## ABSTRACT

### SIGNALS OF UNDERSTANDING IN MULTILINGUAL COMMUNICATION: A CROSS-LINGUISTIC FUNCTIONAL-PRAGMATIC ANALYSIS OF INTERJECTIONS

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The main objective of this study is to investigate and find out the contribution of interjections as indicators of understanding in an Azerbaijani-Turkish Lingua Receptiva (*LaRa*) communication within the framework of *Functional Pragmatics*.

The data utilized in this study were collected by video recording four Turkish and two university Azerbaijani native speakers who had paired each other and played a world famous guessing game *Taboo*. The length of data obtained from these recordings is circa two hours.

The data obtained from these recordings were transcribed using the transcription software EXMARaLDA. Moreover, phonological features of the Turkish and Azerbaijani interjections were analyzed using PRAAT.

Turkish and Azerbaijani interjections, as in all world languages, have been a neglected subject matter (Ameka, 1992) in linguistic studies. In this study, it has been aimed at contributing the literature in the field.

According to the findings of the present study, there are instances which overlap and vary with respect to Turkish and Azerbaijani interlocutors' (non-)understanding. There are some other features influencing the functions of interjections in addition to the extralinguistic phenomena which are beyond the scope of the present study.

eywords: Interjections, Turkish, Azerbaijani, Functional Pragmatics, Receptive Multilingualism

## ÖZ

### ÇOKDİLLİ İLETİŞİMDE ANLAMA BELİRTKELERİ: ÜNLEMLERİN İŞLEVSEL DİLBİLİM ÇERÇEVESİNDE DİLLERARASI BİR İNCELEMESİ

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Bu çalışmanın temel amacı Azerbaycan Türkçesi ile Türkiye Türkçesi arasında algısal çokdilli iletişim içerisinde iletişimde bulunan bireylerin anlamalarına ilişkin Azerbaycan Türkçesi ve Türkiye Türkçesi'nde bulunan bilişsel ünlemleri, *İşlevsel Edimbilim Kuramı (Functional Pragmatics)* çerçevesinde biçim ve işlev açısından incelemektir.

Bu çalışmada kullanılan veriler, dört Türkiye Türkçesi ve iki Azerbaycan Türkçesi anadil konuşucusu üniversite öğrencisinin, anlama ve anlatma yetenekleri üzerine kurulan *Tabu* adı verilen dünyaca ünlü bir oyunda birbirleriyle eşleşmeleri ve oyun sırasında oluşan doğal iletişimlerinin video kaydına alınması sonucu elde edilmiştir. Elde edilen verinin toplam süresi yaklaşık olarak iki saattir ve dört farklı video kaydından oluşmaktadır.

Çalışmada elde edilen veriler sözlü derlemlerde dilbilgisi biçemlerini incelemeye kullanılan bilgisayar yazılımı EXMaRALDa ile yapılmıştır. Bu çalışmada adı geçen yazılımın kullanılmasının temel sebebi çalışmanın temel amaçlarından biri Türkiye Türkçesi ve Azerbaycan Türkçesi'ndeki bilişsel ünlemlerin biçim özelliklerinin incelenmesidir. EXMaRALDa ünlem biçimlerinin anlaşılır bir şekilde incelenmesi amacıyla bu çalışmada kullanılmıştır. Bununla birlikte, PRAAT adı verilen bir yazılımla ise Türkiye Türkçesi ve Azerbaycan Türkçesi'ndeki bilişsel ünlemlerin işlevsel özellikleri incelenmiştir.

Bu çalışma ile Türkiye Türkçesi ve Azerbaycan Türkçesi'nde, dünya dillerinin birçoğunda olduğu gibi, 'ihmal edilmiş bir konu' (Ameka, 1992) olan ünlemlerin biçim özelliklerinin işlevsel yapısı ile birlikte incelenmesi ve ünlem alanyazınına katkıda bulunulması amaçlanmıştır.

Bu çalışma sonucunda Azerbaycan ve Türkiye Türkçesi'nde ünlemlerin anlama bağlamında örtüştüğü ve farklılaştığı durumlar bulunmuştur. Ünlemlerin işlevlerini etkileyen ancak bu çalışmanın kapsamı dışında kalan birtakım dilötesi kavramla da karşılaşılmıştır.

Anahtar Kelimeler: Ünlemler, Türkçe, Azerbaycanca, İşlevsel Edimbilim, Algısal Çokdillilik

To My Parents **Neziye** (Fenziye) and **Mustafa AKKUŞ**

Who Always Done More Than I Deserve

&

To the speakers of **endangered languages, especially Turkic languages**



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## LIST OF ABBREVIATIONS

BU	Believing to understand
CA	Communicative Apparatus
COP.	Copula
CS	Code-Switching
DAT.	Dative
EXMARaLDA	Extensible Markup Language for Discourse Annotation
F	Female
GU	Guessing
H	Hearer
HIAT	Halbinterpretative Arbeitstranskriptionen
LF	Lingua Franca
LaRa	Lingua Receptiva
M	Male
METU	Middle East Technical University
MU	Misunderstanding
NU	Non-understanding
P	Person
Part	Particle
PILaD	Functional Pragmatic Index of Language Distance
PR	Present Simple
PU	Partial Understanding
Ques	Question

ReLan	Languages of Regional Communication
ReLF	Regional Lingua Franca
RM	Receptive Multilingualism
S	Speaker
Sg.	Singular
TÖMER	Center for Teaching Turkish as a foreign language
UN	Understanding

## CHAPTER 1

### INTRODUCTION

#### 1.0. Presentation

This chapter introduces the background to the study, the purpose of the study, the research questions with an overview of the methodology employed in the study, followed by the significance of the study, and the definition of terms.

#### 1.1. Background to the Study

There is a large amount of “language contact” throughout the globalized world in which the “estimates vary as to how many languages are spoken” (Wei, 2000: 2). In *The Cambridge Encyclopaedia of Language*, Crystal (1987) point out that a number of approximately 6000 languages were spoken around the world. However, the most updated figure of the languages is 7,413 primary languages in reference to language catalogue *Ethnologue* (Ethnologue, n.d.). Due to the continuous advancement in technology, the economic-industrial flexibility led by globalization, expanding global trade, growing international education exchange and the massive displacement and growing mobilization possibilities of relatively different language speaking groups caused by migration, languages have densely been in contact in virtue of the increasing “interrelations between individuals, groups, institutions and societies who use different languages” (House & Rehbein, 2004: 1). This fact leads us to investigate the language modes which are used in multilingual communication. Discussion on the modes of communication concerning the intercultural, transnational, international as well as intra-national communication for a few decades (Clyne, 1972; House & Rehbein, 2004) has been constantly provoked in the globalized world. There are a variety of ways, so to speak, modes of communication concerning human linguistic verbal exchange.

In this study, *mode of communication* is used in the sense of House & Rehbein's (2004) *mode of multilingual language*. House and Rehbein (2004) describe the characteristics of the multilingual communication as 'the use of several languages for the common purposes of participants, multilingual individuals who use language(s) to realize these purposes, the different language systems which interact for these purposes and multilingual communication structures, whose purposes make individuals use several languages' (p. 1).

Multilingual communication is one of the modes of communication even though 'most nation states appear to be monolingual' as suggested by House and Rehbein (2004). Within the scope of multilingual communication, there are a variety of modes of multilingual communication, each of which deviates from the other(s). As a matter of fact, then, there has been an increasing interest in communication focusing on the modes of multilingual communication, which are classified as *Lingua Franca* (abbreviated henceforth LF) (Barotchi, 2001; House, 2003; Seidlhofer, 2005), *Regional Lingua Franca* (abbreviated henceforth ReLF), *Languages of Regional Communication* (abbreviated henceforth ReLan) (Janssens, Mamadouh & Marácz, 2011), *Code-Switching* (abbreviated henceforth CS) (Hymes, 1977; Grosjean, 1982; Hoffmann, 1991) and *Receptive Multilingualism* (abbreviated henceforth RM) or *Lingua Receptiva* (abbreviated henceforth LaRa) (Zeevaert & ten Thije, 2007) (which will further be discussed in detail).

From 'multilingual communication' point of view, it is necessary to define above-mentioned language modes in multilingual communications (Rehbein, 2000). Commonly referred and widely discussed multilingual language mode is *Lingua Franca* (LF), which is a common instrument in order for 'the speakers who do not share a mother tongue' (Phillipson, 2008). It is safe to state that *lingua franca* has been defined in a variety of ways by various scholars. According to Barotchi (2001), for instance, *lingua franca* is "a language which is used habitually by people whose mother tongues are different in order to facilitate communication between them" (UNESCO, 1953: 46). On the other side, Janssens et



al. (2011) stress the differences out in terms of narrow and broad definitions of the phenomenon by stating “in narrow definitions no one speaks the *lingua franca* as her and his mother tongue, while in the broader definitions mother tongue speakers are outnumbered by other users of the language” (p. 71). As it is obvious from the definitions, *lingua franca* is an inevitable result of communication in many multilingual settings and environments. As a consequence of the aforementioned definitions, a *lingua franca* is acknowledged as “contact language between persons who share neither a common tongue, nor a common (national) culture, and for whom the lingua franca is the chosen foreign language” (Hülmbauer et al., 2008:7 as cited in Janssens et al., 2011:71). Historical sociolinguistically speaking, Greek and Latin were “the natural lingua francas” of the ancient world (Barotchi, 2001). However, today there is an expanding field of research concerning English as a *lingua franca* labelled as ELF by Seidlhofer (2005) and Jenkins (2007).

Secondly, *Regional Lingua Franca (henceforth ReLF)* is widely used in order for ‘local or regional communication’ by the speakers who do not share a mother tongue. Mesthrie et al. (2000) state that “language contact sometimes occurs when there is increased social interaction between people from neighbouring territories who have traditionally spoken different languages” (p. 248). In this sense, region means ‘macro-regions’, territories larger than a state and a political entity (Janssens et al., 2011:71). As a result of the Soviet influence, historically speaking, Russian became the *ReLF* in the Turkic-speaking states in the Central Asia and the Baltic states. Even after the Soviet implosion, Russian has preserved its status among the aforementioned countries which are the members of the Commonwealth of Independent States.

Thirdly, *Languages of Regional Communication (henceforth ReLan)* (Janssens, Mamadouh & Marącz, 2011) as a specific multilingual language mode within regional lingua franca has been extensively used for communication especially in Europe since the Middle Ages. However, the borderline, or to be more clear, division between *ReLF* and *ReLan* appears to be rather complicated.

Janssens et al. (2011) explain the complicated regional communication situation concerning the languages used diachronically all over Europe. Before the French Revolution in 1789 when the modern nation states had not been established, the language of the ruling elites was the language which was used for regional communication such as Latin, Greek, German, Italian, French, English and Russian (Ostler, 2006).

Apart from the various kinds of *lingua franca* phenomena (*LF*, *ReLF* and *ReLAN*), fourthly, one other option for multilingual language mode, code-switching (CS), variously called *code shifting*, *language alternation* or *language interaction* (Sebba, 2011), should be introduced. Poplack (2000) defines CS as “the alternation of two languages within a single discourse or constituent”. Gumperz (1982) acknowledges it as “the juxtaposition within the same speech exchange of passages of speech belonging to two different grammatical systems and subsystems” (p.89). Following this definition, it might be concluded that *bilingual communities* and *bilingual communication* are the central concepts for code-switching.

Last but not least, the following case of multilingual communication for the multilingual speakers is *Receptive Multilingualism (RM)* or *Lingua Receptiva (LaRa)*. It is a relatively new field of study within the scope of multilingual communication and will be under investigation in this study.

*Receptive Multilingualism (RM)* or *Lingua Receptiva (LaRa)* has been defined in a variety of ways by different researchers. Ten Thijs and Zeevaert (2007) define the term as “the language constellation in which interlocutors use their respective mother tongues while speaking to each other” (p. 1). Though this mode of communication has newly been discussed in the field, under the concept of ‘mutual intelligibility’ the issue attracted attention in 1950s. The studies concerning mutual intelligibility have been conducted since 1951 when Voegelin and Harris distinguished the mutual intelligibility of American Indian dialects due

to close “linguistic proximity” (Lems et al., 2010) or ‘close genetic relationship’ (Bahtina & ten Thije forthcoming).

Similarly, studies on RM also consider ‘linguistic proximity’ as an important precondition to achieve mutual understanding. However, Rehbein et al. (2012) acknowledge that even though *RM* or *LaRa* has been overwhelmingly utilized as a language mode across the globe, “it has been largely ignored or suppressed as a result of homogenizing language policies of European nation-states in the 19<sup>th</sup> and 20<sup>th</sup> centuries” (p. 249). According to Beerkens, (2010) “based on the idea that each interactant speaks his/her mother tongue, and has enough receptive competences of the other’s mother language to understand what is being said” (p. 11). With this definition Beerkens highlights having ‘enough receptive competence’ in the other languages as another precondition. In addition to these, Schüppert & Gooskens (2012) suggested that passive linguistic and extra-linguistic knowledge of the recipients are actively in use while mutual intelligibility is established between the interlocutor(s).

More recently, the mutual intelligibility of Turkic languages in Central Asia and *Oghuz* language group or branch of Turkic languages spoken in Caucasus, Thrace and Anatolia have been under investigation. However it would not be wrong to state that there is a relatively small body of research dealing with *LaRa* within or between the aforementioned Turkic languages or dialects.

## **1.2. Statement of Purpose**

The main purpose of the study is to investigate the forms of interjections signaling understanding of the interlocutors in an Azerbaijani-Turkish *Lingua Receptiva (LaRa)* communication.

Secondly, the functional contribution of the communication is to be investigated to interlocutors’ understanding during *LaRa*.

### **1.3. Research Questions**

Based on the studies conducted upon *Lingua Receptiva (LaRa)* and/or *Receptive Multilingualism (RM)* among Turkic languages and in conformity with the scope outlined above, this study aims at answering following questions.

1. What forms of interjections are used in an ‘Azerbaijani-Turkish *lingua receptiva*’ language mode to signal understanding?
  - 1.1. What forms of interjections are used by Turkish native speakers in an ‘Azerbaijani-Turkish *lingua receptiva*’ language mode?
  - 1.2. What forms of interjections are used by Azerbaijani native speakers in an ‘Azerbaijani-Turkish *lingua receptiva*’ language mode?
2. What are the functions the interjections in ‘Azerbaijani-Turkish *lingua receptiva*’ language mode?
  - 2.1. What are the functions of Turkish interjections in ‘Azerbaijani-Turkish *lingua receptiva*’ language mode?
  - 2.2. What are the functions of Azerbaijani interjections in ‘Azerbaijani-Turkish *lingua receptiva*’ language mode?

### **1.4. Significance of the Study**

As outlined above, there are various language modes that are used in the multicultural and multilingual world which are *Lingua Franca Regional Lingua Franca*, *Languages of Regional Communication*, *Code-Switching* and *Receptive Multilingualism* or *Lingua Receptiva*.

Discounting the fact that there are studies conducted upon *LaRa* communication among Turkic languages by Tekin (1978), Ercilasun (1994) and Sağın-Şimşek & König (2012), it can be stated that the same language mode, to be exact, *LaRa*, within/between the branches of Turkic languages has not been deeply investigated. Therefore, this study investigating the uses, types and

functions of interjections in Azerbaijani-Turkish LaRa communication would contribute to the literature of LaRa. Still, the current status of research upon LaRa communication within/between the branches of Turkic languages calls for explorative study.

Besides, most of the studies focused upon the rate of mutual intelligibility of the interactants. Not many researches have been conducted to analyze the contribution of discursive items such as pragmatic or discourse markers and interjections to multilingual communication. Therefore, this study is, in its own context, unique.

The call of this study for explorative research on current language mode used in the Turkey-The Nakhchivan Autonomous Republic of Republic of Azerbaijan would be another aspect of the significance of this study contributing to the discussions on LaRa communication in border areas.

With the continuous advancement in technology, the linguistic analysis of utterances and linguistic items has become much more straightforward. Therefore, computer-assisted linguistic analysis has been used by linguists from all fields of research. In this study, interjections which are the indicators and/or signals of understanding of the interactants in Azerbaijani-Turkish *LaRa* communication will be transcribed and investigated with the help of the transcription convention EXMARaLDA and PRAAT. On one side, the partitur editor EXMARaLDA in accordance with HIAT conventions will be used for the transcription of the data for discursive analysis which will contribute to the literature. On the other side, as for the analysis of the functional aspects of interjections in Azerbaijani and Turkish, PRAAT will be used. All in all, these computer programs help the researchers to analyze data.

## 1.5. Definitions of Terms

Lingua Receptiva (LaRa) – “a mode of multilingual communication in which interactants employ a language and/or a language variety different from their partner’s and still understand each other without the help of any additional lingua franca” (Jochen Rehbein, Jan D. ten Thije,, & Anna Verschik, 2012, p. 248).

Language constellation – “the interaction of the languages involved, participants’ multilingual skills, and the mode in which language is being used” (Juliana House & Jochen Rehbein, 2004, p.2).

Interjection (*n.*) - A term used in the traditional classification of parts of speech, referring to a class of words which are unproductive, do not enter into syntactic relationships with other classes, and whose function is purely emotive, e.g. *Yuk!*, *Strewth!*, *Blast!*, *Tut tut!* There is an unclear boundary between these items and other types of exclamation, where there may be more than one word, e.g. *Excellent!*, *Lucky devil!*, *Cheers!*, *Well well!* Several alternative ways of analyzing these items have been suggested, using such notions as minor sentence, formulaic language, etc. (Crystal 2003: 239).

Receptive Multilingualism - ‘the language constellation in which interlocutors use their respective mother tongues while speaking to each other’ (Zeevaert & ten Thije, 2007: 1).

## **CHAPTER 2**

### **LITERATURE REVIEW**

#### **2.0. Presentation**

This chapter presents the history of receptive multilingualism studies, comparative analysis of Turkish and Azerbaijani, analysis of Turkish and Azerbaijani interjections and theory of Functional Pragmatic Index of Language Distance (PILaD).

#### **2.1. History of Receptive Multilingual Studies**

The studies concerning mutual intelligibility have been conducted since 1951 when Voegelin and Harris distinguished the mutual intelligibility of American Indian dialects due to close “linguistic proximity” (Lems et al., 2010) or ‘close genetic relationship’ (Bahtina & ten Thije, forthcoming).

Voegelin and Harris (1951) designed two-layered testing methods, which was termed as “testing the informant” (Wolff, 1959: 34), to investigate the closely related American Indian dialects. An interrogative interview was, first of all, designed in order to find out the ideas of the participants about language relatedness and mutual intelligibility among the languages. As the second layer of the research, an auditory comprehension test, which was prepared in each of the indigenous languages of Americas under investigation, was conducted with the participants so that the rate of mutual intelligibility could be estimated with the participants’ translations of what they heard into their native languages.

Voegelin and Harris’ methods of measuring the mutual intelligibility were adapted and utilized by a variety of researchers such as Hickerson et al. (1952),

Olmsted (1954) and Biggs (1957). Hickerson et al. (1952) investigated testing procedures for estimating transfer of information among Iroquois dialects and languages while Olmsted (1954) studies non-reciprocal intelligibility among Achumawi and Atsugewi which are both genetically related indigenous languages of Americas in the branch of Palaihnihan subdivision. Biggs (1957) tested intelligibility among six closely-related Yuman languages, indigenous languages of Americas, based on the fieldwork he carried out in the summer of 1956.

Nonetheless, Wolff (1959) criticized those studies due to the drawbacks of the translation method in order to determine the degree of mutual intelligibility of closely related languages or dialects in that translation is not a controlled method as “the uncontrollable factors enter into the testing situation” (p. 34). His criticism was based on his own observation on the mutual intelligibility between a variety of Nigerian languages which range from closely related to less related ones. He stated that “linguistic (phonemic, morphemic, lexical) similarity between two dialects does not seem to guarantee the possibility of interlingual communication; similarly, the existence of interlingual communication is not necessarily an indication of linguistic similarity between two such dialects” (Wolff, 1959, pp. 441-442 as cited in Romaniuk, 2010: 8). He emphasized the necessity of “need” for close communication between the languages and/or in order to achieve mutual intelligibility regardless of the genetically relatedness.

Mutual intelligibility has been termed as *semicommunication* since 1966 when Einar Haugen studied the mutual intelligibility among Scandinavian languages. He emphasized the cultural heritage that the *Norden* countries (consisting of sovereign states of Denmark, Sweden, Norway, Iceland and Finland) share as one of the crucial reasons which leads to a kind of quasi-symbiotic language constellation in Scandinavia. As his method of research, he designed a questionnaire consisting of four sections and forty-five questions. In the first section of the questionnaire he prepared demographic questions about the informants such as age, sex, birthplace, etc. Other three sections questioned the informants’ attitudes towards the other Scandinavian languages under



investigation, Norwegian, Swedish and Danish, and their exposition to the other sister languages. The term has been utilized in order to exemplify various communication situations especially across Europe, but inter-Scandinavian semicommunication between the speakers of Danish, Norwegian and Swedish has become a matter of utmost importance. He sent the questionnaires out to randomly-selected 300 informants who were selected from the national telephone directory via mail in each country. The results showed that there was an asymmetrical relationship of the degree of mutual intelligibility among the Scandinavian languages under investigation.

Later on, Doetjes (2007) proposed to investigate the mutual comprehension in Scandinavian context in real communication, in his own words, “in special situations and under certain conditions” (p. 227).

In written discourse, the Galanet project (Degache, 2003) aimed at designing a website about a common topic among four Romance languages including Portuguese, Spanish, French and Italian. The participants were supposed to write in their native languages and read the other participants’ contributions which were already written in their own native languages. By doing so, they were supposed to communicate cross-comprehendingly in written discourse.

Zeevaert (2007), however, gave various examples from global semicommunication constellations. Though the focus of the studies referred by Zeevaert was termed as ‘*semicommunication*’ or ‘*mutual intelligibility*’ what they reported can be considered as examples of receptive multilingual communication. To name some of these studies, mutual intelligibility between Czech and Slovak (Budovičova, 1987a; 1987b), Czech-Polish (Hansen, 1987), Croatian-Serbian (Haugen, 1990), Hindi-Urdu (Haugen, 1990), Icelandic-Faroese (Braunmüller and Zeevaert, 2001), Portuguese-Spanish (Coseriu, 1988; Jensen, 1989), Spanish-Italian (Hansen, 1987), Frisian-Dutch (Feitsma, 1986), Macedonian-Bulgarian (Haugen, 1990) or Russian-Bulgarian (Braunmüller and Zeevaert, 2001) were

studied. Common discussion point of these studies is whether RM occurs due to the language proximity.

The phenomena of mutual intelligibility and *semicomcommunication* have been termed as *receptive multilingualism (RM)* in Dutch-German intercultural team cooperation in educational context by Ribbert and ten Thije (2007). The interlocutors used their native languages in communicating each other while they were holding a discussion about a curriculum. The results showed that degree of mutual intelligibility between German and Dutch was not as high as that of Scandinavian languages because those Germanic languages are not as closely related as the Scandinavian ones.

Werlen (2007) studied the receptive multilingual situation in the cities of Biel/Bienne and Fribourg/Freiburg in officially quadrilingual Switzerland. French and Swiss German were the linguistic repertoires of the interlocutors who participated in Werlen's study while French was the language of the majority in the area. In many cases, as the study put forward, the interlocutors communicated in their own native languages. That mode of communication was given as a case of receptive multilingual communication.

Beerkens' study (2010) on receptive multilingual situation in Dutch-German borderline (called as Euregio-area including the cities of Enshede, Münster and Osnabrück) dealt with the real communication settings including civil society and governmental organizations "which evolved by snowball effect" (p. 15) with the corpus of 29 video-recordings of the meetings. The interlocutors were recorded and the recordings were examined focusing on the active role of the speaker in the spoken discourse. The study was based on an online sociolinguistic survey in order to reveal the choice of interlocutors on language mode. The study utilized a qualitative functional pragmatic discourse analysis to investigate the functional aspects of receptive multilingual mode of communication. The results of the study indicated that receptive multilingualism as a multilingual mode of

communication was successfully utilized for business communication in the Dutch-German borderline.

After the studies cited above, *Receptive Multilingualism* was accepted both as a branch of multilingualism field and a language mode utilized extensively in multilingual language constellations. Rehbein, ten Thije and Verschik (2012) named the phenomenon of receptive multilingualism as *Lingua Receptiva (LaRa)*. *Lingua Receptiva (LaRa)* was defined as “a mode of multilingual communication in which interactants employ a language and/or a language variety different from their partner’s and still understand each other without the help of any additional lingua franca” (Rehbein, ten Thije, & Verschik, 2012, p. 248). In LaRa communication, there are a variety of competences which are categorized as linguistic, mental, interactional and intercultural competences “which are creatively activated when listeners are receiving linguistic actions in their “passive” language or variety” (Rehbein, ten Thije, & Verschik, 2012, p. 1).

Current studies regarding *Lingua Receptiva (LaRa)* was collected and published in a special issue. In this special issue, *LaRa* communication between Estonian-Finnish, Turkish-German, Turkish-Azerbaijani, Danish-Swedish and Italian-German were studied. In Rehbein, ten Thije and Verschik’s (2012) study, they argued the notion from pragmatic, psycholinguistic and language psychology points of view. *Receptive* component of receptive multilingual communication was elaborated on the basis of the distinction between Speaker’s *LaRa*-Hearer’s *LaRa* and concept of understanding/comprehension which is “kernel” as a process in such language mode.

Rehbein & Romaniuk (in print) investigated the mutual intelligibility under the umbrella term of *LaRa* among Russian, Ukrainian and Polish which are Slavonic languages. The study was based on a mixed approach consisting of both quantitative and qualitative methods. On the one hand, quantitative analysis was based on the counting the numbers of problematic understanding in the cases of understanding. On the other hand, functional pragmatic analysis of the video-

recordings of 4 Polish, 4 Russian and 4 Ukrainian native speakers were transcribed and analyzed on the basis of the researchers' newly-coined phenomenon *Functional Pragmatic Index of Language Distance (PILaD)*. The results of the study revealed that *LaRa* is a successful mode of communication among the speakers of Russian, Ukrainian and Polish languages.

More recently, the mutual intelligibility of Turkic languages in Central Asia and *Oghuz* language group or branch of Turkic languages spoken in Caucasus, Thrace and Anatolia, nowadays Republic of Turkey and Republic of Azerbaijan along with Azerbaijan and southern provinces of Iran where Qashqai, Sonqori, Aynallu and Afshar languages spoken have been under investigation by Sağın-Şimşek (2012), Ataş & Akkuş (2012), Rehbein & Massakowa (2012) and Kaffash Khosh (2012). However it would not be wrong to state that there is a relatively small body of research dealing with *LaRa* within or between the aforementioned Turkic languages or dialects. In this section, after the introduction of the *LaRa* phenomenon among Turkic languages, some key aspects and characteristics of Turkic languages and peoples will be briefly outlined.

The rate of mutual understanding varies not only within but also between the branches of Turkic languages concerning the quintessence of mutual understanding in receptive multilingual communication (as suggested by Ribbert and ten Thije, 2007) or *Lingua Receptiva* (as suggested by Rehbein, ten Thije and Verschik, 2012) (Tekin, 1978). There are a few studies of the mutual intelligibility within or between the branches of these languages in such a language mode. Among the earliest studies concerning mutual intelligibility within and/or between the branches of Turkic languages and Turkish, Tekin's study entitled *Türk Dilleri Ailesi (The Family of Turkic Languages)* published in 1978 can be given as an example.

In another study named as *Türk Lehçeleri Üzerine (Ode to Turkic Dialects)* by Ercilasun (1994), he reviewed and discussed the study in terms of data collection and methodology. More recent studies on *LaRa* among Turkic

languages focused on Azerbaijani-Turkish communication (Sağın-Şimşek & König, 2012); Turkish-Kazakh (Rehbein & Massakowa, forthcoming; Rehbein & Massakowa, 2012), Turkish-Turkmen (Sağın-Şimşek, in print). However, in a recent study on Azerbaijani and Turkish LaRa communication, Sağın-Şimşek & König (2012) put forward that even though Azerbaijani and Turkish are typologically related languages, the rate of comprehension on the side of Turkish interactants is not ‘high as is estimated’ (p. 315).

If we take a deeper look at the studies dealing with the *status quo* of *LaRa* within and/or between the branches of Turkic languages and Turkish as a language mode, studies of Tekin’s on Türk Dilleri Ailesi (The Family of Turkic Languages) (1978) and Ercilasun’s Türk Lehçeleri Üzerine (Ode to Turkic Dialects) (1994) can be exemplified. In a recent study, Sağın-Şimşek & König (2012) studied understanding in an Azerbaijani-Turkish *LaRa* language constellation.

Tekin (1978) conducted his research on the basis of the mutual intelligibility data collection method which was prepared and used by American linguists in order to investigate the rate of mutual intelligibility among Indian languages spoken in the US. He selected ten sentences from Turkic languages Gagauz, Azerbaijanian, Turkmen, Kazakh, Karakalpak, Karaim, Uzbek, Chuvash, Yakut, Tuvan, Bashkir, Kumyk, Khakas, Karachay-Balkar, Uyghur, Tatar, Altay Turkic, Kyrgyz, and Nogay written in Latin alphabet. He suggested that the rate of mutual intelligibility between Turkish and closely-related Turkic languages such as Azerbaijani and Gagauz was high. Yet, according to him, lexical gap between these languages had a negative impact upon the mutual intelligibility.

Ercilasun (1994) criticized Tekin’s data collection method on account of the fact that the interlocutors should converse with each other by using their native languages instead of evaluating the written sentences. He stated that it would not be beneficial to give written texts to the participants to measure the rate of intelligibility as he regarded this method of data collection as “unnatural” (p. 338).

He claimed that the most practical and beneficial method to measure the mutual intelligibility rate would be to make the interlocutors be exposed to the Turkic languages under investigation.

Sağın-Şimşek & König (2012) investigated Azerbaijani and Turkish language understanding within the framework of receptive multilingualism. A group of 30 Turkish university students took part in the study which took 40 minutes in total and was conducted in a classroom setting. Before the test, the participants were asked to fill a language awareness questionnaire. Questionnaire items included their age, gender, home language, other languages known, attitudes towards Azerbaijani, and their self-reflections about how well they could speak and understand. Language understanding test which composed of two Azerbaijani newspaper articles “with an average level of complexity” in both written and spoken forms was conducted. Later on, self-reflections and comments of participants were asked. The study suggested that the intelligibility was not high as estimated in spite of the fact that these two languages are classified as closely-related languages of Turkic origin.

## **2.2.Understanding**

The studies on RM focused on the concept of mutual intelligibility. As the term itself suggests, mutuality of understanding is the main subject in such works. In this study rather than mutual intelligibility, the focus is on “*understanding*” whose definition lies in the answers of the following four questions:

- (a) what does the hearer (exactly) hear;
- (b) how does the hearer, to the best of his/her hearing, perceive and interpret the intended and/or implied utterance of the speaker;
- (c) what is the hearer's attitude to the utterances/propositions expressed and implied by the speaker; and

(d) how does the hearer ‘signalize the reception of the speech actions to the speaker’ (Rehbein & Romaniuk, in print)

The questions asked above are derived from Dua’s (1990: 119) classification of perception. Dua’s classification of stages of understanding is as follows:

1. Non-hearing / non-understanding
2. Partial hearing / partial understanding
3. Mishearing / misunderstanding
4. Hearing / understanding.

Table 1: Stages of hearer’s reception of the speech action (Rehbein & Kameyama 2003)

Pre-history	(I)	assessment of the situation
	(II)	formation of the hearer’s expectation
History	(III)	perception of <ul style="list-style-type: none"> <li>• the utterance act or elements of it</li> <li>• identification of the illocutionary act</li> <li>• identification of the propositional act</li> </ul>
	(IV)	reconstruction of speaker’s plan with <ul style="list-style-type: none"> <li>• focus of action</li> <li>• schema of speech action</li> <li>• whole speaker’s plan reconstructed</li> </ul>
	(V)	hearer’s adoption of speaker’s plan
Post-history	(VI)	follow-up action (continuation of hearer’s role or adoption of speaker’s role)

In addition to this, as can be seen in Table 1, Rehbein & Kameyama (2003), highlighting the importance of the hearer’s role for successful communication, state that there are three parts of each and every speech action (pre-history, history and post-history) Table 1 illustrates how the hearer’s reception of the speech action occurs. *Pre-history* stage consists of two steps (I) assessment of the situation and (II) formation of the hearer’s expectation. In the

*history* stage, first of all, hearer (III) receives the utterance act and attempts to identify the illocutionary and propositional acts associated with it. Then, hearer (IV) reconstructs speaker's plan and (V) adopts it. In the *post-history* stage, hearer (VI) either continues his/her hearer's role or adopts speaker's role.

In brief, all these studies point to the fact that in the process of understanding, hearer's mental processes are highly crucial in his/her reception of speaker's speech action (Romaniuk, 2010).

### **2.3. Functional Pragmatics**

Functional Pragmatics (hereafter FP) is a linguistic theory, which was founded by Konrad Ehlich and Jochen Rehbein as a theory of linguistic action, views language as a form of human activity (Rehbein, 1977). As Beerkens (2010) states, Bühler's (1934) and Searle's (1969) concepts of *speech act/language as action* which consist of *the illocutionary act*, *the propositional content* and *the utterance element* are the basic notions in the FP.

In FP, social categories are divided into two categories: *society* and *individuals*. The category of individuals is included in that of society which is the basic category of Functional Pragmatics. In society, individuals as social actants continuously pursue the goal of satisfaction of their societal needs through actions. In order to satisfy their societal needs, individuals make use of linguistic action patterns for such social actions (Ehlich & Rehbein, 1979 as cited in Redder, 2008).

To sum up, "the fundamental aim of Functional Pragmatics is to analyze language as a sociohistorically developed action form that mediates between a speaker (S) and a hearer (H), and achieves – with respect to constellations in the actants' action space Ehlich & Rehbein, 1979 as cited in Redder, 2008, p. 136). As the hearer is the one who is mentally processing the message received, not only speaker, but also the hearer is significant in discourse analytic processes. In this study, functional pragmatics has been utilized to examine the interjections as



signals of “*understanding*”. Furthermore, in this study, CA which is a device mediating speaker and hearer interaction in bi-/multilingual communication will be used to steer the interaction. an interactive structure for the speaker and hearer in terms of linguistic and extralinguistic elements is to be operated in bilingual or multilingual communication which is *Communicative Apparatus* (CA) in this study.

#### **2.4. Communicative Apparatus**

In this study, understanding and understanding-related problems will be examined following Rehbein & Romaniuk’s (in print) classification of types of perception within the framework of Rehbein’s *Communicative Apparatus* (1977, 1979) (see Table 8). *Communicative Apparatus* (henceforth *CA*) is defined as “a cross-linguistically operating interactive structure, which is modified by *Lingua Receptiva communication*” (Rehbein & Romaniuk, in print).

According to Rehbein & Romaniuk (in print);

“In contrast to a written text, discourse consists essentially of face-to-face interaction, e.g. Kendon, Harris & Key 1975) which means that the hearer (: H), continually signalizes the reception of speech actions to the speaker (: S), who herself/himself permanently checks H’s signals in order to decide on how to continue the discourse” (p. 2).

These signals are called as “backchannel cues” by Yngve (1970) and Duncan (1977). Yngve (1970) states

“In fact, both the person who has the turn and his partner are simultaneously engaged in both speaking and listening. This is because of what the backchannel, over which the person who has the turn receives short messages such as “yes” and “uh-huh” without relinquishing the turn” (1970: 568).

Rehbein & Romaniuk (in print) term Yngve’s “backchannel cues” as *Communicative Apparatus* as a discursive device of mutual guidance of speaker and hearer.

There are important conditions of *Communicative Apparatus*:

- a. S and H are co-present in one and the same action space and are *orally* interacting.
- b. Speaker's "monitoring" (checking the hearer's response) which is based on S's permanent perception of H's activities.
- c. Hearer's "steering" (hearer's controlling the speaker's action) which is based on H's permanent perception of S's activities (Rehbein & Romaniuk, in print).

Figure 1 illustrates how Communicative Apparatus (CA) of S's steering H and of H's steering S (CA-SHS) functions. CA is divided into two categories: S's part and H's part.

As can be seen in the framed part of the Figure 1, S's part is categorized into (I) augments (or 'tags') of utterance acts into speech actions, (II) *non-verbal actions* such as forms of gaze, and (III) *prosody*. H's part is also subdivided into (I) *accompanying S's speech actions* (as interjections, speech formulas, etc.), (II) *evaluative procedures* (Eng. "yes", "no", and equivalents).

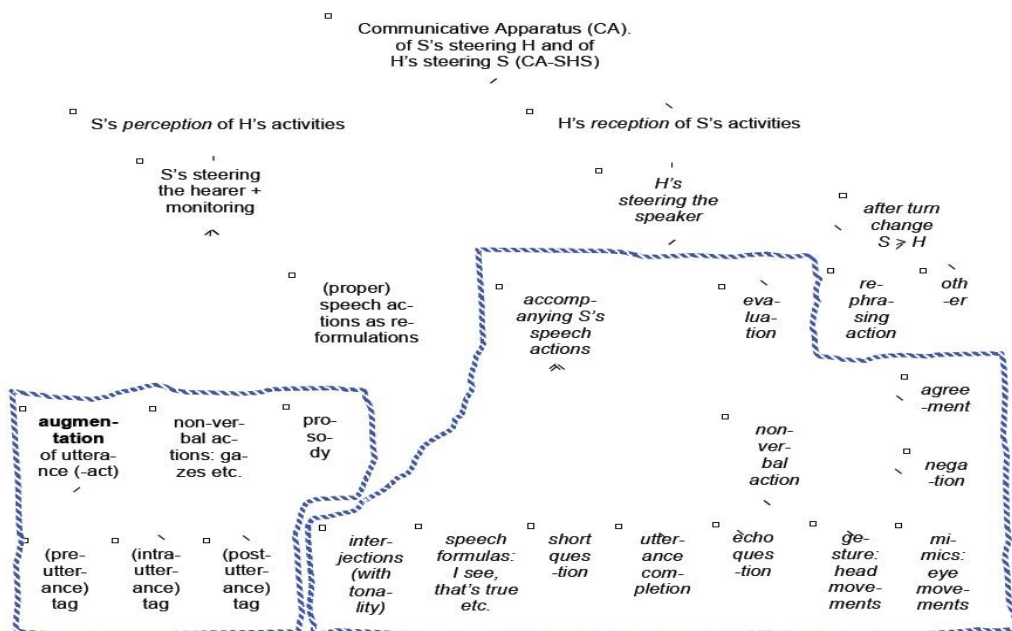


Figure 1: Communicative Apparatus (CA) of S's steering H and of H's steering S (CA-SHS) in monolingual communication. Hearer's actions, acts and procedures

are given in italics. The framed elements are “boosted” under conditions of Receptive Multilingualism (Rehbein & Romaniuk, in print).

Rehbein & Romaniuk (in print) explicated ‘the boosting of Communicative Apparatus’ with their own words as follows:

“As receptive multilingualism, or RM, means communication ‘under impeding conditions’, the mental activities of S’s perceiving H’s signals (through monitoring) and H’s receiving S’s speech actions and their continuous flow into expressions in the interactive space are positively enhanced. Such mental and interactive enhancement comes close to a ‘boosting’ of the Communicative Apparatus, or CA, with the effect of generating specific phenomena of a *Lingua Receptiva* (LaRa).

Table 2: Classes of H’s signals used for categorizing H’s parts of ‘Communicative Apparatus’ (CA) (Rehbein & Romaniuk, in print)

<b>abbreva tion</b>	<b>full name of class of hearer’s (H) signal in RM</b>	<b>description of the interactional value of hearer’s (H) signal</b>	<b>classifica tion for counting</b>
NU	<i>Non- understanding</i>	H signals non-comprehension of speakers’ utterances	five classes summa rized as <b>PROBL EMA TIC</b>  <b>UNDER STANDI NG</b>
PU	<i>Partial understanding</i>	H runs through some stages of understanding but does not adopt S’s plan and/or does not form an own hearer’s plan	
GU	<i>Guessing</i>	Realized by H’s echo questions, explicit hypotheses, queries etc. to make sure that previous understanding is correct	
BU	<i>Believing to understand</i>	Continuing the discourse without confidence that understanding is correct	
MU	<i>Misunderstandi ng</i>	In this class, adoption of S’s plan by H and formation of the H’s plan are wrongly accomplished, i.e. H activates wrong knowledge on the basis of wrongly perceived speech actions	
UN	<i>Understanding</i>	All stages of understanding are accomplished by H (default case)	counts as <b>UNDER STANDI NG</b>

There are a few studies investigating the perception in receptive multilingualism. Romaniuk (2010) investigated problematic cases of understanding in intercultural communication among the interactants whose native languages are Russian, Ukrainian and Polish. Results of the study suggested that receptive multilingual communication between Russian, Ukrainian and Polish native speakers is successful. However it “depends itself on the direction of intelligibility”. Sağın-Şimşek (2012) assessed understanding in receptive multilingual communications including Turkish-Azerbaijani and Turkish-Uzbek based on Functional-Pragmatic Index of Language Distance (PILaD) (Rehbein & Romaniuk, in print) so as to test the necessity of the precondition of typological proximity for successful communication.

## **2.5. Linguistic Properties of Turkish and Azerbaijani Languages**

In this section classification and historical development of Turkic languages will be outlined while special attention will be devoted to Azerbaijani and Turkish as they are the main subject languages of the present research.

### **2.5.1. Classification of Turkic Languages**

Classification of Turkic languages has, to date, been one of the open questions of Turkic linguistics (see Poppe, 1965; Tekin, 1990). Notwithstanding, there are a great many classifications of Turkic languages, which belong to Uralic- Altaic language family (Comrie, 1992; Menges, 1968; Schönig, 1998), suggested by a variety of scholars (see Arat, 1953; Benzing, 1959; Doerfer, 1971, 1987; Johanson, 1998; Menges, 1959, 1968; Poppe, 1965; Tekin, 1990) even though, according to Poppe, ‘none of them can be regarded as fully satisfactory’ (1965: 33) with the exceptions of Johanson’s, Tekin’s and his own classifications as they are more recent ones. However, as it is one of the most recent and cited classifications, that of Johanson (1998) is presented here to outline the languages involved within the Turkic language groups of the Altaic language family. As put forward by Johanson (1998, pp. 82-83), a rough scheme of six relatively separate branches is subdivided as follows:

(1) A southwestern (SW) branch, *Oghuz Turkic* languages consisting of Turkish, Azerbaijani, Gagauz, Turkmen, Khorasan Turkic, Qashqai, Sonqori, Aynallu and Afshar,

(2) A northwestern (NW) branch, *Kipchak Turkic* languages including Kumyk, Karachay, Balkar, Crimean Tatar, Karaim, Tatar (Kazan Tatar, Mishar, West Siberian), Bashkir, Kazakh, Karakalpak, Kipchak Uzbek and Nogay,

(3) A southeastern (SE) branch, *Uyghur Turkic* languages containing Oghuz Uzbek, Uyghur, Taranchi, and Turkic dialects of Kashgar, Yarkand, Khotan, Kerya, Turfan etc.,

(4) A northeastern (NE) branch, *Siberian Turkic* languages covering Yakut (Sakha), Dolgan, Sayan Turkic, Yenisey Turkic, Chulym Turkic and Altay Turkic,

(5) Chuvash, representing Oghur or Bulghar Turkic, and

(6) Khalaj, representing Arghu Turkic.



Figure 2: Map of Turkic Languages. Oghuz branch of Turkic languages is spoken in the yellow-coloured territories. (Gispert, J. 1993-2010)

### **2.5.2. Historical Development of Turkic Languages and Turkic-Speaking Groups**

Like all the languages spoken in the world, the history of Turkic languages has strictly been tied to the historical mobility or kinesis of the Turkic-speaking peoples. According to historians, Asian Hunnic union (also known as the Hsiung-nu in Chinese historical records) which was polyglot and polyethnic comprised the ancestors of Turkic-speaking peoples other than, disputably, Iranian, Palaeosiberian and Altaic.

In AD 395, the Turkic-speaking peoples made raids on the territories of contemporaneous empires of Sasanids and Romans. They raided and settled into the territories on the north of the Black Sea which were once settled by Sarmatians, Scythians and Alanics (Golden, 1998). In the Balkans and Euroasian steppes the Sabirs, European Avars and the Turkic-speaking Oghur and Hunnic elements in the Bulghar tribal confederation had relationships with the Byzantine and Sassanid Empires (see P. Golden, 1998).

As stated by Golden (1998), in AD 552 the first Türk Kaghanate was founded in the form of a Türk confederation over the Silk Road extending their hegemony to the Central Asia along with the borderline of Sassanid Empire in the second half of the 6<sup>th</sup> century. Türk Kaghanate had relations with the Soghdian merchants and functionaries who became the administrative elements of the Kaghanate after a short while. Golden (1998) comments on the nature of relationship in the successor states of the Türks as follows: “This joining of Turkic warrior and Iranian bureaucrat became a common feature of many subsequent Turkic states” (p. 20).

Successor states of the Türks founded in the Mongolian, Central Asian and Euroasian steppes consisted of the Uyghur Kaghanate, Khazar Kaghanate, Kuman-Kipchak confederation as well as the Islamized and Persianized Turkic states of Karakhanids, Ghaznavids and Seljuks before the Mongol Invasions of the Central Asia and the Middle East. The process of Persinization of the Turkic-speaking

masses resulted in contact-induced language change of the Turkic languages in Persian-speaking territories.

However, in the 13<sup>th</sup> century the extension of the Mongol Invasion to the Near East led to the migration of the Turkic-speaking masses to the Near East and Anatolian Peninsula. As Golden (1998) stated: “Large numbers of central Asian Oghuz tribesmen, as well as many other Turkic groupings, entered the Middle East, swelling the ranks of those that had come here in the Seljuk era” (p. 26).

As one of the Turkic statlets (*beyliks*) founded in the Anatolian Peninsula, the Ottomans formed a fast-extending state evolving an empire with the gained territories both in the Balkans and Middle East. Uzbeks in the Central Asia, Baburs in the north of India, Ottomans in the Mediterranean region and Safavids in Iran and Afghanistan were Turkic-speaking rulers and the empires which they were ruling were mostly shaped by Turkic-speaking-peoples.

### **2.5.3. Turkish and Azerbaijani Languages**

Turkish and Azerbaijani share a great many linguistic features (Gökçür, 2012; Kurtuluş, 1993). As Kirchner (2006) stated “Azerbaijani –especially its northern variety- and Turkish show numerous parallels in the lexicon as well as in major parts of their morphology and syntax”. There are so many parallels that even speakers of one of these languages who are not suspected of sympathizing with the pan-Turkic ideology have the impression that the language of the respective neighbouring country is nothing more than a dialect of their mother tongue. If the differences between related languages can just be passed over, this is indeed convenient for the speakers. For linguistic investigations, however, such insignificant differences are of great interest since they help to make the structures of each language obvious” (p. 158). As Azerbaijani is the subject language of this study, it is necessary to clarify the classification of Azerbaijani as well. North Azerbaijani (AZJ) is spoken in the Republic of Azerbaijan and The Nakhchivan Autonomous Republic while South Azerbaijani (AZB) is spoken in Iran. As stated

in Ethnologue, North Azerbaijani is also spoken in Dagestan, the Caspian coast in the southern Caucasus Mountains and Armenia.

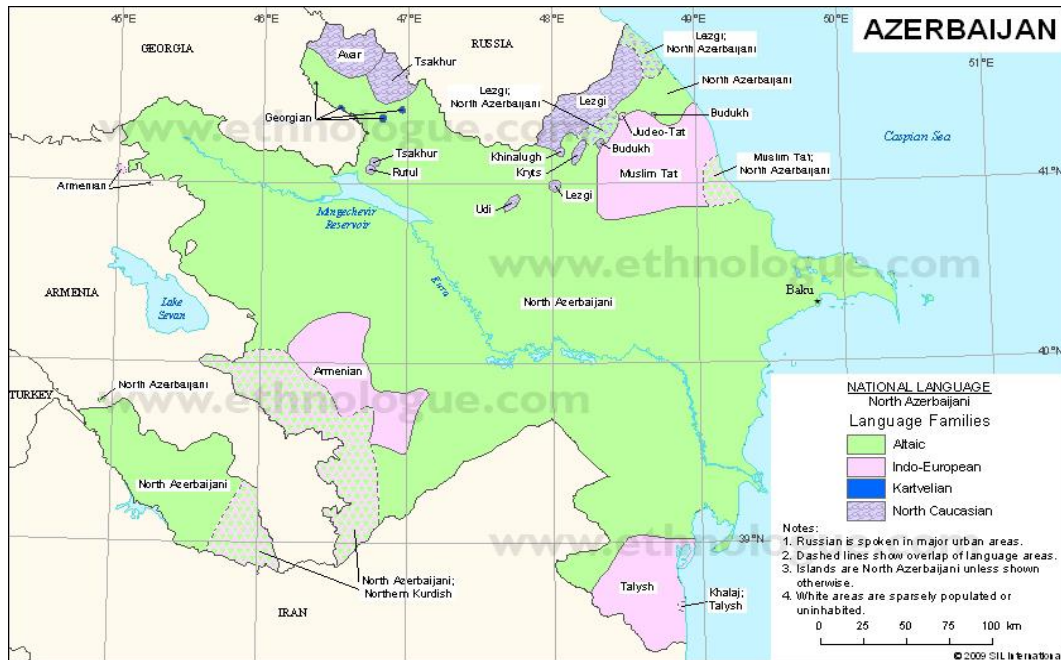
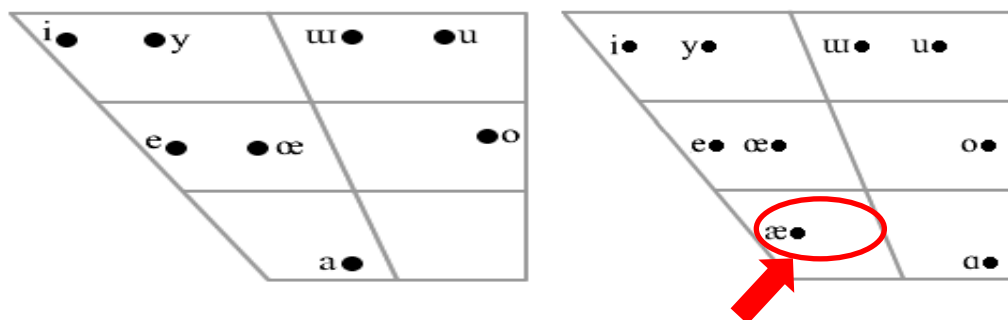


Figure 3: Map of Languages spoken in Azerbaijan. Northern Azerbaijani is spoken in the light green-coloured (and North Azerbaijani written) territories.

#### 2.5.4. Phonological Properties of Turkish and Azerbaijani

One of the most important phonological differences between Turkish and Azerbaijani is the existence of open central unrounded vowel  $\text{æ}$  in Azerbaijani as can be seen in the table.

Table 3: Vowel phonemes in Turkish (Zimmer & Orgun, 1999: 155) and Azerbaijani





Consonant phonemes in both languages vary as can be seen in the following tables. Dental/alveolar consonants between Turkish and Azerbaijani vary to a great extent that makes the mutual intelligibility difficult for each interlocutor even if morphologically similar words are utilized in conversation.

As can be seen from table 4 and 5, uvular consonants x and y exist in Azerbaijani while there is no equivalent consonant in Turkish.

Table 4: Consonant phonemes in Turkish language

	Labial	Dental	Alveolar	Post-alveolar	Palatal	Velar	Glottal
<b>Nasal</b>	m		n				
<b>Stop</b>	p   b	t   d			(c)   (ç)	k   g	
<b>Affricate</b>				tʃ   dʒ			
<b>Fricative</b>	f		s   z	ʃ   ʒ			h
<b>Approximant</b>	ʋ		(ɰ)	l	j		
<b>Flap</b>			r				

Table 5: Consonant phonemes in Azerbaijani language

	Labial	Dental/Alveolar	Post-alveolar	Palatal	Velar	Uvular	Glottal
<b>Nasal</b>	m	ɳ					
<b>Plosive</b>	p   b	t̪   d̪	tʃ̪   dʒ̪	c   ç	k   g		
<b>Fricative</b>	f   v	s̪   z̪	ʃ̪   ʒ̪			x   y	h
<b>Approximant</b>		l		j			
<b>Tap</b>		r					

### 2.5.5. Morphological Properties of Turkish and Azerbaijani

Turkish and Azerbaijani nouns are not inflected by gender as Turkic languages are lack of grammatical gender. However, they are inflected by number and case as Turkic languages are agglutinative languages in common.

Table 6: Case assignments in Turkish and Azerbaijani

<b><u>Case:</u></b>	<b><u>Ending</u></b>	<b><u>Example</u></b>	<b><u>Meaning</u></b>
<b><u>Nominative</u></b>			
Turkish	Ø (none)	ev	house
Azerbaijani	Ø (none)	ev	house
<b><u>Accusative</u></b>			
Turkish	-(İ)	evi	the house
Azerbaijani	-(İ)	evi	the house
<b><u>Genitive</u></b>			
Turkish	-(İ)n	evin	the house's
Azerbaijani	-(İ)n	evin	the house's
<b><u>Dative</u></b>			
Turkish	-e	eve	to home
Azerbaijani	-ə	evə	to home
<b><u>Instrumental</u></b>			
Turkish	-la, -le	evle	with house
Azerbaijani	-la, -lə	evlə	with house
<b><u>Comutative</u></b>			
Turkish	-la, -le	arkadaşla	with friend
Azerbaijani	-la, -lə	dostla	with friend
<b><u>Locative</u></b>			
Turkish	-de	evde	at home
Azerbaijani	-də	evdə	at home

As presented in table 6, there is no morphological difference regarding the morphological properties in Turkish and Azerbaijani.

### **2.5.6. Syntactic properties of Turkish and Azerbaijani**

Word order paradigm in Turkish and Azerbaijani, as in all Turkic languages, is conspicuously similar: SOV. However, Erguvanlı (1984) and Bozşahin (2003) regarded Turkish as a free word order language and stated that “all six variations of S, O, V are attested” in Turkish (p. 96). It is probable to change the word order discourse-functionally to stress the importance of a certain word or phrase.

Question formation is by far the most distinctive syntactic feature between Azerbaijani and Turkish. WH-question formations are identical in both languages by placing a question word at the very beginning of declarative sentences without any change in word order.

Turkish example: Neden buraya geldin?

Why here.DAT come.PAST.2PS

WH(y)- did you come here?

Azerbaijani example: Nədən buraya gəldin?

Why here.DAT come.PAST.2PS

WH(y)- did you come here?

However, yes/no questions are intonationally constructed in Azerbaijani language while a question particle –m(I) is placed at the end of a declarative or negative sentence in Turkish.

Turkish example: Sen yatacak mısın?

You.2P.Pronoun go to sleep.FUTURE.Ques-Part.2PSg.

Are you going to sleep?

Azerbaijani example: Sən                      yatırsan?  
 You.2P.Pronoun            go to sleep.PR.2PSg.  
 Are you going to sleep?

Copular sentences with nominal complements are constructed “by suffixing tense and (subject-)agreement morphemes onto the predicate nominal” (Kornfilt, 1997: 77) in both languages.

Turkish example: (Ben)            satıcı - y- im.  
 I                    seller-COP.-1.Sg.  
 I am a seller.

Azerbaijani example: (Mən)            satıcı - y- am.  
 I                    seller-COP.-1.Sg.  
 I am a seller.

After the presentation of the brief history of receptive multilingualism studies and comparative analysis of Turkish and Azerbaijani, it is quite worthwhile to hypothesize that the rate of mutual understanding might vary not only within but also between the branches of Turkic languages concerning the quintessence of *LaRa* as a language mode.

## **2.6. Interjections**

Interjection has always been a controversial and neglected linguistic element concerning its definition, nature and classification in the history of linguistics even though the earliest Greek grammarians noted its existence (cf. Ameka, 1992; Wilkins, 1992; Montes, 1999; Cuenca, 2002; Sauciuc, 2004 and Poggi, 2009). The title of Ameka (1992) indicates the negligence of interjections: “Interjections: The universal yet neglected part of speech”. The reason for this negligence is that they have mostly been regarded peripheral to language (cf.

Montes, 1999). Furthermore, there is a dichotomy in the points of view of scholars concerning ‘periphery’ discussion of interjections. Ameka (1992), Wierzbicka (1992) and Wilkins (1992) consider interjections as part of language whereas Goffman (1981) states that interjections are not part of language at all.

To start with, the term *interjection*, which originates from Latin term, *interiecto* (=I throw in the middle), suggests the discursive nature of interjections by being inserted in the middle of an utterance or discourse.

In the literature, the definitions of interjection indicate the heterogeneity of the classification of items as follows:

**interjection** (*n.*) A term used in the traditional classification of parts of speech, referring to a class of words which are unproductive, do not enter into syntactic relationships with other classes, and whose function is purely emotive, e.g. *Yuk!*, *Strewth!*, *Blast!*, *Tut tut!* There is an unclear boundary between these items and other types of exclamation, where there may be more than one word, e.g. *Excellent!*, *Lucky devil!*, *Cheers!*, *Well well!* Several alternative ways of analyzing these items have been suggested, using such notions as minor sentence, formulaic language, etc. (Crystal 2003: 239).

**Interjection** Traditionally [used] of forms that express ‘state of mind’ and do not enter into specific syntactic relations with other words: e.g. *Wow*, *Yuk*, *Phew*. Some [...] are also idiophones, with phonetic features peculiar to them.

A part of speech in ancient Roman accounts of Latin. Extended by some recent writers to a larger and more indeterminate category of which the traditional interjections are only part (Matthews 2007: 198).

**Interjection:** A conventional lexical form which (commonly and) conventionally constitutes an utterance on its own, (typically) does not enter into construction with other word classes, is usually monomorphemic, and (generally) does not host inflectional or derivational morphemes (Wilkins 1992:124).

The diversity of definitions of interjections given above stems from the lack of homogeneity of classifications of interjections. As Libert (2012) states, “interjections are such a varied set of items that one cannot say anything about the

set as a whole” (p. 285). Interjection, as a label, has been classified as a word class and “an utterance type” due to its nature (Ameka, 1992: 102). However, on the one hand, in spite of the different degrees of proximity of interjections with particles and formulae, scholars classified it under these linguistic items (cf. James, 1973; Evans, 1992; Kryk, 1992; Wilkins, 1992 and Cuenca, 2002). On the other hand, they have also been classified under discourse markers (cf. Schourup, 1985; Schiffrin, 1987 and Montes, 1999).

As pointed out previously, interjections have been a neglected subject matter in linguistic studies. However, considerable number of linguistic analyses of interjections has been published since the publication of special volume of interjections in *Journal of Pragmatics* in 1992. In the volume, a great many scholars studied interjections from various linguistic perspectives: pragmatic, semantic and a combination of both perspectives. Therefore, for a proper understanding of the interjection literature it is necessary to present the studies by categorizing them according to their related subfield of linguistics which is either pragmatics or semantics. In the following part, the growing body of literature on the combined semantic and pragmatic analyses of interjections is presented.

To begin with, pragmatic analyses of interjections in various languages in the world constitute a large part of the related literature compared to the semantic analyses. Ameka (1992), in his pioneer article *Interjections: The universal yet neglected part of speech*, studied the nature of interjections with respect to the part of speech along with the ideas of the Greek and Latin grammarians by defining interjections “non-words”, “syntactically-independent” and signifier of a feeling or state of mind. Firstly, he repeated the conventional categorization of interjections: primary and secondary interjections. He distinguished primary interjections by defining them as “little words or non-words” which cannot be used otherwise. As the name of his article suggests, he discussed the peripherality of interjections in linguistic analyses. In the last section he proposed a new classification of interjections on the basis of the communicative functions they perform. He classified them into three categories which are expressive (with focus

on the speaker's mind), conative (with emphasis on the speaker's wishes) and phatic (which has to do with the establishment of contact).

Kryk (1992) studied pragmatic features of Polish interjection *no* with its English equivalent *well* by means of the conventionality scale. Analysis demonstrated that context-dependent meanings of interjections serve a function in "the organization of discourse" (Kryk, 1992: 193).

Cuenca (2006) investigated expressive secondary interjections utilized in the movie *Four Weddings and a Funeral* and the pragmatic errors occurred in the dubbed versions in Spanish and Catalan languages. She focused on the strategies which translators made use of in translating the texts, concluding that literal translations of English interjections into the languages in question would lead to a misunderstanding due to the pragmatic nature of interjections.

Secondly, semantic analyses of interjections were analyzed in the sense that they are both regarded as having semantic content and encoders of conceptual structures in communication (Wilkins, 1992: 119).

Wierzbicka (1992) defined and classified interjections in her seminal article *The semantics of interjections*, saying that there are three types of interjections which are: emotive, volitive and cognitive ones. She compared the semantics and sound symbolism in the functioning of emotive interjections in English, Polish, Russian and Yiddish languages.

Besides, Ameka (1992) examined semantic features of Ewe phatic and conative interjections in the maintenance of social and communicative contact along with his study of interjections with a pragmatic perspective.

Last but not least, Evan's study (1992) on Mayali (an aboriginal language of Arnhem Land in Australia) interjections represents an example for the combined semantic and pragmatic analysis of interjections. He studied the sequential organization such as turn-taking, turn-holding and turn-yielding and social deictic dimensions of interjections.

Wharton (2003) discussed the semantic and pragmatic features of interjections in a *showing-saying* theoretical framework by attempting to answer the following questions: (1) What do interjections communicate? (2) How do interjections communicate? (3) Are interjections part of language? He seemed to approach the dichotomous points of view of semanticists and pragmatic researchers critically by proposing a ‘showing’/’saying’ continuum for interjections.

### 2.6.1. Turkish Interjections

Comprehensive linguistic analyses of interjections in Turkish linguistics have not been done compared to the other parts of speech e.g. participles; conjunctions (cf. Lewis, 1967). Büyükkantarçioğlu (2006) stated that “in most books written on Turkish grammar, interjections are explained rather briefly and defined as emotive words or words of sudden remark” (p. 20).

In one of the earliest pivotal works on Turkish, *Éléments de langue turque* Viguier (1790) defines Turkish interjections as follows:

L'insertion dans le discours d'une expression courte & rapide, qui peint les passions ou les mouvemens intérieurs, qui énonce en peu de mots de sentimens d'admiration, de surprise, de joie, de confiance, d'encouragement, de compassion, de douleur, de colère, d'indignation, de crainte, de désir, ou des vœux, qui est comme une projection subite et intermédiaire des affections de l'ame, se nomme *Interjection* (p. 209-210).

(The inclusion in the speech short and quick expression, which painted the interior passions or motions, which outlines briefly sentiments of admiration, surprise, joy, confidence, encouragement, compassion, pain, anger, indignation, fear, desire, or wish, which is like a sudden projection and intermediate affections of the mind, is called Interjection).

In his *Ottoman-Turkish Conversation Grammar*, Hagopian (1907) gives a definition of interjections as “words which are used to express a sudden or violent motion of the mind” (p. 236). Parallel to Hagopian, Göksel and Kerslake (2005)



define them as “the words which express feelings, such as *ay* ‘ouch!’, ‘wow!’, *hay* *allah* ‘oh dear!’, *vah vah* ‘what a shame!’, *allah allah* ‘good heavens!’, or which are used to initiate conversation or to express the speaker’s attitude towards the hearer, such as *yahu* ‘hey’”(p. 51).

Kornfilt (1997) does not define interjections yet she states that ‘Turkish has a wealth of interjections, expressing a variety of feelings, with different discourse functions’ (p. 517). She (ibid.) presents some examples of Turkish interjections:

“Yazık!	‘A pity; too bad!’
Mutlaka!	‘Definitely; without fail’
Elbette!	‘Of course!’
Yapma!	‘You don’t say! (‘Don’t do (it)!’)
Mükemmel!	‘Perfect!’
Dinle!	‘Listen!’
Eyvah!	‘Alas! Woe is me!’...(p.517)”

Ediskun (1985)’s definition of interjection is that “Ünlemler, bir heyecanın etkisiyle ağızımızdan çıkarak duygularımızı canlı bir biçimde anlatmaya yarayan kelimelerdir” (p. 322).

(Interjections are the words which are uttered with the effect of a thrill to explain our feelings vividly).

Balcı (2003) gave a definition of interjections as follows:

#### Interjections

Semantic terms: The word class meaning of which embodied in a context becomes more concrete and is used for the expression of emotions such as joy, fear, sadness, confusion; occasionally the explanation of the reflection of natural sounds or command and wishes.

Syntactic terms: Interjections are words which have sentential value. They can be used either alone or at the end / at the beginning

of the sentence: *Oh! Ay! Eyvah! Beyefendi! Özgür! (Oh! Month! Alas! Gentleman! Free!).*

With regards to the classification of the interjections, Deny (1921) provided a classification of Turkish interjections.

Nous distinguerons deux sortes de particules exclamatives ou interjections:

1. Les interjections *interpellatives* qui servent à attirer l'attention de l'interlocuteur pour l'appeler, l'interpeller, l'inciter à agir ou lui montrer un objet;

2. Les interjections *affectives*, de caractère subjectif, qui expriment les affections de l'âme (sensations ou sentiments).

Cette distinction n'est pas absolument rigoureuse: une interjection interpellative peut se nuancer d'une acception affective (p. 702).

(We distinguish two kinds of particles or exclamatory interjections:

1. Interpellative interjections which serve to draw the attention of the listener, to encourage him to act or show an object;

2. Emotional interjections of subjective character, which express the affections of the mind (sensations and feelings).

This distinction is not absolutely rigorous by the fact that interpellative interjection can qualify in an emotional sense.).

Büyükkantarçioğlu (2006) categorized Turkish interjections as: (a) cognitive, (b) emotive and (c) volitive interjections based on Wierzbicka's (1992: 165) classification (p. 25).

As can be seen in Table 7, Turkish interjections are categorized according to their reactive functions. Büyükkantarçioğlu selected and analyzed secondary interjections in Turkish such as *Hadi be!*, *Atma!*, *Yeme bizi!* and *Olmadı!*. She investigated how those secondary interjections function in the discursive context pragmatically on the side of hearer during idea framing process.

Table 7: Turkish Interjections in Reactive Idea Framing (Büyükkantarcıoğlu, 2006)

REACTIVE IDEA FRAMING TYPE	FUNCTION	STATE OR ACT	PROPOSITIONAL CONTENT	TYPE OF INTERJECTION	EXAMPLE
<b>contradicting</b>	Indicating that the first ideas is not true	objection disbelief invalidation putting doubts surprise warning regret dislike disagreement teasing fear impatience etc.	I think... I don't think... I doubt.... I say.... I feel that...	cognitive emotive volitive	-hadi be ! -atma! -yeme bizi! -olmadı!...
<b>counteracting</b>	Reducing the validity of the first idea				-yok deve ! -devenin nalı! -imkansız ! -saçmalama!....
<b>challenging</b>	Questioning the validity of the first idea				-ciddi misin ? -ne diyorsun ? -yemin et ! -valla mı? ....
<b>evaluating</b>	Evaluating the quality or the validity of the first idea				- olacak şey değil -müthiş ! -yazık ! - inanılmaz!...
<b>contrasting</b>	Adding an opposite or different idea to the first one				- bilakis ! - hiç bile !

As can be seen in Table 7, Turkish interjections are categorized according to their reactive functions. Büyükkantarcıoğlu selected and analyzed secondary interjections in Turkish such as *Hadi be!*, *Atma!*, *Yeme bizi!* and *Olmadı!*. She investigated how those secondary interjections function in the discursive context pragmatically on the side of hearer during idea framing process.

Among the linguistic studies upon Turkish interjections, Akar (1988) investigated the Turkish interjections concerning their organizations within the sentence (organization of interjections in a sentence as sentence-initial, or sentence-final) by focusing on their syntactic functions. Particularly, she analyzed Turkish primary (Banguoğlu, 1986 regards them as *real interjections*) interjections '*ah, uf, ay, vay, ya, be, ha* and *ayol!*' based on their positions in a sentence.

In another study Külebi (1990) examined emotive and intentional functions of interjections by highlighting the importance of contextual clues or *constellative* elements, concluding that pragmatic features of Turkish interjections would vary context-dependently.

Dağdeviren (2003) investigated the pragmatic functions of identical interjections in different language constellations by analyzing natural data.

Standardized orthography is an important factor in transcribing the interjections as arised by Işık-Güler & Eröz-Tuğa (2010).

Last but not least, parallel to Dağdeviren's study, Büyükkantarcıoğlu (2006) examined various pragmatic functions of Turkish interjections based on "a cognitive process called reactive idea framing" on the hearer's side (p. 19). She investigated the reasons why classification and categorization of pragmatically multi-faceted Turkish interjections semantically would be a challenge for Turkish linguists.

Functional pragmatic analysis of Turkish interjections was studied by Babur, Sağın Şimşek and Rehbein (2007) along with their functions concerning the incitement field in the natural language constellation based on Ehlich & Rehbein's (Rehbein, 1977; Ehlich, 1986; Ehlich ve Rehbein, 1979) Functional Pragmatics method. Turkish primary interjections transcribed as <hm>, <hmm>, <hı>, <hım>, <he>, <hee>, <ha>, <ha?>, <hıhı> were analyzed with respect to their incitement field. According to the framework of Functional Pragmatics, there are five *linguistic fields* "belonging to functional areas determined by abstract, overarching purpose" (Redder, 2008:137). One of these five linguistic fields is the incitement field, consisting of interjections, harboring "devices by which the speaker, in an immediate way, makes the hearer do something. Its devices are called *incitive procedures* and they consist in –tonal- interjections..." (Redder, 2008:137).

## CHAPTER 3

### METHOD OF DATA COLLECTION, ANALYSIS AND INTERPRETATION

#### 3.0. Presentation

This chapter provides information about the description of the participants involved, data collection procedures and data collection instruments. An overall explanation of the design of the study is presented. Information about the participants and characteristics of setting are explicated. Then the transcription conventions and data analysis procedures utilized in this study are presented.

#### 3.1. Design of the Study

In this study, a particular linguistic element, forms and functions of interjections in an Azerbaijani-Turkish Lingua Receptiva (*LaRa*) communication are studied in order to find out the contribution of interjections as indicators of understanding. This study attempts to shed light on the mechanisms utilized in such language mode for the sake of comprehension with a functional-pragmatic approach (Ehlich & Rehbein, 1982) in order to investigate the forms and functions of interjections.

As the occurrences of interjections in both Azerbaijani and Turkish are crucial for the purpose of the present study, a worldwide popular word guessing party game called Taboo was selected and modified in accordance with the scope of the study. The inspiration for making use of this task comes from the need for a structured task which allows both creating a communicative and natural

atmosphere in which interjections are frequently used by the interlocutors and analyzing the understanding mechanisms of the interactants for the current study. As presented in the literature review chapter, Tekin (1978) conducted his research on the basis of the mutual intelligibility data collection method which was prepared and used by American linguists in order to investigate the rate of mutual intelligibility among Indian languages spoken in the US. He selected ten sentences from Turkic languages Gagauz, Azerbaijani, Turkmen, Kazakh, Karakalpak, Karaim, Uzbek, Chuvash, Yakut, Tuvan, Bashkir, Kumyk, Khakas, Karachay-Balkar, Uyghur, Tatar, Altay Turkic, Kyrgyz, and Nogay written in Latin alphabet. He suggested that the rate of mutual intelligibility between Turkish and closely-related Turkic languages such as Azerbaijani and Gagauz was high. Yet, according to him, lexical gap between these languages had a negative impact upon the mutual intelligibility. Ercilasun (1994) criticized Tekin's data collection method on account of the fact that the interlocutors should converse with each other by using their native languages instead of evaluating the written sentences. He stated that it would not be beneficial to give written texts to the participants to measure the rate of intelligibility as he regarded this method of data collection as "unnatural" (p. 338). He claimed that the most practical and beneficial method to measure the mutual intelligibility rate would be to make the interlocutors be exposed to the Turkic languages under investigation.

As for introduction of Taboo, generally, four people play this game through pairing each other and forming two groups. For the current study, two Azerbaijani and two Turkish university students play this game by pairing each other and forming two groups, each of which consists of an Azerbaijani and a Turkish university students. Players are given cards on which there is a 'guess word' and five 'taboo (forbidden) words'. One of the teammates in a team tries to prompt his/her partner to guess the keywords as possible in the allotted time without using taboo words. This player is called the 'clue-giver.' The other who can be named as the 'information requester' attempts to guess and understand it. Taboo words are the ones which have strong associations with the guess words.

For instance, if the guess word is ‘sofa’, taboo words are ‘furniture, couch, chair, living room, sit’. The clue-giver prompting his/her partner to guess ‘sofa’ is not supposed to use these taboo words, which makes the game challenging for the teammates. This leads the teammates to negotiate to reach the ultimate mutual goal, which is mutual understanding. Since it is the clue-giver in each team who holds the information, and the other one requests the information in order to reach goal, the task can be defined as an information-gap task. Additionally, there seems to be a one-way flow of information; however, if the information requester provides the information holder with information requiring.

### **3.2. Research Questions**

Based on the studies conducted upon *Lingua Receptiva (LaRa)* and/or *Receptive Multilingualism (RM)* among Turkic languages and in conformity with the scope outlined above, this study aims at answering following questions.

1. What forms of interjections are used in an ‘Azerbaijani-Turkish lingua receptiva’ language mode?
  - 1.1. What forms of interjections are used by Turkish native speakers in an ‘Azerbaijani-Turkish lingua receptiva’ language mode?
  - 1.2. What forms of interjections are used by Azerbaijani native speakers in an ‘Azerbaijani-Turkish lingua receptiva’ language mode?
2. What are the functions the interjections in ‘Azerbaijani-Turkish lingua receptiva’ language mode?
  - 2.1. What are the functions of Turkish interjections in ‘Azerbaijani-Turkish lingua receptiva’ language mode?
  - 2.2. What are the functions of Azerbaijani interjections in ‘Azerbaijani-Turkish lingua receptiva’ language mode?

### **3.3. Participants**

The interlocutors are two Azerbaijani and four Turkish university students. Turkish interactants are students at METU studying in various departments at these universities. Azerbaijani interactants are university students, who are taking Turkish courses at Gazi TÖMER (Center for Teaching Turkish as a foreign language). The Azerbaijani university students come to Turkey in order to study at a Turkish university by means of *Ministry of National Education Grand Student Project*.

The interlocutors are Azerbaijani and Turkish students. Most of the Azerbaijani university students come to Turkey in order to study at a Turkish university by means of *Ministry of National Education Grand Student Project* which ‘was implemented with the aim of attempting to meet the needs of the qualified human resources of the Turkic Republics and Turkish and Cognate Communities, to raise a Turkey-friendly young generation by building a lasting bridge of brotherhood and friendship amongst the Turkic-speaking countries, to teach the Turkish language and introduce Turkish culture and to create a wide umbrella under which the countries of the Turkish community can develop relations. This project is being implemented according to the procedures and guidelines set out by the terms and conditions concerning the scholarships of students assessed by the evaluation board established in accordance with the Law No. 2922 regarding the Foreign Students Receiving Tuition in Turkey and related Regulations of this Law, cooperations, agreements, protocols, memorandums of understanding and decisions of permanent boards’ (Yunus Emre Institute n. d.).

#### **3.3.1. Azerbaijani participants in detail**

Detailed information about Azerbaijani participants is as follows:

Fahir (pseudo-name for the Azerbaijani participant) is 17 years old, undergraduate petroleum engineering student at METU originally from Baku,



Azerbaijan. He speaks Azerbaijani and Russian as his first languages along with English as a second language.

Kaan (pseudo-name for the Azerbaijani participant) is 17 years old, undergraduate civil engineering student at METU originally from Baku, Azerbaijan. He speaks Azerbaijani and Russian as his first languages along with English as a second language.

### **3.3.2. Turkish participants in detail**

Detailed information about Turkish participants is as follows:

Serkan (pseudo-name for the Turkish participant) is 20 years old, undergraduate English Language Teaching student at METU originally from Zonguldak, Turkey. He speaks Turkish as his first language along with English, German and Italian as his second languages.

Busra (pseudo-name for the Turkish participant) is 20 years old, undergraduate English Language Teaching student at METU originally from Tokat, Turkey. She speaks Turkish as her first language along with English, German and Italian as her second languages.

Fadime (pseudo-name for the Turkish participant) is 23 years old, graduate English Language Teaching student at METU originally from Ankara, Turkey. She speaks Turkish as her first language along with English and German as her second languages.

Ayşe (pseudo-name for the Turkish participant) is 25 years old, graduate English Language Teaching student at METU originally from Muğla, Turkey. She speaks Turkish as her first language along with English and German as her second languages. Table 8 presents detailed information about Turkish and Azerbaijani participants.

Table 8: Demographic information about Turkish and Azerbaijani Participants

<i>Participants in detail</i>							
Turkish participants					Azerbaijani participant		
Features	Ser	Bu	Fa	Ay	Features	Fahir	Kaan
<u>Age</u>	20	20	23	25	<u>Age</u>	17	17
<u>Gender</u>	M	F	F	F	<u>Gender</u>	Male	Male
<u>Hometown</u>	Zonguldak	Tokat	Ankara	Muğla	<u>Hometown</u>	Baku	Baku
<u>Languages known</u>	Tur. (Nat.) Eng. (Adv) Ger. (Ele) It. (Beg)	Tur. (Nat.) Eng. (Adv) Ger. (Ele) It. (Beg)	Tur. (Nat.) Eng. (Adv) Ger. (Ele)	Tur. (Nat.) Eng. (Adv) Ger. (Ele)	<u>Languages known</u>	Azb. (Nat.) Rus. (Adv.) Eng. (Adv.) Fre (Ele)	Azb. (Nat.) Rus. (Adv.) Eng. (Adv.)

### 3.4. Setting

Three sessions of word guessing party game Taboo were played by Turkish and Azerbaijani interlocutors in the researcher's office at Middle East Technical University in which a comfortable and silent atmosphere were meant to be provided. The reason for such a comfortable atmosphere comes from the need for a structured task which will allow creating a communicative and natural atmosphere in which interjections are frequently used by the interlocutors. In the first session of Taboo game, four people, two of whom were Azerbaijani (Kaan and Fahri) and the others were Turkish interlocutors (Serkan and Kübra), played through pairing each other and forming two groups. This session took place on 22 October 2012 and was video-recorded. Second session of the game was played by a Turkish (Fadime) and an Azerbaijani interlocutor (Fahri) on 30 October 2012. Lastly, a Turkish (Ayse) interlocutor and an Azerbaijani (Kaan) played Taboo by forming two groups on 30 October 2012.

### **3.5. Data Collection Instruments**

#### **3.5.1. Questionnaire**

As for the task, first of all, a language background questionnaire developed for a TÜBİTAK research project (Scientific and Technological Research Council of Turkey) (Project Number: 110K432) investigating the rate of receptive multilingualism between Turkish and a variety of Turkic languages was utilized in order to find out the interactants' language background. (See Appendix B)

#### **3.5.2. Taboo Task**

A worldwide popular word guessing party game called Taboo was utilized in this study. Players are given cards on which there is a 'guess word' and five 'taboo (forbidden) words'. One of the teammates in a team tries to prompt his/her partner to guess the keywords as possible in the allotted time without using taboo words. This player is called the 'clue-giver.' The other who can be named as the 'information requester' attempts to guess and understand it. Taboo words are the ones which have strong associations with the guess words. For instance, if the guess word is 'samba', taboo words are 'dans (dance), Brezilya (Brazil), müzik (music), Rio (Rio de Janeiro), salsa (salsa)'. The clue-giver prompting his/her partner to guess 'samba' is not supposed to use these taboo words, which makes the game challenging for the teammates. This leads the teammates to negotiate to reach the ultimate mutual goal, which is mutual understanding. Since it is the clue-giver in each team who holds the information, and the other one requests the information in order to reach goal, the task can be defined as an information-gap task. Additionally, there seems to be a one-way flow of information; however, if the information requester provides the information holder with information requiring confirmation then it may also be two-way flow information exchange.

*'Taboo' and 'Guess' Word Selection*

For the purposes of the present study original Taboo cards in Turkish on which “taboo” and “guess” words were used. Firstly, the taboo and guess words were translated into Azerbaijani by means of the Dictionary of Turkic Dialects (Türk Lehçeleri Sözlüğü) provided on the website of Turkish Language Association (Türk Dil Kurumu) and check by an Azerbaijani native speaker informant from The Nakhchivan Autonomous Republic of Republic of Azerbaijan. Taboo and guess words were selected based on the general, shared cultural and international knowledge of the Azerbaijani and Turkish native speakers for this study. Taboo and guess words which are culturally too specific such as Çatalhöyük (a Neolithic and Chalcolithic settlement in southern Anatolia), ‘Kavak Yelleri’ (which is a Turkish TV series), ‘Mecburi Hizmet’ (Compulsory service), were eliminated with the help of an Azerbaijani informant from The Nakhchivan Autonomous Republic of Republic of Azerbaijan and a Turkish informant. To eliminate culture-specific words from the game, native speakers of Turkish and native speakers of Azerbaijani were consulted. These native speakers were asked to eliminate culture-specific cards. In the end, words such as “hovarda” (gadabout), “çerkeztavuşu” (chicken with walnuts) and “aynasız” (police) were excluded from the Turkish cards. An example of taboo cards is presented in the figure below.

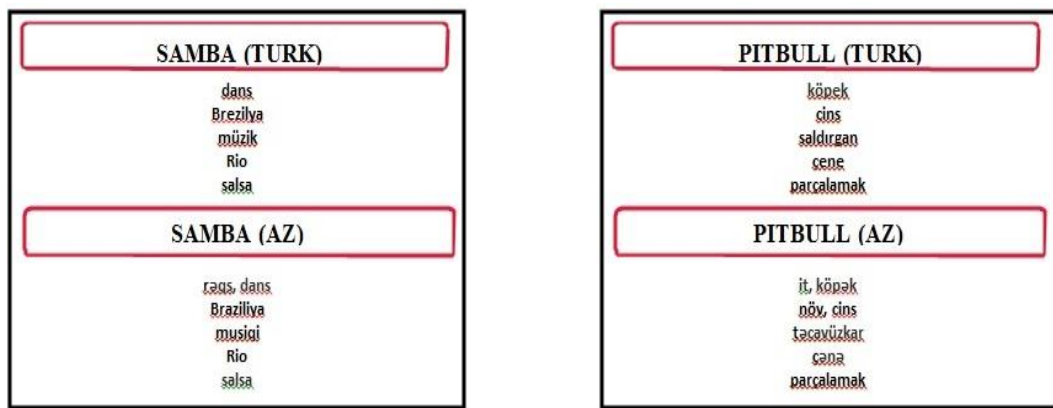


Figure 4: Revised Version of Azerbaijani and Turkish Taboo Card Set

In addition to that, criteria sheets consisting of taboo and guess words were prepared in order for the evaluation of the relevancy and familiarity of these words by Azerbaijani and Turkish native speakers. The evaluations of the translated Azerbaijani taboo and guess words in criteria sheets were made by the same Azerbaijani informant. Turkish criteria sheets were evaluated by a Turkish native speaker of Republic of Turkey (See Appendices C-D-E-F for the criteria sheets prepared for the evaluation of the Taboo and guess words in terms of familiarity and relevancy in Turkish and Azerbaijani by the native speakers).

Three whole sessions of the taboo game were video recorded for the analysis. There are circa two hours of data in total.

### **3.5.3. Stimulated Recall Technique**

Lastly, *stimulated recall* technique was used to verify and compare the implications concerning the functions of the interjection forms as the indicators of understanding in Azerbaijani-Turkish LaRa communication. Here, a recording of a conversation or communication made to be analyzed. ‘The interpretation of the observation is made with’ the participants or participants (McDonough & McDonough, 1997: 112). This technique allows the researcher to ask the interactants the reason and the meaning of the interjections they used. The rationale behind the utilization of that technique was to better understand the contextual functions of Azerbaijani and Turkish interjections.

All Azerbaijani and Turkish native speakers were recorded through digital video camera and conducted in the office of the researcher. The participants were questioned why they uttered interjections in specific contexts. The video-recordings were listened by the researcher for once. Important parts of the recordings were transcribed after the second listening. Transcriptions were evaluated and utilized to support the content analysis.

### **3.6. Data Analysis Procedures**

In this sub-section, data analysis procedures and transcription convention EXMARaLDA (Extensible Markup Language for Discourse Annotation) along with a computer program named as PRAAT which is a software package to investigate phonological features of interjections are presented. By using transcription convention EXMARaLDA, video-recordings of Azerbaijani-Turkish *LaRa* communication are transferred into electronic environment. Azerbaijani utterances were transcribed by an Azerbaijani native speaker and checked by another Azerbaijani speaker. Azerbaijani and Turkish interjections in terms of their occurrences and forms in the transcribed data are analyzed within the framework of Functional Pragmatics. Finally, the analyses of the forms of Azerbaijani and Turkish interjections are analyzed by means of PRAAT which is a software package to investigate phonological features of interjections. The rationale behind using PRAAT is that the same interjection can function variably with different prosodic features.

#### **3.6.1. Transcription Software (EXMARaLDA)**

As the present study is a case study investigating the forms and functions of interjections utilized in Azerbaijani-Turkish *LaRa* communication, the interjections were transcribed with EXMARaLDA (Extensible Markup Language for Discourse Annotation). EXMARaLDA was developed by Thomas Schmidt at the ‘SFB Mehrsprachigkeit’ (Research Center on Bilingualism) in accordance with HIAT, an acronym of *Halbinterpretative Arbeitstranskriptionen* (Semi-Interpretative Working Transcriptions) conventions (Ehlich & Rehbein, 1976; Rehbein et al. 1993 as cited in Herkenrath, 2012) since EXMARaLDA represents all the linguistics elements, so to speak, utterances used in oral communication. Azerbaijani transcriptions and analyses were controlled by an Azerbaijani native speaker.

General characteristics of transcriptions by EXMARaLDA are described by Rehbein (2011) as follows:

- (1) “spoken language (discourse) is transformed in a written form in score areas abbreviated as ‘partiturs’;
- (2) the multiparty discourse with its diverse speakers is ordered along ‘tiers’ and not along the lines we are familiar of a written/printed text or text program;
- (3) all tiers within a partitur follow the rules of simultaneity of their representation;

The illustration presented below illustrates the general characteristics of EXMARaLDA.

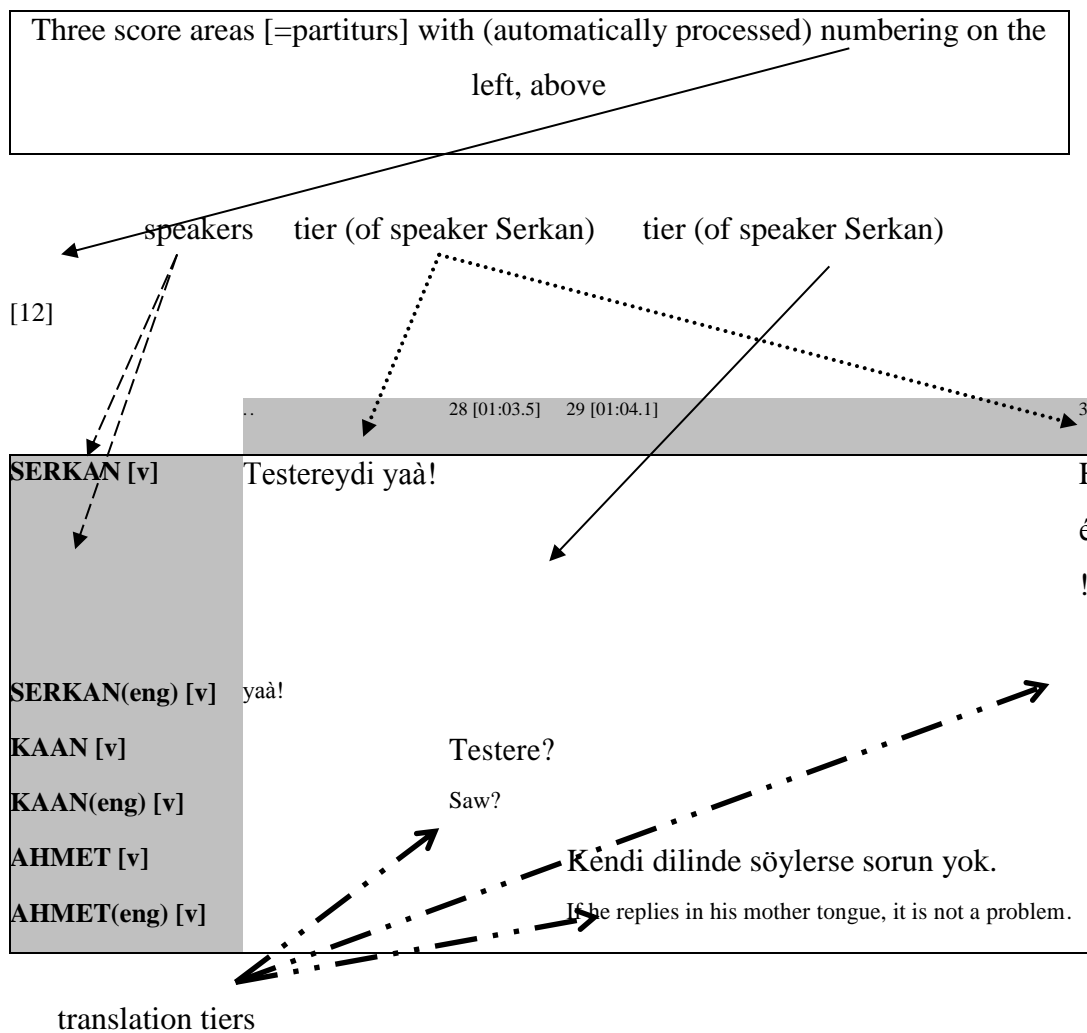


Figure 5: Main characteristics of EXMARaLDA

(4) a time line above the partitur indicates the absolute points of time following one after each other which are not to be mistaken as a numbering of utterance segments;

(5) an utterance related translation is an utterance-by-utterance translation written into the tier(s) immediately under the tier of the original, authentic utterance (:sublinear)” (p. 2).

General signal types of interjections of Turkish native speakers are classified based on Rehbein & Romaniuk’s (in print) signal categories of H’s parts of ‘Communicative Apparatus’ (CA) by means of which they studied three Slavonic languages: Russian, Polish and Ukrainian as presented in Figure 6. In this study, interjections are analyzed under the following headings: *Understanding (All stages of understanding are accomplished by H)*, *Misunderstanding (In this class, adoption of S’s plan by H and formation of the H’s plan are wrongly accomplished, i.e. H activates wrong knowledge on the basis of wrongly perceived speech actions)*, *Believing to understand (Continuing the discourse without confidence that understanding is correct)*, *Guessing (Realized by H’s echo questions, explicit hypotheses, queries etc. to make sure that previous understanding is correct)*, *Partial understanding (H runs through some stages of understanding but does not adopt S’s plan and/or does not form an own H’s plan)*, *Non-understanding (H signals non-comprehension of speakers’ utterances)*.

Rehbein and Romaniuk’s (in print) classes of H’s signals used for categorizing H’s parts of ‘Communicative Apparatus’ was used to interpret the language constellation.



abbreviation	full name of class of hearer's (H) signal in RM	description of the interactional value of hearer's (H) signal	classification for counting
NU	<i>Non-understanding</i>	H signalizes non-comprehension of speakers' utterances	five classes summarized as <b>PROBLEMATIC UNDERSTANDING</b>
PU	<i>Partial understanding</i>	H runs through some stages of understanding but does not adopt S's plan and/or does not form an own hearer's plan	
GU	<i>Guessing</i>	Realized by H's echo questions, explicit hypotheses, queries etc. to make sure that previous understanding is correct	
BU	<i>Believing to understand</i>	Continuing the discourse without confidence that understanding is correct	
MU	<i>Misunderstanding</i>	In this class, adoption of S's plan by H and formation of the H's plan are wrongly accomplished, i.e. hearer activates wrong knowledge on the basis of wrongly perceived speech actions	
UN	<i>Understanding</i>	All stages of understanding are accomplished by H (default case)	counts as <b>UNDERSTANDING</b>

Figure 6: Classes of Hearer's signals used for categorizing H's part of 'Communicative Apparatus' (Rehbein & Romaniuk, in print)

### 3.6.2. Phonological Analysis Software (PRAAT)

Interjections uttered by Turkish and Azerbaijani native speakers were analyzed with a computer program named as PRAAT which is a software package designed by Paul Boersma and David Weenik at the University of Amsterdam to help the linguists use in phonetic and phonological research. PRAAT was utilized so as to analyze the prosodic dimension (with its main parameters of duration, pitch contour and intensity) of the interjections.

In the sample below, in the upper section the intensity

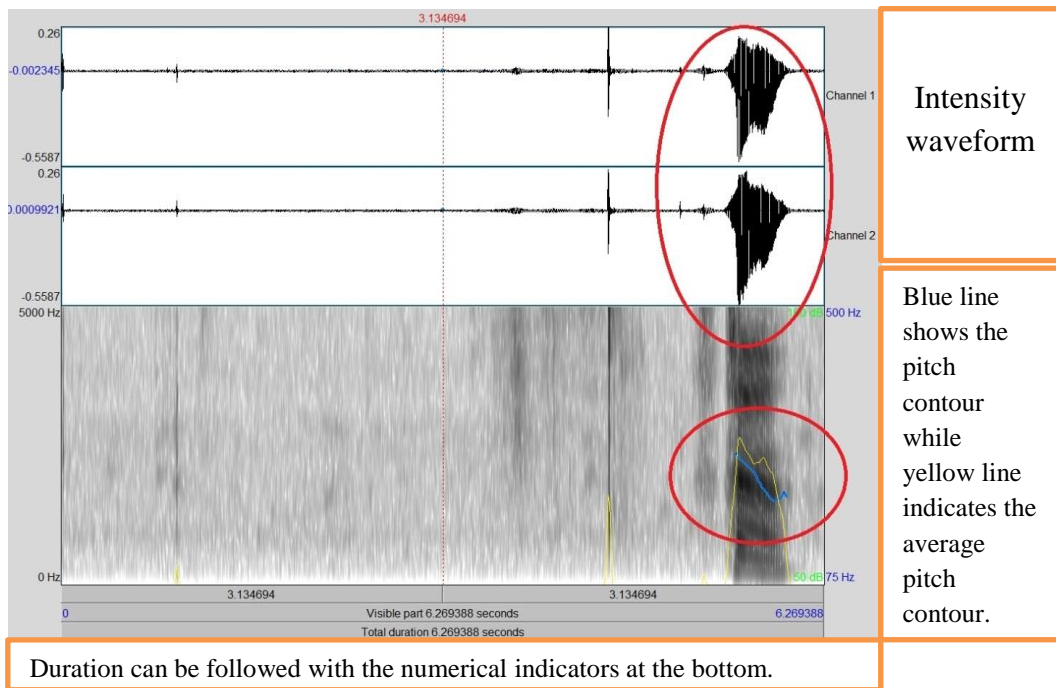


Figure 7: PRAAT Analysis Sample

## **CHAPTER 4**

### **DATA ANALYSIS AND INTERPRETATION OF RESULTS**

#### **4.0. Presentation**

This chapter presents the analysis of the results in sequence with the research questions of the study. Firstly, a brief description of the analyzed data is given. Secondly, forms and functions of interjections used by Turkish native speakers in the data are presented following the forms and functions of interjections used by Azerbaijani native speakers. Lastly, comparative interpretation of the forms and functions of interjections used by Turkish and Azerbaijani native speakers in order to signal understanding is presented.

#### **4.1. A Brief Description of the Data**

Three whole sessions of the taboo game played by Turkish and Azerbaijani were video recorded for the analysis. There are circa two hours of data in total.

There are three sets of data circa two hours in total. Each set of video-recorded Taboo game session is circa 30 minutes. However camera split two Taboo game sessions into halves.

The data collected through video recordings from Turkish and Azerbaijani native speakers were transcribed with EXMARaLDA (Extensible Markup Language for Discourse Annotation).

Rehbein and Romaniuk's (in print) classes of H's signals used for categorizing H's parts of 'Communicative Apparatus' was used to interpret the language constellation.

Interjections uttered by Turkish and Azerbaijani native speakers were analyzed with a computer program named as PRAAT which is a software package designed in order to help the linguists use in phonetic and phonological research.

Even though main languages were Turkish and Azerbaijani, interlocutors occasionally made use of English as Lingua Franca (henceforth ELF) when they had difficulty in explaining some concepts in all the game sessions.

Frequency of interjections with respect to their signals of understanding by Azerbaijani and Turkish native speakers is given in the table below in order to summarize the data.

Table 9: Frequency of interjections which signal understanding used by Turkish and Azerbaijani native speakers.

<i>Frequency of interjections which are the signals of understanding in the analyzed data</i>			
<b>Turkish native speakers</b>		<b>Azerbaijani native speakers</b>	
<b>Signal Category</b>	<b>Frequency</b>	<b>Signal Category</b>	<b>Frequency</b>
Interjections signalling <i>understanding</i>	89	Interjections signalling <i>understanding</i>	67
Interjections signalling <i>misunderstanding</i>	2	Interjections signalling <i>misunderstanding</i>	0
Interjections signalling <i>believing to understand</i>	5	Interjections signalling <i>believing to understand</i>	7
Interjections signalling <i>guessing</i>	16	Interjections signalling <i>guessing</i>	19
Interjections signalling <i>partial understanding</i>	2	Interjections signalling <i>partial understanding</i>	0
Interjections signalling <i>non-understanding</i>	5	Interjections signalling <i>non-understanding</i>	3
<b>Total</b>	<b>119</b>	<b>Total</b>	<b>96</b>

In this study interjections that signal understanding and stages of understanding, as presented in Table 8, will be examined.

Table 10: Turkish & Azerbaijani utterances and frequency of interjections signalling (non-)understanding uttered by Turkish and Azerbaijani native speakers

<i>Frequency of utterances and interjections which signalling (non-) understanding in the analyzed data</i>				
<b>Signal Category</b>	<b>Turkish native speakers</b>		<b>Azerbaijani native speakers</b>	
	<b>Frequency</b>	<b>Total Utterance</b>	<b>Frequency</b>	<b>Total Utterance</b>
Interjections signalling <i>understanding</i>	89	<b>1921</b>	67	<b>1344</b>
Interjections signalling <i>misunderstanding</i>	2		0	
Interjections signalling <i>believing to understand</i>	5		7	
Interjections signalling <i>guessing</i>	16		19	
Interjections signalling <i>partial understanding</i>	2		0	
Interjections signalling <i>non-understanding</i>	5		3	
<b>Total</b>	<b>119</b>		<b>1921</b>	

Although the study has a qualitative design, it is also necessary to show the frequency of occurrences of the interjections analyzed. As can be seen in the table 10 presenting the total number of Turkish and Azerbaijani utterances and frequency of interjections signaling (non-) understanding uttered by Turkish and Azerbaijani native speakers, Turkish interlocutors signal their *misunderstanding* (2 cases), *partial understanding* (2 cases) and *non-understanding* (5 times) out of 1921 utterances compared to 1344 Azerbaijani utterances in total.

## 4.2. Forms and Functions of Interjections of Turkish native speakers in terms of signal types

Forms and Functions of Interjections of Turkish native speakers in terms of signal types will be presented in this sub-section. General signal types of interjections of Turkish native speakers are classified based on Rehbein & Romaniuk's (in print) signal categories of H's parts of 'Communicative Apparatus' (CA) by means of which they studied three Slavonic languages: Russian, Polish and Ukrainian. In this study, under the following headings: *Understanding (All stages of understanding are accomplished by H)*, *Misunderstanding (In this class, adoption of S's plan by H and formation of the H's plan are wrongly accomplished, i.e. H activates wrong knowledge on the basis of wrongly perceived speech actions)*, *Believing to understand (Continuing the discourse without confidence that understanding is correct)*, *Guessing (Realized by H's echo questions, explicit hypotheses, queries etc. to make sure that previous understanding is correct)*, *Partial understanding (H runs through some stages of understanding but does not adopt S's plan and/or does not form an own H's plan)*, *Non-understanding (H signals non-comprehension of speakers' utterances)*.

Forms of interjections signalling understanding used by Turkish native speakers in terms of their signal types are presented as in Table 10. As can be seen, there are overlaps in the form of interjections uttered by Turkish native speakers. Yet their functions are distinctively different in discourse.

Functions of the mentioned forms of interjections signalling understanding are quite distinctive in terms of their uses and functions with respect to their phonological features. Those features of interjections signalling understanding will be presented with selected examples from the analyzed data in EXMARaLDA numbered excerpts. These interjections under investigation will be presented in bold characters. However, the other interjections which are used to signal intentions other than understanding will not be investigated.

Table 11: Forms of interjections signalling understanding used by Turkish native speakers in terms of their signal types in the analyzed data

<i>Forms of interjections signalling understanding used by Turkish native speakers</i>	
<b>Signal Category</b>	<b>Forms of Interjections</b>
Interjections signalling <i>understanding</i>	<u><i>Primary Interjections</i></u> Hé! Hé hé! E hé! (----)hé hé! Heh! Há! Há (----)! Hí hí! Hı (----)! (----)hı hı! Hmm hmm! İı ıı! <u><i>Secondary Interjections</i></u> Yavrum be(nim)!
Interjections signalling <i>misunderstanding</i>	Há!
Interjections signalling <i>believing to understand</i>	Hı (----)! Hé(----)!
Interjections signalling <i>guessing</i>	Eem! Aa! İı! Hıı (----)!
Interjections signalling <i>partial understanding</i>	Ee!
Interjections signalling <i>non-understanding</i>	İı!

#### **4.2.1. Interjections Signalling *Understanding***

Interjections signalling understanding are observed to be the most common signal type of interjections used by Turkish native speakers in the analyzed data. These interjections are diverse in form and used by Turkish participants for various communicative functions in the information exchange process during Taboo game sessions. The most common interjections signalling understanding by Turkish participants are *Hé hé!*, *Há!*, *Há (----)!* and *Hı hı!*

## 4.2.1.1. Primary Interjections

### 4.2.1.1.1. Hé!

In excerpt 1, Turkish interlocutor Ayşe tries to explain the guess word *Disco* by avoiding uttering five taboo words which are *dans* (dance), *müzik* (music), *eğlenmek* (to enjoy), *gece* (night) and *kulüp* (club).

Excerpt 1

[175]

	419 [17:41.4]	420 [17:43.5]
AYŞE_TUR [v]	Söylemicem şeyi söyledim. Bu insanlar geceleri • böyle	
AYŞE_TUR [eng]	I did say what I shouldn't have done so. When these people go out at night where do these	
AYŞE_TUR [k]	[quietly]	

[176]

	421 [17:48.8]	422 [17:49.3]	423 [17:51.3]
KAAN_AZ [v]	Lunatik.		
KAAN_AZ [eng]	Amusement Park.		
AYŞE_TUR [v]	dışarı çıktıklarında nereye...	...giderler? Eeē...	
AYŞE_TUR [eng]	people...	... go?	Eeē...

[177]

	424 [17:52.0]	425 [17:53.7]	426 [17:54.2]	427 [17:54.9]
KAAN_AZ [v]	Hara giderler ((laughs))?	Restorant?	Bar.	
KAAN_AZ [eng]	Where do they go? ((laughs))?	Restaurant?	Bar.	
AYŞE_TUR [v]		Yani...	Hé!	
AYŞE_TUR [eng]		I mean...	Hé! The restaurants	

[178]

			Klub.
KAAN_AZ [v]			Club.
KAAN_AZ [eng]			
AYŞE_TUR [v]	Restoranların daha bi bar gibi yani onun başka adı.		
AYŞE_TUR [eng]	which are like bars .I mean another name for them.		

Ayşe is asking a question to make the Azerbaijani interlocutor understand the guess word “Bu insanlar geceleri böyle çıktıklarında nereye...” (When they go out at night, where do these people...). Azerbaijani native speaker Kaan replies “Lunatik” (Amusement Park) immediately by adding his question “Hara giderlər?” (Where do they go?). Ayşe tries to elaborate her question with extending discourse marker *yani* (I mean) immediately after Azerbaijani



interlocutor guesses “*Rəstorant? Bar*” (Restaurant? Bar) with a questioning intonation. Turkish interlocutor Ayşe signals that she understands the proposition/utterance of Azerbaijani interlocutor “*Rəstorant? Bar*” by uttering a primary Turkish interjection *Hé*. Upon signalling her understanding of Azerbaijani interlocutor’s proposition, she tries to associate Kaan’s utterances “*Rəstorant? Bar*” by using “*gibi*” (like) to explain what she is trying to explain. She then tries to elaborate her explanation with her Turkish discourse marker “*yani*” (I mean) to give more detail on the basis of similar concepts related to Bar.

In addition to the discourse-functional features of Turkish interjection *he*, as it is clear from the Figure 8, PRAAT analysis indicates that Turkish interjection *he* has a rising-falling intonation, which signals understanding.

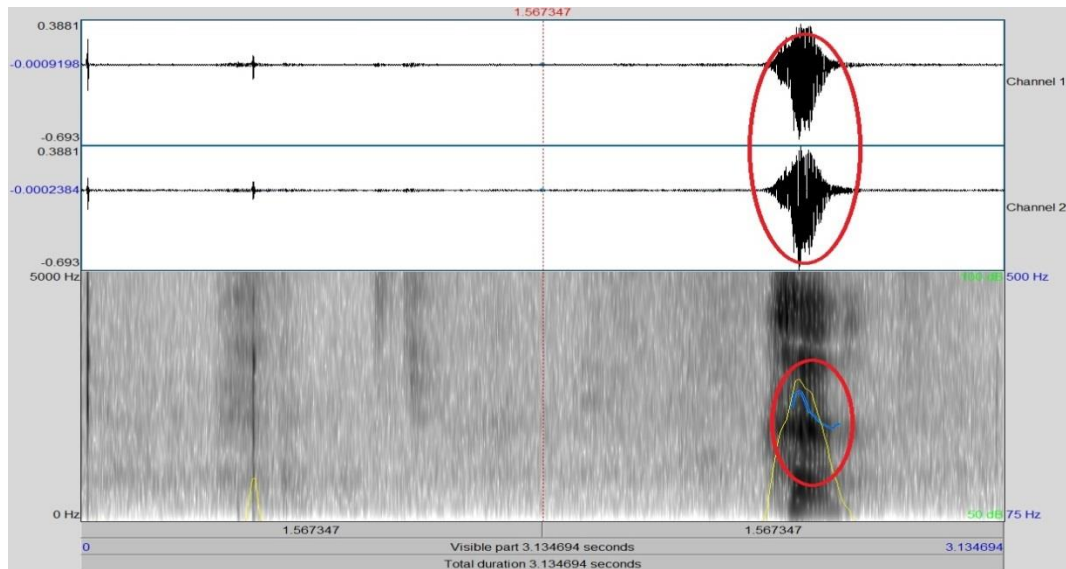


Figure 8: Intensity and pitch analyses of Turkish interjection *he* signaling *understanding*

Moreover, it can be seen in the figure that the pitch is the highest where the understanding occurs upon hearing the words ‘*restaurant*’ and ‘*bar*’ (pub). Later on, the falling intonation of the interjection implies the planning strategy following the utterance. Intensity of Turkish interjection *he* concentrates in the middle of the utterance.

#### 4.2.1.1.2. Hé hé !

Excerpt 2

In excerpt 2, Azerbaijani interlocutor Kaan uses Azerbaijani discourse marker “*dəmeli*” (You know) as a reference to supposedly shared knowledge between interlocutors, assuming that they both have the general knowledge and easily recall it.

[152]

	360 [13:19.8]	361 [13:20.3]	362 [13:21.7]
KAAN_AZ [v]	dəmeli iki ölkə arasında...		Aaā!
KAAN_AZ [eng]	between two countries...		Aaā!
AYSE_TUR [v]		Hé hé!	Anlaşmak mı?
AYSE_TUR [eng]		Hé hé!	To get on well.

[153]

	363 [13:22.6]	364 [13:27.3]
KAAN_AZ [v]	Dəmeli yoq. Çox pis ələqələri var o ölkələrin.	
KAAN_AZ [eng]	I mean no. They have very bad relationship.	
AYSE_TUR [v]		Savaş?
AYSE_TUR [eng]		War?
KAAN_AZ [k]	[emphasizingly: çox pis]	

He tries to explain guess word *Soyuq Savaş* (Cold War) to Turkish interlocutor Ayşe by uttering “*dəmeli iki ölkə arasında*” (You know between two countries). Turkish interlocutor Ayşe uses the interjection *Hé hé!* to signal that she understands what Azerbaijani interlocutor utters by his proposition/utterance.

Excerpt 3

In the example in excerpt 3, Azerbaijani interlocutor Kaan tries to explain *Dalai Lama* by stating *Himalayın yanında başqa dağ-başqa dağlar var.* (There are other mountains near Himalayas).

[191]

	427 [19:12.0]	428 [19:14.0]
KAAN_AZ [v]	Himalayın • yanında da...	Himalayın yanında başqa dağ-
KAAN_AZ [eng]	near • The Himalayas...	There are other mountains next to the Himalayas.
AYSE_TUR [v]	Himalaya ((laughs))	Sıradağları...
AYSE_TUR [eng]	The Himalayas ((laughs))	Mountain range...

[192]

	439 [19:17.4]
KAAN_AZ [v]	başqa dağlar var. O dağlarda • • • şimdi o dağlarda bir
KAAN_AZ [eng]	In the mountains • • • in the mountains a humanbeing lives now.
AYSE_TUR [v]	Ki-klimenjero • mu?
AYSE_TUR [eng]	Is it the Mount Kilimanjaro?

[193]

	460 [19:22.3]	461 [19:22.7]	462 [19:22.7]
KAAN_AZ [v]	insan yaşayır.	Eē çoq belə • sülh•sevər... Ya	
KAAN_AZ [eng]		Eē it's like very • peace•loving...	Ya pacifi...
AYSE_TUR [v]		<b>Hé hé!</b>	
AYSE_TUR [eng]	Hé hé!		Peace-loving.
KAAN_AZ [k]			[regretfully]

Turkish interlocutor Ayşe guesses and utters a mount name she remembers at the very moment by speaking with stammer *Ki-klimenjero mu?* (Is it Ki-klimenjero?). However without hearing her guess, Azerbaijani interlocutor continues explicating that there is someone living on the mentioned mountain range. Ayşe understands and uses the interjection *Hé hé!*. In Figure 8, intensity and pitch analyses of *Hé hé!* are presented below.

In Figure 9, Turkish interjection has two high toned elements in this context. Interestingly, it is a two-folded interjection *Hé hé!*. First element *Hé* is the

interjection bearing a need for realization or signal of understanding, which is “waiting for the other clues to be provided by the counterpart”. Therefore, it has the highest pitch at the beginning. The second high pitched element is the final part of replicated version of Turkish interjection *hé!* which functions as a backchanneling cue to encourage the counterpart to continue his explanations.

Turkish two-folded interjection *Hé hé!* has a falling-rising intonation pattern due to the reasons mentioned before.

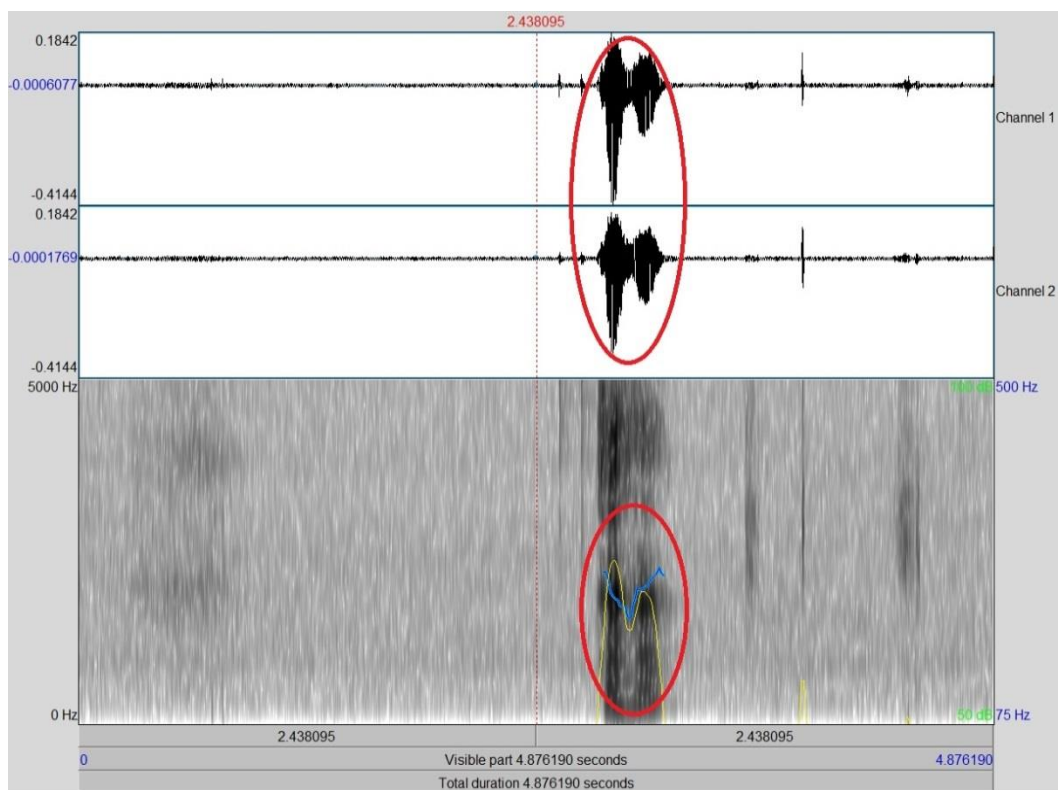


Figure 9: Intensity and pitch analyses of Turkish interjection *Hé hé* signalling *understanding*

#### 4.2.1.1.3. E hé!

E hé! as an interjection utilized by Turkish interlocutors that signals understanding in the sense that hearer asks for elaboration and/or further information from his/her counterpart in the language constellation.

Excerpt 4

[91]

	220 [08:24.1]	221 [08:24.7]	222 [08:25.9]
KAAN_AZ [v]	Universitet o univesite...		Düzdür. Eē ya o olub...
KAAN_AZ [eng]			Correct. Eē ya he is...
AYSE_TUR [v]	Asker.		
AYSE_TUR [eng]	Soldier.		

[92]

	223 [08:29.0]	224 [08:30.5]	225 [08:32.3]	226 [08:35.5]
KAAN_AZ [v]	İndi artık orduda deyil. Qoca bir adam.			
KAAN_AZ [eng]	He's not in the army any more.		An old guy.	
AYSE_TUR [v]	Hé hé!		E•hè!	
AYSE_TUR [eng]	Hé hé!		E•hè! He became a	

[93]

	227 [08:37.2]		
KAAN_AZ [v]	Savaşta olub • savaşda olub indi • • indi		
KAAN_AZ [eng]	He fought in the war • fought in the war now • • now he's not		
AYSE_TUR [v]	Komutan olmuş. Genelkurmay başkanı gibi bişey?		
AYSE_TUR [eng]	commander.	Is he like commander of the armed forces?	

In excerpt 4, Azerbaijani interlocutor Kaan tries to explain guess word ‘Gazi’. He approves Turkish interlocutor Ayşe’s utterance *Asker* (soldier) by commenting *Düzdür* (correct). Ayşe understands what *Düzdür* (correct) means in Azerbaijani as she heard and became acquainted with the utterance before. However “*düz*” is a false cognate meaning “*flat*” or “*plain*” in Turkish. Azerbaijani interlocutor, then, tries to clarify by saying *İndi artık orduda deyil. Qoca bir adam.* (He’s not in the army anymore. An old guy). Turkish interlocutor signals understanding with her evaluating interjection *E hé!* to give positive feedback and asks elaboration and further information from Azerbaijani native speaker. It is notable to state that some interjections signalling understanding

function as back channeling interjections as well. With respect to the intensity and pitch analyses of the Turkish two-folded interjection *E hé!*, we can take a look at the Figure 9 below:

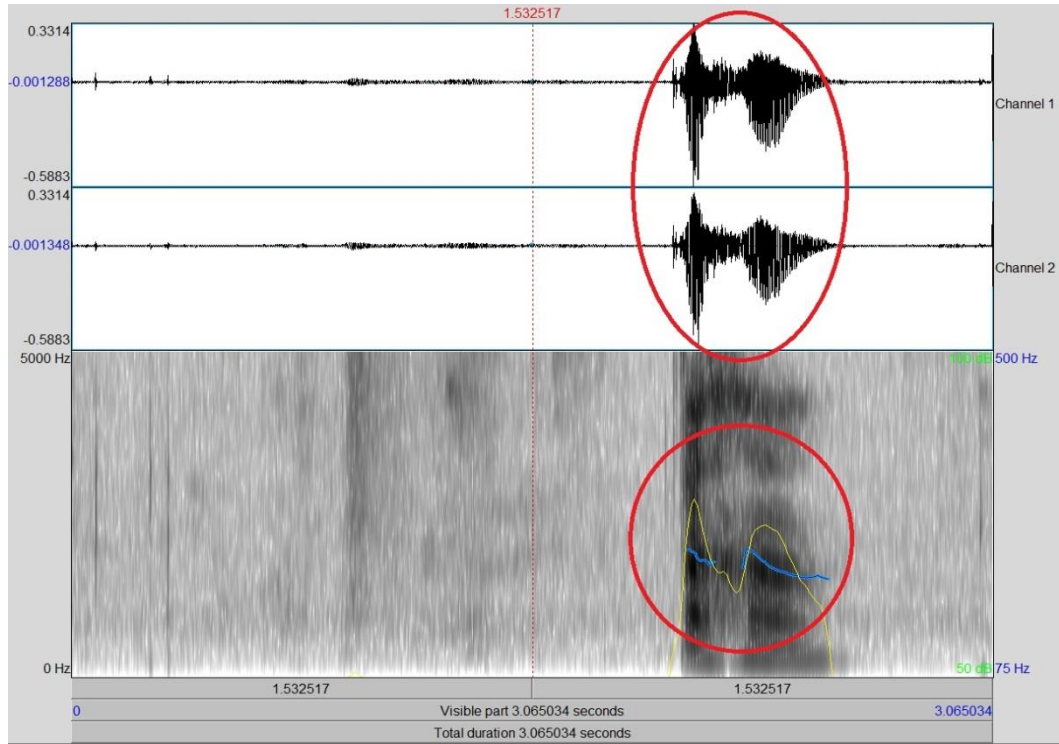


Figure 10: Intensity and pitch analyses of Turkish interjection *E hé* signalling *understanding*

In Figure 10, as in the PRAAT analyses of two-folded Turkish interjection *Hé hé!*, *E hé!* also has two high toned elements. First element *E* is the interjection bearing a need for realization or signal of understanding. Therefore, it has the highest pitch at the beginning. The second high pitched element is the replicated version of Turkish interjection *hé!* which functions as a confirmation check planner on the side of hearer as she, then, makes an interpretation about the subject they are negotiating.

Turkish two-folded interjection *E hé!* has a rising-falling intonation pattern as in the example of *Hé hé!*

#### 4.2.1.1.4. (----) hé hé!

Some interjections are classified regarding their positions in utterances. Therefore it is notable that there are such utterance-final interjections signalling understanding by Turkish interlocutors in the analyzed data such as (----) *hé hé!*.

Excerpt 5

[46]

	111 [04:12.1] 112 [04:12.8] 113 [04:13.8]
KAAN_AZ [v]	Evet. ((3_s)) Aā ((8_s)) Deməli aā
KAAN_AZ [eng]	Yes. ((3_s)) Aā ((8_s)) You know aā in biology...
AYSE_TUR [v]	mi? Hi tamam!
AYSE_TUR [eng]	Hi OK!
AYSE_TUR [k]	

[47]

	114 [04:17.0] 115 [04:18.8]
KAAN_AZ [v]	biyologyada... Aa insanlar necə nasıl
KAAN_AZ [eng]	Aa How wh-what did humanbeings evolve
AYSE_TUR [v]	
AYSE_TUR [eng]	<b>Biyolojide hé hé!</b> In biology hé hé!

[48]

	116 [04:22.7] 117 [04:23.7]
KAAN_AZ [v]	ned-neden əmələ gəliblər? O fikri?
KAAN_AZ [eng]	from? Whose idea?
AYSE_TUR [v]	
AYSE_TUR [eng]	Eē maymunlardan. Eē from monkeys.
KAAN_AZ [k]	[excitingly]

In the example in excerpt 5, Azerbaijani interlocutor Kaan tries to explain guess word ‘Charles Darwin’. After a pause of 3 seconds, he states *Aā ((8\_s)) Deməli aā biyologyada....* (You know aa in biology). Turkish interlocutor Ayşe clarifies and translates *biyologyada* (in biology) into Turkish saying *biyolojide* (in biology). She, then, signals her understanding by uttering interjection *hé hé!* in utterance-final position to give positive feedback and ask elaboration and further information from Azerbaijani native speaker in order to guess what he is trying to

explain. After Turkish interlocutor's positive feedback, Azerbaijani interlocutor continues his explanations.

In Figure 11, Intensity and pitch analyses of (----) *hé hé!* are presented below.

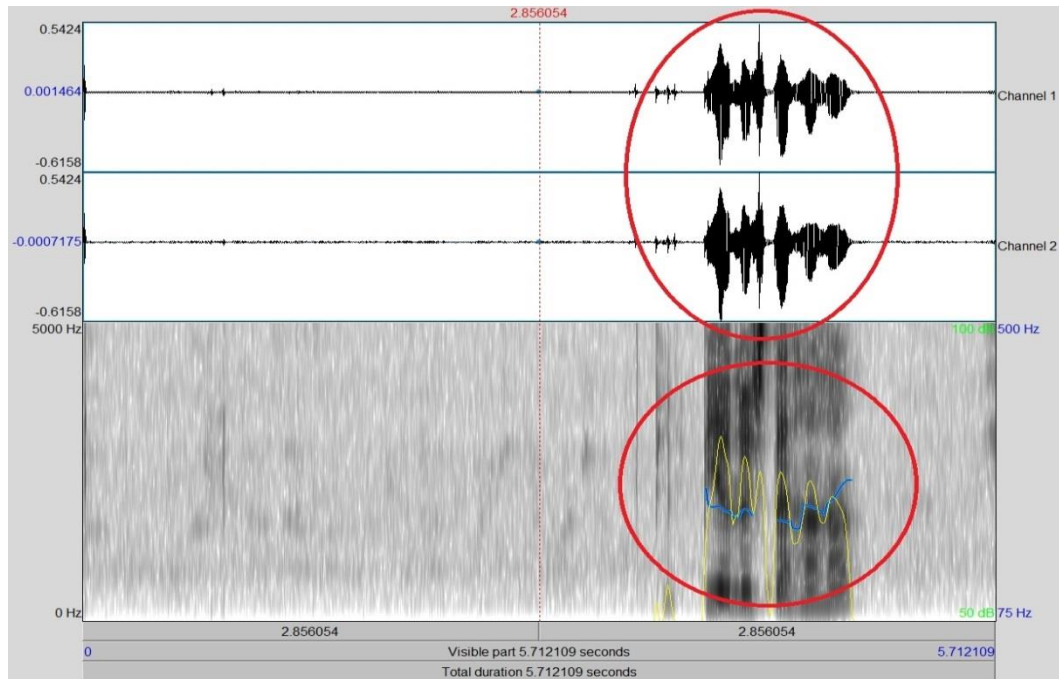


Figure 11: Intensity and pitch analyses of Turkish interjection (----) *hé hé* signalling *understanding*

In Figure 11, utterance-final Turkish interjection (----) *hé hé!* has three high toned elements in this specific context. Although *hé hé* is a two-folded interjection, repetition of the counterpart's utterance *biyolojide* (in biology) which bears a signal of realization makes the utterance rich concerning its pitch contours. Interestingly, first pitched element is a morpho-syntactic element which signals the intra-confirmation check on the side of hearer. The second and third high pitched elements are the Turkish interjection *hé hé!* which function as backchanneling cues to encourage the counterpart to continue his explanations. Also, it has a turn-yielding function in its own sense. Therefore, the second part of the two-folded interjection *hé hé!* has the highest pitch at the end.



In spite of the fact that it is utterance-final, Turkish two-folded interjection *hé hé!* has a falling-rising intonation pattern in this context as well.

#### 4.2.1.1.5. Heh!

There are interjections which apparently signal hearer's mental condition when s/he approves her understanding.

Excerpt 6

[29]

	70 [03:10.1]	71 [03:11.1]	72 [03:12.8]	73 [03:14.0]
FAHIR_AZ [v]	Eē...		Mr. & Mrs. Smith.	
FAHIR_AZ [eng]	Eē...		Mr. & Mrs. Smith.	
FADIME_TUR [v]	Halle Berry. Başka yok.		Hé şey	
FADIME_TUR [eng]	Halle Berry. There is not any left.		Hé well ((1_s))	
FADIME_TUR [k]			[excitingly]	

[30]

FADIME_TUR [v]	((1_s)) Jo-lie aā Brad Pitt'in karısı neydi? Angelina Jolie.		
FADIME_TUR [eng]	Jo-lie aā who was the wife of Brad Pitt? Angelina Jolie. heh!		
FADIME_TUR [k]			

[31]

	74 [03:19.9]	75 [03:21.9]	76 [03:23.9]
FAHIR_AZ [v]	Aaṁ Kanadanın altında nə var?		
FAHIR_AZ [eng]	Aaṁ which country is there below Canada?		
FADIME_TUR [v]	Heh! Tamam.		
FADIME_TUR [eng]	OK.		
KAAN_AZ [v]	((unint. ))		
FADIME_TUR [k]			

In excerpt 6, Azerbaijani interlocutor Fahir tries to explain the guess word *Angelina Jolie* (an American actress) by giving an example from a movie which she acted *Mr. & Mrs. Smith*. Upon hearing the name of the movie, Turkish interlocutor Fadime signals that name of the actress is on the tip of her tongue. She even utters her surname after a pause and hesitation of circa one second *Hé şey Jolie* (He well Jolie) correctly. She thinks aloud by saying *Hé şey Jo-lie aā Brad Pitt'in karısı neydi? Angelina Jolie*. (He well Jo-lie aā who was the wife of Brad Pitt? Angelina Jolie). All of a sudden she utters the interjection *Heh!* as if she approves herself and is satisfied with her answer/understanding. She further approves with a discourse marker *Tamam* (OK). PRAAT analysis of Turkish interjection *Heh!* can be seen concerning its intensity and pitch features in Figure 12.

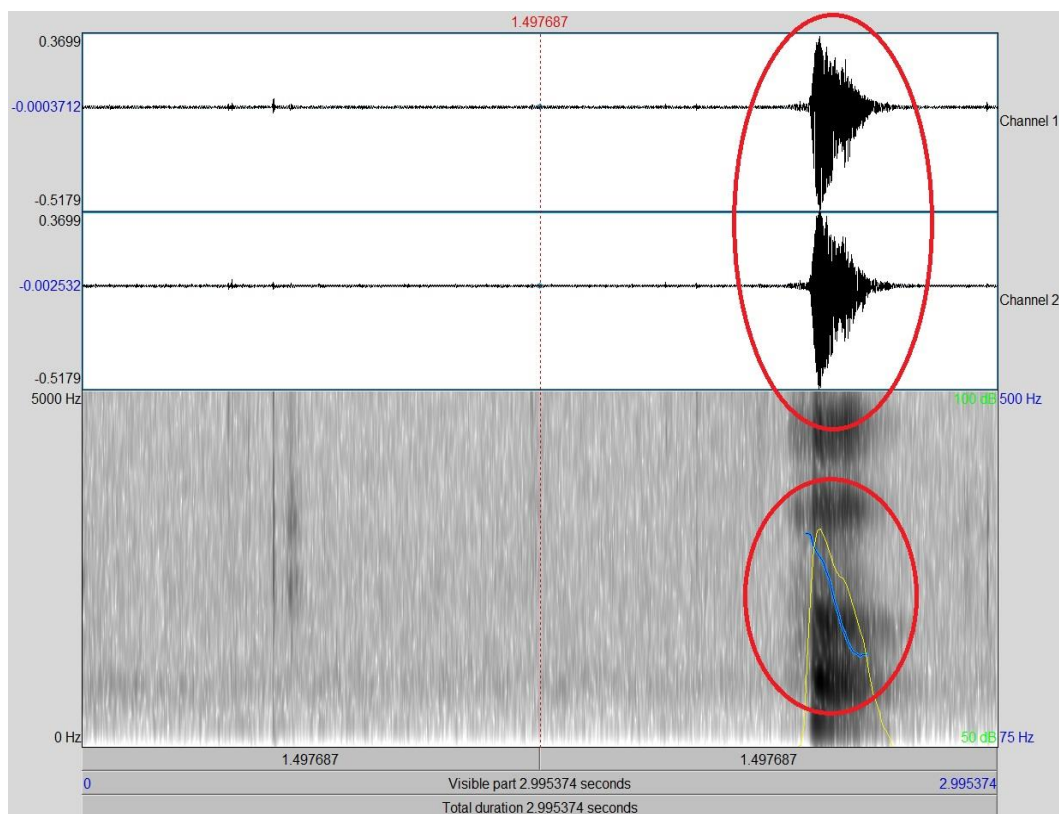


Figure 12: Intensity and pitch analyses of Turkish interjection *Heh* signalling *understanding*

At first glance, PRAAT analysis indicates that Turkish interjection *he* has a falling intonation. Moreover, the pitch is the highest where the understanding occurs upon hearing ‘*Ancelina Coli*’ at the very beginning.

#### 4.2.1.1.6. Há!

*Há!* is observed basically to signal of understanding as a primary interjection such as *Hé!* and *Hi!* in the analyzed data.

Excerpt 7

[60]

	146 [06:04.0]	
KAAN_AZ [v]	Şimdi ((4_s)) aā deməli ((2_s)) demokrasidən əvvəl...	
KAAN_AZ [eng]	Now ((4_s)) aā you know ((2_s)) before democracy...	

[61]

	147 [06:17.0]	148 [06:19.3]
KAAN_AZ [v]		Ahá yani sultan kimi ama aā
KAAN_AZ [eng]		Ahá I mean it's like sultan but aā in another
AYSE_TUR [v]	Aā meşrutiyet vardı. Sultan...	
AYSE_TUR [eng]	Aā there was constitutional monarchy. Sultan...	

[62]

	149 [06:23.0]	150 [06:24.1]
KAAN_AZ [v]	bi başqa ölkədə.	Sultan kimin ama bi
KAAN_AZ [eng]	country.	It's like sultan but aā in another
AYSE_TUR [v]		Eski mi baya bi...
AYSE_TUR [eng]		Is it too old...

[63]

	151 [06:28.7]	152 [06:27.4]
KAAN_AZ [v]	başqa ölkədə.	Azərbaycanın yuxarısında hansı
KAAN_AZ [eng]	country.	Which country is there above Azerbaijan?
AYSE_TUR [v]		<b>Há!</b>
AYSE_TUR [eng]		Há!

In excerpt 7, Azerbaijani interlocutor Kaan tries to explain the guess word *Çar* (Tsar, title of Russian emperors). He starts his explanation by making Turkish interlocutor think of the authoritarian state systems with his utterance: *Şimdi ((4\_s)) aā deməli ((2\_s)) demokrasidən əvvəl...* (Now ((4\_s)) aā you know

((2\_s)) before democracy). Turkish interlocutor understands what he means. Even though she thinks in the context of Turkey and utters *Aā meşrutiyet vardı. Sultan..* (Aā there was constitutional monarchy. Sultan), upon hearing sultan as a keyword, he continues by extending the meaning of sultan over the globe. He says *Ahá yani sultan kimi ama aā bi başka ölkəde.* (Ahá I mean it's like sultan but aā in another country). Yet Turkish interlocutor seems she does not hear or understand what he means. She asks for clarification by asking *Eski mi baya bi...* (Is it too old)? Azerbaijani interlocutor repeats his previous utterance once again in order to stress his point. Immediately after she hears his words, she signals that she understands what he is trying to explain with the interjection *Há!* With this interjection signalling understanding of Turkish interlocutor, Azerbaijani participant elaborates his explanation.

After the description of discourse-functional features of Turkish interjection *ha*, its phonological features can be seen in Figure 13 below:

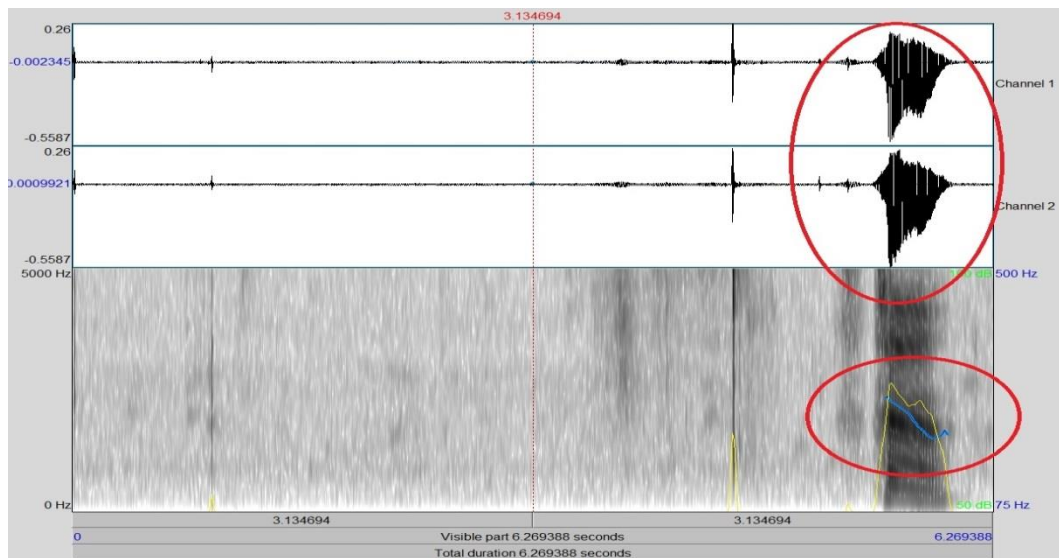


Figure 13: Intensity and pitch analyses of Turkish interjection *Ha* signalling *understanding*

*Ha!* has a falling intonation in the way that aforementioned Turkish interjection *he!* does. Similarly, it can be seen in the figure that the pitch is the

highest at the very beginning where the signal of understanding occurs upon hearing the counterpart's provision of detailed information. Later on, the falling intonation of the interjection implies that the hearer needs more information to guess/know the negotiated information.

#### 4.2.1.1.7. Há (----)!

As stated in the sub-section in which interjection (----) *hé hé!* was analyzed regarding its position in utterances, there are some interjections which are utterance-final. However some interjections occur utterance-initially. An example of utterance-initial interjection *Há (----)!* is presented and analyzed below:

In the example in excerpt 8, Azerbaijani interlocutor Fahir tries to explain the guess word *Şaxta Baba* (Santa Claus, Father Christmas).

#### Excerpt 8

[207]	481 [17:23.4]	482 [17:24.5]
SERKAN_TUR [v]		Bakın bi hak gel...
SERKAN_TUR [eng]		Look a privilege...
BUSRA_TUR [v]		
BUSRA_TUR [eng]		O kim yaá?!
FAHIR_AZ [v]		Who's that?!
FAHIR_AZ [eng]	otuz bir dekabr ...	December ...
		He brings
[208]	484 [17:26.2]	485 [17:26.7]
SERKAN_TUR [v]		Bi hakkınız...
SERKAN_TUR [eng]		A privilege...
BUSRA_TUR [v]		
BUSRA_TUR [eng]		<b>Há şey</b> Yılbaşı'nı yapan
FAHIR_AZ [v]		Há OK who was the person of New Year?! Who
FAHIR_AZ [eng]	Hədiyyə gətirir.	gifts.
BUSRA_TUR [k]		[excitingly]
[209]		486 [17:30.9]
SERKAN_TUR [v]		Bi hakkınız
SERKAN_TUR [eng]		You have another privilege.
BUSRA_TUR [v]		neydi?! Kimdi o ya?! ((claps and laughs))
BUSRA_TUR [eng]		was that?! ((claps and laughs))
BUSRA_TUR [k]		

He explains the approximate date of Christmas in December by saying *Bayram olanda otuz bir dekabr* (When the festival starts on December 31). Turkish interlocutor does not understand who he is and shouts in frustration: *O kim ya?* (Who's that yaa?). He, then, tries to focus on characteristics of Santa Claus such as “giving presents” to make Turkish interlocutor understand. Upon hearing *Hədiyyə gətirir* (He brings present), she signals that she understands what he is trying to explain with the interjection *Há!* Even though she understands what he means, she does not remember his name. Therefore, she tries to recall the name by asking questions herself: *Há şey! Yılbaşı'nı yapan neydi?* (Who was the one who makes the New Year) signalling an ongoing recalling action (strategy).

In Figure 14, Intensity and pitch analyses of *Há* (----) are presented below.

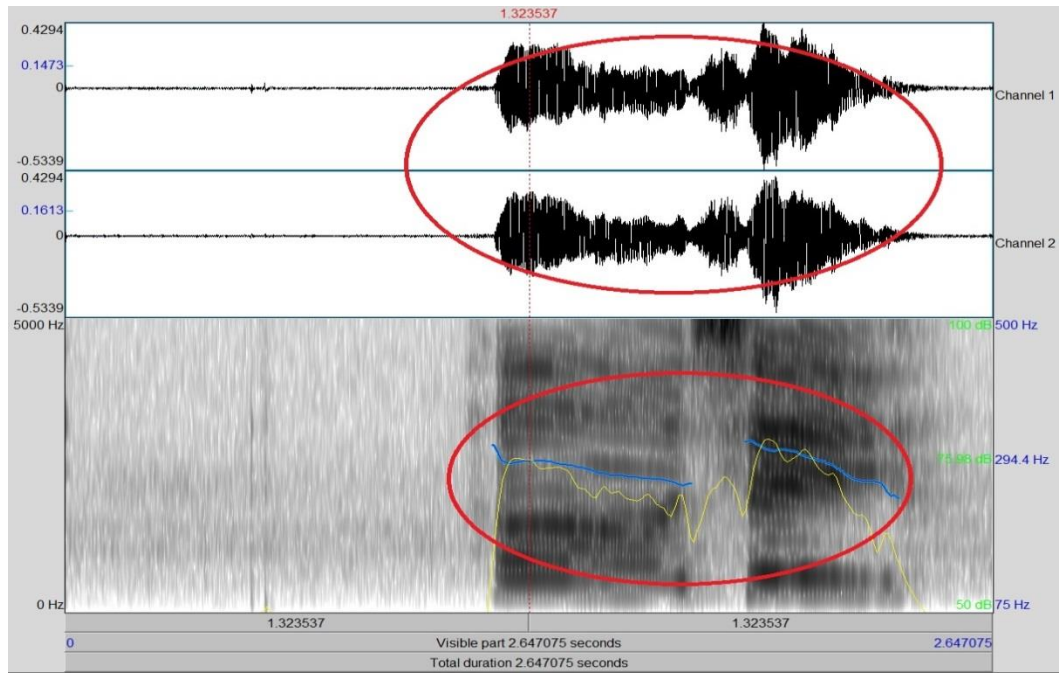


Figure 14: Intensity and pitch analyses of Turkish interjection *Há* (----) signalling *understanding*

In Figure 14, *Há* (----) has two high toned elements. First element *Ha* is the interjection bearing a need for realization or signal of understanding. Therefore, it has the highest pitch at the beginning. The second high pitched element is *şey*. *Şey*

signals an ongoing planning action, most probably thinking of the name of the *Noel Baba* (Father Christmas). *Şey* is mostly used as a discourse filler strategy to recall an element in Turkish.

Turkish interjection *Há* (----) has a falling-rising intonation pattern.

#### 4.2.1.1.8. Hí hí!

In excerpt 9, Azerbaijani interlocutor Fahir tries to explain the guess word *Carla Bruni* (first lady of France then, wife of Sarkozy). After a pause of 3 seconds, he hesitatingly says *Deməli ••• bir • ölkə var* by clearing his throat as if he was not sure how to explicate the message/information he would like to convey. In spite of his hesitation, Turkish interlocutor Fadime understands that he is going to describe a country and confirms that she understands the message with her interjection: *Hí hí!* Azerbaijani interlocutor, then, tries to elaborate the characteristics of the country he is defining: France.

Excerpt 9

[1]	0 [00:00.0]	1 [00:02.6]
FAHIR_AZ [v]		((3_s)) Deməli ((clears
FAHIR_AZ [eng]		((3_s)) You know ((clears throat)) ••• there's • a
KAAN_AZ [v]	Şimdi bax. Hé hé çalışıyor!	
KAAN_AZ [eng]	Now look. Hé hé it works.	

[2]	2 [00:10.7]	3 [00:11.5]	4 [00:13.9]
FAHIR_AZ [v]	throat) ••• bir • ölkə var.	İtaliyanın yanında.	
FAHIR_AZ [eng]	country.	It's next to Italy.	
FADIME_TUR [v]		Hí hí!	
FADIME_TUR [eng]		Hí hí!	OK
FADIME_TUR [k]			[fast:

A similar use of two-folded Turkish interjection *Hı hı* by another Turkish native speaker is presented in Excerpt 10 below.

Excerpt 10

[197]

KAAN_AZ [v]	((laughs)). Aa <sup>m</sup> dəmeli var •• á •• qız.	Aá!
KAAN_AZ [eng]	Aa <sup>m</sup> you know there is •• á •• girl.	Aá!
AYSE_TUR [v]		<b>Hı hı!</b> Erkek.
AYSE_TUR [eng]		Hı hı! Male.
KAAN_AZ [k]		

In excerpt 10, Azerbaijani interlocutor Kaan tries to explain the guess word *Gender*. After organizing how to speak, he says *Aa<sup>m</sup> dəmeli var •• á •• qız*. (*Aa<sup>m</sup> you know there is •• á •• girl*) hesitatingly. Similar to the example in excerpt 9, in spite of his hesitation, Turkish interlocutor Ayşe signals her understanding with the interjection *Hı hı!* Furthermore she says the other gender component *Erkek* (Boy) to signal that she understands his proposition and he may continue explicating.

In Figure 15, Intensity and pitch analyses of *Hı hı!* are presented below.

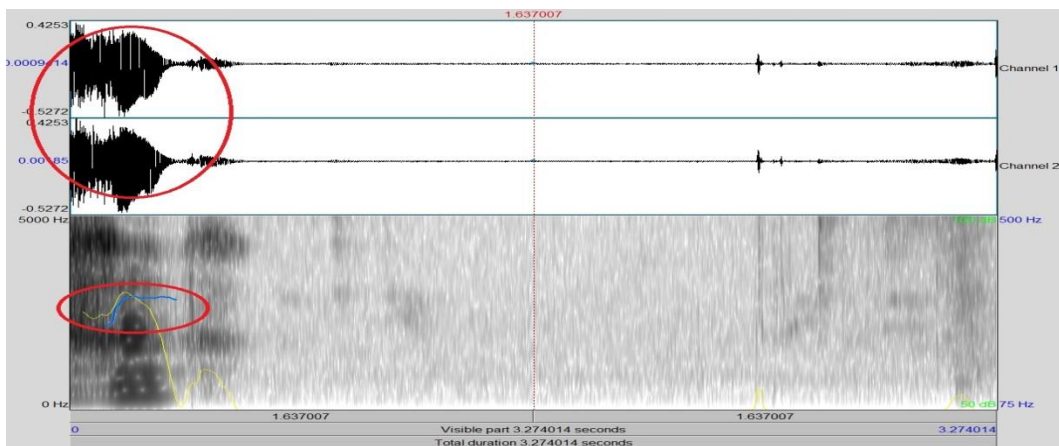


Figure 15: Intensity and pitch analyses of Turkish interjection *Hı hı* signalling *understanding*



In Figure 15, Turkish interjection has two high toned elements in this context. Interestingly, it is a two-folded interjection *Hı hı!*. First element *Hı* is the interjection bearing a need for realization or signal of understanding, which is “waiting for the other clues to be provided by the counterpart”. Therefore, it has the highest pitch at the beginning. The second high pitched element is the last part of Turkish interjection *hı* which functions as a backchanneling cue to encourage the counterpart to continue his explanations.

Turkish two-folded interjection *Hı hı!* has a rising-falling intonation pattern because of the reasons mentioned before. Discourse functional and phonological features of Turkish interjection *Hı hı!* is very identical to those of *Hé hé!*

#### 4.2.1.1.9. Hı (----)!

Another example of utterance-initial interjection *Hı (----)!* is analyzed below:

In the example in excerpt 11, Azerbaijani interlocutor Fahir tries to explain the guess word *Lehçe* (Dialect).

#### Excerpt 11

[130]	294 [14:29.7]	295 [14:30.8]	296 [14:32.8]
FAHIR_AZ [v]	Anladım. Ne ona oxşayır bir şey.		
FAHIR_AZ [eng]	I see.	It is like that.	
FADIME_TUR [v]	Dialekt.		Ağız • • diyalekt başka?
FADIME_TUR [eng]	Dialect.		Accent • • dialect is different.
[131]	297 [14:35.5]	298 [14:39.0]	299 [14:40.5]
FAHIR_AZ [v]	Yox danışmaqların fərqi. fərqi.		
FAHIR_AZ [eng]	No the difference of the speaking.	difference.	The
FADIME_TUR [v]		Konuşmaqların... diyosun. A-	
FADIME_TUR [eng]	The speaking...	you mean.	Ac-
[132]	301 [14:43.1]	302 [14:45.1]	
FAHIR_AZ [v]	Rayonların fərqi. Rayondan fərqli. Bir rayonda bir cür		
FAHIR_AZ [eng]	difference of the regions.	The regions are different.	In a region they speak in a way.
FADIME_TUR [v]	ağlı...		
FADIME_TUR [eng]	accen...		

[133]

	303 [14:47.6]	304 [14:49.0]
FAHIR_AZ [v]	danışirlar.	
FAHIR_AZ [eng]		
FADIME_TUR [v]	Tamam! Yöresel ağız farkı. Aklıma hiçbir şey	
FADIME_TUR [eng]	OK!	Local accentual difference. I don't remember right now.

[134]

	305 [14:52.3]	306 [14:53.2]	307 [14:55.9]
FAHIR_AZ [v]	Ləhcə.		
FAHIR_AZ [eng]	Dialect.		
FADIME_TUR [v]	gelmıyor şuan.	Hii lehçe tamam tamam. ((4_s)) İi	
FADIME_TUR [eng]		Hii dialect OKOK!	((4_s)) İi ((3_s))
FADIME_TUR [k]		[flabbergastly]	

Even though Turkish participant Fadime provides the English equivalent of the guess word, Azerbaijani interlocutor does not think that these words can interchangeably be used. Therefore, upon hearing *dialekt* (dialect), he says *Ne ona oxşayır bir şey*. (It's something like that). Even though Fadime does not understand what he means, she tries to guess by asking questions herself out loud: *Ağız • • diyalekt başka?* (Accent • • dialect what else)? In order to clarify what he means to convey he says *Yox danışmaqların fərqi* (No the difference of speaking). She translates his utterance into Turkish which signals an ongoing mental process to guess the information lacking. Azerbaijani interlocutor changes the flow of conversation by extending his explication with his utterances: *Rayonların fərqi. Rayondan fərqli. Bir rayonda bir cür danışirlar* (Difference of the regions. Regions are different. In a region they speak in a way). She says she understands the message but she does not remember it. Later, Azerbaijani participant says the guess word as she gives up guessing: *Ləhcə* (Dialect), Upon hearing *Ləhcə* (Dialect), she signals that she understands what he is trying to explain with the interjection *Hii lehçe!* (Hii dialect). She approves by saying *Tamam tamam* (OK) signalling she recalls it at the very moment of speaking. PRAAT analysis of the interjection can be seen in the figure presented below.

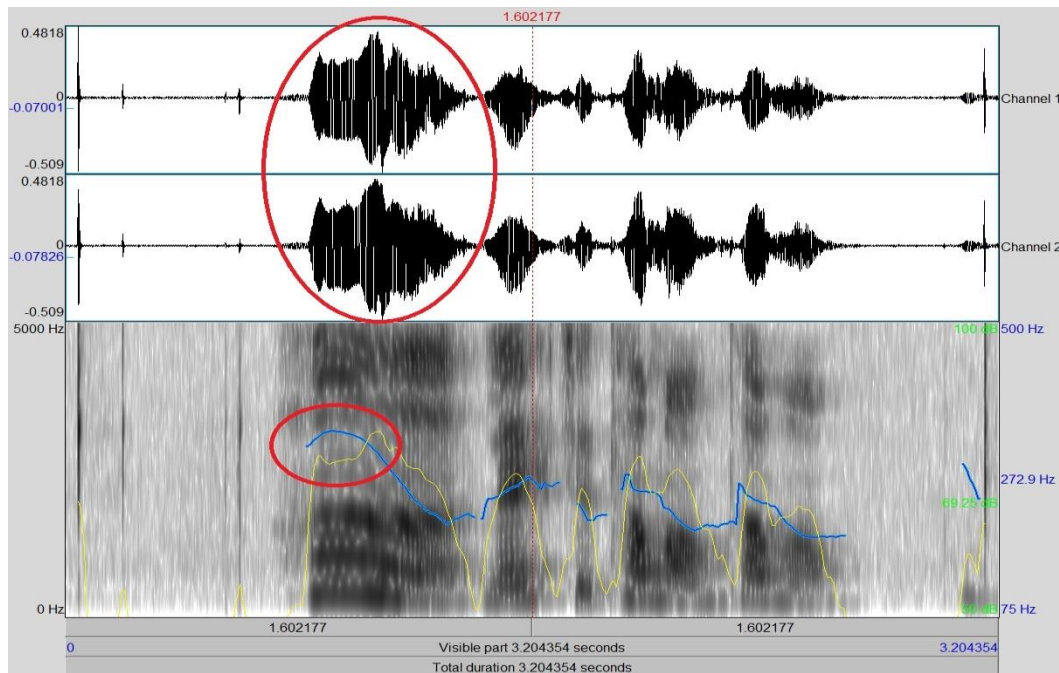


Figure 16: Intensity and pitch analyses of Turkish interjection *Hi* (----) signalling *understanding*

In Figure 16, Turkish interjection *hi* (----) has one high toned element even though there are several high-pitched elements in the whole utterance in this context. Specifically, at first glance, it has a rising-falling intonation pattern. As the first element of the whole utterance, *Hi* has the highest pitch, as if pointing out that it bears a need for realization or signal of understanding on the side of hearer. Upon hearing *Ləhcə* (Dialect), hearer, in this case Fadime, signals that she understands what he is trying to explain with the interjection *Hi lehçe!* (*Hi* dialect). She approves by saying *Tamam tamam* (OK OK) signalling she recalls it at the very moment of speaking.

#### 4.2.1.1.10. (----) *hi hi!*

*Hi hi!* as an interjection signalling understanding may occur alone as analyzed in the subsection 4.2.1.8. However, there are occasions in which it occurs in final position of utterances. An example of this interjection regarding its position in utterances is provided below in excerpt 12.

Excerpt 12

[104]		239 [11:45.5]	
FAHIR_AZ [v]	Pakistanın yanında bir ölkə • • böyük ölkə.		
FAHIR_AZ [eng]	country • • next to Pakistan.		
FADIME_TUR [v]		Tamam! •	
FADIME_TUR [eng]		OK! • Should I say	
[105]		240 [11:47.7]	241 [11:49.7]
FAHIR_AZ [v]		Aā bu...	Hı hí!
FAHIR_AZ [eng]		Aā that's...	Hı hí! Hı hí!
FADIME_TUR [v]	Türkmenistan mı desem? Afganistan • Hindistan.		
FADIME_TUR [eng]	Turkmenistan?	Afghanistan • India.	India hí hí!
[106]		242 [11:50.9]	
FAHIR_AZ [v]	Hı hí!	• • Orada • paytaxtda belə bir eē böyük	
FAHIR_AZ [eng]		• • There • in the capital city there is a big like eem̄ ((2_s)) aam̄ big • I	
FADIME_TUR [v]	Hindistan hí hí!		
FADIME_TUR [eng]			
FAHIR_AZ [k]		[slowly: 9orada paxtaxtda]	

He says *Pakistanın yanında bir ölkə • • böyük ölkə*. (It's a big country • • next to Pakistan). She utters a discourse marker *Tamam* (OK) to indicate that she understands. Then she guesses: *Türkmenistan mı desem?* (Should I say Turkmenistan)? However, without waiting for a reaction or answer for her guess *Turkmenistan* from Azerbaijani interlocutor, she extends her guesses *Afganistan*, *Hindistan* (Afghanistan, India) consecutively. Azerbaijani participant understands and confirms that she knew the guess word *India* by uttering: *Hı hí! Hı hí!* Then Turkish participant repeats her correct answer *Hindistan* (India) as though she would like to confirm that her answer is the correct one. She, then, signals her understanding by uttering interjection *hı hí!* in utterance-final position to signal he would start explaining the next guess word. Azerbaijani interlocutor, then, tries to elaborate the characteristics of India. The following figure indicates the phonological features of utterance-final interjection (----) *hı hí!*

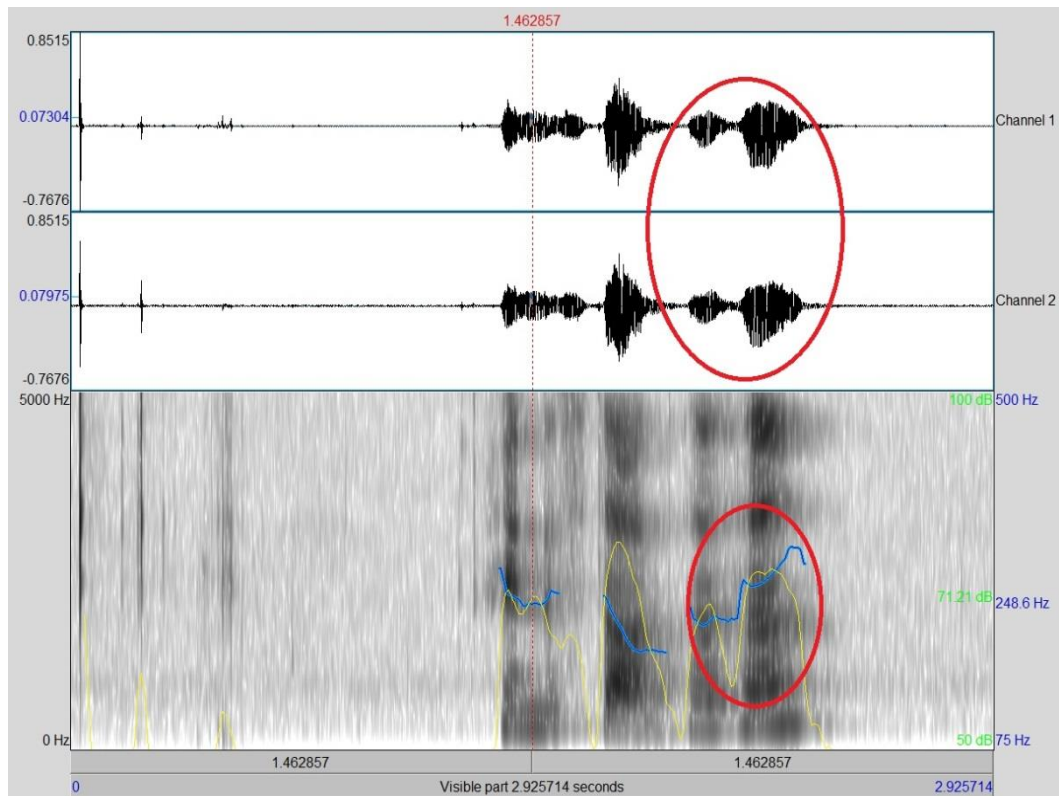


Figure 17: Intensity and pitch analyses of Turkish interjection (----) *hi hi* signalling *understanding*

In Figure 17, utterance-final Turkish interjection (----) *hi hi!* has three high toned elements in this specific context. Although *hi hi* is a two-folded interjection like *hé hé!*, repetition of the counterpart's utterance *Hindistan* (India) which bears a signal of realization makes the utterance rich concerning its pitch contour. Interestingly, first pitched element is a lexical element which signals the intra-confirmation check on the side of hearer. Therefore, it has the highest pitch at the beginning. The second and third high pitched elements are the Turkish interjection *hi hi* which function as backchanneling cues to encourage the counterpart to continue his explanations. It can be obvious from the figure that the highest pitch is at the end of the utterance which is *hi* in this context

In spite of the fact that it is utterance-final, Turkish two-folded interjection *hé hé!* has a rising-falling intonation pattern.

#### 4.2.1.1.11. Hmm hmm!

Excerpt 13

[281]	626 [21:24.4]	627 [21:29.9] 628 [22:00.1]	
KAAN_AZ [v]	Şey... Deməli imm Türkiyədə dəniz var?	Hansı	
KAAN_AZ [eng]	You know imm is there sea around Turkey?	Which sea?	
AYSE_TUR [v]		Evet.	
AYSE_TUR [eng]		Yes.	
[282]	629 [22:01.3]	630 [22:03.4]	
KAAN_AZ [v]	dəniz?	Bu rəngdə siyah	
KAAN_AZ [eng]		In this colour in black ((laughs))	
AYSE_TUR [v]	Hı hı! Akdeniz Karadeniz.		
AYSE_TUR [eng]	Hi hi! Mediterranean Sea Blacksea.		
[283]	631 [22:05.6]	632 [22:06.6]	
KAAN_AZ [v]	rəngdə ((laughs))	Eə deməli o dənizdən	
KAAN_AZ [eng]		Eə you know from that sea - u...	
AYSE_TUR [v]		Evet Karadeniz.	
AYSE_TUR [eng]		Yes Blacksea.	
[284]	633 [22:09.8]	634 [22:10.9]	635 [22:16.3]
KAAN_AZ [v]	• o... Yuxarı. Düzdür. İmm okeanın o tayında.		
KAAN_AZ [eng]	Up. Correct.	Imm on the otherside of the ocean.	
AYSE_TUR [v]	Ukrayna mı?		Hm hm!
AYSE_TUR [eng]	Is it Ukraine?		Hm hm!

In excerpt 13, Azerbaijani interlocutor directs a question to the Turkish interlocutor: *Deməli imm Türkiyədə dəniz var?* (You know imm is there sea around Turkey)? Turkish participant gives positive answer to that question. After he receives positive answer, he asks her to name it/them. Turkish interlocutor signals that she understands the question with the interjection *Hı hı!* and names *Akdeniz Karadeniz* (The Mediterranean Sea, Black Sea). As Azerbaijani participant does not understand the answer *Karadeniz* (Black Sea), he elaborates the colour of the sea by showing his black T-shirt and saying *Bu rəngdə siyah rəngdə* (In this colour in black). She repeats her answer: *Evet, Karadeniz.* (Yes, Black Sea). He, then, explains the country on the north of Black Sea. Turkish interlocutor asks whether it is Ukraine or not. He approves that it is. He says: *Im okeanın o tayında* (Imm on the other shore of the ocean). Turkish interlocutor Ayşe

signals that she understands the proposition/utterance of Azerbaijani interlocutor by uttering an interjection *Hm hm!* which also serves as a back channeling element.

In Figure 18, intensity and pitch analyses of *hmm hmm!* are presented below.

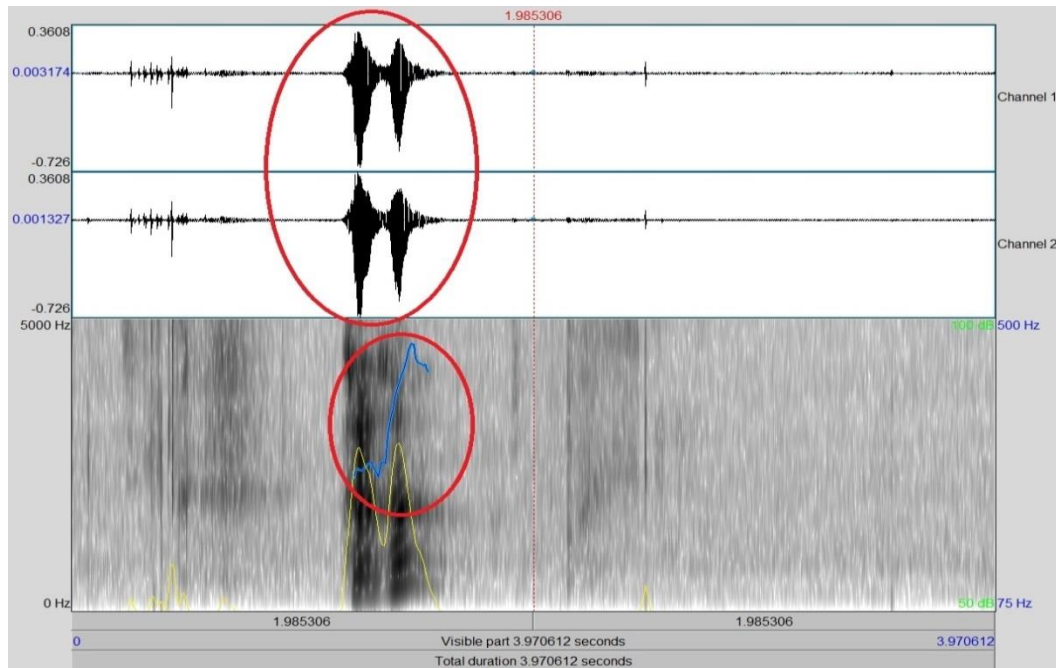


Figure 18: Intensity and pitch analyses of Turkish interjection *hmm hmm* signalling *understanding*

Turkish interjection has one high pitched element in this context even though it is a two-folded interjection such as *hi hi!* The highest pitched element is the replicated version of Turkish interjection *hmm* which functions as a backchanneling cue to support and encourage the counterpart to continue his explanations. It also functions as turn-yielding. Therefore, it has the highest pitch at the end.

Turkish two-folded interjection *Hmm hmm!* has a rising-falling intonation pattern because of the reasons mentioned before. Discourse functional and phonological features of Turkish interjection *Hmm hmm!* is very distinctive compared to those of *Hé hé* and *hi hi!*

#### 4.2.1.1.12. *İi u!*

In the example in excerpt 14, Turkish interlocutor Ayşe tries to explain guess word '*İzdivaç*' (Marriage).

Excerpt 14

[239]

	560 [24:15.1]
AYSE_TUR [v]	<b>Evlenmek evet ama bunun bir <i>İi</i> şeyi bir ismi daha var.</b>
AYSE_TUR [eng]	To get married yes but there's another name for it. A different one.

[240]

	561 [24:20.1]	562 [24:20.9]	563 [24:21.9]
KAAN_AZ [v]	<b>Ere gətmək.</b>	<b>Qurmaq.</b>	
KAAN_AZ [eng]	To get married.	To start.	
AYSE_TUR [v]	<b>Farklı bir ismi.</b>	<b><i>İi İ!</i> Yok ((laughs))</b>	<b>Yo hayır.</b>
AYSE_TUR [eng]		((laughs)) No no.	

[241]

	564 [24:24.2]	565 [24:25.1]
KAAN_AZ [v]	<b>Ailə qurmaq.</b>	
KAAN_AZ [eng]	To start a family.	
AYSE_TUR [v]	<b><i>İi İ!</i> Yok. Ya tek bir ismi. <i>İi</i> hatta böyle onun</b>	
AYSE_TUR [eng]	<i>İi</i> i no. Ya only a word. <i>İi</i> on TV there are programs related to it.	

[242]

	566 [24:30.5]	567 [24:32.6]
KAAN_AZ [v]	<b>Hayda!</b>	<b>Mən</b>
KAAN_AZ [eng]	Hayda!	I don't
AYSE_TUR [v]	<b>programları var şimdi televizyonlarda.</b>	<b><i>İi!</i></b>
AYSE_TUR [eng]		<i>İi!</i>

She approves what Azerbaijani interlocutor has already stated about marriage in the following utterance: *Evlenmek evet ama bunun bir *İi* şeyi bir ismi daha var. Farklı bir ismi.* (to get married yes but there's another name for it. A different one). Azerbaijani interlocutor Kaan provides another phrase in Azerbaijani language: *Ere gətmək.* (to get married). Turkish interlocutor Ayşe signals her understanding of the proposition of the Azerbaijani participant by uttering interjection *İi u!* to disapprove what he proposed. She added "*Yok*" (No) probably to show/stress/signal (I) that she understands what he uttered and (II) disapprove her answer. After Turkish interlocutor's feedback/disapproval,



Azerbaijani interlocutor continues guessing. He says *Qurmaq* [to start (a family)]. Ayşe says it is not correct. Kaan repeats his expression fully this time: *Ailə qurmak* (to start a family). Once again, Turkish interlocutor signals her understanding of the proposition of her counterpart by uttering the same interjection *İ u!* to disapprove what he proposed.

The following figure indicates the phonological features of two-folded utterance-initial Turkish interjection *u u!*

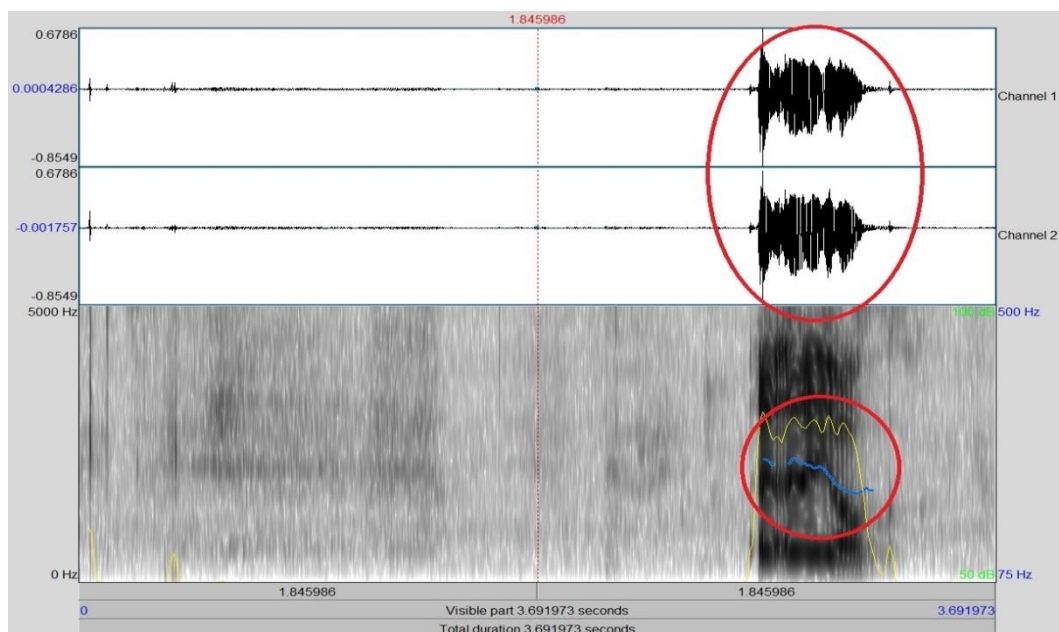


Figure 19: Intensity and pitch analyses of Turkish interjection *İ u* (----) signalling *understanding*

Turkish interjection has two high toned elements in this context. It is a two-folded interjection *İ u!*. First element *İ* is the interjection bearing a need for realization or signal of understanding, which is “waiting for the other clues to be provided by the counterpart”. Therefore, it has the highest pitch at the beginning. The second high pitched element is the replicated version of Turkish interjection *İ* which functions as a backchanneling cue to encourage the counterpart to continue his explanations.

Turkish two-folded interjection *h u!* has a rising-falling intonation pattern due to the reasons mentioned before.

It can be concluded from the figures that two-folded Turkish interjections *Hé hé, hı hı, u u* and *hmm hmm!* signalling understanding have similar intonation patterns. They all have rising-falling intonation patterns in order to function as backchanneling cues.

#### 4.2.1.2. Secondary Interjections

Ameka (1992) classifies interjections as primary and secondary interjections. He distinguishes primary interjections by defining them as “little words or non-words” which can not be used other way around. However, secondary interjections can be used as words. One of the Turkish native speakers participated in Taboo game session for the present study makes use of secondary interjections such as *Yavrum be!* and *Yavrum benim!*

<i>Forms of <u>secondary interjections</u> signalling understanding used by Turkish native speakers</i>	
<b>Signal Category</b>	<b>Forms of Interjections</b>
Interjections signalling <i>understanding</i>	<u><i>Secondary Interjections</i></u> Yavrum be! Yavrum benim!

Table 12: Forms of secondary interjections signalling understanding used by Turkish native speakers in terms of their signal types in the analyzed data

##### 4.2.1.2.1. Yavrum be(nim)!

In excerpt 15, Turkish interlocutor Serkan tries to explain guess word ‘*Tac Mahal*’ (Taj Mahal). He starts his explanation by using discourse marker “*hani*” (Well) as a reference to (supposedly) shared knowledge (Gürbüz, 1995; Yılmaz, 2004) between interlocutors and describing the sultan/king who built Taj Mahal

by saying: *Hani bi adam var ya bi çok büyük bi um padişah!...* (There is a man who was a great sultan). Upon hearing that utterance, Azerbaijani interlocutor guesses *Tac Mahal*. Thereon, Turkish interlocutor signals that he understands and approves his counterpart's answer with a secondary interjection: *Yavrum be!*

Excerpt 15

[260]			
SERKAN_TUR [v]	Hani bi adam var ya bi çok büyük bi um padişah!... se		
SERKAN_TUR [eng]			Taj
KAAN_AZ [v]			Aaā
KAAN_AZ [eng]			Aaā Taj
SERKAN_TUR [k]			
KAAN_AZ [k]			
[261]		584 [21:28.5]	
SERKAN_TUR [v]	Tac Mahal. <b>Yavrum be süpersin sen! ((2_s))</b> Bu kim		
SERKAN_TUR [eng]	Mahal. You're great man! ((2_s)) Who's that? I don't know him ((4_s)) That's		
KAAN_AZ [v]	şey Tac Mahal. ((laughs))		
KAAN_AZ [eng]	Mahal.		
BUSRA_TUR [v]		((laughs))	
SERKAN_TUR [k]		[excitingly]	
KAAN_AZ [k]	[excitingly]		

In Figure 20, intensity and pitch analyses of *Yavrum be!* are presented below.

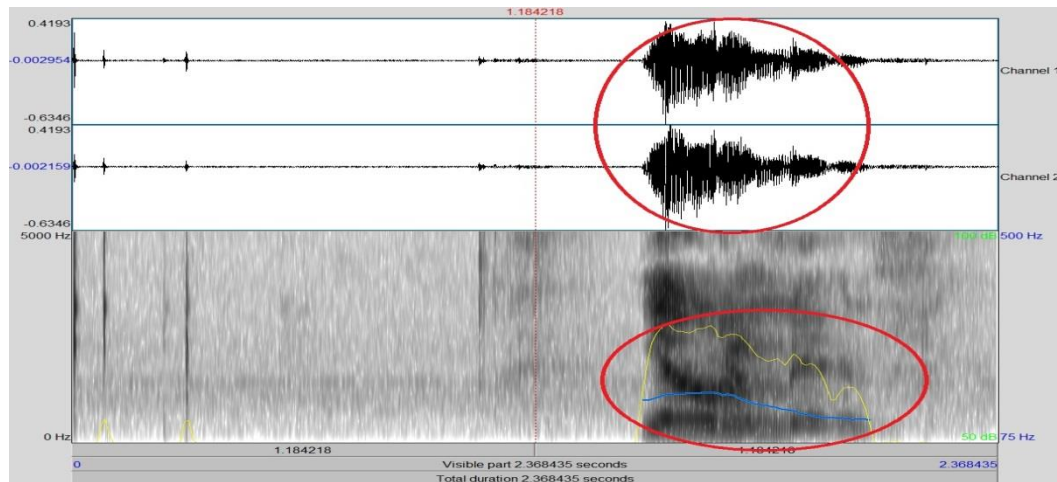


Figure 20: Intensity and pitch analyses of Turkish interjection *Yavrum be* signalling *understanding*

It has a slightly rising-falling intonation pattern. The highest pitch is where the interlocutor understands and approves his counterpart's answer.

In another example of the use of Turkish secondary interjection, similar to the previous interjection, Turkish interlocutor utters: *Yavrum benim!* The specific context in which *Yavrum benim!* utilized is presented below:

In excerpt 16, Turkish interlocutor Serkan tries to explain guess word '*Eyfel Kulesi*' (Eiffel Tower).

#### Excerpt 16

He starts his explanation by saying that the city is known as the city of the lovers in Europe. Azerbaijani interlocutor says it's in Paris: *Aaá şey Parisdə şey.* (Aaa well it's in Paris well). *Şey* signals an ongoing planning action, most probably thinking of the name of the Eiffel Tower. *Şey* is mostly used as a discourse filler strategy to recall an element in Turkish as stated previously in this chapter. Thereupon, Turkish interlocutor asks the name of it: *Evet. O ne?* (Yeah. What's it?) Upon hearing the guess word *Eyfel qülləsi* (Eiffel Tower) from Azerbaijani participant, Turkish interlocutor excitedly utters a secondary interjection to indicate his approval and signal his understanding: *Yavrum benim!* (You are great). Once again, Turkish interlocutor excitedly utters a similar secondary interjection in order to indicate his approval and signal his understanding: *Yavrum be!* (You are great man). Similar to the example in excerpt 15, in this excerpt the same Turkish interlocutor gives very identical linguistic reactions to the identical speech actions. Those usages might be personal. Therefore, it is not possible to generalize the results of the usages of such secondary interjections as these usages seem to be idiolectal.

[257]

	579 [21:13.3]
SERKAN_TUR [v]	Avrupa'da. Hani aşıkların kenti. Heh!
SERKAN_TUR [eng]	Yeah!
KAAN_AZ [v]	Aaá şey Parisdeşey.
KAAN_AZ [eng]	Aaá it's in Paris.
SERKAN_TUR [k]	
KAAN_AZ [k]	[excitingly]

[258]

	580 [21:15.0]	581 [21:15.6]	582 [21:16.2]
SERKAN_TUR [v]	Evet. O ne?		<b>Yavrum benim! Koyun ((2_s))</b>
SERKAN_TUR [eng]	Yes. What's that?		You're great! Put it away ((2_s)) This one is like the
KAAN_AZ [v]		Eyfel qülləsi.	
KAAN_AZ [eng]		Eiffel tower.	
SERKAN_TUR [k]	[excitingly]		[excitingly]

PRAAT analysis of the interjection can be seen in the figure presented below.

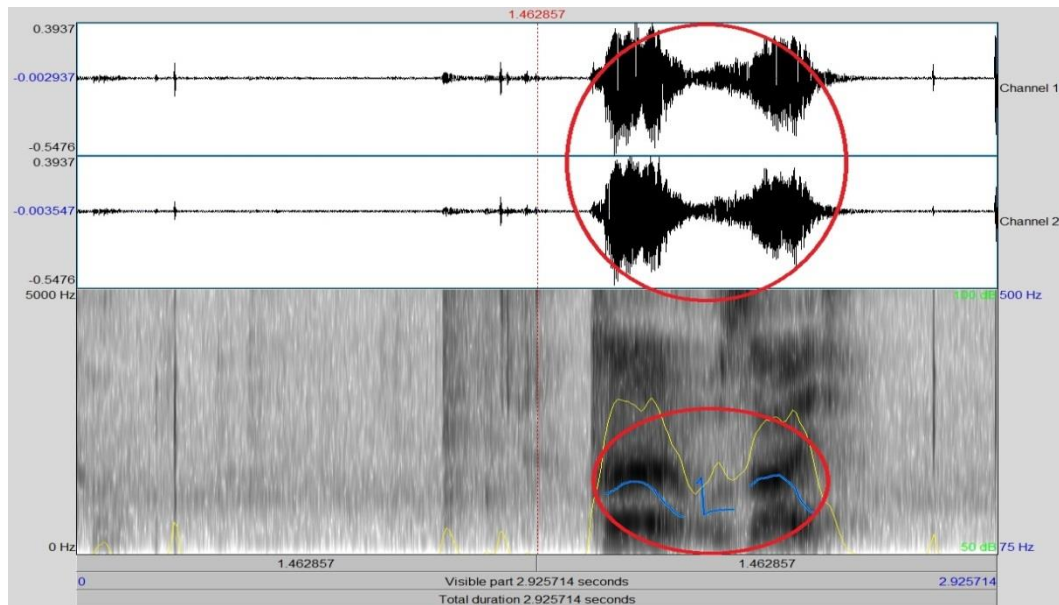


Figure 21: Intensity and pitch analyses of Turkish interjection *Yavrum benim* signalling *understanding*

In Figure 21, Turkish secondary interjection *Yavrum benim!* has a complicated intonation pattern compared to *Yavrum be!* It has several high pitched points in which Turkish interlocutor signals that he is satisfied with the answer his

counterpart has provided. In the use of Turkish interjection *Yavrum benim!*, emotional cues of Turkish interlocutor can be traced.

#### 4.2.2. Interjections Signalling *Misunderstanding*

In this subsection, interjections signalling *misunderstanding* used by Turkish interlocutors are analyzed. The term *misunderstanding* is used for the cases where adoption of Azerbaijani native speaker's plan by Turkish interlocutor and Turkish interlocutor's plan are wrongly accomplished.

##### 4.2.2.1. Hə!

Excerpt 17

In excerpt 17, Azerbaijani interlocutor Fahir tries to explain the guess word *Alexander Graham Bell* (inventor who has been credited with inventing first practical telephone).

[80]	192 [09:17 .1]			
FAHIR_AZ [v]	((clears throat)) ((4_s)) Aə biz • nəynən gəzirik			
FAHIR_AZ [eng]	((clears throat)) ((4_s)) Aə what do we • walk in our pockets?			
FADIME_TUR [v]	tamam!			
FADIME_TUR [eng]				
nn [nv]	the buzzer))			
[81]	193 [09:27.3]	194 [09:28.5]	195 [09:30.5]	196 [09:31.4]
FAHIR_AZ [v]	cibimizdə?	Bir də? Danışırıq.	Ahá!	
FAHIR_AZ [eng]		What else? We communicate with it.	Ahà!	
FADIME_TUR [v]			Telefon.	
FADIME_TUR [eng]	Parayla.		Phone.	
	Money.			
[82]	197 [09:32.1]	198 [09:33.0]	199 [09:37.1]	
FAHIR_AZ [v]	Ahá onu kim birinci onu kim eləyib?			
FAHIR_AZ [eng]	Ahà who's the first inventor of it?			
FADIME_TUR [v]	Cep telefonu.		Biz	
FADIME_TUR [eng]	Mobile phone.		We call	
FADIME_TUR [k]				

[83]	200 [09:39.1]	201 [09:42.5]
FAHIR_AZ [v]	Eē birinci kim yapıyor yaptı onu?	
FAHIR_AZ [eng]	Eē who invented it?	
FADIME_TUR [v]	arıyoruz.	Há! Cep
FADIME_TUR [eng]	with it.	Há you are asking who
FADIME_TUR [k]	[suspiciously]	

[84]	202 [09:44.2]	203 [09:45.4]
FAHIR_AZ [v]	Hí hí ismi!	
FAHIR_AZ [eng]	Hí hí name of him?	
FADIME_TUR [v]	telefonunu kim buldu diyosun?	Alexander
FADIME_TUR [eng]	invented mobile phone?	Alexander Graham Bell
FADIME_TUR [k]		[excitingly]

After a pause of 4 seconds, he hesitatingly says *Aaa biz nəynən gəzirik cəbimizdə?* (What do we have in our pockets?) by clearing his throat as though he was not sure how to explain the guess word. Turkish interlocutor understands the question and answers *Parayla* (with money). Azerbaijani participant asks for further guesses by defining the device he is looking forward to hearing: *Danışırıq* (We communicate by means of it). Turkish interlocutor does understand him and says *Telefon* (Telephone). Azerbaijani counterpart approves her guess. Fadime then specified her answer by saying *Cep telefonu* (Mobile phone) even though it is not the answer Azerbaijani interlocutor is looking for. Azerbaijani counterpart approves her reply again by asking: *Aha onu kim birinci onu kim eləyib* (Aha who's the first inventor of it). Turkish interlocutor misunderstands his question. Upon Azerbaijani interlocutor's utterance, it can be stated that she understands *onu kim birinci onu kim eləyib* (Aha who's the first inventor of it) as "Who calls with it". Therefore, she says *Biz arıyoruz* (We call with it). Azerbaijani interlocutor Fahir realizes that she has misunderstood his question. So he paraphrases and translates his question into Turkish and asks her again: *Ee birinci kim yapıyor yaptı onu?* (Aha who's the first inventor of it). She misunderstands the question once again and signals as though she seemed to understand what he actually meant with her interjection: *Ha!* and dictates herself what she has

(mis)understood: *Cep telefonunu kim buldu diyosun?* (You are asking who invented the mobile phone). This time, Azerbaijani interlocutor misunderstands her self-dictation and replies positively with his interjection: *Hi hi!*.

It is notable to state that interjection signalling misunderstanding, *Ha!* in this case, is identical to that of understanding. One of the reasons for that phenomenon might be because the interlocutors believe that they fully understand their counterparts' message, they signal they completely understand the proposition even though they do not. Therefore, it seems that there is an overlap between the interjections signalling misunderstanding and those of understanding. In those cases, both intonation patterns and contextual clues of similar interjections help the interlocutors to understand the messages conveyed by the interlocutors.

In addition to the discourse-functional features of Turkish interjection *ha*, PRAAT analysis indicates that Turkish interjection *ha* has a falling intonation.

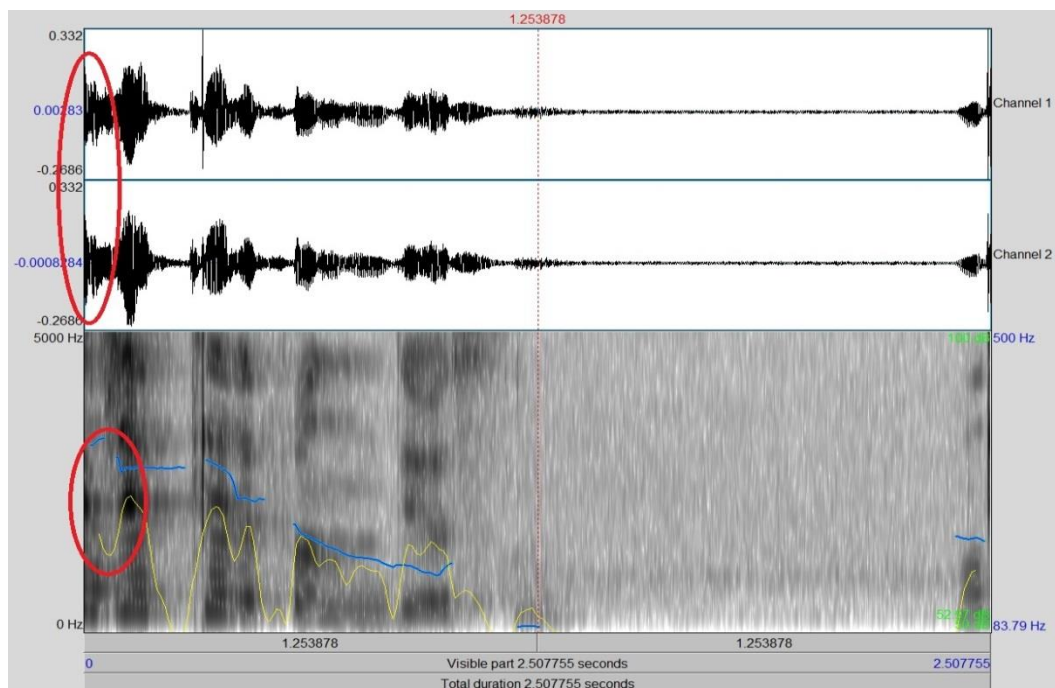


Figure 22: Intensity and pitch analyses of Turkish interjection *Ha* signalling *misunderstanding*



It can be seen in the figure that the pitch is the highest where the misunderstanding occurs upon hearing *Ee birinci kim yapıyor yaptı onu?* (Aha who's the first inventor of it). Phonological features of *ha!* is identical to those of interjections signalling understanding. Because the interlocutors believe that they correctly receive and fully understand their counterparts' message. Therefore, it seems that there is overlapping between the interjections signalling misunderstanding and those of understanding. Interjection *Ha* signalling *understanding* has a slightly rising-falling intonation. Similarly, it can be seen in the figure that the pitch is the highest where the understanding occurs upon hearing the counterpart's provision of detailed information at the very beginning. Later on, the falling intonation of the interjection implies that the hearer needs more information to guess/know the negotiated information.

#### **4.2.3. Interjections Signalling *Believing to understand***

In this subsection, interjections signalling *believing to understand* used by Turkish interlocutors are analyzed. *Believing to understand* is used to describe the instances where Turkish interlocutors continue the discourse without confidence that understanding is correct.

##### **4.2.3.1. Hı (----)!**

In excerpt 18, Azerbaijani interlocutor Kaan tries to explain the guess word *Mars* (Mars, a planet in the Solar System).

Excerpt 18

Azerbaijani interlocutor has had difficulty in explicating the planet Mars. Therefore he utters a secondary interjection which signals his disappointment: *Hay Allah!* (Alas!). Turkish interlocutor Serkan correctly interprets his counterpart's interjection *Hay Allah!* (Alas!) as a negative signal for his failure in expressing and continues guessing. The reason might be because the same secondary interjection *Hay Allah!* (Alas!) occurs in Turkish as well. As he

partially understands what he tries to express, he asks *Sayım mı gezegeni?* (Should I name the planets). Due to the Azerbaijani interlocutor's lexical gap in Turkish, he could not realize that *gezegen* means *planet* in Azerbaijani language. Therefore, he starts explicating the planets by saying *Günəş sistemi doqquz...* (The solar system has nine). Turkish interlocutor Serkan continues the discourse without confidence supposing that his understanding is correct. He says *Hı uzay!* (I see, the space). As Azerbaijani interlocutor is not satisfied with his counterpart's answer, he continues his explanations by giving examples: *O biri şey Merkurun* (One of that Mercury's). Turkish interlocutor Serkan makes a guess which turns out not to be correct either: *Samanyolu* (The Milk Way).

[149]

	335 [12:37.0]	336 [12:39.0]	337 [12:40.6]
SERKAN_TUR [v]		Sayım mı gezegeni?	
SERKAN_TUR [eng]		Should I name the planets?	
KAAN_AZ [v]	((laughs)) hay Allah!		Günəş sistemi
KAAN_AZ [eng]	((laughs)) Alas!		Solarsystem has nine

[150]

	338 [12:42.1]	339 [12:43.8]	340 [12:46.4]
SERKAN_TUR [v]	Hı uzay.		Samanyolu
SERKAN_TUR [eng]	I see space.		The Milk Way ((laughs))
KAAN_AZ [v]	doqquz	O • biri • şey • Merkurun	
KAAN_AZ [eng]		One • of • that • Mercury's	
BUSRA_TUR [v]		((laughs))	
SERKAN_TUR [k]	[excitingly]		

PRAAT analysis of the interjection can be seen in the figure presented below.

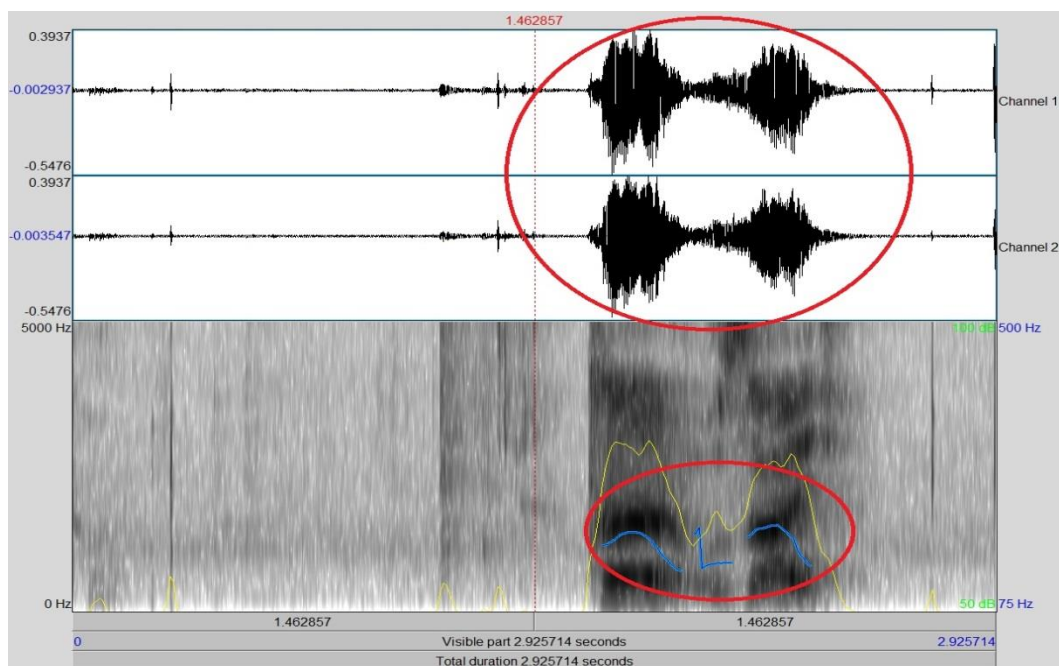


Figure 23: Intensity and pitch analyses of Turkish interjection *Hi* (----) signalling *believing to understand*

It can be seen in the figure that the pitch is the highest where the interlocutor continues the discourse without confidence that understanding is correct. Phonological features of *Hi* are identical to those of interjections signalling understanding. Because Turkish interlocutor believes that he correctly receives and fully understands his counterparts' proposition. Therefore, it seems that there is an overlap between the interjections signalling believing to understand and those of understanding. *Hi* as an interjection signalling *believing to understand* has a slightly rising intonation pattern.

#### 4.2.3.2. Hé (----)!

In excerpt 19, Azerbaijani interlocutor Fahir tries to explain the guess word *Angelina Jolie* (an American actress) with an example from a movie which she acted entitled *Mr. & Mrs. Smith*.

Excerpt 19

[29]	70 [03:10.1] 71 [03:11.1]	72 [03:12.8]	73 [03:14.0]
FAHIR_AZ [v]	Eē...	Mr. & Mrs. Smith.	
FAHIR_AZ [eng]	Eē...	Mr. & Mrs. Smith.	
FADIME_TUR [v]	Halle Berry. Başka yok.		Hé şey
FADIME_TUR [eng]	Halle Berry. There is not any left.		Hé well ((1_s))
FADIME_TUR [k]			[excitingly]

[30]	
FADIME_TUR [v]	((1_s)) Jo-lie aā Brad Pitt'in karısı neydi? Angelina Jolie.
FADIME_TUR [eng]	Jo-lie aā who was the wife of Brad Pitt? Angelina Jolie. heh!
FADIME_TUR [k]	

[31]	74 [03:19.9]	75 [03:21.9]	76 [03:23.9]
FAHIR_AZ [v]		Aaṁ Kanadanın altında nə var?	
FAHIR_AZ [eng]		Aaṁ which country is there below Canada?	
FADIME_TUR [v]	heh! Tamam.		
FADIME_TUR [eng]	OK		
KAAN_AZ [v]		((unint. ))	
FADIME_TUR [k]			

When Turkish interlocutor Fadime hears the name of the movie, she signals that she recalls the name of the actress. She even utters her surname after a pause and hesitation of circa one second, believing to understand the message. She thinks aloud by saying *Hé şey Jo-lie aā Brad Pitt'in karısı neydi? Angelina Jolie*. (He well Jo-lie aā who was the wife of Brad Pitt? Angelina Jolie). Upon hearing movie name, Turkish interlocutor Fadime signals that name of the actress is on the tip of her tongue showing the mental condition of hearer. She seems to be unconfident with her answer. She thinks aloud to be confident with the information she has. All of a sudden she utters the interjection *Heh!* as if she approves herself and is satisfied with her answer/understanding. She further elaborates with a discourse marker *Tamam* (OK).

In this example, transition from *believing to understand* to *understanding* occurs with the transition of interjection from *Hé* (---), in this case, “şey” (well) to *Heh!*

In Figure 24, Intensity and pitch analyses of *Hé* (----) are presented below.

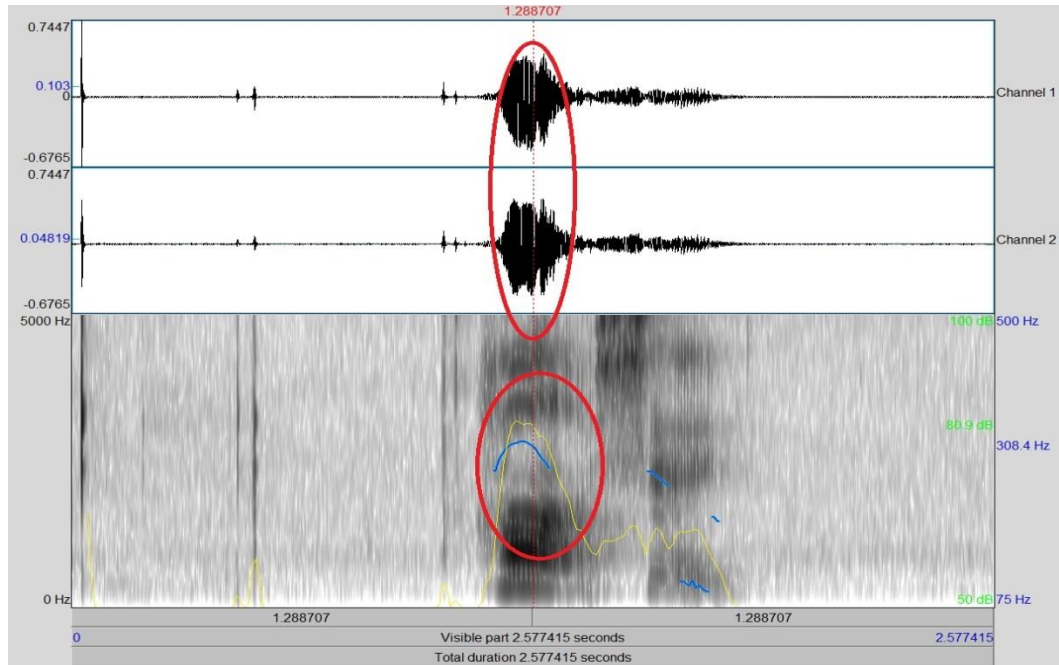


Figure 24: Intensity and pitch analyses of Turkish interjection *Hé* (----) signalling *believing to understand*

In Figure 24, Turkish interjection *Hé* (----) has one high toned element in this context. *Hé* has the highest pitch, as if pointing out that it bears a need for realization or signal of understanding on the side of hearer.

Specifically, at first glance, *Hé* (----) has a rising-falling intonation pattern.

#### 4.2.4. Interjections Signalling *Guessing*

Interjections signalling *guessing* used by Turkish interlocutors are analyzed in this subsection. *Guessing* is defined in this study with the instances where Turkish participants' explicit hypotheses, queries and echo questions (Rehbein & Romaniuk, in print). These interjections are diverse in form and used by Turkish participants for various functions in the information exchange process during Taboo game sessions. Forms of interjections signalling *guessing* observed in the analyzed data include: *Ee!*, *Eem!*, *Aa!*, *Iu!* and *Hu* (----)!

#### 4.2.4.1. Ee!

Excerpt 20

[217]	499 [18:08.1] 500 [18:08.6] 501 [18:10.5]
SERKAN_TUR [v]	Onu bilceğini sanmıyorum.
SERKAN_TUR [eng]	I don't think he can guess it.
BUSRA_TUR [v]	Mısır.
BUSRA_TUR [eng]	Egypt.
FAHIR_AZ [v]	piramida var.
FAHIR_AZ [eng]	Orda eē There is eē
[218]	502 [18:16.6] 503 [18:17.1]
SERKAN_TUR [v]	Onu bilemicek.
SERKAN_TUR [eng]	He can't guess it.
BUSRA_TUR [v]	Sıfət?
BUSRA_TUR [eng]	Title?
FAHIR_AZ [v]	şey var. Bir nə belə nəyim ki sıfət.
FAHIR_AZ [eng]	there. There is a bust there.
[219]	504 [18:17.8] 505 [18:18.9] 506 [18:21.6]
BUSRA_TUR [v]	Eē! Heykel?
BUSRA_TUR [eng]	Eē statue?
FAHIR_AZ [v]	Ahə heykəl dedin. Heykəl kimin bişi.
FAHIR_AZ [eng]	Yeah you said statue. It's like statue.

In excerpt 20, Azerbaijani interlocutor Fahir tries to explain the guess word *Sfinks* (Sphinx, a statue with a body of lion and a head of human known as The Great Sphinx of Giza located in Egypt). He first attempts to explicate the country where Sphinx is located by giving Pyramid as example. Turkish participant Büşra understands his point and says *Mısır* (Egypt). He continues his explanation by saying *Orda ee şey var. Bir nə belə nəyim ki sıfət*. (There is ee there. There is a face). She does not understand what *sıfət* (face) means due to her lexical gap in Azerbaijani and she echoes *sıfət* with a questioning intonation. However, she, then, signals recalling something with her interjection *Ee!* Immediately after the utterance of the interjection *Ee!*, she words a guess: *Heykel?* Upon hearing *heykel*, Azerbaijani interlocutor approves his counterpart's guess and elaborates his explanations.

In Figure 25, Intensity and pitch analyses of *Ee* are presented below.

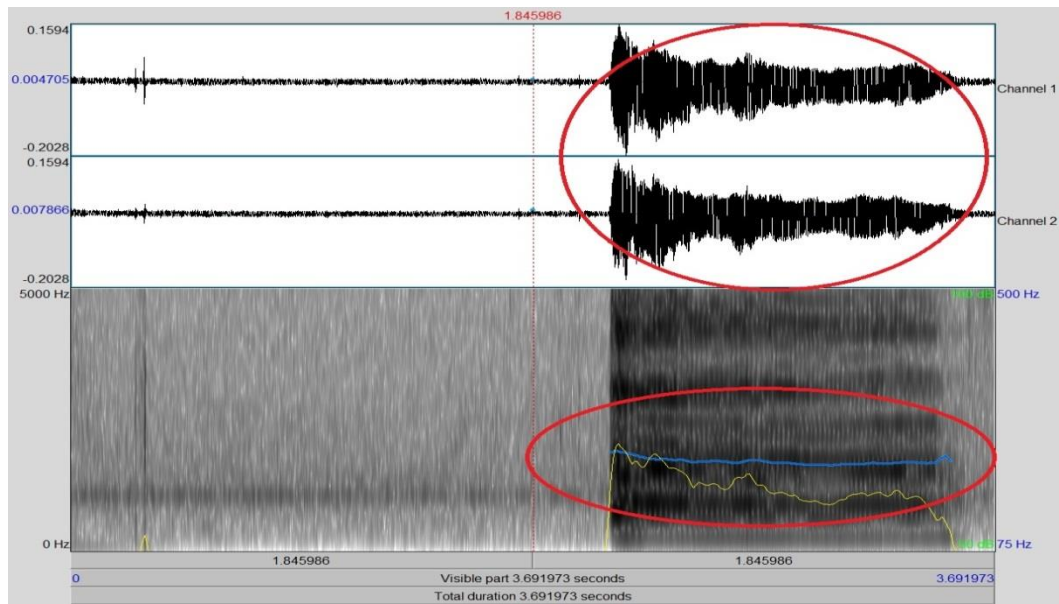


Figure 25: Intensity and pitch analyses of Turkish interjection *Ee* signalling *guessing*

To start with, Turkish interjection *Ee!* signalling *guessing* has a monotonous intonation pattern, indicating that recalling strategy is activated on the side of the hearer. Moreover, as can be seen in the Figure, there is slightly high pitch at the very beginning of the articulation of the interjection. She signals recalling something with her interjection *Ee!* Immediately after the utterance of the interjection *Ee*, she words a guess: *Heykel?*

In the analysis of the Turkish interjection *Ee* signalling *guessing*, the duration of the interjection is noteworthy to be stated. Compared to the analyses of duration of other Turkish interjections signalling *understanding*, *misunderstanding* and *believing to understand*, Turkish interjection signalling *guessing* has distinctively long duration as can be seen in the figure above.

#### 4.2.4.2. Aa!

In the example in excerpt 21, after his first failed attempt to explain the guess word, Azerbaijani interlocutor Kaan tries to explain *Dalai Lama* again by wording, *Nepaldə dağlar var* (There are mountains in Nepal).

## Excerpt 21

[3]

	6 [00:13.1]
KAAN_AZ [v]	((2_s)) Deməli -yeniden anlatıym- Aâ Nepalde dağlar var.
KAAN_AZ [eng]	((2_s)) You know ((unint.)) Aâ there are mountains in Nepal.

[4]

	7 [00:19.9]	8 [00:20.6]	9 [00:21.5]	10 [00:22.8]
KAAN_AZ [v]		O dağlarda...		Bir yaşayan
KAAN_AZ [eng]		In this mountains...		There is a people living..
AYSE_TUR [v]	Hé hé!		İi yaşayan insanlar...	
AYSE_TUR [eng]	Hé hé!		İi people living...	

[5]

	11 [00:24.8]	12 [00:27.4]	13 [00:28.0]
KAAN_AZ [v]	insanlar var. O insanların böyüğü.		Həmişə belə bu
KAAN_AZ [eng]	The leader of the people.		He always wear in this colour this
AYSE_TUR [v]		İi...	((laughs))
AYSE_TUR [eng]		İi...	

[6]

		14 [00:32.8]
KAAN_AZ [v]	rəngdə bu rəngdə şey gəyinir. Belə keçəldi.	
KAAN_AZ [eng]	colour. He's like bald.	
AYSE_TUR [v]		Héé tamam!
AYSE_TUR [eng]		Heeéé OK!
AYSE_TUR [k]		[excitingly]

[7]

	15 [00:34.2]	16 [00:36.3]	17 [00:38.2]
KAAN_AZ [v]		Bu-da kimin. Onların böyüğü onların bir	
KAAN_AZ [eng]		He is like.	He's like the most influential, their president.
AYSE_TUR [v]	Şeyler Bu-da-lar.		((2_s)) Aâ!
AYSE_TUR [eng]	Well Budas.		((2_s)) Aaaâ!

[8]

	18 [00:41.7]	19 [00:43.7]	20 [00:46.5]
KAAN_AZ [v]	başqanı kimi.		Blamaları bilisiz?
KAAN_AZ [eng]			Do you know Dalay Lamas?
AYSE_TUR [v]		Şey Nirvana. ((laughs))	
AYSE_TUR [eng]		Well Nirvana.	

In the example in excerpt 21, after his first failed attempt to explain the guess word, Azerbaijani interlocutor Kaan tries to explain *Dalai Lama* again by wording, *Nepalədə dağlar var* (There are mountains in Nepal). Turkish interlocutor Ayşe signals that she understands what he said. On the basis of his last



explanation, Azerbaijani interlocutor continues explicating that there are people living on the mentioned mountain range and there is a leader of those people. Turkish interlocutor Ayse signals she does not understand what he meant by uttering *Iu!* Azerbaijani interlocutor understands that she has difficulty in understanding what he meant and continues elaborating his explanation by expressing Dalai Lama's most characteristic features *Həmişə belə bu rəngdə bu rəngdə şey gəyinir. Belə keçəldi* (He always wears in this colour in this colour. He's bald like that). Upon hearing these explanations, Turkish interlocutor Ayşe thinks that she knows it and makes a guess by uttering *şey* (well) and stutters: *Bu-da-lar.* (Buddhas). *Şey* signals that guessing strategy starts. Azerbaijani interlocutor determines that understanding did not occur by means of hearer's (Turkish interlocutor Ayşe) signals in the form of linguistic elements and implies it is not the answer he is looking for. Yet he encourages his counterpart by saying *Bu-da kimin.* (He's like Buddha). Upon this new information, Turkish participant signals that she believes to understand and she is about to guess with her interjection: *Aa!* After Azerbaijani interlocutor's new explanations, she makes a new guess *Şey Nirvana* (Well Nirvana).

In Figure 26, Intensity and pitch analyses of *Aa* are presented below.

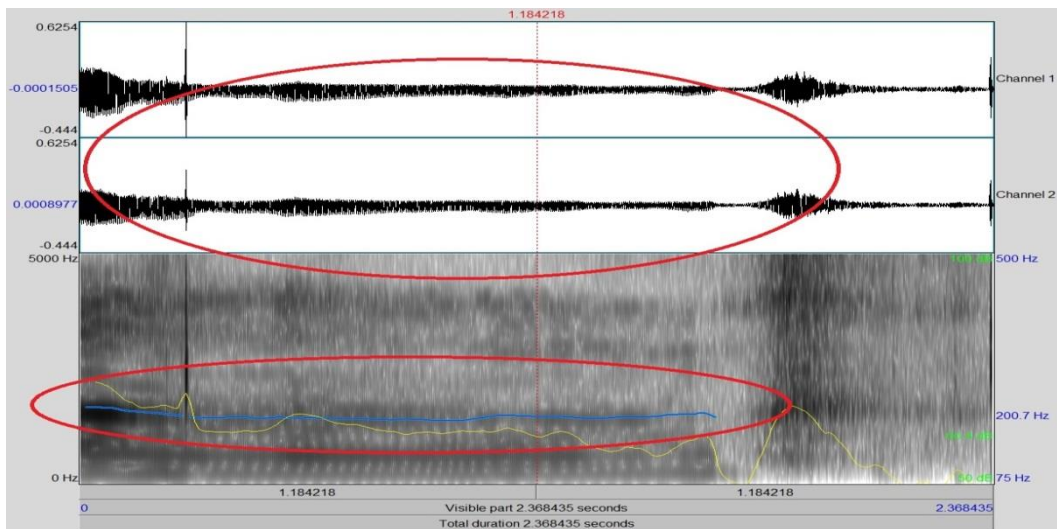


Figure 26: Intensity and pitch analyses of Turkish interjection *Aa* signalling *guessing*

Turkish interjection *Aa* signalling *guessing* has a monotonous intonation pattern as well. It might indicate that recalling strategy is activated on the side of the hearer. As can be seen in the Figure, there is no high pitch in the articulation of the interjection. Turkish interjection signalling *Aa!* *guessing* also has distinctively long duration.

#### 4.2.4.3. *İi!*

Excerpt 22

[60]	146 [06:04.9]		
KAAN_AZ [v]	Şimdi ((4_s)) aā deməli ((2_s)) demokrasidən əvvəl...		
KAAN_AZ [eng]	Now ((4_s)) aā you know ((2_s)) before democracy...		
[61]	147 [06:17.0]	148 [06:19.3]	
KAAN_AZ [v]		Ahá yani sultan kimi ama aā	
KAAN_AZ [eng]		Ahá I mean it's like sultan but aā in another	
AYSE_TUR [v]	Aā meşrutiyet vardı. Sultan...		
AYSE_TUR [eng]	Aā there was constitutional monarchy. Sultan...		
[62]	149 [06:23.0]	150 [06:24.2]	
KAAN_AZ [v]	bi başqa ölkədə.	Sultan kimin ama bi	
KAAN_AZ [eng]	country.	It's like sultan but aā in another	
AYSE_TUR [v]		Eski mi baya bi...	
AYSE_TUR [eng]		Is it too old...	
[63]	151 [06:26.7]	152 [06:27.4]	
KAAN_AZ [v]	başqa ölkədə.	Azərbaycanın yuxarisında hansı	
KAAN_AZ [eng]	country.	Which country is there above Azerbaijan?	
AYSE_TUR [v]		Há!	
AYSE_TUR [eng]		Há!	
[64]	153 [06:29.9]	154 [06:30.8]	155 [06:31.6]
KAAN_AZ [v]	ölkədir?	Rusiyada ol...	Söylədim o sözü. O
KAAN_AZ [eng]		In Russia Ol...	I said it so. I said it
AYSE_TUR [v]		Rusya'dā?	İi • • Putin!
AYSE_TUR [eng]		In Russia?	İi • • Putin.
KAAN_AZ [k]			[regretfully]

In excerpt 22, Azerbaijani interlocutor Kaan tries to explain the guess word *Çar* (Tsar, title of Russian emperors). He starts his explanation by making Turkish interlocutor think of the authoritarian state systems with his utterance: *Şimdi ((4\_s)) aā deməli ((2\_s)) demokrasidən əvvəl...* (Now ((4\_s)) aā you know ((2\_s)) before democracy). With the utterances *aā* he is planning his utterances.

Turkish interlocutor understands what he means. Even though she thinks in the context of Turkey and utters *Aā meşrutiyet vardı. Sultan..* (Aā there was constitutional monarchy. Sultan), upon hearing *sultan* as a keyword, he continues by extending the meaning of *sultan* over the globe. He says *Ahá yani sultan kimi ama aā bi başka ölkəde.* (Ahá I mean it's like sultan but aā in another country). Yet Turkish interlocutor seems she does not hear or understand what he means. She asks for clarification by asking *Eski mi baya bi...* (Is it too old)? Azerbaijani interlocutor repeats his previous utterance once again in order to stress his point. Immediately after she hears his words, she signals that she understands what he is trying to explain with the interjection *Há!* With this interjection signalling Turkish interlocutor's understanding, Azerbaijani participant continues his explanation by asking a relevant question *Azərbaycanın yuxarısında hansı ölkədir* (Which country is there above Azerbaijan). Turkish participant says *Rusya'da* (In Russia)? Thereon, Azerbaijani interlocutor echoes his Turkish counterpart's reply and words *Rusiyada ol...* (In Russia ol...). Upon this new information, Turkish participant signals that she is about to guess with her interjection: *İ!* After a short pause which signals guessing, she utters *Putin* (Vladimir Putin, the president of Russian Federation).

The following Figure indicates the phonological features of interjection *İ!*

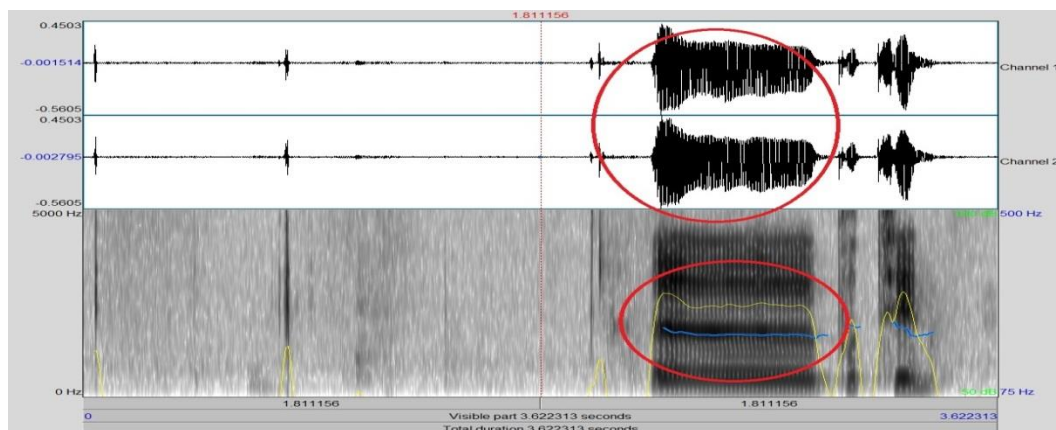


Figure 27: Intensity and pitch analyses of Turkish interjection *İ!* signalling *guessing*

Turkish interjection *İ!* signalling *guessing* has a monotonous intonation pattern along with *Eem!* and *İ!* As can be seen in the Figure, there is no high pitch in the articulation of the interjection. It can be stated that that interjections signalling *guessing* in Turkish have similar intonation pattern and pitch contour.

#### 4.2.4.4. Hı (----)!

In excerpt 23, Azerbaijani interlocutor Fahir tries to explain *Ukrayina* (Ukraine). He starts his explanations with his own impressions of the country *Orda geşeng qadınlar olur.* (There are beautiful women there). He repeats himself *Orda geşeng qadınlar olur* (There are beautiful women there). Turkish interlocutor Büşra signals that she understands in a way and utters an interjection *Hı* signalling an ongoing recalling/guessing action. *Şey* is mostly used as a discourse filler strategy to recall an element in Turkish.

Excerpt 23

[133]

	299 [11:28.5]	300 [11:29.3]
SERKAN_TUR [v]		Gösterme.
SERKAN_TUR [eng]		Don't show.
FAHIR_AZ [v]	orda geşeng qadınlar olur.	Orda geşeng
FAHIR_AZ [eng]	beautiful women there.	There are beautiful women

[134]

	301 [11:30.5]	302 [11:32.2]	303 [11:34.2]
BUSRA_TUR [v]		Hı şey!	Sı ku-kuaför? Sarı
BUSRA_TUR [eng]		Aaã	Hairdresser? You mean blonde
FAHIR_AZ [v]	qadınlar olur.	Aã sarı sarı saç.	
FAHIR_AZ [eng]	there.	Aã blonde blonde hair.	
BUSRA_TUR [k]			[fast: sarı saç mı?]

In Figure 28, intensity and pitch analyses of *Hu* (----)! are presented below.

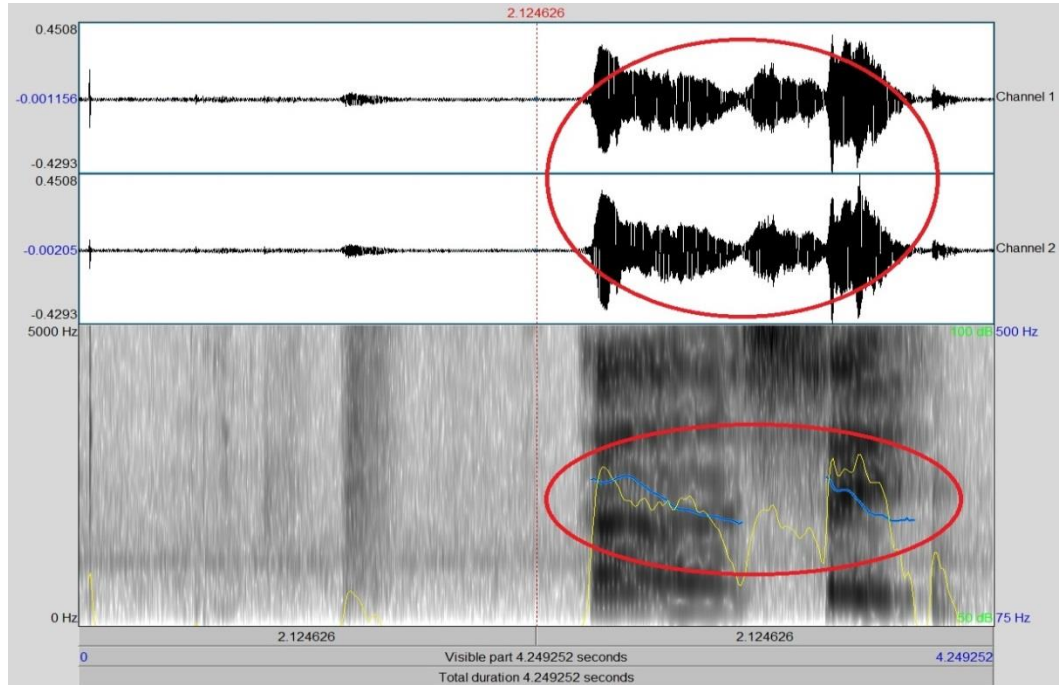


Figure 28: Intensity and pitch analyses of Turkish interjection *Hu* (----) signalling *guessing*

Turkish interjection *Hu* (----) signalling *guessing* has a different intonation pattern compared to *Ee!*, *Aa!* and *Ii!* It has a rising-falling intonation pattern in combination with the following lexical item *şey* (well). As can be seen in the Figure, there are two high pitched elements in the whole utterance. First high pitched element is the interjection *Hu* signalling *guessing*. Second element is *Şey* which is mostly used as a discourse filler strategy to recall an element in Turkish

#### 4.2.5. Interjections Signalling *Partial understanding*

In this subsection, interjections signalling *partial understanding* used by Turkish interlocutors are analyzed. As suggested by Rehbein & Romaniuk (in print), partial understanding is defined in this study with the instances where

Turkish interlocutors run through some stages of understanding but do not adopt their Azerbaijani participants' plan and/or do not form their own hearer's plan.

#### 4.2.5.1. Ee!

In excerpt 24, Azerbaijani interlocutor Kaan tries to explain the guess word *Meksika* (Mexico). He begins with an interjection *Aa!* signalling an ongoing planning action and uses an Azerbaijani discourse marker “*dəmeli*” (You know) as a reference to (supposedly) shared knowledge between interlocutors, assuming that they both have the general knowledge and easily remember it. He says *Aa imdi dəmeli okeanın o hissəsində* (Aa now you know on the other shore of the ocean). Turkish interlocutor Ayşe signals partially understanding or recalling something with her interjection *Ee!*

Excerpt 24

[184]

	440 [18:33.5]	441 [18:34.6]
KAAN_AZ [v]	alacam.	Aā imdi dəmeli okeanın o hissəsində.
KAAN_AZ [eng]		Aā now you know on the other side of the ocean.
AYSE_TUR [v]	Tamam.	
AYSE_TUR [eng]	OK.	
KAAN_AZ [k]		[fast: dəmeli okeanın o hissəsində]

[185]

	442 [18:39.6]	443 [18:41.4]	444 [18:44.3]	445 [18:45.2]
KAAN_AZ [v]		Aá o şeyin adı.		Qıt-qıtə •
KAAN_AZ [eng]		Aá the name of the thing.		Cont-continent •
AYSE_TUR [v]	Eé Amerika'da!		Kıtının adı mı? İi	
AYSE_TUR [eng]	Eé in America?		The name of the continent? İi Canada but?	

It is noteworthy to point out that interjection signalling partially understanding, *Ee* in this case, is identical to that of guessing. Therefore, it seems

that there is overlapping between the interjections signalling partially understanding and guessing.

The following Figure indicates the phonological features of Turkish interjection *Ee!*

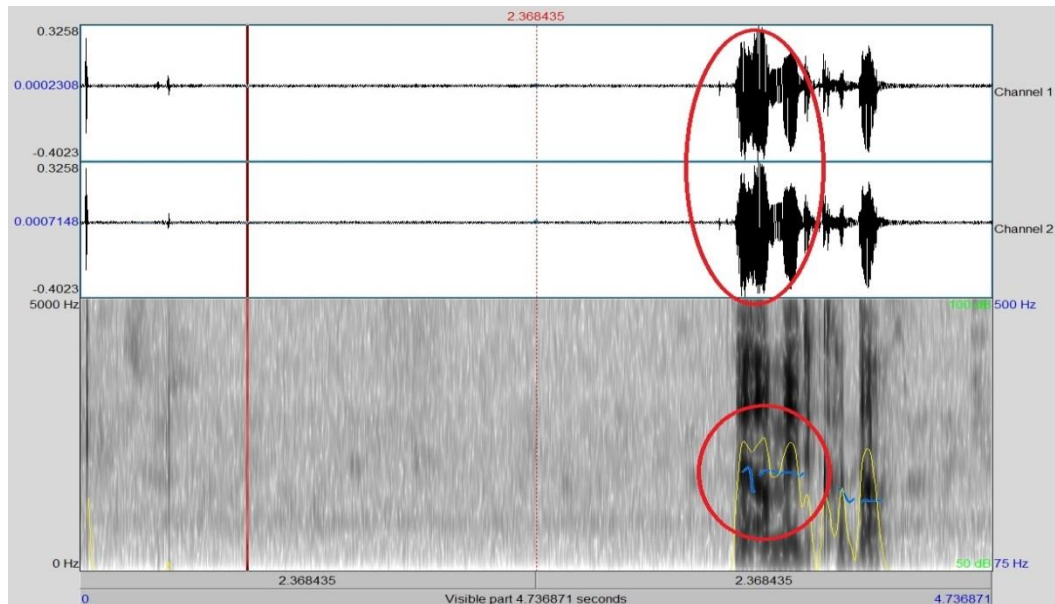


Figure 29: Intensity and pitch analyses of Turkish interjection *Ee* signalling *partial understanding*

In Figure 29, contrary to Turkish interjection *Eem!* signalling *guessing* analyzed previously in this chapter, Turkish interjection *Ee!* signalling *partial understanding* has a rising-falling intonation pattern, indicating that hearer has been trying to recall the information negotiated. As can be seen in the figure, the pitch of interjection is relatively high at the beginning signalling the understanding partially occurs.

#### 4.2.6. Interjections Signalling *Non-understanding*

In this subsection, interjections signalling *non-understanding* used by Turkish interlocutors are analyzed. As suggested by Rehbein & Romaniuk (in print), non-understanding is defined in this study with the instances where Turkish

interlocutors signalize non-comprehension of Azerbaijani interlocutors' utterances.

#### 4.2.6.1. İii!

Excerpt 25

[77]

	170 [06:19.8]	171 [06:21.8]
KAAN_AZ [v]	Buriya oynat.	
KAAN_AZ [eng]	Play it here.	
BUSRA_TUR [v]	Geçersiniz.	
BUSRA_TUR [eng]	You pass.	
FAHIR_AZ [v]	Bu isti yoq sovuq yoq. Amm̄ ((3_s)) yay	
FAHIR_AZ [eng]	This is not hot not cold. Amm̄ ((3_s)) when it becomes summer ((0.5_s))	

[78]

FAHIR_AZ [v]	olanda yay ((0.5_s)) evde aa adam aa xəbər çatmır.
FAHIR_AZ [eng]	people can't stay at home. People can't stay.

[79]

	172 [06:37.0]	173 [06:37.6]	174 [06:39.7]	175 [06:40.3]
KAAN_AZ [v]			Makina.	
KAAN_AZ [eng]			Machine.	
BUSRA_TUR [v]		İii!	Şey.	
BUSRA_TUR [eng]		What?	Aaā!	
FAHIR_AZ [v]	Xəbər çatmır.	Makina • goru var.	Maşın.	
FAHIR_AZ [eng]		Machine • there is a	Machine.	

In the example in excerpt 25, Azerbaijani interlocutor Fahir tries to explain *Klima* (Air-conditioner). Azerbaijani interlocutor explains the main characteristics of air conditioner *Bu isti yoq sovuq yoq. Amm̄ ((3\_s)) yay olanda yay ((0.5\_s)) evde aa adam aa xəbər çatmır. Xəbər çatmır* (It's not hot not cold. Amm̄ ((3\_s)) when it becomes summer ((0.5\_s)) people can't stay at home. People can't say). Due to the Turkish interlocutor's lexical gap in Turkish, he could not understand



what *xəbər çatmır* means. Therefore, she interjects with *Iu!* which signals her non-comprehension. After her signal of *non-understanding*, Azerbaijani interlocutor realizes that she does not understand him at all. He continues his explanations with characteristic elements of air conditioner. She, then, utters a discourse marker/filler *şey* (well).

In Figure 30, intensity and pitch analyses of *Iu!* signalling *non-understanding* are presented below.

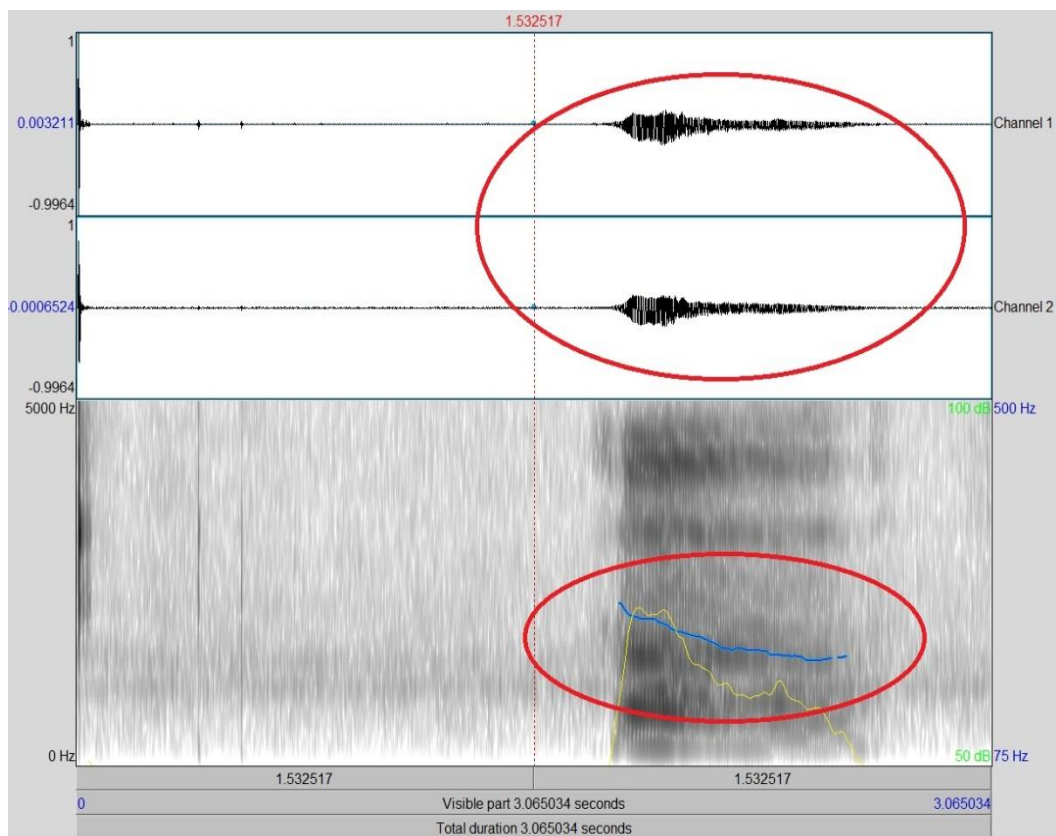


Figure 30: Intensity and pitch analyses of Turkish interjection *Iu!* signalling *non-understanding*

Turkish interjection *Iu!* signalling *non-understanding* has a slightly falling intonation pattern which emphasizes the interlocutor's state of mind with respect to her understanding. The high pitched part of the interjection *Iu!* is at the very beginning.

### 4.3. Forms and Functions of Interjections of Azerbaijani native speakers

Forms and Functions of Interjections of Azerbaijani native speakers based on the signal types will be presented in this sub-section. General signal types of interjections of Azerbaijani native speakers are classified based on Rehbein & Romaniuk's signal categories of H's parts of 'Communicative Apparatus' (CA) under the following headings: *Understanding*, *Misunderstanding*, *Believing to understand*, *Guessing*, *Partial understanding* and *Non-understanding*. As can be seen in Table 9, unlike the analyzed Turkish data, there is no secondary interjection occurrence. Furthermore, there is not any occurrence of Azerbaijani interjection signalling *partial understanding*.

Table 13: Forms of interjections signalling understanding used by Azerbaijani native speakers in the analyzed data

<b><i>Forms of interjections signalling understanding used by Azerbaijani native speakers</i></b>	
<b>Signal Category</b>	<b>Forms of Interjections</b>
Interjections signalling <i>understanding</i>	<u><b>Primary Interjections</b></u> Aá! Aá (----)! Hé (----)! Hé hé! A há! Há (----)! Há há! Há há há! Hı(m) (----)! Hí hí! I hí(m)! Mm!
Interjections signalling <i>misunderstanding</i>	----- -----
Interjections signalling <i>believing to understand</i>	Aaa (----)!
Interjections signalling <i>guessing</i>	Eee! Aa (----)! Imm! Mmm!
Interjections signalling <i>partial understanding</i>	----- -----
Interjections signalling <i>non-understanding</i>	Ee!

Functions of the mentioned forms of interjections signalling understanding are quite distinctive in terms of their uses and functions with respect to their phonological features. Those features of interjections signalling understanding will be presented with selected examples from the analyzed data in EXMARaLDA numbered excerpts. The interjections under investigation will be presented in bold characters. However, other interjections which are not in bold characters will not be investigated.

Forms of interjections signalling understanding used by Azerbaijani native speakers on the basis of their signal types are presented as a list of table below. There are overlaps in the form of interjections uttered by Azerbaijani native speakers. Yet their functions are distinctively different in discursal context.

#### **4.3.1. Interjections Signalling *Understanding***

Interjections signalling understanding are observed to be the most common signal type of interjections used by Azerbaijani native speakers in the analyzed. The most common interjections signalling understanding by Azerbaijani participants are *Ahá!*, *Hé hé!*, *Há!* and *Hí hí!* Forms of interjections signalling understanding observed in the analyzed data include: *Aá!*, *Aá (----)!*, *Hé(----)!*, *Hé hé!*, *Ahá!*, *Há (----)!*, *Há há!*, *Há há há!*, *Hı(m) (----)!*, *Hı hí!*, *I hí(m)!* and *Mm!*

##### **4.3.1.1. *Aá!***

In excerpt 26, Turkish interlocutor Serkan tries to explain the guess word *Soğuk Savaş* (Cold War). He refers to shared information with his counterpart by using discourse marker “*hani*” (well): *Hani ülkeler yapıyo*. (Well, the countries make). Kaan guesses *Muharibə* (Savaş). Turkish interlocutor Serkan confirms his counterpart’s answer and elaborates it: *Hah muharibeye gidersin o gidenler ne?* (Yeah you go to war. Who are the ones going to war). Kaan, then, urges Serkan to guess the word they are negotiating. Azerbaijani interlocutor tries hard to

remember the word he is looking for and utters *Eeööff əsgerlər!* (*Eeööff* soldiers) hesitantly. Upon hearing *əsgərələr* (soldiers), Turkish interlocutor asks for the other synonyms or related words. Azerbaijani native speaker Kaan says “*Ordu*” (Army). Because the clue-giving time is up for Turkish native speaker, he regretfully gives the answer *Süvari!* (Cavalry). Azerbaijani interlocutor Kaan signals that he understands the proposition/utterance of his counterpart by uttering a primary Azerbaijani interjection *Aâ!*

Excerpt 26

[266]

	587 [21:54.2]	588 [21:55.2]
SERKAN_TUR [v]	Ona hani ülkeler yapıyo.	Hah muharibeye
SERKAN_TUR [eng]	countries make.	Yeah you go to the war. Wo are the
KAAN_AZ [v]		Muharibə.
KAAN_AZ [eng]		War.

[267]

	589 [21:57.9]	590 [21:59.9]
SERKAN_TUR [v]	Gidersin o gidenler ne? Hadi.	Diğer adı
SERKAN_TUR [eng]	ones going to war?	Come on. Another name the other
KAAN_AZ [v]		Eeeööff əsgərler.
KAAN_AZ [eng]		Alas soldiers.

[268]

	591 [22:01.5]	592 [22:02.0]	593 [22:04.9]	594 [22:05.7]
SERKAN_TUR [v]	Başka adı.	Ordu öff süvari yaâ! Süvari.		
SERKAN_TUR [eng]	Name.	Army alas cavalry!	Cavalry.	
KAAN_AZ [v]		Ordu.		Aâ!
KAAN_AZ [eng]		Army.		I see.
BUSRA_TUR [v]				
BUSRA_TUR [eng]				((1_s)) Is
SERKAN_TUR [k]		[regretfully]		

In addition to the discourse-functional features of Azerbaijani interjection *Aá*, as it is clear from the Figure 31, PRAAT analysis indicates that Azerbaijani interjection *Aá* has a rising-falling intonation.

In Figure 31, it can be seen in the figure that the pitch gets higher, emphasizing Azerbaijani interlocutor's understanding upon hearing the word 'süvari' (cavalry). Intensity of Azerbaijani interjection *Aá* scatters even though it slightly concentrates in the middle.

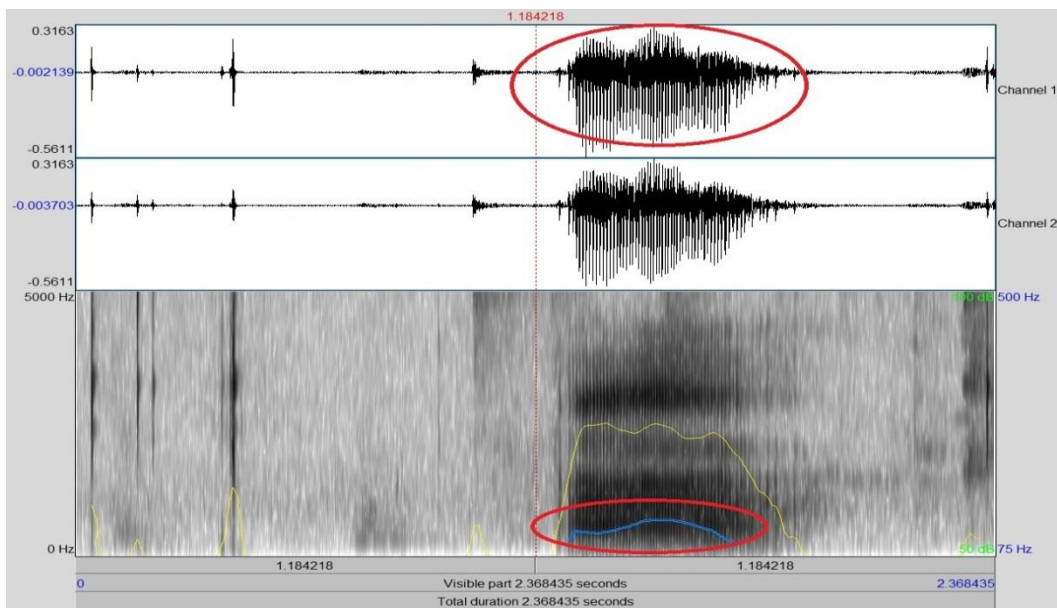


Figure 31: Intensity and pitch analyses of Azerbaijani interjection *Aá* signaling understanding

#### 4.3.1.2. *Aá* (----)!

In excerpt 27, Azerbaijani interlocutor Kaan tries to explain the guess word *Qızıl Ordu* (Red Army). He begins by referring their shared knowledge “ODTÜ” (METU). Turkish interlocutor immediately utters the word *Kampüs* (Campus) which he associates with METU. However, Azerbaijani interlocutor continues his explanation of the most common ideology at METU to him. Upon hearing the Azerbaijani word *hərəkət* (movement), Turkish native speaker makes

a guess: *Solculuk* (Leftism) and asks for confirmation. Yet by saying *Yo!* (No) Azerbaijani interlocutor does not confirm his answer. He gives some more clues saying “*AKP’ye qarşı*” (Against AKP). This time, Turkish interlocutor guesses by questioning *Protesto* (protest). Azerbaijani interlocutor Kaan signals that he understands the proposition/utterance of his counterpart by uttering a primary Azerbaijani interjection *Aá* and does not confirm his answer.

Excerpt 27

[342]

	744 [28:25.7]	745 [28:31.8]	746 [28:32.5]
SERKAN_TUR [v]			Geç pas de.
SERKAN_TUR [eng]			Pass it. Say 'pass'.
KAAN_AZ [v]	Aā ((3_s)) aā haley...		Şimdi ODTU-nun
KAAN_AZ [eng]	Aā ((3_s)) aā ((knocks on the table)) haley...		Now it's METU's...
nn [nn]	((knocking on the table))		

[343]

	747 [28:34.8]	748 [28:35.4]
SERKAN_TUR [v]	Kampüs.	
SERKAN_TUR [eng]	Campus.	
KAAN_AZ [v]	ən eē...	ən çox yayılan bi hərəketi hansıdı?
KAAN_AZ [eng]		Which movement is the most common ones?

[344]

	749 [28:39.0]	750 [28:39.8]	751 [28:41.3]	752 [28:42.3]
SERKAN_TUR [v]	Solculuk ne? Ne?		AKP.	Neymiş
SERKAN_TUR [eng]	What is leftism?	What?	AKP.	What's protest?
KAAN_AZ [v]		Yo! AKP-ye qarşı? AKP-ye qarşı.		
KAAN_AZ [eng]		No! Against AKP?	Against AKP.	

[345]

	753 [28:43.8]
SERKAN_TUR [v]	Protesto.
SERKAN_TUR [eng]	
KAAN_AZ [v]	Aā yoq! O • şeyin adı nədir? Paratisinin adı
KAAN_AZ [eng]	Hrñ no! What is the thing • what? What is the name of the political party?

Azerbaijani interjection *Aá* (----), as it is clear from the Figure 32, has a monotonous intonation contrary to Azerbaijani interjection *Aá!* which shows that he is probably thinking or trying to find other explanations or clues in his mind. The high pitched element is not the interjection itself this time. It is the following element which is *yoq* (no) used as a signal to emphasize that he (Azerbaijani interlocutor) understands the proposition/utterance of his counterpart and does not confirm his answer at all.

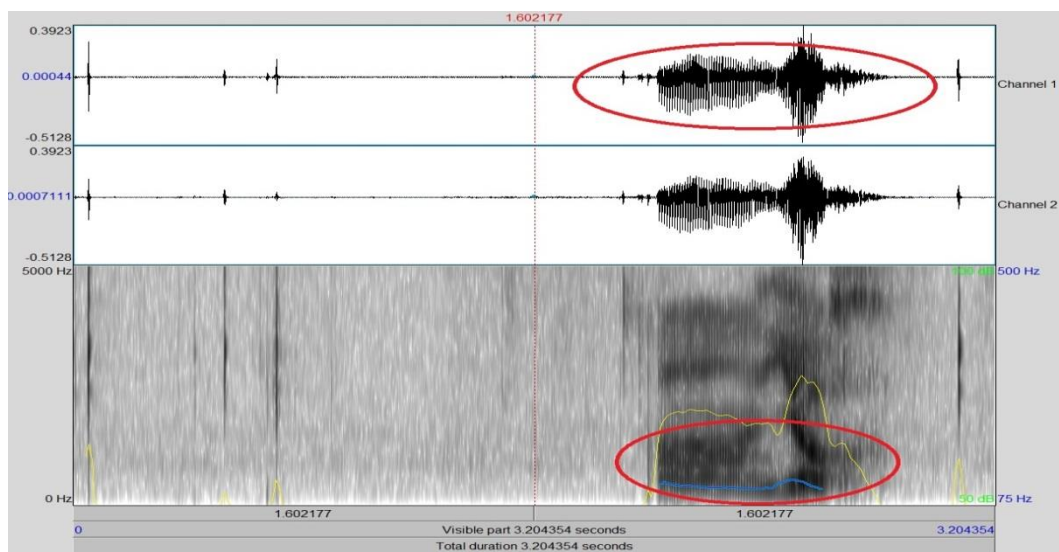


Figure 32: Intensity and pitch analyses of Azerbaijani interjection *Aá* (----) signalling *understanding*

#### 4.3.1.3. Hé (----)!

In excerpt 28, Turkish interlocutor Ayşe tries to explain the guess word *Noel Baba* (Santa Claus). He starts his explanation by asking current date and month then to associate Christmas with the word he is trying to explain: *Aah ee .. bub.bugün ayın kaçı?* (Aah ee .. what's the date today). Azerbaijani interlocutor replies *Otuzu* (30th). Turkish interlocutor Ayşe repeats his answer. Interestingly, Azerbaijani participant also repeats his utterance right after her. Later on, Turkish interlocutor implies Christmas by uttering *Bi ay sonar bi . şey kutlaycaz* (We will celebrate something one month later). Immediately after he hears her words, he

signals that he understands what he is trying to explain with the interjection *Hé!* He replies *yeni il* (new year) to indicate that he truly understands what she meant.

Excerpt 28

[71]

	168 [07:14.4]169 [07:15.0]	170 [07:26.0]
KAAN_AZ [v]		Otuzu.
KAAN_AZ [eng]		30th.
AYSE_TUR [v]	Evet. ((5_s) Aáh eē •• bub•bugün ayın kaçı?	
AYSE_TUR [eng]	Yes... ((5_s) Aáh eē •• what•what's the date today?	30•30th

[72]

	172 [07:28.4]	173 [07:28.8]
KAAN_AZ [v]		Otu Ka...
KAAN_AZ [eng]		30 Nov...
AYSE_TUR [v]	Otu•otuz Kasım.	Bi ay sonra bi • şey kutlaycaz.
AYSE_TUR [eng]	November.	We will celebrate a • thing one month later.

[73]

	174 [07:31.3]	175 [07:32.1]
KAAN_AZ [v]	<b>Hé yeni il!</b>	
KAAN_AZ [eng]	Hé NewYear.	
AYSE_TUR [v]		Yeni yıl. Yeni yılda bir eē şey vardır • gelenek.
AYSE_TUR [eng]		NewYear. In NewYear there • is eē well tradition.
KAAN_AZ [k]	[excitingly]	

PRAAT analysis of the Azerbaijani interjection *Hé* (----) can be seen in the figure presented below.

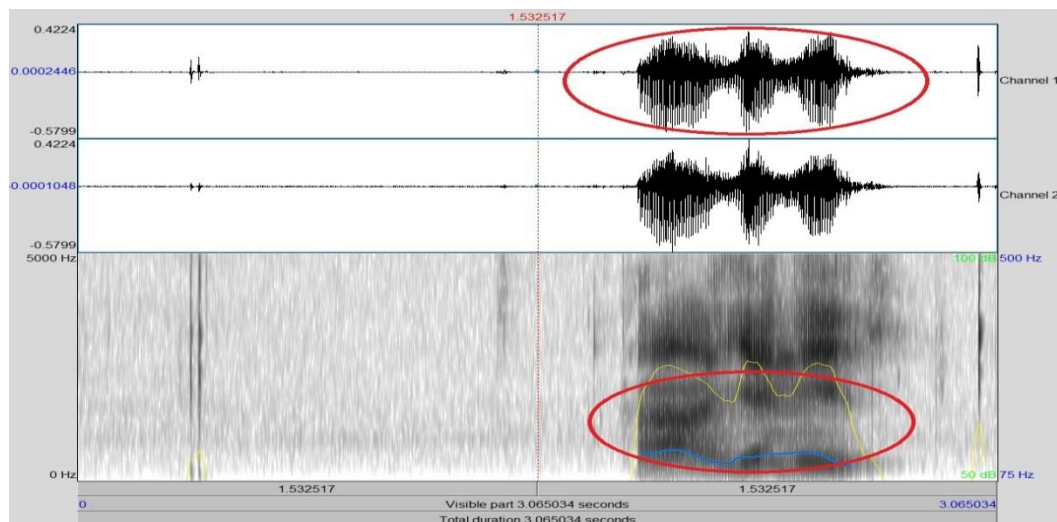


Figure 33: Intensity and pitch analyses of Azerbaijani interjection *Hé* (----) signalling *understanding*



In Figure 33, *Hé* (----) has two high toned elements. First element *Hé* is the interjection bearing a need for realization or signal of understanding. Therefore, it has the highest pitch at the beginning. The second high pitched element is *yeni il*. (new year). Azerbaijani interjection *Hé* (----) has a falling-rising intonation pattern. As can be seen in the figure, intensity of the interjection scatters around three linguistic elements which are *Hé*, *yeni* (new) and *il* (year).

In spite of the fact that interjections are not a part of the sentence since they do not have any phrase structure, they can be identified with respect to their junctures with the prosody.

#### 4.3.1.4. Hé hé!

Excerpt 29

[15]

	37 [01:13.4]	38 [01:15.4]
KAAN_AZ [v]	Hí hì! Aaā deməli • • Türkiyə • Azərbaycan.	
KAAN_AZ [eng]	Hí hì! Aaā you know • • Turkey • Azerbaijan.	
AYSE_TUR [v]	Başlatıyorum.	
AYSE_TUR [eng]		

[16]

	39 [01:20.5]	40 [01:21.4]	41 [01:23.8]	42 [01:24.3]	43 [01:24.9]
KAAN_AZ [v]	Rusiya • • Bunlar nədir?		Yó!		
KAAN_AZ [eng]	Russia • • What are they?		No!		
AYSE_TUR [v]	Hé hé!		Milletler?	Ülké.	
AYSE_TUR [eng]	Hé hè!		Nations?	Country.	

[17]

	44 [01:25.4]	45 [01:29.7]	46 [01:30.5]
KAAN_AZ [v]	Hé hè! Aā şey okeanın o tayında.		A aşağıdaki
KAAN_AZ [eng]	Hé hè! Aā it's on the other side of the ocean.		A below America.
AYSE_TUR [v]			Ameriká?
AYSE_TUR [eng]			America?

In excerpt 29, Azerbaijani interlocutor Kaan tries to explain the guess word *Barack Obama* (present president of the United States). He starts his explanation by giving examples of country names such as Turkey, Azerbaijan and Russia which are general knowledge both interlocutors share in common. After introducing the names he asks what they are. Turkish interlocutor replies with a questioning tone: *Milletler?* (Nations?). Kaan does not approve it. Thereon, she says *Ülke* (country). Immediately after he hears her words, he signals that she understands what he is trying to explain with the two-folded interjection *Hé hé!*

The following Figure indicates the phonological features of utterance-final interjection *Hé hé!*

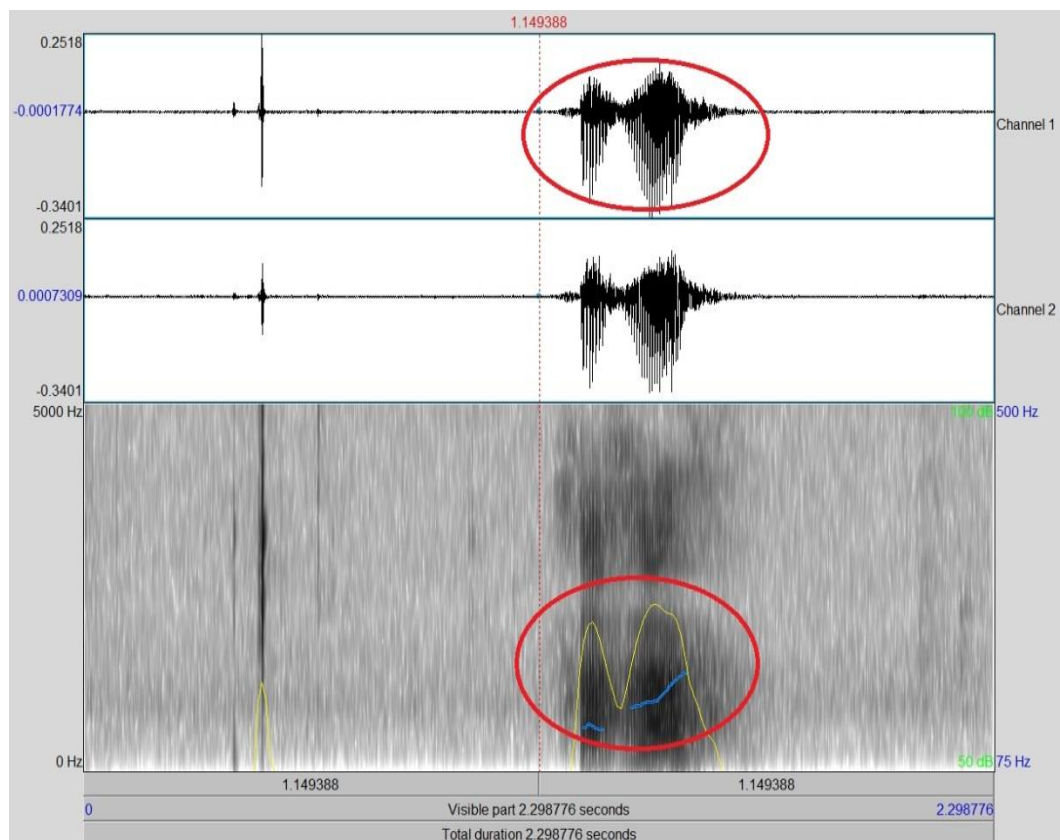


Figure 34: Intensity and pitch analyses of Azerbaijani interjection *Hé hé* signalling understanding

In Figure 34, Azerbaijani interjection has one high toned element which is the second part of the two-folded interjection *Hé hé!* First element *Hé* is the

interjection which is supposed to bear a need for realization or signal of understanding as in the usage of Turkish two-folded interjection *Hé hé!* Yet the second interjected element *hé* is the one having the highest pitch at the end of the utterance, meaning that Azerbaijani interlocutor interprets his Turkish counterpart's utterance *Ülke* (country) as a confirmation check as a result of the interactional adjustment process. So, he correctly interprets, understands and confirms his counterpart's utterance. As a result, Azerbaijani two-folded interjection *Hé hé!* has a rising intonation pattern.

#### 4.3.1.5. A há!

In excerpt 30, Azerbaijani interlocutor Fahri tries to explain the guess word *Alexander Graham Bell* (inventor who has been credited with inventing first practical telephone) After a pause of 4 seconds, he hesitatingly says *Aaa biz nəynən gəzirik cəbimizdə?* (What do we have in our pockets?) by clearing his throat as though he was not sure how to explain the guess word. Turkish interlocutor understands the question and answers *Parayla.* (With money). Azerbaijani participant asks for further guesses by defining the device he is looking forward to hearing: *Danışırıq.* (We communicate by means of it). Turkish interlocutor does understand him and says *Telefon* (Telephone). Azerbaijani counterpart approves her guess. Fadime then specified her answer by saying *Cep telefonu* (Mobile phone) even though it is not the answer Azerbaijani interlocutor is looking for. Azerbaijani counterpart approves her reply again by asking: *Ahá onu kim birinci onu kim eləyib?* (Aha who's the first inventor of it). Turkish interlocutor misunderstands his question. She understands the question as *Onla kim arar?* (Who calls with it?). Therefore she says *Biz arıyoruz* (We call with it). Azerbaijani interlocutor Fahri realizes that she has misunderstood his question. So he paraphrases and translates his question into Turkish and asks her again: *Ahá onu kim birinci yapıyor yaptı onu?*(Ahá who's the first inventor of it).

Excerpt 30

[80]

	192 [09:17.2]
FAHIR_AZ [v]	((clears throat)) ((4_s)) Aā biz • nəynən gəzirik
FAHIR_AZ [eng]	((clears throat)) ((4_s)) Aā what do we • walk in our pockets?
FADIME_TUR [v]	tamam!
FADIME_TUR [eng]	
nn [nv]	the buzzer))

[81]

	193 [09:27.3]	194 [09:28.5]	195 [09:30.8]	196 [09:31.4]
FAHIR_AZ [v]	cibimizdə?	Bir də? Danışırıq.	Ahá!	
FAHIR_AZ [eng]		What else? We communicate with it.	Ahà!	
FADIME_TUR [v]		Parayla.	Telefon.	
FADIME_TUR [eng]		Money...	Phone.	

[82]

	197 [09:32.1]	198 [09:33.0]	199 [09:37.1]
FAHIR_AZ [v]	Ahá! Onu kim birinci onu kim eləyib?		
FAHIR_AZ [eng]	Ahà who's the first inventor of it?		
FADIME_TUR [v]	Cep telefonu.		Biz
FADIME_TUR [eng]	Mobile phone.		We call
FADIME_TUR [k]			

In Figure 35, intensity and pitch analyses of *A há!* are presented.

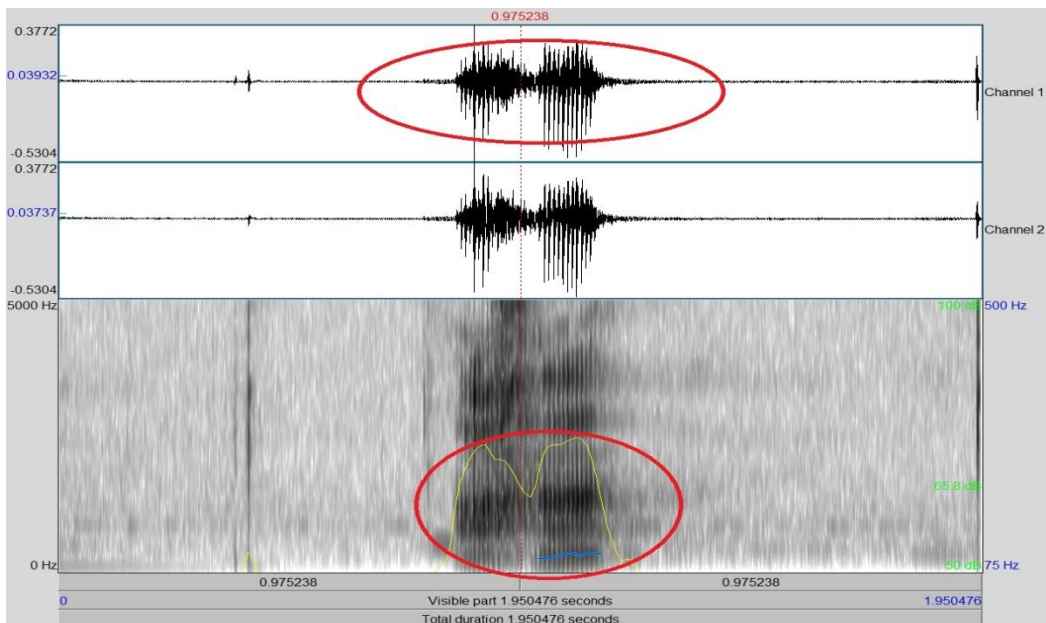


Figure 35: Intensity and pitch analyses of Azerbaijani interjection *A há* signalling *understanding*

It has a slightly rising intonation and its pitch is high at the end of the utterance. Intensity of the Azerbaijani interjection *A há* concentrates on the articulation of *há*.

Even though *A há* turns out to be peculiar to Azerbaijani language, Turkish interlocutors easily understand what it signals. Azerbaijani interjection *A há* is accompanied with some gestures signalling his understanding along with the specific intonational patterns.

#### 4.3.1.6. Há (----)!

Excerpt 31

In the example in excerpt 31, Azerbaijani interlocutor Fahri tries to explain *Şaxta Baba* (Santa Claus, Father Christmas).

[153]

	341 [16:40.9]	342 [16:42.4]	
FAHIR_AZ [v]	((3_s)) Bu gün ayın necəsi? Kaç ayın kaç?		
FAHIR_AZ [eng]	((3_s)) What's the date today? What's the date today?		
FADIME_TUR [v]	Tamam!		
FADIME_TUR [eng]	OK!		

[154]

	343 [16:49.4]	344 [16:50.9]	
FAHIR_AZ [v]	Bir aydan sonra nə olacaq?		
FAHIR_AZ [eng]	What will happen next month?		
FADIME_TUR [v]	Bakmam lazım. Otuzu.		
FADIME_TUR [eng]	I should look at it. 30th.		New

[155]

		346 [16:54.9]	347 [16:55.6]	348 [16:56.1]
FAHIR_AZ [v]		Há yeni ill!	Aā onun	
FAHIR_AZ [eng]		Há newyear!	Aā it's a man.	
FADIME_TUR [v]	Yılbaşı • yeni yıl • Christmas.		Yeni yıl.	
FADIME_TUR [eng]	year • new year • Christmas.		New year.	

Azerbaijani interlocutor refers to the common world knowledge by asking the current date *Bu gün ayın necəsi? Kaç ayın kaçı?* (What's the date today? What's the date today?). Turkish interlocutor selects the element of common discourse knowledge of *kaç* (how many) and *ay* (month) to function as constituents in her formula. She understands what he asked and replies *Bakmam lazım. Otuzu.* (Let me see. 30<sup>th</sup>). Azerbaijani interlocutor approves and elaborates his explanation *Bir aydan sonra nə olacak?* (What will happen next month?). Turkish interlocutor Fadime understands her counterpart's question and diversifies her replies *Yılbaşı, yeniyıl, Christmas* (New Year, New Year, Christmas). Azerbaijani interlocutor Fahir chooses and repeats the element of common knowledge of language family which fits his common knowledge after his interjection *Há.* Turkish interlocutor, then, repeats her answer as though she would internalize that common knowledge for his further explanations.

The following Figure indicates the phonological features of interjection *Há* (----)!

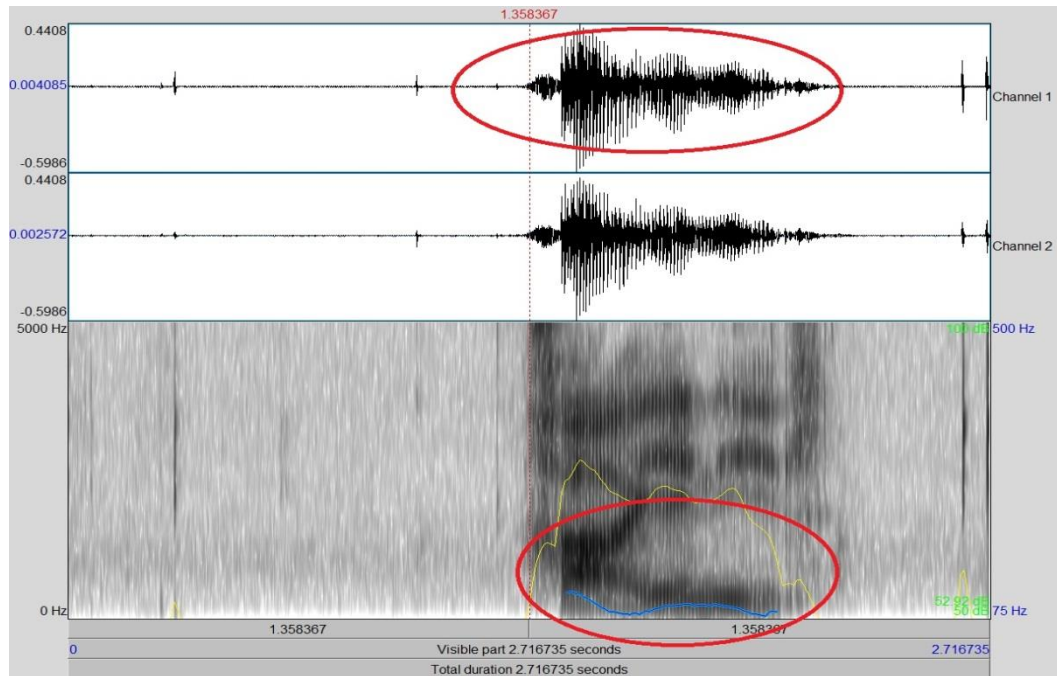


Figure 36: Intensity and pitch analyses of Azerbaijani interjection *Há* (----) signalling *understanding*

In Figure 36, *Há* (----)! has two high toned elements. First element *Há* is the interjection bearing a need for realization or signal of understanding. Therefore, it has the highest pitch at the beginning. The second high pitched element is *yeni il*. (new year). As can be seen in the figure, intensity of the interjection concentrates on the interjection *Há* at the beginning.

In spite of the fact that interjections are not a part of the sentence since they do not have any phrase structure, they can be identified with respect to their junctures with the prosody.

Azerbaijani interjection *Há* (----)! has a falling-rising intonation pattern. Azerbaijani interjection *Hé* (----) which was analyzed in this chapter has same pragmatic and phonological features.

#### 4.3.1.7. Há há!

In excerpt 32, Azerbaijani interlocutor Fahri tries to explain the guess word *Dinazor* (dinosaur).

Excerpt 32

[147]

	327 [16:05.0]      328 [16:07.0]
FAHIR_AZ [v]	• • Tamam! ((6_s)) Aaṁ bundan əvvəl • çoxdan.
FAHIR_AZ [eng]	• • OK!      ((6_s)) Aaṁ before • that.
FADIME_TUR [v]	tamam!
FADIME_TUR [eng]	

[148]

	329 [16:17.6]      330 [16:19.0]      331 [16:19.7]
FAHIR_AZ [v]	<b>Há há! Beḷ bir böyük bir aā</b>
FAHIR_AZ [eng]	Há há!      There is aā big traveller monster.
FADIME_TUR [v]	Uzun zaman əvvəl tamam!
FADIME_TUR [eng]	Before a long time ago OK!

[149]

	332 [16:25.2]
FAHIR_AZ [v]	gəzən a monster var.
FAHIR_AZ [eng]	
FADIME_TUR [v]	<b>Hé Evliya Çelebi'yi mi diyorsun?</b>
FADIME_TUR [eng]	Hé do you mean Evliya Chelebi?

After a pause of 6 seconds which signals his planning action as speaker, Azerbaijani interlocutor Fahri begins his explanation *Aam bundan əvvəl çoxdan* (Aam a long time ago). Turkish interlocutor understands what he meant and modifies his utterance immediately after him. Upon realizing that his counterpart understands his proposition, Azerbaijani interlocutor utters a two-folded interjection *Há há!* signalling his understanding and continues elaborating his explanations concerning characteristic features of dinosaurs *Belə bir böyük aa gəzən a monster var.* (There is aa big traveling monster). Turkish interlocutor, then misunderstands what he meant and says *He Evliya Çelebi'yi mi diyorsun?* (He do you mean Evliya Çelebi?) as she hears a piece of common knowledge of language family *gəzən* (traveling). Yet she does not understand what *monster* means. Even though she does speak in English, she cannot associate the English word *monster* in the specific context.

In Figure 37, intensity and pitch analyses of *Há há!* are presented below.

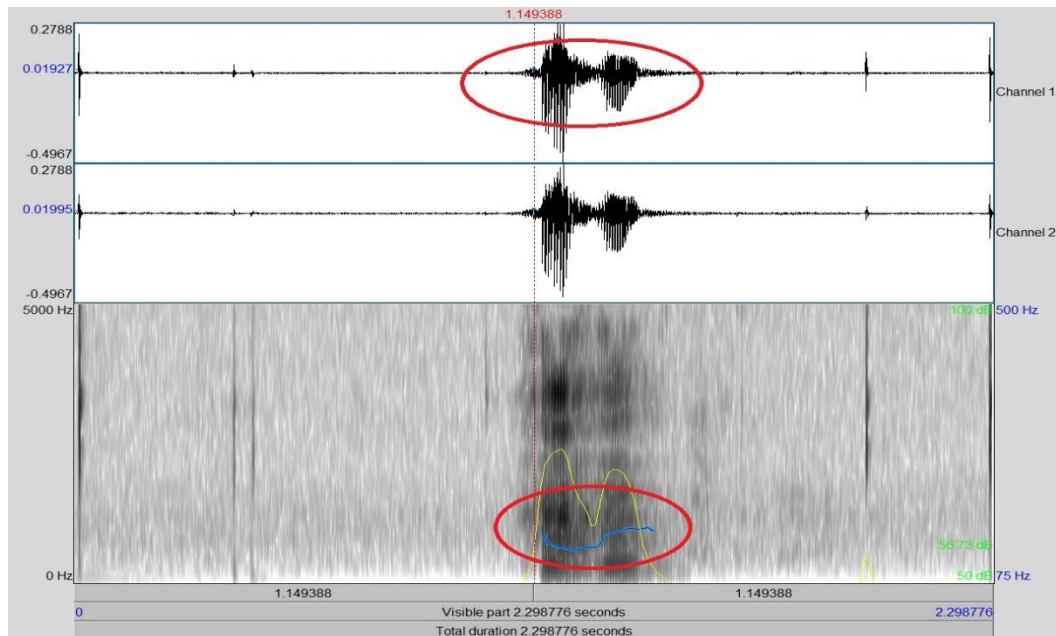


Figure 37: Intensity and pitch analyses of Azerbaijani interjection *Há há* signalling *understanding*



In Figure 37, Azerbaijani interjection *Há há* has two high toned elements which are the first and second parts of the two-folded interjection. First element *Há* is the interjection which bears a need for realization or signal of understanding. Yet the second interjected element *há* is the one having the highest pitch at the end of the utterance, meaning that Azerbaijani interlocutor interprets his Turkish counterpart's signal of understanding and inner talk *Uzun zaman evvel tamam* (A long time ago. OK!) as a confirmation check as a result of the interactional adjustment process. He correctly interprets, understands and confirms his counterpart's utterance.

Azerbaijani two-folded interjection *Há há* has a rising intonation pattern, as in the analysis of Azerbaijani interjection *Hé hé*.

#### 4.3.1.8. Há há há!

Excerpt 33

In excerpt 33, Azerbaijani interlocutor Fahri tries to explain the guess word *Piramit* (Pyramid).

[28]

	56 [02:09.8]
BUSRA_TUR [v]	Hê!
BUSRA_TUR [eng]	I see! Triangle
FAHIR_AZ [v]	Bir figur aâ ((2_s)) aâ ((1_s)) geometri de işlənir.
FAHIR_AZ [eng]	((2_s)) aâ ((1_s)) it is used in geometry.

[29]

	57 [02:12.6]	58 [02:13.6]
BUSRA_TUR [v]	Üçgen. Dikdörtgen, kare, vesaire daire.	
BUSRA_TUR [eng]	• rectangle square etc.	
FAHIR_AZ [v]		Há há há! Ama •
FAHIR_AZ [eng]		Yeah yeah yeah! But • it is like

[30]

	59 [02:19.5]
BUSRA_TUR [v]	((1_s)) İki de
BUSRA_TUR [eng]	((1_s)) there is no two
FAHIR_AZ [v]	Belə bir aâ yani ki eē iki də yox üç də yox.
FAHIR_AZ [eng]	aâ I mean like there is no two no three.

Azerbaijani interlocutor explains the characteristic feature of pyramid by uttering *bir figure geometridə işlənir*. (It is used in geometry). Turkish interlocutor signals that she understands by using Azerbaijani interlocutor's common world knowledge *geometri* (geometry). She signals her understanding with her interjection *He!* and gives examples such as *Üçgen, dikdörtgen, kare, vesaire daire*. (He triangle, rectangle, square, etc. round). Upon realizing that his counterpart understands his proposition by interpreting her geometric shape examples, Azerbaijani interlocutor utters a three-folded interjection *Há há há!* signalling his understanding and continues elaborating his explanations concerning characteristic features of dinosaurs *Ama belə bir aa yani ki ee iki də yox üç də yox*. (But it is like aa I mean like there is no two no three).

In addition to the discourse-functional features of Azerbaijani interjection *Há há há!*, as it is clear from the Figure 38, PRAAT analysis indicates that Azerbaijani interjection *Há há há!* has a falling-rising-falling-rising intonation.

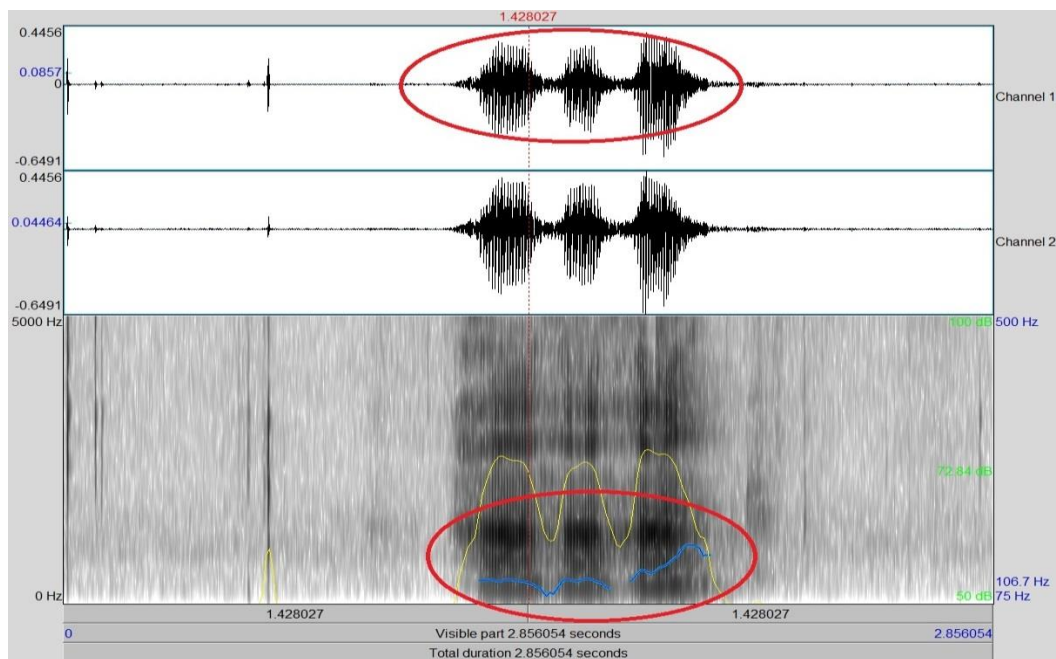


Figure 38: Intensity and pitch analyses of Azerbaijani interjection *Há há há* signalling *understanding*

Azerbaijani interjection *Há há há* turns out to be peculiar to Azerbaijani language in the analysis of Turkish-Azerbaijani *LaRa* communication. Moreover, it is the one and only three-folded interjection in all the data sets. Intensity of the Azerbaijani interjection *há há há* scatters in three *há* elements.

Pitch is the highest at the end of the Azerbaijani interjection *há há há* which implies that understanding completely occurs and the interlocutor signals his confirmation.

#### 4.3.1.9. Hí (m) (----)!

Excerpt 34

[66]	158 [07:46.2]	159 [07:48.1]	160 [07:50.1]	161 [07:51.6]		
FAHIR_AZ [v]	Hí hí onların eē...		Ümumi•dir.			
FAHIR_AZ [eng]	Hí hí their eē...		It's general.			
FADIME_TUR [v]	orkestra.	Keman.	Orkestra.			
FADIME_TUR [eng]		Violin.	Orchestra.			
[67]	162 [07:52.7]	163 [07:55.9]	164 [08:00.6]			
FAHIR_AZ [v]	Onlar nəyinən musiqi ediyirlər?					
FAHIR_AZ [eng]	What do they play music with?			It's an		
FADIME_TUR [v]	••• Eē çalgı aā!					
FADIME_TUR [eng]	••• Eē instrument aā!					
[68]	165 [08:03.4]					
FAHIR_AZ [v]	International bir sözdür o.					
FAHIR_AZ [eng]	international word.					
FADIME_TUR [v]	Orkestra •• alet müzik aleti.					
FADIME_TUR [eng]	Orchestra •• instrument musical instrument.					
FADIME_TUR [k]	[questioningly]					
[69]	166 [08:05.6]	167 [08:07.0]	168 [08:11.9]	169 [08:12.6]	170 [08:14.6]	171 [08:16.4]
FAHIR_AZ [v]	Hí tamam! ((laughs)) Bildin.					
FAHIR_AZ [eng]	Hí OK!		You knew.			
FADIME_TUR [v]		((laughs))	Tamam!	Bende. ((5_s))		
FADIME_TUR [eng]			OK!	It's my turn. ((5_s)) Eēñ		
KAAN_AZ [v]		((laughs))				

In excerpt 34, Azerbaijani interlocutor tries to explain the guess word *Musiqi aləti* (Musical instrument). Turkish interlocutor gives an answer *orkestra* (orchestra). Upon hearing the common world knowledge *orchestra*, Azerbaijani interlocutor confirms that her answer is correct and continues explaining when his utterance is, all of a sudden, ceased by his interlocutor with a specific reply *keman* (violin). Azerbaijani participant understands her example and modifies it by uttering *ümumidir*. (it is common). Turkish interlocutor understands what *ümumi* (common) means with the common knowledge of Arabic word two languages share in common. She, then, utters *orkestra* (orchestra) once again as it is more a more general term. Azerbaijani interlocutor understands her proposition and asks for elaboration with his question: *Onlar nəyinən musiqi ediyirlər?* (What do they play music with?). Turkish interlocutor guesses once again *Ee çalgı aa!* (Ee instrument aa). Azerbaijani participant understands her guess and asks for further guesses with her utterance *International bir sözdür o*. (It is an international term). Upon hearing *international*, she utters *orkestra* (orchestra) once more as she associates *international* with *orchestra* (orchestra). Moreover, she questioningly provides some other equivalent examples such as *alet, müzik aleti* (instrument, musical instrument). Azerbaijani interlocutor utters an interjection *Hi!* signalling his understanding with a discourse marker *tamam* (OK) to stress his approval. He, then, provides his confirmation with an utterance *Bildin*. (You knew). The following Figure indicates the phonological features of interjection *Hi* (----)!

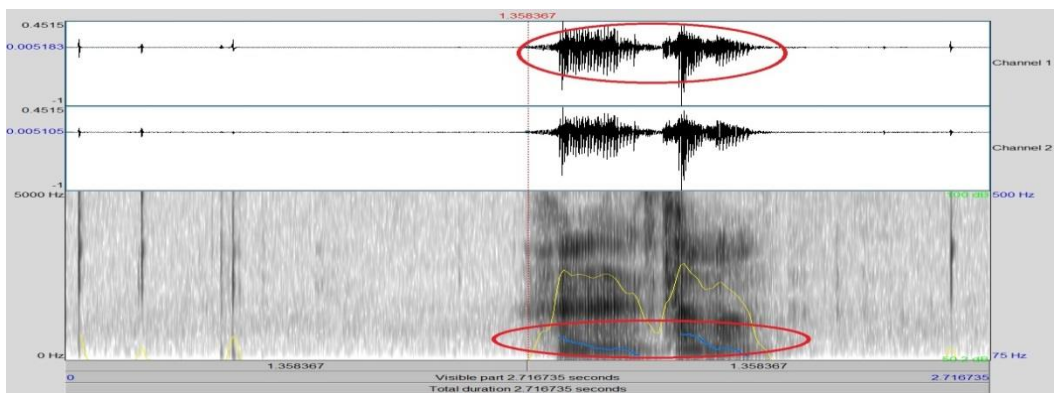


Figure 39: Intensity and pitch analyses of Azerbaijani interjection *Hi* (----) signalling *understanding*

In Figure 39, Azerbaijani interjection *hi* (----) has two high toned elements, first of which is the interjection itself. With respect to its intonation pattern, it has a falling intonation pattern. As the first element of the whole utterance, *Hi* has the highest pitch, as if pointing out that it bears a need for realization or signal of understanding on the side of hearer. Upon hearing *Orkestra...alet, müzik aleti* (Orchestra... instrument, musical instrument), Azerbaijani interlocutor signals that he understands what she is trying to explain with the interjection *Hi tamam!* (*Hi* OK). He explicitly approves his Turkish counterpart by wording *Bildin* (You knew).

In excerpt 35, Turkish interlocutor tries to explain the guess word *Charles Darwin* (British scientist and theorist of evolution).

#### Excerpt 35

[135]	308 [15:05.3]		
FADIME_TUR [v]	((3_s)) İngiliz bu adam. Eē 18. 19. yüzyıl Viktorya		
FADIME_TUR [eng]	he's English.	Eē he lived in Victorian era in the 18th 19th century.	
[136]	309 [15:10.2]		
FADIME_TUR [v]	dönemiyle yaşamış 19. yüzyılda yaşamış bu. Eē • • kilise		
FADIME_TUR [eng]	Eē • • the church		
[137]	310 [15:14.5]		
FADIME_TUR [v]	buna tamamen karşı çıkmış bu adama. Çünkü bu		
FADIME_TUR [eng]	Rejects him that man I mean.	Because he has eē a very	
[138]			
FADIME_TUR [v]	adamın eē insanların ((2_s)) eē • • yaradılışıyla ilgili farklı		
FADIME_TUR [eng]	Distinct idea ((2_s)) eē • • about the creation of the humanbeings.		
[139]	311 [15:22.5]		
FADIME_TUR [v]	fikri var. Topraktan geldiğine inanmıyor bu insanların.		
FADIME_TUR [eng]	He does not believe that humanbeings come from the earth.		
[140]	312 [15:25.0]	313 [15:26.7]	314 [15:28.0]
FAHIR_AZ [v]	Hım anladım Darwin!		
FAHIR_AZ [eng]	Hım I see Darwin.		
FADIME_TUR [v]	Evet evet evet. ((3_s)) Hım böyle		
FADIME_TUR [eng]	Yes yes yes.	((3_s)) Hım like ((2.5_s)) eē tehre	
FADIME_TUR [k]	[excitingly]		

After a pause of three seconds, Turkish interlocutor tries to provide some characteristic features of Charles Darwin *İngiliz bu adam.* (This man is English). *Ee 18. 19. Yüzyıl Viktorya dönemiyle yaşamış bu.* (He lived in the Victorian era in the 18<sup>th</sup> 19<sup>th</sup> century). *Ee kilise buna tamamen karşı çıkmış bu adama.* (Ee the church rejects him, that man I mean). *Çünkü bu adamın ee insanların ee yaradılışıyla ilgili farklı fikri var.* (Because he has a distinctive idea ee about the creation of the humanbeings). *Topraktan geldiğine inanmıyor bu insanların.* (He does not believe that humanbeings come from the earth). Azerbaijani interlocutor utters an interjection *Hım* signalling his understanding to stress his approval. He, then, stresses his understanding with a self-reflective utterance *Anladım.* (I see) and provides the answer that Turkish interlocutor was looking for *Darwin* (Darwin).

In Figure 40, intensity and pitch analyses of *Hım* (----) are presented below.

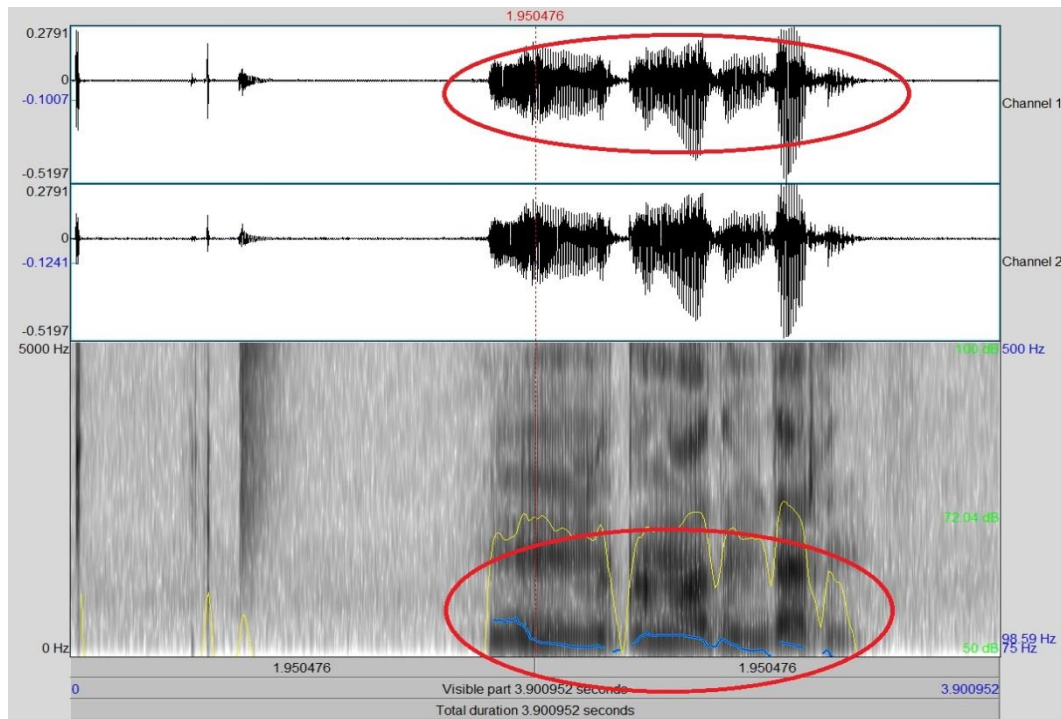


Figure 40: Intensity and pitch analyses of Azerbaijani interjection *Hım* (----) signalling *understanding*

#### 4.3.1.10. Hí hí!

In excerpt 36, Azerbaijani interlocutor tries to explain the guess word *Angelina Jolie* (an actress in the USA).

Excerpt 36

[21]

	48 [02:31.8] 49 [02:33.0]	50 [02:35.0]
FAHIR_AZ [v]	A ha! Okeanın o tərəfdə.	
FAHIR_AZ [eng]	A ha! It is on the other side of ocean.	
FADIME_TUR [v]	Okyanusun öbür	
FADIME_TUR [eng]	It is on the other side of ocean.	
KAAN_AZ [v]	kontrol et.	
KAAN_AZ [eng]		

[22]

	51 [02:37.0]	52 [02:37.9]	53 [02:38.5]	54 [02:40.6]
FAHIR_AZ [v]	O tərəfdə.	İ hansı ölkə?		
FAHIR_AZ [eng]	On the other side.	İ which country is there?		
FADIME_TUR [v]	ta•rafında.	Hé hé!	Amerika mı?	
FADIME_TUR [eng]		Hé hé!	Is it the USA?	
FADIME_TUR [k]			[questioningly]	

[23]

	55 [02:42.6] 56 [02:43.3]	57 [02:48.5]
FAHIR_AZ [v]	Hí hí! Aā • onun • • aktrisası.	
FAHIR_AZ [eng]	Hí hí! Aā • she's • • an actress of the US.	
FADIME_TUR [v]	Başka türlü anlatmaya	
FADIME_TUR [eng]	Can you give clue by explaining it in a different	

He begins his explanations by giving the geographic coordination of the USA *Okeanın o tərəfdə*. (It is on the other side of ocean). Turkish interlocutor Ayşe repeats by translating his counterpart's utterance into Turkish *Okyanusun öbür tarafında*. (It is on the other side of ocean). Similar to the example in Excerpt 29, Azerbaijani participant repeats his utterance to confirm that his understanding is correct. Turkish interlocutor signals that she understands what he

meant with his two-folded interjection *He he!* Azerbaijani interlocutor believes that he understood him correctly with her interjection signalling understanding. Therefore he asks the country on the other side of ocean *İ hansı ölkə?* (In which country is there?). With the help of the common lexical knowledge of the Oghuz branch of Turkic language family *ölkə* (country), she answers hesitatingly *Amerika mı?* (Is it the USA?). Azerbaijani interlocutor utters an interjection *Hı hı!* signalling his understanding to approve his counterpart's answer. He asks for the information that he is looking for by associating it with the US as Angelina Jolie is an American actress.

In addition to the discourse-functional features of Azerbaijani interjection *Hı hı!*, as it is clear from the Figure 41, PRAAT analysis indicates that Azerbaijani interjection *Hı hı!* has a rising-falling intonation.

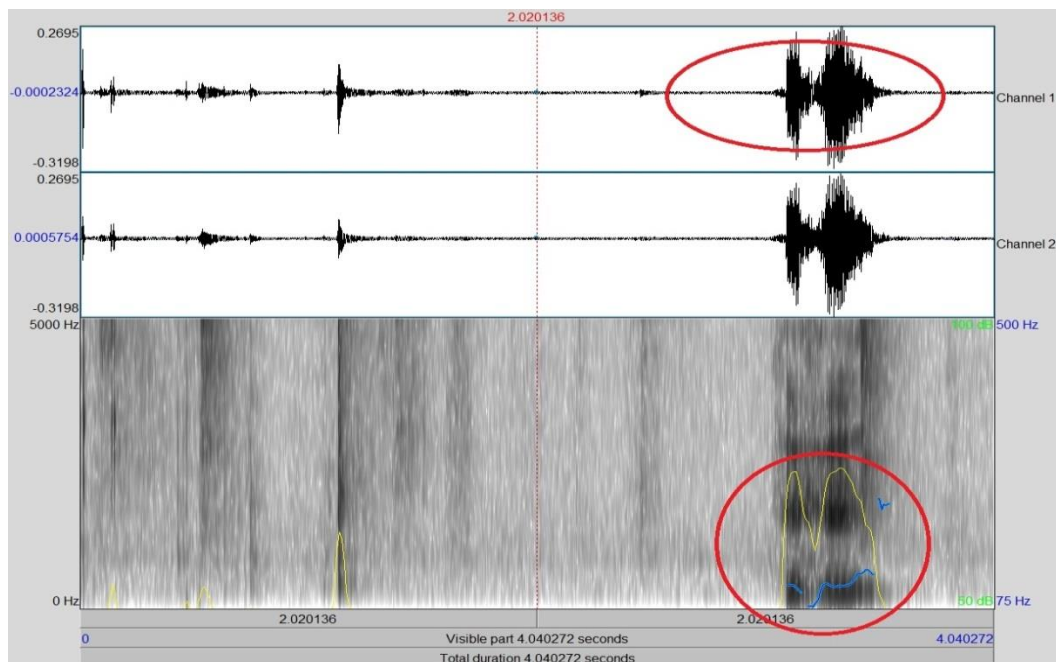


Figure 41: Intensity and pitch analyses of Azerbaijani interjection *Hı hı!* signalling understanding

In Figure 41, Azerbaijani interjection has one high toned element in this context. Interestingly, it is a two-folded interjection *Hı hı!* Second element *hı* is the interjection bearing a need for realization or signal of understanding, which is



“waiting for the other clues to be provided by the counterpart”. Second *hi* is more intense which also functions as a backchanneling cue to encourage the counterpart to continue his explanations.

Azerbaijani two-folded interjection *Hi hi!* has a falling- rising intonation pattern.

#### 4.3.1.11. I hi(m)!

In excerpt 37, Turkish interlocutor tries to explain the guess word *Latin Amerika* (Latin America).

Excerpt 37

[17]

	39 [02:05.7]	40 [02:08.0]
FAHIR_AZ [v]	<b>Aā dans.</b>	
FAHIR_AZ [eng]	Aā dance.	
FADIME_TUR [v]	Lopez nereli...	...diye sorsam? Tamam dansçılar peki
FADIME_TUR [eng]	Lopez...	from? OK they are dancers well where are they
FADIME_TUR [k]		[fast: nereli nerden geliyorlar diye

[18]

	41 [02:12.7]
FAHIR_AZ [v]	<b>Aā</b>
FAHIR_AZ [eng]	Aā America.
FADIME_TUR [v]	nereli nerden geliyorlar memleketleri neresi?
FADIME_TUR [eng]	from where do they come from?
FADIME_TUR [k]	sorsam]

[19]

	42 [02:14.7]	43 [02:16.6]	44 [02:19.1]
FAHIR_AZ [v]	Amerika. <b>Aā!</b>		<b>I hi!</b>
FAHIR_AZ [eng]	Aā!		I hi!
FADIME_TUR [v]	Nasıl Amerikak?	<b>Aá tamam.</b>	
FADIME_TUR [eng]	Which America?	Aá OK	
KAAN_AZ [v]		<b>Onları...</b>	<b>kimidir.</b>
KAAN_AZ [eng]		They are...	like them.
nn [nv]		((the noise of the buzzer))	

Turkish interlocutor Fadime begins her explanations by asking a question *Shakira, Jennifer Lopez nereli... diye sorsam?* (May I ask where Shakira and Jennifer Lopez are from?). Azerbaijani interlocutor misinterprets the elements of

common world knowledge Shakira and Jennifer Lopez and associates those celebrities with “dancing”. Therefore, he utters *dans* (dance). Even though her Azerbaijani counterpart’s interpretation is not correct at all, she uses his understanding to ground her reformulated explanations *Tamam dansçılar, peki nereli nerden geliyorlar. Memleketleri neresi* (OK they are dancers, well where do they come from. Where are they from?). Upon hearing these reformulations, Azerbaijani interlocutor signals recalling with interjection *aa!*. Then he gives the answer *Amerika* (America). She asks for further information by asking *Nasıl Amerika?* (Which America?). In spite of her hesitation to accept her Azerbaijani counterpart’s answer satisfactory, she, then, realizes that his answer is acceptable by uttering a discourse marker *tamam*. Azerbaijani interlocutor signals that he understands his Turkish counterpart’s speaker plan with her utterance *I hi!*

The following Figure indicates the phonological features of utterance-final interjection *I hi!*

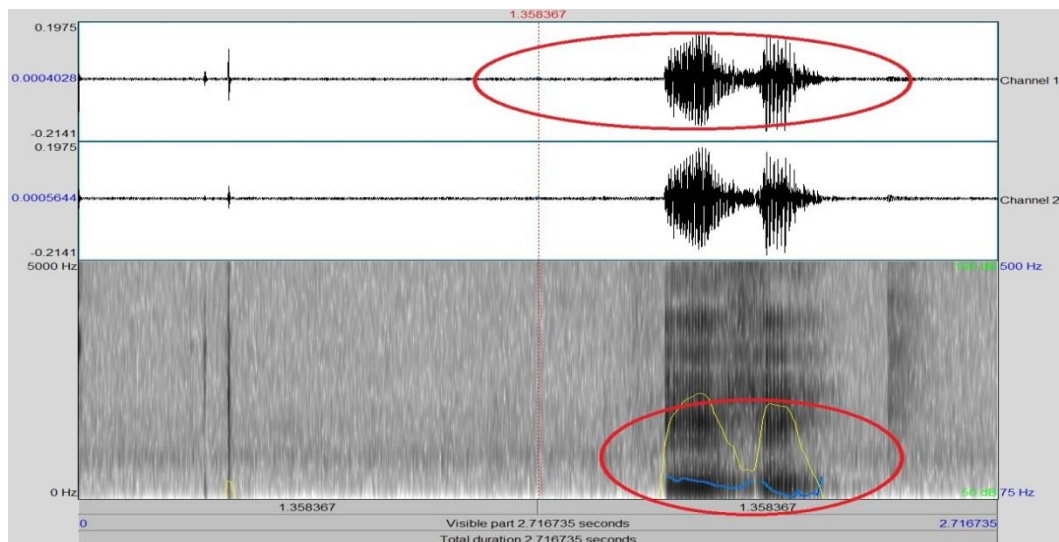


Figure 42: Intensity and pitch analyses of Azerbaijani interjection *I hi!* signalling *understanding*

In Figure 42, Azerbaijani interjection has two high toned elements. It turns out to be a two –folded interjection like Turkish interjection *Hı hi*. First element *I* is the interjection bearing a need for realization or signal of understanding, which

is “waiting for the other clues to be provided by the counterpart”. Therefore, it has the highest pitch at the beginning. The second high pitched element is the last part of Turkish interjection *hi* which functions as a backchanneling cue to encourage the counterpart to continue his explanations.

Azerbaijani two-folded interjection *I hi* has a rising-falling intonation pattern. Discourse functional and phonological features of Turkish interjections *Hi hi* and *Hé hé* are very identical to those of Azerbaijani interjection *I hi!* Another variation of the same interjection which is *I hím* is presented in the analysis of Excerpt 38 and Figure 43.

Excerpt 38

In excerpt 38, Azerbaijani interlocutor tries to explain the guess word *Barak Obama* (Barack Obama, president of the USA).

[122]

	274 [13:42.7]	275 [13:44.7]	
FAHIR_AZ [v]			((2_s)) ((clears his throat)) aā okeanın
FAHIR_AZ [eng]			((2_s)) ((clears his throat)) aā it's on the other side of the ocean.
FADIME_TUR [v]	Tamam tamam!		
FADIME_TUR [eng]	OKOK!		
nn [nv]	((the noise of the buzzer))		

[123]

	276 [13:52.7]	277 [13:54.5]	
FAHIR_AZ [v]	o tərəfdə.		Böyük
FAHIR_AZ [eng]			A big country.
FADIME_TUR [v]	Tamam okyanusun öbür tarafında.		
FADIME_TUR [eng]	OK it's on the other side of the ocean.		

[124]

	278 [13:55.8]	279 [13:58.0]	280 [13:58.7]	
FAHIR_AZ [v]	ölkə. Ahá evet!		<b>İhím!</b> Onun ((2_s))	
FAHIR_AZ [eng]	Ahá yes!		İhím!	Its ((2_s)) the equivalent of our
FADIME_TUR [v]	Amerika, Kanada, Amerika.			
FADIME_TUR [eng]	America, Canada, America.			

[125]

	281 [14:04.0]	282 [14:05.1]	283 [14:06.0]	
FAHIR_AZ [v]	bizim İlham əliyevi.		Onun adı?	
FAHIR_AZ [eng]	İlham Aliyev.		Its name?	
FADIME_TUR [v]		Hé hé!	Washington mu	
FADIME_TUR [eng]		Hé hé!	Do you mean Washington?	

After a pause of 2 seconds, he hesitatingly says *okeanın o tərəfdə* by clearing his throat as if he was not sure how to explicate the message/information he would like to convey. Other than that, planning his explanation might be another reason for clearing his throat. Turkish interlocutor Fadime repeats his answer in her native language by approving with that she understands and looks for an answer for the guess word with a discourse marker *tamam* (OK). He gives details about the country which is in the continent America by defining *Böyük ölkə* (A big country). As soon as she hears the common lexical knowledge of the Oghuz branch of Turkic language family *ölkə* (country), Turkish interlocutor provides answers such as *Amerika, Kanada* (America, Canada). Immediately after her answers, Azerbaijani participant confirms that her answer is correct. She, then, repeats, *Amerika* as she supposes that the name of the country she is trying to find is America. After Turkish interlocutor's repetition of the lexical item *Amerika*, Azerbaijani participant signals that he understands and confirms her answer with her interjection: *I him!* Azerbaijani interlocutor, then, continues his explanations.

In Figure 43, intensity and pitch analyses of *I him!* are presented below.

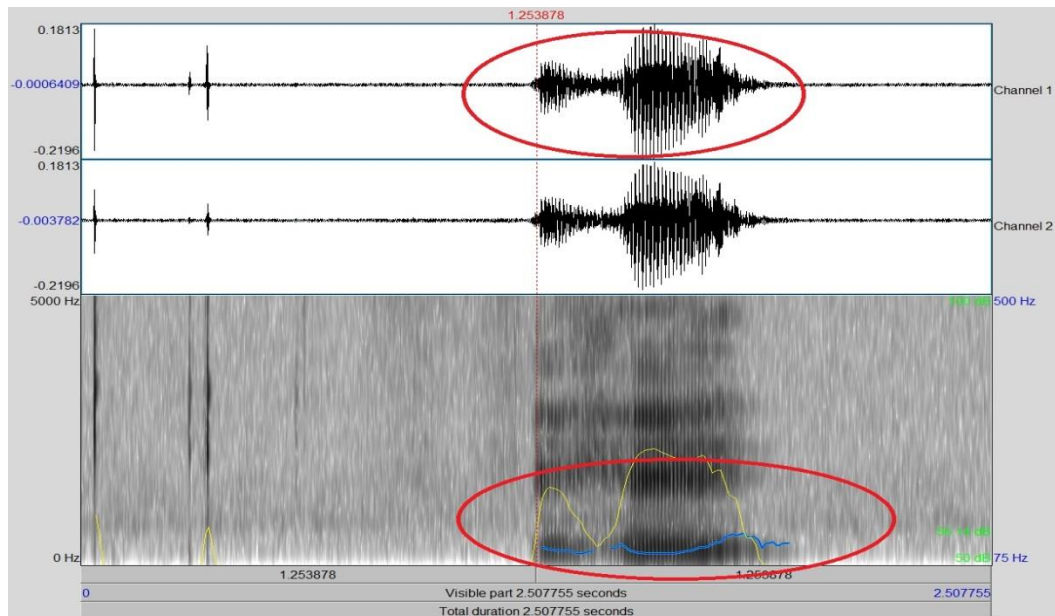


Figure 43: Intensity and pitch analyses of Azerbaijani interjection *I him!* signalling *understanding*

In Figure 43, Azerbaijani interjection has two high toned elements. It turns out to be a two –folded interjection like Turkish interjection *Hı hı*. First element *I* is the interjection bearing a need for realization or signal of understanding, which is “waiting for the other clues to be provided by the counterpart”. Therefore, it has the highest pitch at the beginning. The second high pitched element is the last part of Turkish interjection *hı* which functions as a backchanneling cue to encourage the counterpart to continue his explanations.

Azerbaijani two-folded interjection *I hı* has a rising-falling intonation pattern. Discourse functional and phonological features of Turkish interjections *Hı hı* and *Hé hé* are very identical to those of Azerbaijani interjection *I hı!*

#### 4.3.1.12. Mm!

In excerpt 39, Turkish interlocutor Busra tries to explain the guess word *Hamlet* (a play written by William Shakespeare).

Excerpt 39

[56]

	121 [04:28.6]	122 [04:29.2]
BUSRA_TUR [v]	Eeē ed-edebiyata ilgin var mı?	Hı çok
BUSRA_TUR [eng]	literature?	OK. He's one of
FAHIR_AZ [v]		<b>Mm̄!</b> ((nodding))
FAHIR_AZ [eng]		Mm̄ ((nodding))

[57]

	123 [04:33.0]	124 [04:33.8]
BUSRA_TUR [v]	ünlü iī yazarlardan birisidir.	Evet eē onun çok
BUSRA_TUR [eng]	the famous authors.	Yeah eē it is one of his famous
FAHIR_AZ [v]		Şekspir?
FAHIR_AZ [eng]		Shakespeare?
BUSRA_TUR [k]		[fast: evet]

Turkish interlocutor asks whether her Azerbaijani interlocutor has any interest in literature to plan her speaking. Azerbaijani interlocutor signals comprehension and replies positively by nodding and uttering an interjection *Mm!* which is also a backchanneling cue for the Turkish interlocutor to make her continue explaining. After her counterpart's positive reaction, Turkish participant supposes that he understands what she meant. Therefore, she elaborates her explications *Hı çok ünlü yazarlardan birisidir.* (OK. He's one of the famous authors). Azerbaijani interlocutor immediately guesses questionably *Şekspir?* (Shakespeare?). Azerbaijani interlocutor's immediate answer illustrates that his first signal of understanding was a correct interpretation.

The following Figure indicates the phonological features of Azerbaijani interjection *Mmm!*

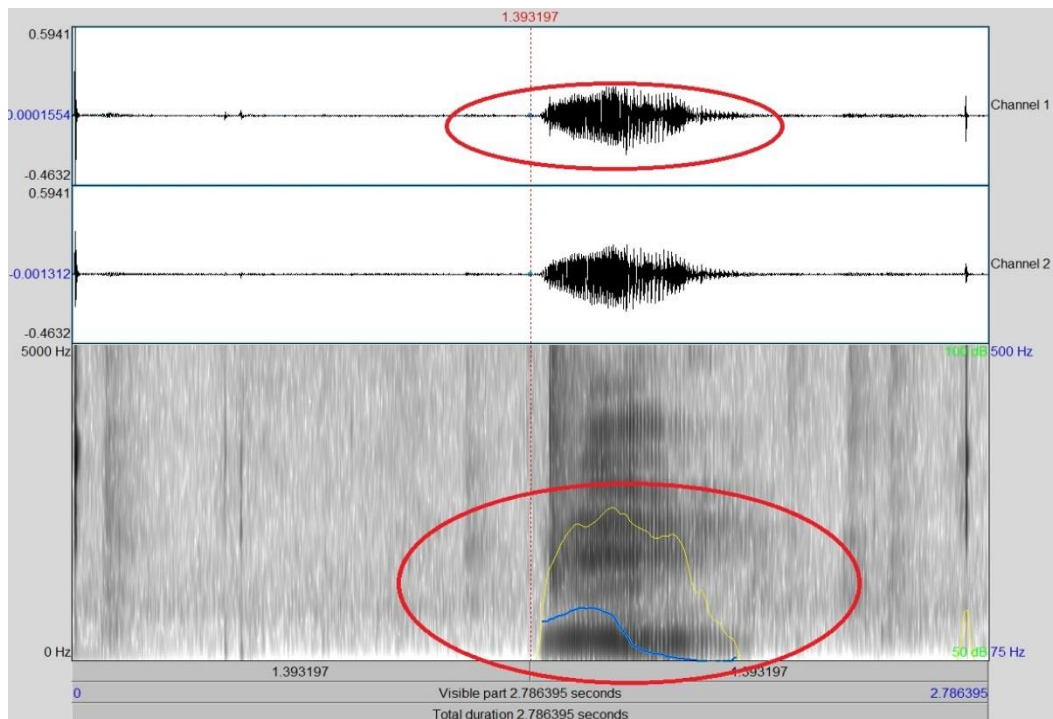


Figure 44: Intensity and pitch analyses of Azerbaijani interjection *Mm* signalling *understanding*

Azerbaijani interjection has a slightly rising-falling intonation pattern which can be regarded as asymmetric. Moreover, the pitch is the highest where

the understanding occurs upon hearing the question directed by Turkish interlocutor ‘*Edebiyata ilgin var mı?*

#### 4.3.2. Interjections Signalling *Misunderstanding*

There is no instance in the analyzed data with respect to the interjections signalling *misunderstanding* utilized by Azerbaijani interlocutors.

#### 4.3.3. Interjections Signalling *Believing to understand*

##### 4.3.3.1. Aaa (----)!

In excerpt 40, Turkish interlocutor Serkan tries to explain the guess word *Testere* (saw).

Excerpt 40

[13]

	22 [00:51.8]	23 [00:53.5]
SERKAN_TUR [v]	Kesersin • tahtayı.	
SERKAN_TUR [eng]	You cut wood.	
KAAN_AZ [v]		Kesersin?
KAAN_AZ [eng]		Cut? Hmrrñ knife!

[14]

	24 [00:56.8]	25 [00:58.8]
SERKAN_TUR [v]	((1_s))Diil • az büyük.	
SERKAN_TUR [eng]	((1_s)) No • it is a bit bigger.	
KAAN_AZ [v]	Aaā pıçaq!	Ah! Bile bilürdüm de
KAAN_AZ [eng]		Ah! I could know that.

Turkish interlocutor Serkan begins his explication of saw by giving details about its function like cutting wood *Kesersin tahtayı*. (You cut wood). Upon hearing the utterance *Kesersin* (You cut), Azerbaijani participant Kaan continues the discourse without confidence supposing that his understanding is correct. He says

*Aaa pıçaq!* (Aaa knife!). As Turkish interlocutor is not satisfied with his counterpart's answer, he continues his explanations by giving detail *Diil, az büyük* (No, it is bit bigger).

In Figure 45, intensity and pitch analyses of *Aaa* (----) are presented below.

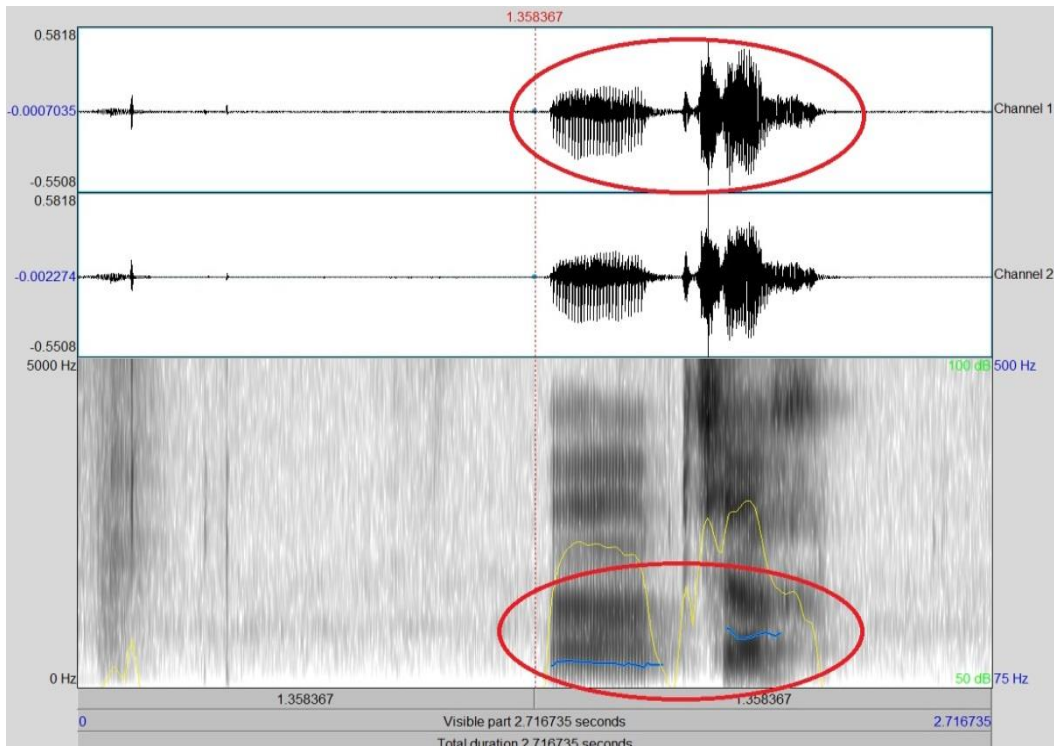


Figure 45: Intensity and pitch analyses of Azerbaijani interjection *Aaa* (----) signalling *believing to understand*

In Figure 45, lexical item *pıçaq* is more intense uttered after the Azerbaijani interjection *Aaa* signalling *believing to understand*.

It may be due to the fact that Azerbaijani interlocutor believes he correctly receives and fully understands his counterparts' proposition. Therefore, it seems that there is an overlap between the interjections signalling believing to understand and those of understanding in Azerbaijani language.



In addition to the pitch and intensity analyses, it is noteworthy to state that intonation pattern of the interjection is monotonous as can be seen in the figure.

#### **4.3.4. Interjections Signalling *Guessing***

Interjections signalling *guessing* used by Azerbaijani interlocutors are analyzed in this subsection. Guessing is defined in this study with the instances where Azerbaijani participants' explicit hypotheses, queries and echo questions. These interjections are diverse in form and used by Azerbaijani participants for various functions in the information exchange process during Taboo game sessions. Forms of interjections signalling guessing observed in the analyzed data include: *Ee!*, *Ee (----)!*, *Aa!* and *Aaa (----)!*

##### **4.3.4.1. Eee!**

He begins his explanations by defining her job with the most famous association *Hollywood* which also implies that she lives in the USA: *Hollywood'da oynuyo* (She stars in Hollywood). Upon those clues provided by his counterpart, Azerbaijani interlocutor signals that he believes to understand with his signal in the form of interjection *Aaa!* Upon hearing that specific interjection signalling his stage of understanding, he continues by introducing some general knowledge topics which may be shared like her private/magazinist life *Eşi var böyle hani çok ikisi çok uyuyo birbirine. Hani...* (She has a husband like she is becoming on each other very much. Like...). On the basis of Turkish interlocutor's last explanations, Azerbaijani interlocutor signals that he tries to recall the piece of information they are negotiating with his interjection *Eee!* Upon hearing the interjection signalling *guessing*, Turkish interlocutor encourages his counterpart by saying *Hadi, hadi biliyon bunu ya!* (Come on, come on you know her). He, then, makes a guess: Ancelina Coli (*Angelina Jolie*) after the encouragement.

Excerpt 41

[189]

		440 [15:45.2] 441 [15:46.3]	
SERKAN_TUR [v]	Hollywood'da oynuyo.	Eşi var böyle hani çok ikisi	
SERKAN_TUR [eng]	stars in Hollywood.	She has a husband like they come along with	
KAAN_AZ [v]		<b>Aaā!</b>	
KAAN_AZ [eng]		Aaā!	

[190]

		442 [15:50.9] 443 [15:51.2]	
SERKAN_TUR [v]	çok uyuyo birbirine. Hani ((1_s))	Hadi hadi biliyon	
SERKAN_TUR [eng]	each other a lot. Like ((1_s))	Come on come on you know	
KAAN_AZ [v]		<b>Eeē!</b>	
KAAN_AZ [eng]		Eeē!	
SERKAN_TUR [k]		[excitingly]	

[191]

		444 [15:52.4]	445 [15:53.0]
SERKAN_TUR [v]	bunu ya!	Yes koçum benim. ((3_s)) Ya	
SERKAN_TUR [eng]	her!	Yes my hero. ((3_s)) I can show right? You play it like that.	
KAAN_AZ [v]		<b>Ancelina Coli.</b>	
KAAN_AZ [eng]		Angelina Jolie.	
SERKAN_TUR [k]		[excitingly]	

The following Figure indicates the phonological features of interjection *Eee!*

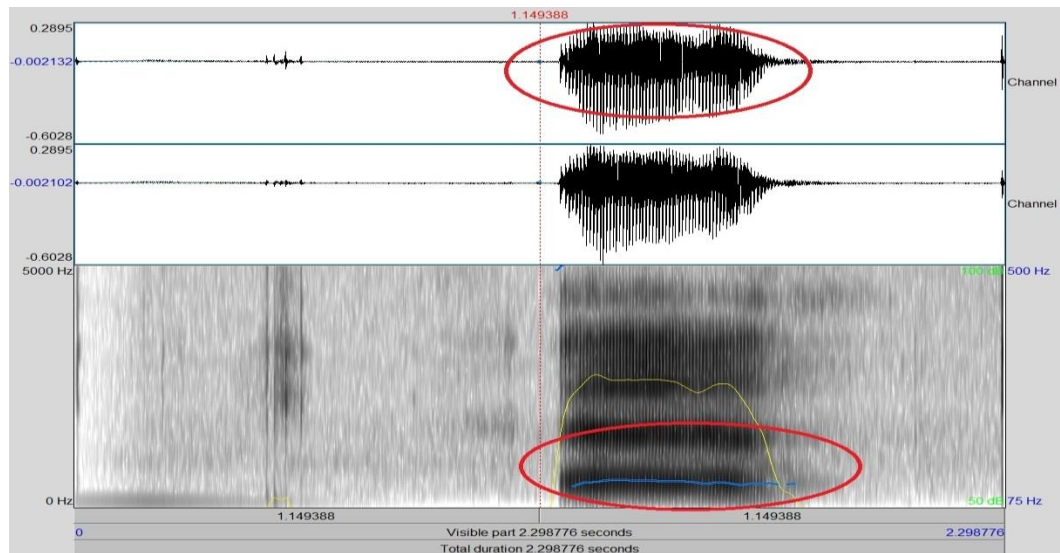


Figure 46: Intensity and pitch analyses of Azerbaijani interjection *Eee* signalling *guessing*

To start with, Azerbaijani interjection *Ee* signalling *guessing* has a monotonous intonation pattern like Turkish interjection *Ee* signalling *guessing*. It indicates that recalling strategy is activated on the side of the hearer. Moreover, as can be seen in the Figure, it has a monotonous intonation. He signals recalling something with his interjection *Ee!*

#### 4.3.4.2. Aa (----)!

In the example in excerpt 42, Turkish interlocutor Ayse tries to explain *Liman* (Port).

Excerpt 42

She starts with the definition of *sea* by associating it of which she wants to make use later during her explanation session. She asks a question after a planning pause *Nerde yüzeriz?* (Where do we swim?). Azerbaijani interlocutor understands her question however he sounds not to be sure about his understanding with the signal of interjection *Aa!* Yet he makes a guess *hovuz* (pool). Turkish interlocutor asks for more guesses on the basis of the places where people swim until she gets the answer she is specifically looking for *dəniz* (sea). She, then, continues her explanations

[111]

	264 [11:27.0]	265 [11:33.0]	266 [11:35.0]
KAAN_AZ [v]		<b>Aá hovuz.</b>	
KAAN_AZ [eng]		Aá pool.	
AYSE_TUR [v]	<b>Eeē hm̄ bu •• eé nerde • yüzeriz?</b>		<b>Evet</b>
AYSE_TUR [eng]	Eeē hm̄ bu •• eé where • do we swim?		Yes what else?

[112]

	267 [11:37.0]	268 [11:37.5]
KAAN_AZ [v]	<b>Dəniz?</b>	
KAAN_AZ [eng]	Sea?	
AYSE_TUR [v]	<b>başka?</b>	<b>Denizde. Denizde • ĩ denizin orda ne</b>
AYSE_TUR [eng]		In the sea. In the sea • ĩ what is there in the sea that enormous •• great?

PRAAT analysis of the Azerbaijani interjection *Aa* (----)! can be seen in the figure presented below.

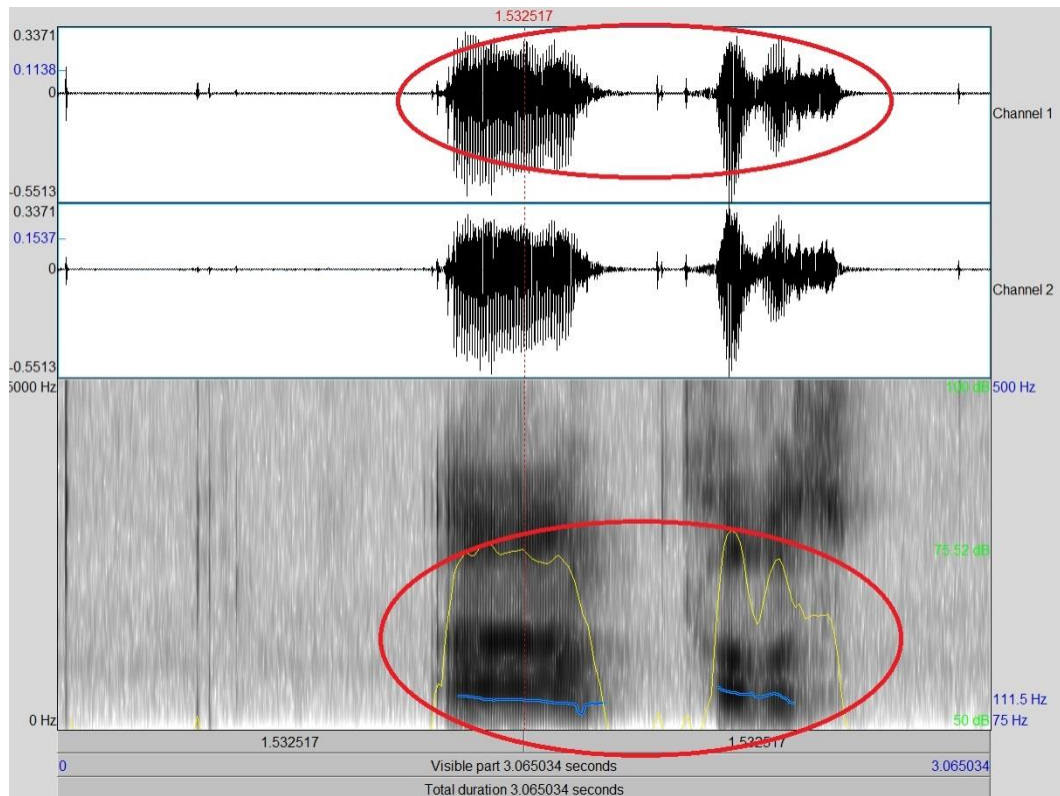


Figure 47: Intensity and pitch analyses of Azerbaijani interjection *Aa* (----) signalling *guessing*

Azerbaijani interjection *Aa!* signalling *guessing* has a monotonous intonation pattern as well. It might indicate that recalling strategy is activated on the side of the hearer. As can be seen in the Figure, there is no high pitch in the articulation of the interjection.

#### 4.3.4.3. Imm!

In excerpt 43, Turkish interlocutor Fadime tries to explain *Facebook* (a worldwide-known social network brand).

Excerpt 43

[33]

		80 [03:47.2]
FAHIR_AZ [v]		((2_s))
FAHIR_AZ [eng]		((2_s)) lmm̄
FADIME_TUR [v]	bugünlerde insanlar neyle iletişim kuruyorlar?	
FADIME_TUR [eng]	communicate with each other nowadays?	

[34]

	81 [03:51.5]	82 [03:55.4]	83 [03:56.4]
FAHIR_AZ [v]	lmm̄ başka yol.	••• lmm!	
FAHIR_AZ [eng]	another way.	••• lmm!	
FADIME_TUR [v]		Aâ Twitter tarzı bişil!	İnsanlar
FADIME_TUR [eng]		Aâ it's like Twitter!	People share ••
FADIME_TUR [k]			[fast: müzikleri]

[35]

FADIME_TUR [v]	oraya •• eē beğendikleri •• müzikleri paylaşıyorlar orada
FADIME_TUR [eng]	eē the music share the songs they like there.
FADIME_TUR [k]	paylaşıyorlar orada şarkıları paylaşıyorlar]

[36]

	84 [04:03.8]	85 [04:04.3]	86 [04:05.9]
FAHIR_AZ [v]		Facebook.	
FAHIR_AZ [eng]		Facebook.	
FADIME_TUR [v]	şarkıları paylaşıyorlar.	Evet evet. Devam	
FADIME_TUR [eng]		Yes yes.	Let's continue.
FADIME_TUR [k]			

She starts by explaining the ways people communicate each other *Bugünlerde insanlar neyle iletişim kuruyorlar?* (What do the people communicate with each other nowadays?). Azerbaijani interlocutor Fahri does not understand what she said, and after a pause of two seconds, he asks her to explain it in other ways/words *Başqa yol* (another way). Upon hearing that, Turkish interlocutor gives an example of social network brand names *Twitter* by associating it with the brand name *Facebook* she is looking for. Azerbaijani interlocutor sounds not to be sure about his understanding with the signal of interjection *İ!* Turkish

interlocutor provides more information about the characteristic features of Facebook by uttering *İnsanlar oraya ee en beğendikleri müzikleri paylaşıyorlar orada, şarkıları paylaşıyorlar* (People share the music ee the songs they like the most there). Upon hearing the Turkish verb *paylaşmak* (share), Azerbaijani interlocutor recalls the exact name *Facebook* and utters it. Turkish interlocutor confirms that he gives the correct answer.

The following Figure indicates the phonological features of interjection *Imm!*

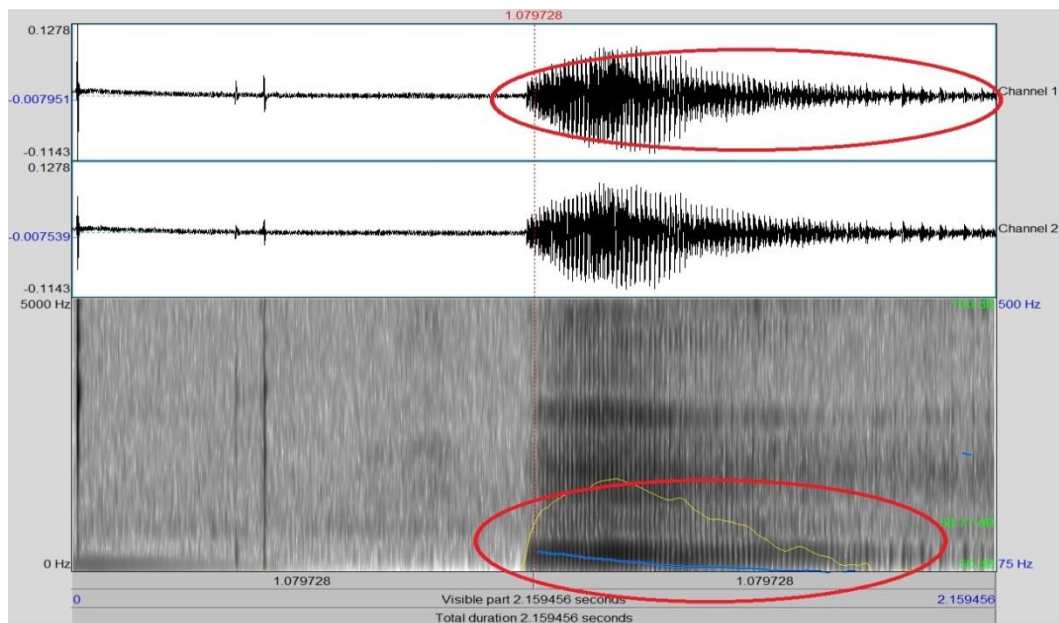


Figure 48: Intensity and pitch analyses of Azerbaijani interjection *Imm* signalling *guessing*

Azerbaijani interjection *Imm* signalling *guessing* has a monotonous intonation pattern, indicating that recalling strategy is activated on the side of the hearer. As can be seen in the Figure, there is no high pitch in the articulation of the interjection.

#### 4.3.4.4. Mmm!

In excerpt 44, Turkish interlocutor Busra tries to explain *Cinsiyet* (gender).

Excerpt 44

[49]		108 [03:41.6]	109 [03:42.2]	110 [03:44.4]	
SERKAN_TUR [v]	Kahrolsun!		Başla hadi!		
SERKAN_TUR [eng]			Let's start.		
BUSRA_TUR [v]		Başıyorum.		Eeē hē! Bebek.	
BUSRA_TUR [eng]		I'm getting started.		Eeē hē! Baby. ((1_s)) Eeē what	
SERKAN_TUR [k]					
[50]		111 [03:51.9]			
BUSRA_TUR [v]	((1_s)) Eeē ne olur?	((1_s)) Okey eeē büyüyünce			
BUSRA_TUR [eng]	happens?	((1_s)) OK eeē when you grow up it becomes significant.			
BUSRA_TUR [k]		[hilariously]			
[51]					
BUSRA_TUR [v]	mesela çok önemli olur falan. Çocukken çok fazla				
BUSRA_TUR [eng]	Maybe it is not that important in childhood.				
BUSRA_TUR [k]					
[52]		112 [04:01.7]	113 [04:02.4]	114 [04:04.4]	
BUSRA_TUR [v]	önemli olmayabilir belki.		Hayır ee. Doğal bişeydir		
BUSRA_TUR [eng]			No ee. It is a natural thing.		
FAHIR_AZ [v]		Para?			
FAHIR_AZ [eng]		Money?			
BUSRA_TUR [k]					
[53]		115 [04:06.6]	116 [04:07.3]	117 [04:08.6]	118 [04:09.9]
BUSRA_TUR [v]	bu.	Eim̄.	Aile ee ((1_s)). Anne anne napar		
BUSRA_TUR [eng]		Eim̄.	Family ee ((1_s)). What does mother mother do for		
FAHIR_AZ [v]		M̄m̄.	Aile.		
FAHIR_AZ [eng]		M̄m̄.	Family.		

She starts her explanations by asking a question after a planning pause and utterance *Bebek ee ne olur?* (What happens to a baby?). Later on, she realizes those explanations would not help her counterpart to understand what she is trying to explain. Therefore, she changes the flow of her explanations after a pause of one second followed by a discourse marker *Okey* signalling her rearrangement of her utterances. She utters *Büyüyünce mesela çok önemli olur falan. Çocukken çok önemli olmayabilir belki* (When you grow up, it becomes important. Maybe it is not that important in the childhood). Azerbaijani interlocutor understands what she tried to convey. So, he makes a guess *Para?* (Money). Turkish interlocutor understands his answer and realizes that it is not the answer she is looking for. She disapproves by saying *Hayır* (No). She provides further explanation by stressing

the naturalness of *gender* vis-a-vis the materialistic feature of *money*. Upon hearing the new information about *naturalness*, Azerbaijani interlocutor signals that he understands what she meant to some extent so he utters the interjection *Mmm!* signalling his recalling strategy. He makes a guess following his interjection *Ailə* (Family). Turkish interlocutor makes use of the new information *Ailə* (Family) to continue explicating.

In Figure 49, intensity and pitch analyses of *Mmm!* are presented below.

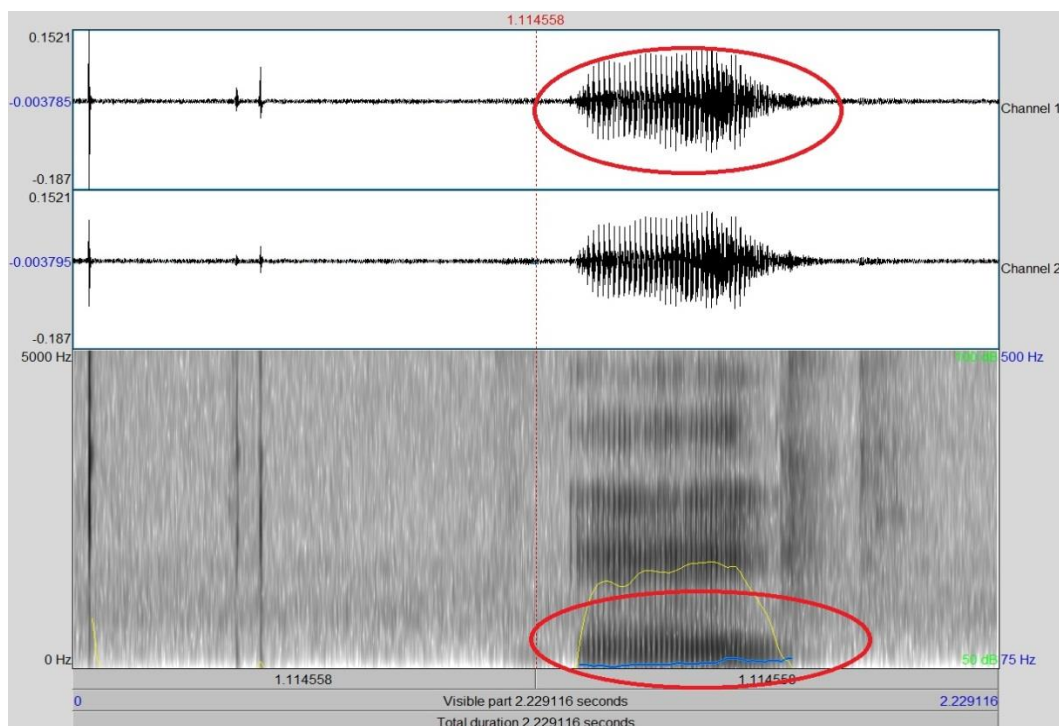


Figure 49: Intensity and pitch analyses of Azerbaijani interjection *Mmm* signalling *guessing*

Azerbaijani interjection *Mmm* signalling *guessing* has a monotonous intonation pattern, indicating that recalling strategy is activated on the side of the hearer. Duration is to be taken into account in the interjections signalling *guessing*. As guessing is a mental strategy, interjection signalling *guessing* has longer duration. As can be seen in the Figure, there is no high pitch in the articulation of the interjection as in excerpt 45 and figure 47, analyzing Azerbaijani interjection *Imm* signalling *guessing*.



#### 4.3.5. Interjections Signalling *Partial understanding*

There is no instance in the analyzed data with respect to the interjections signalling *misunderstanding* utilized by Azerbaijani interlocutors.

#### 4.3.6. Interjections Signalling *Non-understanding*

Interjection signalling *non-understanding* used by Azerbaijani interlocutors is analyzed in this subsection. As suggested by Rehbein & Romaniuk (in print), non-understanding is defined in this study with the instances where Turkish interlocutors signalize non-comprehension of Azerbaijani interlocutors' utterances.

##### 4.3.6.1. Ee!

Excerpt 45

In excerpt 45, Azerbaijani interlocutor Fahri tries to explain the guess word *Dinazor* (dinosaur). After a pause of 6 seconds which signals his planning action as speaker, Azerbaijani interlocutor Fahri begins his explanation *Aam bundan əvvəl çoxdan* (Aam a long time ago). Turkish interlocutor understands what he meant and modifies his utterance immediately after him. Upon realizing that his counterpart understands his proposition, Azerbaijani interlocutor utters a two-folded interjection *Há há!* signalling his understanding and continues elaborating his explanations concerning characteristic features of dinosaurs *Belə bir böyük aa gəzən a monster var.* (There is aa big traveling monster). Turkish interlocutor, then misunderstands what he meant and says *He Evliya Çelebi'yi mi diyorsun* (He do you mean Evliya Çelebi?) as she hears a piece of common knowledge of language family *gəzən* (traveling). Yet she does not understand what *monster* means. Even though she does speak in English, she cannot associate the English word *monster* in the specific context. Upon hearing a non-familiar Turkish culture-specific item *Evliya Çelebi* (an Ottoman traveler), Azerbaijani interlocutor utters an interjection signalling non-understanding *Ee!* By the time Turkish interlocutor asks whether he is Turkish *Türk mü değil mi? Nereli?* (Isn't

he Turkish? Where is he from?). Thereon, Azerbaijani interlocutor understands that she misunderstood her. He strongly disapproves *Yox, yox, yox*. (No, no, no.) and repeats the English word monster once again to make her understand what he is trying to say.

[147]		327 [16:05.0]	328 [16:07.0]
FAHIR_AZ [v]		•• Tamam! ((6_s)) Aaṁ bundan əvvəl • çoxdan.	
FAHIR_AZ [eng]		•• OK!	((6_s)) Aaṁ before • that.
FADIME_TUR [v]	tamam!		
FADIME_TUR [eng]			

[148]		329 [16:17.6]	330 [16:19.0]	331 [16:19.7]
FAHIR_AZ [v]			Há há! Belə bir böyük bir aā	
FAHIR_AZ [eng]			Há há!	There is aā big traveller monster.
FADIME_TUR [v]	Uzun zaman evvel tamam!			
FADIME_TUR [eng]	Before a long time ago OK!			

[149]			332 [16:25.2]
FAHIR_AZ [v]	gəzən a monster var.		
FAHIR_AZ [eng]			
FADIME_TUR [v]			Hé Evliya Çelebi'yi mi diyorsun?
FADIME_TUR [eng]			Hé do you mean Evliya Chelebi?

[150]		333 [16:27.2]	334 [16:29.2]	335 [16:30.9]
FAHIR_AZ [v]	Eē!		Yox yox yox monster	
FAHIR_AZ [eng]	Eē!		No no no I mean monster...	
FADIME_TUR [v]	Türk mü değıl mi? Nereli?			
FADIME_TUR [eng]	Isn't he Turkish? Where is he from?			

The following Figure indicates the phonological features of Azerbaijani interjection *Ee!*

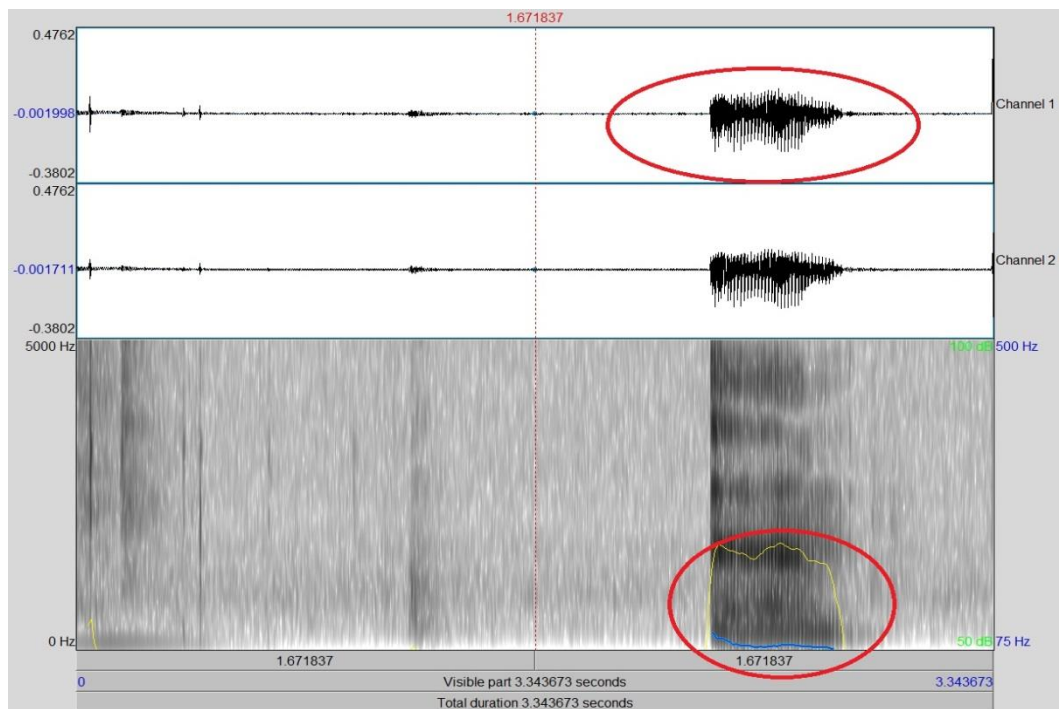


Figure 50: Intensity and pitch analyses of Azerbaijani interjection *Ee* signalling *non-understanding*

Azerbaijani interjection *Ee* signalling *non-understanding* has a monotonous intonation pattern like Azerbaijani interjection *Ee* signalling *guessing*. Azerbaijani interjection *Ee* signalling *non-understanding* has a slightly falling intonation pattern which emphasizes the interlocutor's state of mind concerning his understanding. The high pitched part of the interjection *Ee* is at the very beginning.

There is an overlapping between Azerbaijani interjection *Ee* signalling *non-understanding* and Azerbaijani interjection *Ee* signalling *guessing*.

## **CHAPTER 5**

### **DISCUSSION AND CONCLUSION**

#### **5.0. Presentation**

This chapter consists of the summary of the study, the discussion of the results with regard to the previous studies, pedagogical implications, limitations of the study and suggestions for further research.

#### **5.1. Summary of the Study**

This study investigated the forms and functions of interjections in an Azerbaijani-Turkish Lingua Receptiva (LaRa) communication in order to find out the contribution of interjections as indicators of understanding. This study attempted to shed light on the mechanisms utilized in such language mode for the sake of comprehension with a functional-pragmatic approach (Ehlich & Rehbein, 1982). In the light of these purposes data were collected from 4 Turkish and 2 Azerbaijani participants while they were playing the word guessing party game Taboo. The basic prerequisite of their participation in the Taboo game sessions was the less exposure to any other Turkic language but to their native one. Table 8 presents demographic information about Turkish and Azerbaijani participants.

Table 14: Demographic information about Turkish and Azerbaijani Participants

<i>Participants in detail</i>							
<b>Turkish participants</b>					<b>Azerbaijani participant</b>		
<b>Features</b>	<b>Ser</b>	<b>Bu</b>	<b>Fa</b>	<b>Ay</b>	<b>Features</b>	<b>Fahir</b>	<b>Kaan</b>
<u>Age</u>	20	20	23	25	<u>Age</u>	17	17
<u>Gender</u>	M	F	F	F	<u>Gender</u>	Male	Male
<u>Hometown</u>	Zonguldak	Tokat	Ankara	Muğla	<u>Hometown</u>	Baku	Baku
<u>Languages known</u>	Tur. (Nat.) Eng. (Adv) Ger. (Ele) It. (Beg)	Tur. (Nat.) Eng. (Adv) Ger. (Ele) It. (Beg)	Tur. (Nat.) Eng. (Adv) Ger. (Ele)	Tur. (Nat.) Eng. (Adv) Ger. (Ele)	<u>Languages known</u>	Azb. (Nat.) Rus. (Adv.) Eng. (Adv.) Fre (Ele)	Azb. (Nat.) Rus. (Adv.) Eng. (Adv.)

As the occurrences of interjections in both Azerbaijani and Turkish are crucial for the purpose of the present study, a worldwide popular word guessing party game called Taboo was selected and modified in accordance with the scope of the study. The inspiration for making use of this task comes from the need for a structured task which allows both creating a communicative and natural linguistic interaction in which interjections are frequently used by the interlocutors to indicate their level of understanding.

As for the introduction of Taboo, generally, four people play this game through pairing each other and forming two groups. For the current study, two Azerbaijani and two Turkish university students play this game by pairing each other and forming two groups, each of which consists of an Azerbaijani and a Turkish university students. Players are given cards on which there is a ‘guess word’ and five ‘taboo (forbidden) words’. One of the teammates in a team tries to prompt his/her partner to guess the keywords as possible in the allotted time without using taboo words. This player is called the ‘clue-giver.’ The other who can be named as the ‘information requester’ attempts to guess and understand it. Taboo words are the ones which have strong associations with the guess words.

For instance, if the guess word is ‘sofa’, taboo words are ‘furniture, couch, chair, living room, sit’. The clue-giver prompting his/her partner to guess ‘sofa’ is not supposed to use these taboo words, which makes the game challenging for the teammates. This leads the teammates to negotiate to reach the ultimate mutual goal, which is mutual understanding. Since it is the clue-giver in each team who holds the information, and the other one requests the information in order to reach goal, the task can be defined as an information-gap task.

In total, around 180 minutes of Azerbaijani-Turkish Lingua Receptiva interaction was video-recorded and the recorded data were analyzed using the transcription software EXMARaLDA. The transcribed data were analyzed within the framework of Functional Pragmatics. Each interjection indicating a process of understanding was identified and its function within the particular constellation was examined. At this point, stages of understanding which are the realizations of Communicative Apparatus (CA) were used to categorize the functions of the interjections utilized in the *LaRa* communication Azerbaijani and Turkish interjections were examined with respect to their signal categories which are *understanding*, *misunderstanding*, *believing to understand*, *guessing*, *partial understanding* and *non-understanding* as suggested by Rehbein & Romaniuk (in print). The results of the study suggested that Azerbaijani and Turkish interlocutors make use of a variety of interjections for varying purposes such as to their understanding, guessing, non-understanding and believing to understanding. Finally, using PRAAT pitch contours, intonation patterns and duration of the interjections were examined to support the functional interpretation of the data.

## **5.2. Discussion of the Results**

In this section, the results obtained and analyzed from the data will be discussed in relation to the previous studies in the literature.

### 5.2.1. Turkish and Azerbaijani Interjections Signalling (Non)Understanding

In this study, Turkish and Azerbaijani interjections signalling (non-) understanding in *LaRa* communication were studied. Only the interjections signalling (*non-*)*understanding* were investigated in the study. In Table 13, all the forms used in Turkish and Azerbaijani are presented.

Table 15: Forms of Turkish and Azerbaijani interjections signalling understanding

<i>Forms of Turkish and Azerbaijani interjections signalling understanding used by Turkish and Azerbaijani native speakers</i>		
<b>Signal Category</b>	<b>Turkish Interjections</b>	<b>Azerbaijani Interjections</b>
Interjections signalling <i>understanding</i>	<p><u>Primary Interjections</u>  Hé!  Hé hé!  E hé!  (----)hé hé!  Heh!  Há (----)!  Há!  Hí hí!  Hı (----)!  (----)hı hı!  Hmm hmm!  Iı ıı!  <u>Secondary Interjections</u>  Yavrum be(nim)!</p>	<p><u>Primary Interjections</u>  Hé (----)!  Hé hé!  Aá!  Aá (----)!  A há!  Há (----)!  Há há!  Hí hí!  Hı(m) (----)!  Há há há!  Mm!  I hí(m)!</p>
Interjections signalling <i>misunderstanding</i>	Há!	-----
Interjections signalling <i>believing to understand</i>	Hı (----)! Hé(----)!	Aaa (----)!
Interjections signalling <i>guessing</i>	Eem! Aa! Iıı! Hıı (----)!	Eee! Aa (----)! Imm! Mmm!
Interjections signalling <i>partial understanding</i>	Ee!	-----
Interjections signalling <i>non-understanding</i>	Iıı!	Ee!

As can be drawn from Table 14, in this study, Turkish participants made use of Turkish primary and secondary interjections signalling *understanding* as follows: primary interjections made use by Turkish interlocutors were *Hé!*, *Hé hé!*, *E hé!*, *(----)hé hé!*, *Heh!*, *Há!*, *Há (----)!*, *Hí hí!*, *Hı (----)!*, *(----)hı hı!*, *Hmm*

*hmm!*, *İ u!* and secondary interjections made use by Turkish interlocutors were [*Yavrum be(nim)*].

Along with Turkish primary and secondary interjections signalling *understanding*, as can be drawn from Table 14, Azerbaijani participants make use of interjections signalling *understanding* as follows: interjections used by Turkish interlocutors were *Aá*, *Aá (----)*, *A há*, *Há (----)*, *Há há*, *Hı hí*, *Hı(m) (----)*, *Há há há*, *Mm* and *I hí(m)!*

### 5.2.1.1. Understanding

The most frequent forms to be used by both Turkish and Azerbaijani interlocutors were observed to be included in the signal category of *understanding*. Moreover, there are identical forms of interjections signalling *understanding* in Turkish and Azerbaijani. Turkish and Azerbaijani identical forms of interjections signalling *understanding* are *Hé*, *Hé hé*, *há (----)* and *hı (----)*, as can be seen in Table 15. It can be apprehended that these identical forms of interjections help the interlocutors better interpret or understand the intended meaning of the speaker in the constellation.

Table 16: Forms of *identical* Turkish and Azerbaijani interjections signalling *understanding*

<b><i>Forms of identical Turkish and Azerbaijani interjections signalling understanding used by Turkish and Azerbaijani native speakers</i></b>		
<b>Signal Category</b>	<b>Turkish Interjections</b>	<b>Azerbaijani Interjections</b>
Interjections signalling <i>understanding</i>	<u><b>Primary Interjections</b></u> Hé! Hé hé! Há (----)! Hı (----)!	<u><b>Primary Interjections</b></u> Hé (----)! Hé hé! Há (----)! Hı(m) (----)!



However, there is no occurrence of form of secondary interjection in Azerbaijani while two forms of Turkish secondary interjections occur in the analyzed data: *Yavrum be!* and *Yavrum benim!* The reason might lie in the fact that these two Turkish secondary interjections were observed to be used by the same Turkish native speaker, implying a personal (over)use of these interjections. However, Azerbaijani interlocutor did not have any difficulty in understanding his Turkish counterpart's secondary interjection possibly due to the intonation and other non-verbal signs. This finding suggests that it is quite necessary to take all the linguistic (forms, intonation pattern, pitch contour, etc.) and extra-linguistic features (context, gestures, mimics, etc.) of interjections into consideration during analysis.

Besides, one of the main findings of the study indicates that the Turkish and Azerbaijani interlocutors make use of interjections signaling *understanding* quite frequently. Possibly, the explanation lies in the fact that interjections convey hearer-based messages to the counterparts so as to maintain the discourse by signalling their mental conditions, function as backchanneling cues or turn-taking, turn-holding or turn-yielding in the discourse.

Additionally, as can be seen from Table 15, while there is no occurrence of Azerbaijani interjection signalling *misunderstanding*, there is one instance in which Turkish interjection *Ha* signalling *misunderstanding* is used by the interlocutor. This case might be interpreted referring to the asymmetrical relationship between the knowledge of the interlocutors. As Sağın-Şimşek & König (2012) state, asymmetrical relationship is a common phenomenon between Turkish and Azerbaijani languages in *Lingua Receptiva* communication. In the analyzed data, in this study, it has been apprehended that there might be apparent asymmetrical relationship as can be seen in Table 15.

Table 17: Turkish & Azerbaijani utterances and frequency of interjections signalling (non-)understanding uttered by Turkish and Azerbaijani native speakers.

<i>Frequency of utterances and interjections which signalling (non-) understanding in the analyzed data</i>				
	Turkish native speakers		Azerbaijani native speakers	
Signal Category	Frequency	Total Utterance	Frequency	Total Utterance
Interjections signalling <i>understanding</i>	89	<i>1921</i>	67	<i>1344</i>
Interjections signalling <i>misunderstanding</i>	2		0	
Interjections signalling <i>believing to understand</i>	5		7	
Interjections signalling <i>guessing</i>	16		19	
Interjections signalling <i>partial understanding</i>	2		0	
Interjections signalling <i>non-understanding</i>	5		3	
<b>Total</b>	<b>119</b>		<b>1921</b>	

Although the study has a qualitative design, it is also necessary to show the frequency of occurrences of the interjections analyzed. As can be seen in the table 17 presenting the total number of Turkish and Azerbaijani utterances and frequency of interjections signaling (non-) understanding uttered by Turkish and Azerbaijani native speakers, Turkish interlocutors signal their *misunderstanding* (2 cases), *partial understanding* (2 cases) and *non-understanding* (5 times) out of 1921 utterances compared to 1344 Azerbaijani utterances in total.

### 5.2.1.2. Misunderstanding

It is observed that there is no instance in the analyzed data with respect to the Azerbaijani interjections signalling *misunderstanding* utilized by Azerbaijani interlocutors. While Azerbaijani interlocutors did not misunderstand their Turkish counterparts, Turkish interlocutors misunderstood their counterparts for two times.

To exemplify this asymmetrical relationship, in the excerpt presented below, Azerbaijani interlocutor Fahir tries to explain the guess word *Alexander Graham Bell* (inventor who has been credited with inventing first practical telephone). After a pause of 4 seconds, he hesitatingly says *Aaa biz nəynən gəzirik cəbimizdə?* (What do we have in our pockets?) by clearing his throat as though he was not sure how to explain the guess word. Turkish interlocutor understands the question and answers *Parayla* (with money). Azerbaijani participant asks for further guesses by defining the device he is looking forward to hearing: *Danışırıq* (We communicate by means of it). Turkish interlocutor does understand him and says *Telefon* (Telephone). Azerbaijani counterpart approves her guess. Fadime then specified her answer by saying *Cep telefonu* (Mobile phone) even though it is not the answer Azerbaijani interlocutor is looking for. Azerbaijani counterpart approves her reply again by asking: *Aha onu kim birinci onu kim eləyib* (Aha who's the first inventor of it). Turkish interlocutor misunderstands his question. Upon Azerbaijani interlocutor's utterance, it can be stated that she understands *onu kim birinci onu kim eləyib* (Aha who's the first inventor of it) as "Who calls with it". Therefore, she says *Biz arıyoruz* (We call with it). Azerbaijani interlocutor Fahir realizes that she has misunderstood his question. So he paraphrases and translates his question into Turkish and asks her again: *Ee birinci kim yapıyor yaptı onu?* (Aha who's the first inventor of it). She misunderstands the question once again and signals as though she seemed to understand what he actually meant with her interjection: *Ha!* and dictates herself what she has (mis)understood: *Cep telefonunu kim buldu diyosun?* (You are asking who

invented the mobile phone). This time, Azerbaijani interlocutor misunderstands her self-dictation and replies positively with his interjection: *Hı hi!*

[80]	192 [09:17.2]	
FAHIR_AZ [v]	((clears throat)) ((4_s)) Aā biz • nəynən gəzirik	
FAHIR_AZ [eng]	((clears throat)) ((4_s)) Aā what do we • walk in our pockets?	
FADIME_TUR [v]	tamam!	
FADIME_TUR [eng]		
nn [nv]	the buzzer))	

[81]	193 [09:27.5]	194 [09:28.5]	195 [09:30.5]	196 [09:31.4]
FAHIR_AZ [v]	cibimizdə?	Bir də? Danışırıq.	Ahá!	
FAHIR_AZ [eng]		What else? We communicate with it.	Ahà!	
FADIME_TUR [v]		Parayla.	Telefon.	
FADIME_TUR [eng]		Money.	Phone.	

[82]	197 [09:32.1]	198 [09:33.0]	199 [09:37.1]
FAHIR_AZ [v]		Ahá onu kim birinci onu kim eləyib?	
FAHIR_AZ [eng]		Ahà who's the first inventor of it?	
FADIME_TUR [v]	Cep telefonu.		Biz
FADIME_TUR [eng]	Mobile phone.		We call
FADIME_TUR [k]			

[83]	200 [09:39.1]	201 [09:42.5]
FAHIR_AZ [v]		Eē birinci kim yapıyor yaptı onu?
FAHIR_AZ [eng]		Eē who invented it?
FADIME_TUR [v]	arıyoruz.	Há! Cep
FADIME_TUR [eng]	with it.	Há you are asking who
FADIME_TUR [k]	[suspiciously]	

[84]	202 [09:44.2]	203 [09:45.4]
FAHIR_AZ [v]		Hı hí ismi!
FAHIR_AZ [eng]		Hı hí name of him?
FADIME_TUR [v]	telefonunu kim buldu diyosun?	Alexander
FADIME_TUR [eng]	invented mobile phone?	Alexander Graham Bell
FADIME_TUR [k]		[excitingly]

It is notable to state that interjection signalling *misunderstanding* in the above example *Ha!*, in this case, is identical to that of *understanding*. One of the reasons for that phenomenon might be because the interlocutors believe that they fully understand their counterparts' message, they signal they completely understand the proposition even though they do not. Therefore, it seems that there is an overlap between the interjections signalling *misunderstanding* and those of *understanding*. In those cases, as PRAAT analyses of the interjections present, both intonation patterns and contextual clues of similar interjections help the interlocutors to understand whether the messages conveyed by the interlocutors.

In addition to the overlap between *understanding* and *misunderstanding*, some interjections signal *believing to understand* and *understanding*. Therefore, it seems that there is an overlap between the interjections signalling *believing to understand* and those of *understanding*. *Hi*, as an interjection signalling *believing to understand* has a slightly rising intonation pattern which is peculiar to its phonological feature. As presented in the excerpt and the figure below, Azerbaijani interlocutor has had difficulty in explicating the planet Mars. Therefore he utters a secondary interjection which signals his disappointment: *Hay Allah!* (Alas!). Turkish interlocutor Serkan correctly interprets his counterpart's interjection *Hay Allah!* (Alas!) as a negative signal for his failure in expressing and continues guessing. The reason might be because the same secondary interjection *Hay Allah!* (Alas!) occurs in Turkish as well. As he partially understands what he tries to express, he asks *Sayım mı gezegeni?* (Should I name the planets). Due to the Azerbaijani interlocutor's lexical gap in Turkish, he could not realize that *gezegen* means *planet* in Azerbaijani language. Therefore, he starts explicating the planets by saying *Günəş sistemi doqquz...* (The solar system has nine). Turkish interlocutor Serkan continues the discourse without confidence supposing that his understanding is correct. He says *Hı uzay!* (I see, the space). As Azerbaijani interlocutor is not satisfied with his counterpart's answer, he continues his explanations by giving examples: *O biri*

*şey Merkurun* (One of that Mercury's). Turkish interlocutor Serkan makes a guess which turns out not to be correct either: *Samanyolu* (The Milk Way).

[149]

	335 [12:37.0]	336 [12:39.0]	337 [12:40.6]
SERKAN_TUR [v]		Sayım mı gezegeni?	
SERKAN_TUR [eng]		Should I name the planets?	
KAAN_AZ [v]	((laughs))	hay Allah!	Güneş sistemi
KAAN_AZ [eng]	((laughs)) Alas!		Solarsystem has nine

[150]

	338 [12:42.1]	339 [12:43.8]	340 [12:46.4]
SERKAN_TUR [v]		Hı uzay.	Samanyolu
SERKAN_TUR [eng]		I see space.	The Milk Way ((laughs))
KAAN_AZ [v]	doqquz	O • biri • şey • Merkurun	
KAAN_AZ [eng]		One • of • that • Mercury's	
BUSRA_TUR [v]		((laughs))	
SERKAN_TUR [k]		[excitingly]	

PRAAT analysis of the interjection can be seen in the figure presented below.

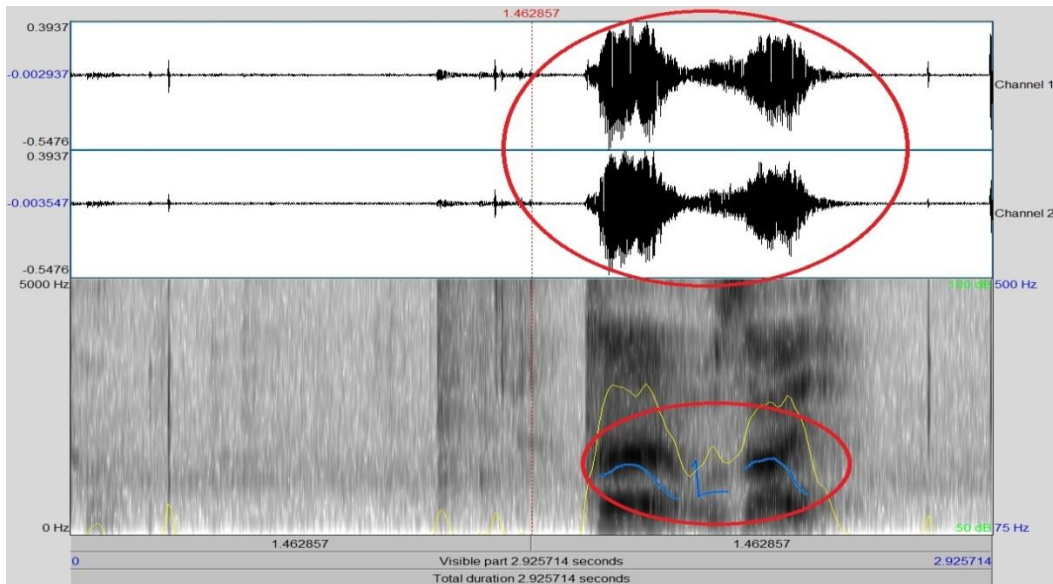


Figure 51: Intensity and pitch analyses of Turkish interjection *Hı* (----) signalling *believing to understand*

When this interjection is analyzed with PRAAT, it can be seen in the figure that the pitch is the highest where the interlocutor continues the discourse without confidence that understanding is correct. Phonological features of *Hi* are identical to those of interjections signalling understanding. Because Turkish interlocutor believes that he correctly receives and fully understands his counterparts' proposition. Therefore, it seems that there is an overlap between the interjections signalling believing to understand and those of understanding. *Hi* as an interjection signalling *believing to understand* has a slightly rising intonation pattern.

### 5.2.1.3. Guessing

With respect to the interjections signalling *guessing* observed in the data, it can be apprehended that one of the most frequent forms to be used by both Turkish and Azerbaijani interlocutors was observed to be included in the signal category of *guessing*. Turkish interjections signalling *guessing* are *Eem, Aa, Iu* and *Hu (----)!* Azerbaijani interjections, on the other hand, are as follows: *Eee, Aa (----), Imm* and *Mmm*.

Table 18: Forms of *identical* Turkish and Azerbaijani interjections signalling *guessing*

<i>Forms of identical Turkish and Azerbaijani interjections signalling guessing used by Turkish and Azerbaijani native speakers</i>		
<b>Signal Category</b>	<b>Turkish Interjections</b>	<b>Azerbaijani Interjections</b>
Interjections signalling <i>guessing</i>	Aa!	Aa (----)!

There is one and only identical interjection form in Turkish and Azerbaijani which is *Aa* as can be seen in Table 18. It can also be apprehended that this identical form of interjection helps the interlocutors better interpret or understand the intended meaning of the speaker in the constellation along with the contextual clues. Since *Lingua Receptiva* is a mode of communication which involves at least two (closely-related) languages, contextualization cues channels the flow of the discourse. Contextualization cues, as defined by Gumperz (1982),

are “the means by which speakers signal and the listener interpret what the activity is, how semantic context is to be understood and how each sentence relates to what precedes or follows” (p. 131). These cues are used in order to facilitate *understanding* depending on the fact that these cues are relevant to the discourse. If not, it may, as Romaniuk (2010) states, “block hearer’s understanding of speaker’s utterances” (p. 33).

In the analysis of interjections signaling *guessing*, duration of the interjections turns out to play a significant role so as to identify the function of the interjection with respect their signal category in the discourse. For instance, this high frequency might be related to the nature of the task. We need to highlight that such interjections might have emerged to the nature of the task. In other contexts, these frequencies might differ. Turkish interjection *Aa* signalling *guessing* has a monotonous intonation pattern different from the other interjections. It might indicate that recalling strategy is activated on the side of the hearer. As can be seen in the figure, there is no high pitch in the articulation of the interjection. Turkish interjection *Aa* signalling *guessing* also has distinctively long duration. Therefore, it seems that duration plays a significant role in the discourse. As guessing is a mental strategy, interjection signalling *guessing* has longer duration. As can be seen in the Figure, there is no high pitch in the articulation of the interjection. In the Figure 52, intensity and pitch analyses of *Aa* are presented below.

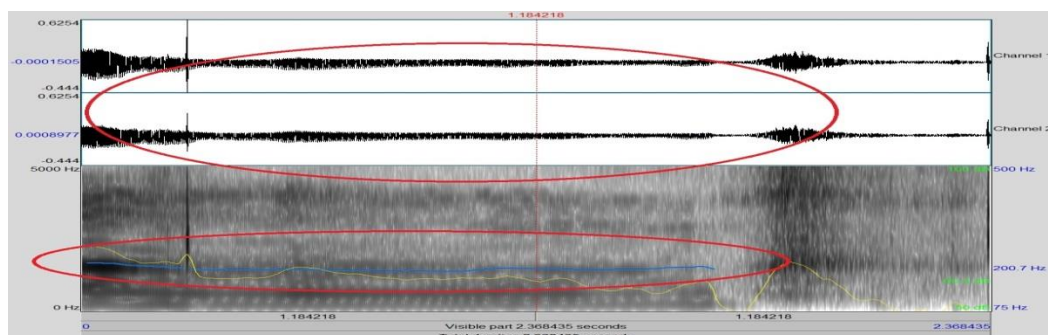


Figure 52: Intensity and pitch analyses of Turkish interjection *Aa* signalling *guessing*



### **5.2.1.5. Partial Understanding**

As can be seen from Table 14, while there is no occurrence of Azerbaijani interjection signalling *partial understanding*, there is one instance in which Turkish interjection *Ee* signalling *partial understanding* is used by the interlocutor. In the analyzed data, in this study, it might be apprehended that there is apparent asymmetrical relationship. It is observed that there is no instance in the analyzed data with respect to the Azerbaijani interjections signalling *partial understanding* utilized by Azerbaijani interlocutors. This result shows that unlike Turkish interlocutors, Azerbaijani interlocutors better understand their Turkish counterparts.

### **5.2.1.6. Non-Understanding**

With respect to the interjections signalling *non-understanding*, it is observed in the analyzed data that there is only one occurrence of Turkish interjection *Iu!* Similar to Turkish interjection *Iu*, in Azerbaijani there is one and only *Ee* utilized by Azerbaijani interlocutors as the indicator of *non-understanding*.

### **5.3.1. Forms of Interjections**

In Turkish and Azerbaijani languages, most of the forms of interjections utilized by the Turkish and Azerbaijani interlocutors were observed to be the insertion of Turkish *primary interjections*. These primary interjections primarily help the interlocutors maintain the discourse with their counterparts. The reason might lie in the fact that the style of interlocutor's counterpart is *straightforward*, in the sense that "speaker constructs his/her idea more purposefully, with a certain line of argumentation by the very nature of the task" (Romaniuk, 2010: 139). Accompanying the interjections, Turkish interlocutors word fewer utterances and speak at a slower pace.

Moreover, forms of Turkish and Azerbaijani interjections observed in the analyzed data considerably vary with regard to their positions in utterances provided that they are not one and only element in the utterance: *utterance-initially* or *utterance-finally*. However in the data the most frequent position of Turkish interjections turned out to be *utterance-initial* such as *há* (----) and *hı* (----) unless Turkish interlocutors repeat their Azerbaijani counterpart's keywords for confirmation check or backchanneling cue. In addition, instances of *utterance-medial* and *utterance-final* interjections were observed for various functions, though rare. Interestingly, in Azerbaijani language, one and only position of Azerbaijani interjection turned out to be *utterance-initial* such as *há* (----), *aá* (----), *hı* (---), *etc.*

Furthermore, two-folded Turkish interjections *Hé hé*, *hı hı*, *u u* and *hmm* *hmm!* signalling *understanding* have similar intonation patterns. They all have rising-falling intonation patterns in order to function as backchanneling cues.

When the analyzed functions of Turkish and Azerbaijani interjections used by Turkish and Azerbaijani interlocutors were investigated, it is observed that they used interjections for a variety of purposes in various forms. The most outstanding conclusion that can be drawn from the analyzed data of Turkish and Azerbaijani interlocutors' use of interjections signalling (*non-*) *understanding* is that while they make use of interjections peculiar to their native languages, overlaps occur with respect to the form of the interjection. Yet intonation and stress patterns as well as prosodic features of the interjection analyzed by means of PRAAT indicates that these phonological features are the determiners of the interpretation of the proposition by the hearer and signal their mental condition with regards to their understanding in the discourse. These interjections bear multiple functions and overlap depending on pragmatic and sociolinguistic contexts. For instance, Turkish interjections *He* (----) and *Hı* (----) and Azerbaijani interjections *Aa*, *Mmm* and *Ee* do not have only one function in the data as the

PRAAT analyses of these interjections demonstrate (see Table 18 below for the overlaps of Turkish and Azerbaijani interjections).

For instance, it is observed in the analyzed data that Turkish interjections *He* (----) and *Hı* (----) bear multiple functions, overlap depending on pragmatic and sociolinguistic contexts, and signal *understanding* and *believing to understand*.

Table 19: Overlaps of Turkish and Azerbaijani Interjections

<i>Overlaps of Turkish and Azerbaijani Interjections</i>			
<b>Turkish Interjections</b>	<b>1<sup>st</sup> Signal Cat.</b>	<b>2<sup>nd</sup> Signal Cat.</b>	<b>3<sup>rd</sup> Signal Cat.</b>
He (----)!	<i>Understanding</i>	<i>Believing to understand</i>	-----
Hı (----)!	<i>Understanding</i>	<i>Believing to understand</i>	-----
<b>Azerbaijani Interjections</b>	<b>1<sup>st</sup> Signal Cat.</b>	<b>2<sup>nd</sup> Signal Cat.</b>	<b>3<sup>rd</sup> Signal Cat.</b>
Aa!	<i>Understanding</i>	<i>Believing to understand</i>	<i>Guessing</i>
Mm!	<i>Understanding</i>	<i>Guessing</i>	-----
Ee!	<i>Guessing</i>	<i>Non-understanding</i>	-----

PRAAT analyses of these interjections signal the functional feature of the interjections to the interlocutor in the discourse. In Figure 53, PRAAT analysis indicates that Turkish interjection *he* has an asymmetrical rising-falling intonation, which signals understanding.

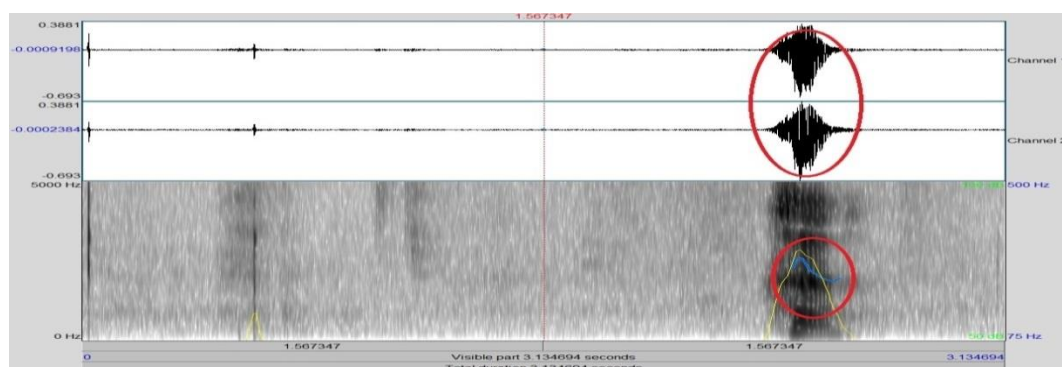


Figure 53: Intensity and pitch analyses of Turkish interjection *Hé* signalling *understanding*

In Figure 54, intensity and pitch analyses of *Hé* (----) are presented below.

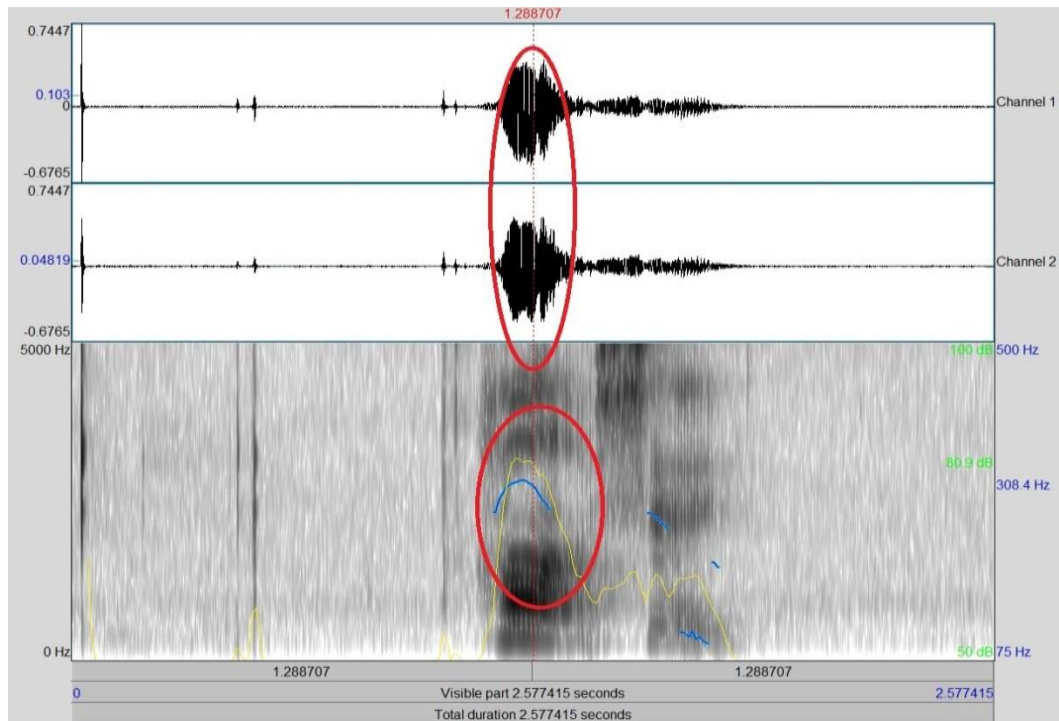


Figure 54, Intensity and pitch analyses of Turkish interjection *Hé* (----) signalling *believing to understand*

In Figure 54, Turkish interjection *Hé* (----) has one high toned element in this context. *Hé* has the highest pitch, as if pointing out that it bears a need for realization or signal of understanding on the side of hearer. Specifically, at first glance, *Hé* (----) has a symmetrical rising-falling intonation pattern. A lexical element accompanies and contributes the interjection as well.

#### 5.4.1. Use of Keywords

In the negotiation of meaning, upon hearing *keywords* (common cultural/world knowledge, shared knowledge and/or cognates) uttered by speakers interlocutors signal their mental conditions in terms of *understanding*. Ribbert & ten Thije (2007) investigated the functions of *institutional keywords* in receptive multilingual communication and found that these *institutional keywords* are made use so as to convey message that is not language specific in order to facilitate

understanding between the interlocutors. Likewise this study shows that keywords are highly utilized in intercultural communication among closely-related languages. Intercultural communication is defined by Rehbein (2010) as “the mediation of cultural differences between social groups through verbal or non-verbal interaction” (p. 1). (Cultural) keywords were also observed to be used by both Turkish and Azerbaijani native speakers as Işık (2003) states “language cannot ultimately be understood without an excursion into culture”. As Işık (2003) states, “understanding what people say requires an understanding of the cultural context, and of cultural mechanisms at play” (Brislin and Brislin, 1999 as cited in Işık, 2003: 139). For instance, in the analyzed data, Azerbaijani interlocutor tries to explain the guess word *Çar* (Tsar, title of Russian emperors). He starts his explanation by making Turkish interlocutor think of the authoritarian state systems with his utterance: *Şimdi ((4\_s)) aā deməli ((2\_s)) demokrasidən əvvəl...* (Now ((4\_s)) aā you know ((2\_s)) before democracy). Turkish interlocutor understands what he means. Even though she thinks in the context of Turkey and utters *Aā meşrutəyə vardı. Sultan.* (Aā there was constitutional monarchy. Sultan), upon hearing *sultan* as a keyword, he continues by extending the meaning of *sultan* over the globe. He says *Ahá yani sultan kimi ama aā bi başqa ölkədə.* (Ahá I mean it's like sultan but aā in another country). They made use of their shared cultural knowledge *sultan* in their discourse.

### 5.5.1. Pause

Pause, either short or long, accompanies Turkish and Azerbaijani interjections signalling (*non-*) *understanding*, specifically in *guessing* signal category which indicates that interlocutor tries to recall the lexical item from his mental lexicon. Megehee et al. (2003) state that “pauses or silences in speech have meaning and function in interpersonal communication in that they indicate, among other things, punctuation, evaluation, revelation, emotional expression, or mental activity” (Bruneau, 1973; Knapp & Hall, 1992 as cited in Megehee et al., 2003). PRAAT analyses of such interjections indicate that duration of the interjection

signalling *guessing* is longer than the interjections signalling other categories related to *(non-) understanding*. A case in point is that Azerbaijani interlocutor tries to explain the guess word *Angelina Jolie* (an American actress) by giving an example from a movie which she acted *Mr. & Mrs. Smith*. Upon hearing the name of the movie, Turkish interlocutor signals that name of the actress is on the tip of her tongue. She even utters her surname *after a pause* and hesitation of circa one second *Hé şey Jolie* (He well Jolie).

### 5.6.1. Asymmetrical Relation

It was also observed that there is no instance in the analyzed data with respect to the Azerbaijani interjections signalling *misunderstanding* and *partial understanding* utilized by Azerbaijani interlocutors. This result shows that unlike Turkish interlocutors, Azerbaijani interlocutors better understand their counterparts.

### 5.7.1. Use of Discourse Marker *Şey*

In the obtained data, it is apprehended that *şey* is mostly used as a discourse filler strategy to recall an element in Turkish. *Şey* signals the *terminus a quo* of guessing/recalling strategy. It signals an ongoing planning action, here, implying *tip of the tongue* phenomenon. The instances in which discourse marker *şey* is used by Turkish interlocutors as a strategy to recall an element implies the mental condition of the hearer. These findings are in correlation with Yılmaz (2004) and Ruhi, Ş., Hatipoğlu, Ç., Eröz-Tuğa, B. & Işık-Güler, H. (2010).

In the example in excerpt below, Azerbaijani interlocutor Fahir tries to explain the guess word *Şaxta Baba* (Santa Claus, Father Christmas). He explains the approximate date of Christmas in December by saying *Bayram olanda otuz bir dekabr* (When the festival starts on December 31). Turkish interlocutor does not understand who he is and shouts in frustration: *O kim ya?* (Who's that yaa?). He, then, tries to focus on the characteristics of Santa Claus such as “giving presents” to make Turkish interlocutor understand. Upon hearing *Hədiyyə gətirir* (He brings

present), she signals that she understands what he is trying to explain with the interjection *Há!* Even though she understands what he means, she does not remember his name. Therefore, she tries to recall the name by asking questions herself: *Há şey! Yılbaşı'nı yapan neydi?* (Who was the one who makes the New Year) signalling an ongoing recalling action (strategy).

[207]	481 [17:23.4]	482 [17:24.5]
SERKAN_TUR [v]		Bakın bi hak gel...
SERKAN_TUR [eng]		Look a privilege...
BUSRA_TUR [v]		O kim yaá?!
BUSRA_TUR [eng]		Who's that?!
FAHIR_AZ [v]	otuz bir dekabr •••	
FAHIR_AZ [eng]	December•••	He brings

[208]	484 [17:26.2]	485 [17:26.7]
SERKAN_TUR [v]		Bi hakkınız...
SERKAN_TUR [eng]		A privilege...
BUSRA_TUR [v]		<b>Há şey</b> Yılbaşı'nı yapan
BUSRA_TUR [eng]		Há OK who was the person of New Year?! Who
FAHIR_AZ [v]	Hədiyyə gətirir.	
FAHIR_AZ [eng]	gifts.	
BUSRA_TUR [k]		[excitingly]

[209]		486 [17:30.9]
SERKAN_TUR [v]		Bi hakkınız
SERKAN_TUR [eng]		You have another privilege.
BUSRA_TUR [v]	neydi?! Kimdi o ya?! ((claps and laughs))	
BUSRA_TUR [eng]	was that?! ((claps and laughs))	
BUSRA_TUR [k]		

In Figure 55, intensity and pitch analyses of *Há* (----) are presented below.

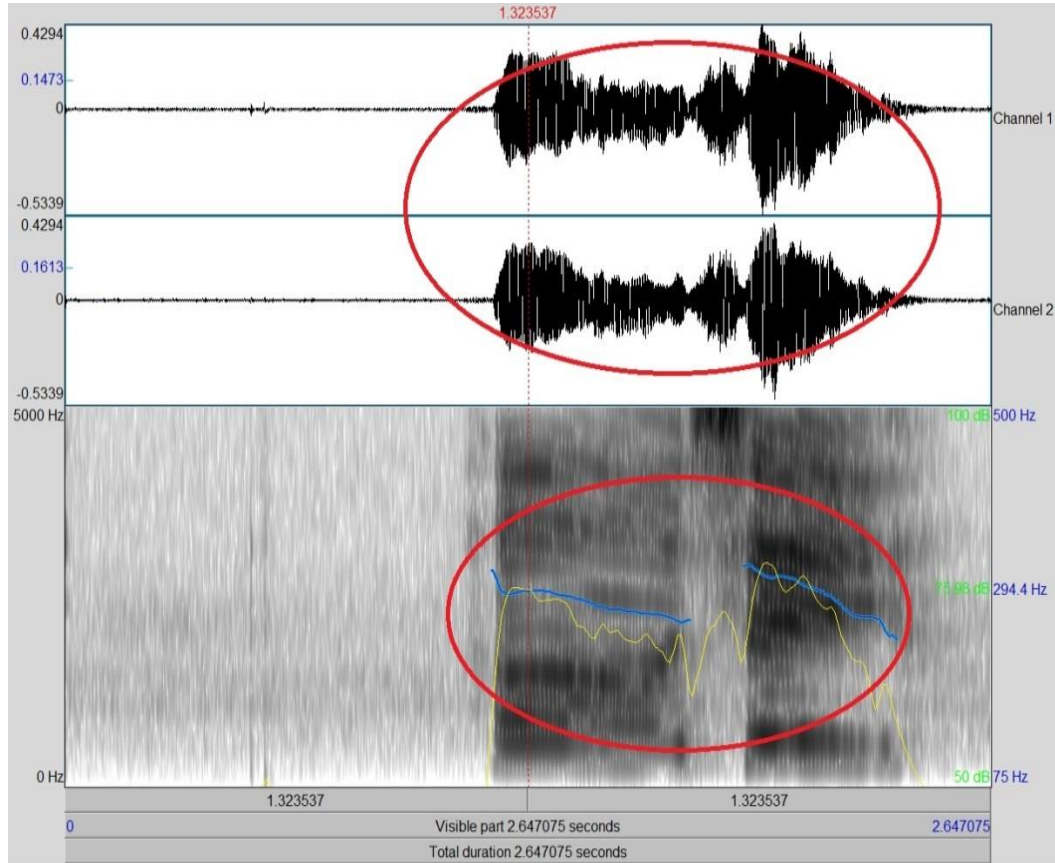


Figure 55: Intensity and pitch analyses of Turkish interjection *Há* (----) signalling *understanding*

In Figure 55, *Há* (----) has two high toned elements. First element *Ha* is the interjection bearing a need for realization or signal of understanding. Therefore, it has the highest pitch at the beginning. The second high pitched element is *şey*. *Şey* signals an ongoing planning action, most probably thinking of the name of the *Noel Baba* (Father Christmas). *Şey* is mostly used as a discourse filler strategy to recall an element in Turkish.

### **Implications for Further Research in Foreign Language Teaching**

Communication in multilingual constellations varies in three different ways:



1. One of the speakers speak the language of the others.
2. A language other than the native languages of the speakers is used to communicate.
3. Speakers of different languages use their own native languages to communicate.

Among these modes of communication, the last one will be examined referring to the notion Receptive Multilingualism or *Lingua Receptiva*. In the analyzed data, mode of communication was expected to be *Lingua Receptiva (LaRa)* among the native speakers of two closely-related languages, Turkish and Azerbaijani. Negotiation of meaning in the production of language is the subject of the present study. In order to create a natural environment for negotiation of meaning, Taboo –a modified version of a guessing game- is selected and modified in accordance with the scope of the study. Language game in the negotiation of meaning can be used with respect to the language production and testing.

Although it is beyond the scope of this study, Speaker-Hearer roles were encountered in terms of their strategy development in *Lingua Receptiva* environment. In foreign language environment, this strategy development patterns can be studied in the negotiation of meaning in interlocutor's all linguistic repertoire. Therefore, there is an obvious need for further studies focusing on the strategy development of interlocutors in such constellations.

In correlation with the linguistic repertoire, *Lingua Franca* might be used as a communicative strategy for negotiation of meaning. In the present study, even though both Turkish and Azerbaijani interlocutors successfully communicated by making use of their respective native languages, they made use English lexical items (such as *monster, yes, Christmas, OK, difference, etc.*) as *Lingua Franca*. It is apprehended that languages known by the interlocutors were activated along with different modes of communication where negotiation of meaning is crucial.

Therefore, there is an obvious need for further studies focusing on the *Lingua Franca* in such constellations.

As Romaniuk (2010) suggests, in the mode of *Lingua Franca* communication, learners of foreign languages such as English can make use of the strategies of hearer's *Lingua Receptiva* (Rehbein et al., 2008) instead of 'let-it-pass strategy' (Zeevaert & Ten Thijs, 2007) in cases of problematic understanding". That is to say, in *Lingua Franca* mode of communication, when a learner faces communication breakdown, miscommunication causing non-understanding, s/he might signal her/his mental condition so as to ask for clarification and further negotiation.

Furthermore, Braummüller's (2006) idea of "learning by doing" is referred by Beerkens (2010) in her research on receptive multilingualism in the Dutch-German border area. The rationale behind this idea implies the fact that the more people negotiate the meaning, the better they understand the message conveyed by the speaker in the constellation. In second or foreign language teaching, as stated previously, negotiation of meaning through communication plays a vital role as in *Lingua Receptiva* constellation. Therefore, the concept of 'learning by doing' through communication can be applied in foreign language teaching.

### **5.3. Limitations of the Study**

This study is a case study conducted with 6 students, 4 of whom are Turkish native speakers while the rest are Azerbaijani native speakers. Azerbaijani students were exposed to Turkish by means of Turkish TV series through satellite channels while Turkish students had no or very limited contact with Azerbaijani language. Therefore, receptive knowledge of the Turkish and Azerbaijani participants may not be symmetrical.

The length of the data, video-recordings of the Turkish-Azerbaijani *LaRa* communication analyzed in this study, is approximately two hours, which limits the generalizing the results for the other Turkish-Azerbaijani *LaRa* constellations.

Interjections are analyzed in terms of their functions in Turkish-Azerbaijani *LaRa* in this study. However, there are other linguistic and extralinguistic factors which contribute to understanding in *LaRa* communication other than interjections. Those factors are beyond the scope of this study.

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## APPENDICES

### APPENDIX A: TRANSCRIPTION CONVENTIONS

Timing	
•	Indicates a very short pause
••	Indicates a pause shorter than 0.5 second
•••	Indicates a pause shorter than 1 second
((3_s))	Indicates a pause of 3 seconds
Tone	
Hm̃	Rising tone
Hm̄	Falling tone
Hm̂	Rising-falling tone
Hm̌	Falling-rising tone
Hm̄	Steady tone
Delivery	
’	Indicates a continuing utterance with slight upward or downward contour that may or may not occur at the end of a turn constructional unit
.	Indicates an end of an utterance
?	Rising vocal pitch or intonational contour at the conclusion of an utterance
!	Indicates the conclusion of an utterance delivered with emphatic tone
-	Indicates a repair in the speaker’s utterances
Other	
(( ))	The text in-between the double parentheses indicate the non-verbal speech action of the speaker
((unint.))	Indicates an unintelligible utterance

**APPENDIX B: LANGUAGE BACKGROUND QUESTIONNAIRE****DİL GEÇMİŞİ ANKETİ**

Değerli katılımcı,

Çalışmamıza katıldığınız için teşekkür ederiz. Bu anketten elde edilecek bilgiler sadece “The Functions of Interjections in Azeri-Turkish Lingua Receptiva Communication ” (Azerice-Türkçe Algısal Çokdilli İletişimde Ünlemlerin İşlevi ) çalışması için kullanılacaktır ve başka hiç bir şekilde kullanılmayacaktır. Anketimize vereceğiniz doğru cevaplar için ve ayırdığınız zaman için teşekkür ederiz.

Mehmet Akkuş

**1. GENEL BİLGİLER**

<b>1.1. İsim:</b>	<b>1.2. Cinsiyet:</b> Erkek <input type="checkbox"/> Kadın <input type="checkbox"/>
<b>1.3. Yaş:</b>	<b>1.4. Uyruk (Nationality):</b>
<b>1.5. Doğum Yeri:</b>	<b>1.6. Yaşanılan Yer:</b>
<b>1.7. Bölüm (Department):</b>	<b>1.8. Türkiye’ye giriş tarihi:</b>
<b>1.9. E-mail:</b>	<b>1.10. Telefon Numarası:</b>

**2. DİL GEÇMİŞİ BİLGİSİ**

<b>2.2. Annenizin ana dili nedir?</b>	
<b>2.3. Babanızın ana dili nedir?</b>	
<b>2.4. Lütfen a) bildiğiniz dilleri öğrenme sırasına ve hangi yaşta öğrendiğinize göre sıralayınız,</b> <b>b) bu dillerdeki başarı seviyenizin sözlü, yazılı ya da her ikisi mi olduğunu belirtiniz.</b>	

	ÖĞRENME YE GÖRE SIRALAM A	YAŞA GÖRE SIRALAM A	SÖZLÜ	YAZILI	HER İKİSİ DE
D1 .					
D2 .					
D3 .					
D4 .					
D5 .					

**2.5. Lütfen bu dilleri nereden öğrendiğinizi belirtiniz.**

Öğrenme Türü	D1.	D2.	D3.	D4.	D5.
Anaokulu / Yuva (Kindergarten)					
Okul					
Aile					
Arkadaşlar					
İnternet					
TV					
Dili konuşan insanlarla					
Diğer:					

<b>2.6. Lütfen bu dilleri ne kadar iyi bildiğiniz belirtiniz.</b>						
	<b>Çok Kötü</b>	<b>Kötü</b>	<b>Orta</b>	<b>İyi</b>	<b>Çok İyi</b>	<b>Mükemmel</b>
D1.						
D2.						
D3.						
D4.						
D5.						
<b>2.7. Aşağıdaki durumlarda hangi dili (ya da dilleri) kullanıyorsunuz? Her bir durum için en az bir dili işaretleyiniz.</b>						
	<b>D1.</b>	<b>D2.</b>	<b>D3.</b>	<b>D4.</b>	<b>D5.</b>	
<b>Evde babanızla</b>						
<b>Evde annenizle</b>						
<b>Evde kardeşlerinle</b>						
<b>Evde büyükanne/büyükbabanızla</b>						
<b>Evde komşularla/akrabalarla</b>						
<b>Üniversitede arkadaşlarınızla</b>						
<b>Üniversitede öğretmenlerinle</b>						
<b>Boş zamanlarda arkadaşlarınızla</b>						
<b>İnternette/Skype'ta chat yaparken</b>						
<b>Kendi ülkenizde resmi devlet kurumlar ile</b>						

<b>Türkiye’de resmi devlet kurumları ile</b>					
<b>Diğer:</b>					
<b>Diğer:</b>					
<b>Diğer:</b>					
<b>. TÜRKÇE İLE TEMAS BİLGİLERİ</b>					
<b>3.1. Daha önce Türkiye’ye geldiniz mi?</b>					
Evet <input type="checkbox"/> Hayır <input type="checkbox"/>					
<b>3.2. Eğer cevabınız EVET ise, ne zaman geldiniz? Ve ne kadar süre kaldınız?</b>			<b>Ne zaman</b>		<b>Ne kadar süre</b>
<b>3.3. Türkiye’ye gelmeden önce aşağıdaki durumlarda Türkçe ile temas içinde miydiniz? Eğer EVET ise, hangi sıklıkla bu durumlarda Türkçe ile temas içindeydiniz? Lütfen ilgili Alana (X) koyunuz.</b>					
	HER ZAMAN	SIK SIK	BAZE N	NADİR EN	HİÇ BİR ZAMAN
Türkçe TV dizileri					
Türkçe TV programları					
Türkçe radyo					
Türkçe müzikler					
Türkçe kitaplar					
Türkçe dergiler					

Türkçe internet siteleri					
Türk mektup/chat arkadaşları					
Türk arkadaşlar					
Türk turistler					
<b>3.4. Türkiye'deyken aşağıdakilerin hangileri ile ne sıklıkta temas halindesiniz?</b>					
	HER ZAMAN	SIK SIK	BAZE N	NADİR EN	HİÇ BİR ZAMAN
Türkçe TV dizileri					
Türkçe TV programları					
Türkçe radyo					
Türkçe müzikler					
Türkçe kitaplar					
Türkçe dergiler					
Türkçe internet siteleri					
Türk mektup/chat arkadaşları					
Türk arkadaşlar					
Türk turistler					

<b>3.5. Türkçe seviyenizi aşağıdaki durumlarda nasıl görüyorsunuz?</b>					
	<b>ÇOK KÖTÜ</b>	<b>KÖTÜ</b>	<b>ORTA</b>	<b>İYİ</b>	<b>ÇOK İYİ</b>
Konuşma					
Dinleme					
Okuma					
Yazma					



#### 4. TÜRKÇE'YE VE TÜRK KÜLTÜRÜNE KARŞI TUTUMLAR

Lütfen aşağıdaki cümleleri okuyunuz ve sağdaki tarafa tutumunuzu yansıtacak şekilde işaret (✓) koyunuz.	Kesinlikle katılmıyorum	Katılmıyorum	Kararsızım	Katılıyorum	Kesinlikle katılıyorum
	1	2	3	4	5
1. Türk dilini seviyorum.					
2. Türkçe öğrenmenin zor olduğunu düşünüyorum.					
3. Türk kültürünün benim kültürüme yakın olduğunu düşünüyorum.					
4. Türk dili benim ana dilime benziyor.					
5. Türklerle iletişim kurma yöntemlerimden memnunum.					
6. Türklerle nihayetinde çok iyi iletişim kuracağıma inanıyorum.					
7. Türkçe konuşmak için Türk kültürünü öğrenmek gerekli değildir.					
8.Özbekçe/Azerice/Kazakça/Türkmence konuşan insanlar için Türkçeyi öğrenmek daha kolaydır.					
9. Eğer Türkçe konuşan birine rastlarsam, yanına kadar gider, Türkçemi geliştirmek için konuşurum.					
10. Türkçeyi çok iyi konuşmasam da çok iyi anlarım.					
11. Türk insanların yardımsever olduklarını düşünüyorum.					

12. Eğer Türkçeyi çok iyi konuşabilirsem, bu dili kullanmak için birçok fırsatım olur.				
13. Türkçeyi öğrenmenin kolay olduğunu fark ettim.				
14. Türkçe konuşan insanlarla gezmeyi ve onları dinlemeyi sevmem.				
15. Türkçe öğrenmek beni Türkiye’de daha güvende hissettiriyor.				
16. Türk kültürü hakkında daha çok şey öğrenmek isterim.				
17. Türk kültürü ve dilini ne kadar çok öğrenirsem, o kadar Türkçeyi akıcı konuşmak istiyorum.				
18. Türk insanı çok arkadaş canlısıdır.				
19. Türkçeyi sınıf ortamında öğrenmek zordur.				
20. Türkçe öğrenmek benim için önemli değil çünkü Türkiye’de kalmayı ve çalışmayı istemiyorum.				
21. Türk insanıyla iletişim kurmanın zor olduğunu düşünüyorum.				
22. Türkçe öğrenmek, bana, farklı insanlarla tanışma ve sohbet etme imkanı veriyor.				
23. Türk kültürüne karşı olumlu bir tutumum var.				
24. Türkçeyi öğrenmek benim için önemli çünkü ileride iş yaşamımda Türkçeyi kullanacağım.				

## 5. ALGISAL ÇOKDİLLİLİK BİLGİSİ

5.1. Temel olarak, Algısal Çokdillilik iki farklı dil konuşucusunun kendi ana dillerini kullandığı; ancak ortak bir dil olmadan birbirlerini anladığı bir iletişim modelidir. Örneğin, bir Azeri konuşucu ve bir Türk konuşucu karşılaştığında, Azeri, Azerice konuşur ve Türk Türkçe cevap verir. Bununla birlikte, birbirlerini anlarlar. Hiç bu tür bir iletişimde bulundunuz mu?

Evet  Hayır

5.2. Cevabınız EVET ise, lütfen bir iki cümleyle bu iletişim türünün ne kadar başarılı olduğunu açıklayınız. Lütfen tecrübelerinizi/düşüncelerinizi yazınız.

5.3. Neden bu tür bir iletişimin başarılı olduğunu düşünüyorsunuz? Lütfen tecrübelerinizi/düşüncelerinizi birkaç cümleyle belirtiniz.

5.4. Eğer yukarıdaki 5.1 no'lu soruya cevabınız HAYIR ise, bu tür bir iletişimin iyi bir iletişim türü olduğunu düşünüyor musunuz? Lütfen düşüncelerinizi birkaç cümleyle destekleyiniz.

5.5. Sizce Türk anadil konuşucuları ve Azeri/Uzbek/Turkmen/Kazak anadil konuşucuları sadece kendi dillerini konuşarak birbirlerini anlarlar mı?

5.6. Bu tür bir iletişim sizce ne kadar başarılı olur?

Çalışmamız için zaman ayırdığınız için teşekkür ederiz☺

Mehmet Akkuş

APPENDIX C

EVALUATION CRITERIA FOR 'TABOO' WORDS - TURKISH

FAMILIARITY

<i>Read the following words and the taboo words associated with each and rate the familiarity of them to the Turkish native speakers in the Likert scale (1)Quite unfamiliar (2)Unfamiliar (3) Normal (4)Familiar (5) Quite familiar</i>					
<u>GUESS WORD (Taboo words)</u>	<u>Quite unfamiliar→Quite familiar</u>				
<u>KLİMA</u> (sıcak, soğutmak, araba, hava, serinlemek)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>LİMAN</u> (deniz, gemi, sığınmak, marina, yat)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>BACANAK</u> (eş, kardeş, baldız, koca, karı)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>PİLATES</u> (spor, egzersiz, top, yoga, esnetmek)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>BOĞA</u> (hayvan, kırmızı, matador, burç, İspanya)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>HÜRMET ETMEK</u> (saygı, yaşlı, el öpmek, hatır, ağırlamak)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>PABLO PICASSO</u> (ressam, İspanyol, kübizm, Guernica, modern)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>CARLA BRUNI</u> (manken, eş, cumhurbaşkanı, Fransa, Sarkozy)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>İLHAM ALİYEV</u> (Azerbaycan, başkan, Haydar, oğlu, Mehriban)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>FOBİ</u> (korku, örümcek, yükseklik, aşırı, panik)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>GAZİ</u> (savaş, yaralanmak, şehit, asker, M. Kemal Atatürk)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>ÇAR</u> (Rusya, Petro, padişah, kral, yönetmek)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>PENELOPE CRUZ</u> (sinema, oyuncu, İspanyol, Oscar ödülü, esmer)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>UNICEF</u> (Birleşmiş Milletler, çocuk, yardım, kuruluş, Kızılay)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>TAC MAHAL</u> (Hindistan, tarihi, saray, bina, kubbe)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>EIFFEL KULESİ</u> (Fransa, yapı, uzun, simge, Paris)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>LEHÇE</u> (dil, konuşmak, şive, ağız, farklı)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>SÜVARİ</u> (at, asker, binmek, savaş,	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>

<b>piyade)</b>					
<b><u>HAFIZA</u></b> (beyin, hatırlamak, anı, bilgisayar, unutmak)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>CHARLES DARWIN</u></b> (bilim adamı, evrim, teori, Türlerin Kökeni, maymun)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>HAMLET</u></b> (Shakespeare, kahraman, “Olmak ya da olmamak”, tiyatro, sinema)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>BARACK OBAMA</u></b> (Amerika, başkan, siyah, Beyaz Saray, George Bush)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>BRITNEY SPEARS</u></b> (şarkıcı, Amerika, sarışın, müzik, dans)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>LATİN AMERİKA</u></b> (güney, kıta, Brezilya, ülke, Arjantin)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>ROBERTO CARLOS</u></b> (futbol, Fenerbahçe, oyuncu, Brezilya, Real Madrid)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>TRANSFORMERS</u></b> (robot, çizgi film, dönüşmek, Optimus Prime, araba)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>CİNSİYET</u></b> (kadın, erkek, dişi, doğmak, kimlik)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>FACEBOOK</u></b> (internet, arkadaşlık, site, fotoğraf, üye)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>TOKYO</u></b> (şehir, Japonya, ada, Asya, başkent)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>TESTERE</u></b> (film, korku, alet, kesmek, ağaç)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>RAMAZAN BAYRAMI</u></b> (şeker, kutlamak, Kurban Bayramı, tatil, dini)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>PİRAMİT</u></b> (Mısır, üçgen, şekil, firavun, taş)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>GRAHAM BELL</u></b> (Bilim adamı, ABD, telefon, icat, bulmak)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>İZDİVAC</u></b> (evlenmek, yuva, gelin, damat, nikah)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>SFENKS</u></b> (Mısır, piramit, insan, aslan, heykel)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>DİNOZOR</u></b> (tükenmek, hayvan, Jurassic Park, fosil, T-Rex)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>KARL MARX</u></b> (sosyalizm, komünizm, felsefe, manifesto, Kapital)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>OKLAVA</u></b> (hamur, açmak, börek, merdane, sopa)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>NOEL BABA</u></b> (Yılbaşı, hediye, Ren geyiği, baca, Aralık)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>

<b><u>NİNNİ</u></b> (masal, söylemek, şarkı, bebek, uyutmak)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>ENSTRÜMAN</u></b> (müzik, keman, çalmak, piyano, gitar)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>ANGELINA JOLIE</u></b> (dudak, Lara Croft, çocuk, Brad Pitt, evlat edinmek)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>LEONARDO DA VINCI</u></b> (bilim adamı, ressam, mucit, Louvre, Mona Lisa)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>GUINNES</u></b> (kitap, rekor, kırmak, en, yazmak)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>KIZIL ORDU</u></b> (Sovyetler, komünist, asker, Rusya, koro)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>DİSKO</u></b> (dans, müzik, eğlenmek, gece, kulüp)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>DALAY LAMA</u></b> (Tibet, din, lider, barış, Çin)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>KÖPEKBALIĞI</u></b> (hayvan, yüzgeç, Jaws, balina, okyanus)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>SAMBA</u></b> (dans, Brezilya, müzik, Rio, salsa)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>PİTBULL</u></b> (köpek, cins, saldırgan, çene, parçalamak)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>SOĞUK SAVAŞ</u></b> (Berlin Duvarı, Rusya, Amerika, Sovyetler Birliği, 2. Dünya Savaşı)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>UKRAYNA</u></b> (ülke, Rusya, Kiev, Viktor Yuşçenko, Karadeniz)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>MEKSİKA</u></b> (Amerika, sınır, paço, ülke, tekila)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>M. KEMAL ATATÜRK</u></b> (Türkiye, cumhurbaşkanı, komutan, kurtarıcı, Kurtuluş Savaşı)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>SU AYGIRI</u></b> (hipopotam, memeli, hayvan, iri, Afrika)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>MARS</u></b> (gezegen, Dünya, tanrı, mitoloji, Venüs)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>

### **EVALUATION CRITERIA-1**

Please evaluate each of the guess words (capitalized and in bold) and taboo words (in parantheses) in terms of the familiarity of Turkish native speakers with the guess and taboo words.

APPENDIX D

EVALUATION CRITERIA FOR ‘TABOO’ WORDS - TURKISH

RELEVANCY

<i>Read the following words and the taboo words associated with each and rate the relevancy of them to the Turkish native speakers in the Likert scale (1)Quite irrelevant (2) Irrelevant (3) Normal (4) Relevant (5) Quite relevant</i>					
<u>GUESS WORD (Taboo words)</u>	<u>Quite irrelevant→Quite relevant</u>				
<u>KLİMA</u> (sıcak, soğutmak, araba, hava, serinlemek)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>LİMAN</u> (deniz, gemi, sığınmak, marina, yat)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>BACANAK</u> (eş, kardeş, baldız, koca, karı)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>PİLATES</u> (spor, egzersiz, top, yoga, esnetmek)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>BOĞA</u> (hayvan, kırmızı, matador, burç, İspanya)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>HÜRMET ETMEK</u> (saygı, yaşlı, el öpmek, hatır, ağırlamak)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>PABLO PICASSO</u> (ressam, İspanyol, kübizm, Guernica, modern)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>CARLA BRUNI</u> (manken, eş, cumhurbaşkanı, Fransa, Sarkozy)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>İLHAM ALİYEV</u> (Azerbaycan, başkan, Haydar, oğlu, Mehriban)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>FOBİ</u> (korku, örümcek, yükseklik, aşırı, panik)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>GAZİ</u> (savaş, yaralanmak, şehit, asker, M. Kemal Atatürk)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>ÇAR</u> (Rusya, Petro, padişah, kral, yönetmek)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>PENELOPE CRUZ</u> (sinema, oyuncu, İspanyol, Oscar ödülü, esmer)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>UNICEF</u> (Birleşmiş Milletler, çocuk, yardım, kuruluş, Kızılay)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>TAC MAHAL</u> (Hindistan, tarihi, saray, bina, kubbe)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>EIFFEL KULESİ</u> (Fransa, yapı, uzun, simge, Paris)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>LEHÇE</u> (dil, konuşmak, şive, ağız, farklı)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>SÜVARİ</u> (at, asker, binmek, savaş, piyade)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>

<b><u>HAFIZA</u></b> (beyin, hatırlamak, anı, bilgisayar, unutmak)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>CHARLES DARWIN</u></b> (bilim adamı, evrim, teori, Türlerin Kökeni, maymun)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>HAMLET</u></b> (Shakespeare, kahraman, “Olmak ya da olmamak”, tiyatro, sinema)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>BARACK OBAMA</u></b> (Amerika, başkan, siyah, Beyaz Saray, George Bush)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>BRITNEY SPEARS</u></b> (şarkıcı, Amerika, sarışın, müzik, dans)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>LATİN AMERİKA</u></b> (güney, kıta, Brezilya, ülke, Arjantin)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>ROBERTO CARLOS</u></b> (futbol, Fenerbahçe, oyuncu, Brezilya, Real Madrid)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>TRANSFORMERS</u></b> (robot, çizgi film, dönüşmek, Optimus Prime, araba)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>CİNSİYET</u></b> (kadın, erkek, dişi, doğmak, kimlik)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>FACEBOOK</u></b> (internet, arkadaşlık, site, fotoğraf, üye)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>TOKYO</u></b> (şehir, Japonya, ada, Asya, başkent)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>TESTERE</u></b> (film, korku, alet, kesmek, ağaç)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>RAMAZAN BAYRAMI</u></b> (şeker, kutlamak, Kurban Bayramı, tatil, dini)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>PİRAMİT</u></b> (Mısır, üçgen, şekil, firavun, taş)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>GRAHAM BELL</u></b> (Bilim adamı, ABD, telefon, icat, bulmak)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>İZDİVAC</u></b> (evlenmek, yuva, gelin, damat, nikah)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>SFENKS</u></b> (Mısır, piramit, insan, aslan, heykel)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>DİNOZOR</u></b> (tükenmek, hayvan, Jurassic Park, fosil, T-Rex)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>KARL MARX</u></b> (sosyalizm, komünizm, felsefe, manifesto, Kapital)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>OKLAVA</u></b> (hamur, açmak, börek, merdane, sopa)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>NOEL BABA</u></b> (Yılbaşı, hediye, Ren geyiği, baca, Aralık)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>NİNNİ</u></b> (masal, söylemek, şarkı, bebek, uyutmak)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>



<b><u>ENSTRÜMAN</u></b> (müzik, keman, çalmak, piyano, gitar)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>ANGELINA JOLIE</u></b> (dudak, Lara Croft, çocuk, Brad Pitt, evlat edinmek)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>LEONARDO DA VINCI</u></b> (bilim adamı, ressam, mucit, Louvre, Mona Lisa)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>GUINNES</u></b> (kitap, rekor, kırmak, en, yazmak)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>KIZIL ORDU</u></b> (Sovyetler, komünist, asker, Rusya, koro)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>DİSKO</u></b> (dans, müzik, eğlenmek, gece, kulüp)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>DALAY LAMA</u></b> (Tibet, din, lider, barış, Çin)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>KÖPEKBALIĞI</u></b> (hayvan, yüzgeç, Jaws, balina, okyanus)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>SAMBA</u></b> (dans, Brezilya, müzik, Rio, salsa)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>PITBULL</u></b> (köpek, cins, saldırgan, çene, parçalamak)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>SOĞUK SAVAS</u></b> (Berlin Duvarı, Rusya, Amerika, Sovyetler Birliği, 2. Dünya Savaşı)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>UKRAYNA</u></b> (ülke, Rusya, Kiev, Viktor Yuşçenko, Karadeniz)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>MEKSİKA</u></b> (Amerika, sınır, panço, ülke, tekila)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>M. KEMAL ATATÜRK</u></b> (Türkiye, cumhurbaşkanı, komutan, kurtarıcı, Kurtuluş Savaşı)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>SU AYGIRI</u></b> (hipopotam, memeli, hayvan, iri, Afrika)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>MARS</u></b> (gezegen, Dünya, tanrı, mitoloji, Venüs)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>

## **EVALUATION CRITERIA-2**

Please evaluate each of the guess words (capitalized and in bold) and taboo words (in parantheses) in terms of the relevancy of common knowledge of the participants in an Azerbaijani-Turkish receptive multilingual constellation ('Receptive multilingualism refers to the language constellation in which interlocutors use their respective mother tongue while speaking to each other' (2007: 1)).

**APPENDIX E**

**EVALUATION CRITERIA FOR 'TABOO' WORDS - AZƏRBAYCANCA**

**FAMILIARITY**

<b><i>Read the following words and the taboo words associated with each and rate the familiarity of them to the Azerbaijani native speakers in the Likert scale (1)Quite unfamiliar (2)Unfamiliar (3) Normal (4)Familiar (5) Quite familiar</i></b>					
<b><u>GUESS WORD (Taboo words)</u></b>	<b><u>Quite unfamiliar→Quite familiar</u></b>				
<b><u>KONDİSİONER</u></b> ( <i>isti, maşın, avtomobil, hava, sərinləmək</i> )	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>LİMAN</u></b> ( <i>dəniz, gəmi, sığınmaq, yaxta, port</i> )	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>BACANAQ</u></b> ( <i>yoldaş, gardaş/bacı, baldız, ər, arvad, qadın</i> )	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>PİLATES</u></b> ( <i>idman, məşq, top, yoga</i> )	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>BUĞA</u></b> ( <i>heyvan, gırmızı, matador, bürc, İspaniya</i> )	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>HÖRMƏT ELƏMEQ</u></b> ( <i>hörmət, gocaman, el öpmək, xətir, ağırlamaq</i> )	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>PABLO PİKASSO</u></b> ( <i>rəssam, İspan, kübizm, Gernika, müasır</i> )	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>KARLA BRUNI</u></b> ( <i>fotomodel, arvad, prezident, Fransa, Sarkozi</i> )	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>İLHAM ƏLİYEV</u></b> ( <i>Azərbaycan, prezident, Heyder, oğlu, Mehriban</i> )	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>FOBİYA</u></b> ( <i>qorxu, hörumçək, yüksəklik, ifrat, panika</i> )	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>VETERAN</u></b> ( <i>hərb, yaralanmaq, şəhid, əsgər, müharibə</i> )	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>CAR</u></b> ( <i>Rusiya, Petro, padşah, kral, idarə etmək</i> )	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>PENELOPA KRUZ</u></b> ( <i>kinoteatr, aktrisa, İspan, Oskar mükafat, əsmər</i> )	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>UNICEF</u></b> ( <i>Birləşmiş Millətlər, uşaq, kömək, müəssisə, Gırmızı Ay</i> )	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>TAC MAHAL</u></b> ( <i>Hindistan, tarixi, saray, bina, qübbə</i> )	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>EIFFEL QÜLLƏSİ</u></b> ( <i>Fransa, məkan, hündür, simvol, Paris</i> )	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>LƏHCƏ</u></b> ( <i>dil, danışmaq, şivə, ağız, müxtəlif</i> )	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>SÜVARI</u></b> ( <i>at, əsgər, minmək, hərb</i> )	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>

<u>piyada</u>					
<u>YADDAS</u> (beyin, xətirə, yada salmaq, kompyuter, bilgisayar, yaddan çıxarmak)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>CARLZ DARVİN</u> (alim, təkamül, nəzəriyyə, Növlərin Mənşəyi, meymun)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>HAMLET</u> (Uilyam Şekspir, aktyor, “olmaq ya da olmamaq”, teatr, kino, film)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>BARAK OBAMA</u> (Amerika, prezident, qaradərili, Ağ Ev, Corc Buş)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>BRİTNİ SPİRS</u> (müğənni, Amerika, sarişin, musiqi, rəqs)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>LATIN AMERİKASI</u> (cənub, qitə, Braziliya, ölkə, Argentina)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>ROBERTO KARLOS</u> (futbol, Anji, futbolcu, Braziliya, Real Madrid)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>TRANSFORMERS</u> (robot, cizgi filmi, çevrilmək/dönmək, Optimus Prime, maşın, avtomobil)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>CENDER</u> (qadın, kişi, dişi, doğmaq, şəxsi vəsiqə)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>FACEBOOK</u> (internet, dostluq, vebsayt, şəkil, üzv)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>TOKYO</u> (şəhər, Yaponiya, ada, asiya, paytaxt)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>MİŞAR</u> (film, qorxu, alət, dayandırmak, kəsmək, ağac)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>RAMAZAN BAYRAMI</u> (fitr, təbrik etmək, Qurban Bayramı, istirahət, dini)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>PİRAMİDA</u> (Misir, üçbucaqlı, şəkil, firon, daş)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>ALEKSANDR OREM BELL</u> (alim, ABŞ, telefon, icad, ixtira, tapmaq)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>İZDİVAC</u> (evlənmək, yuva, gəlin, kürəkən, yeznə, nigâh)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>SFİNKs</u> (Misir, piramida, insan, adam, şir, heykəl)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>DİNOZAVR</u> (tükənmək, heyvan, Jurassic Park, qalıq, T-Reks)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>KARL MARKS</u> (şozializm, kommunizm, fəlsəfə, manifest, kKapital)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>OXLOV</u> (xəmir, açmaq, pirojok, piroq, değnek, ağac)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>SAXTA BABA</u> (Yeni il Bayramı, hədiyyə, şimal maralı, soba borusu, Dekabr)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>LAYLA(Y)</u> (nağil, oxumak, nəğmə, körpə)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>

<i>uşaq, yatırmak, yuxu</i>					
<b>MUSIQİ ALƏTİ</b> ( <i>musiqi, saz, ifa elemək, piano, gitara</i> )	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b>ANCELİNA COLİ</b> ( <i>dodaq, Lara Croft, uşaq, Bred Pitt, övladlığa götürmək</i> )	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b>LEONARDO DA VİNCİ</b> ( <i>alim, rəssam, icad, ixtira, Luvr, Mona Liza</i> )	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b>GİNES</b> ( <i>kitab, rekord, rekorda imza atmaq, ən, yazmaq</i> )	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b>QIZIL ORDU</b> ( <i>Sovetler, kommunist, əsgər, Rusiya, xor</i> )	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b>DİSKO</b> ( <i>rəqs, musiqi, əylənmək, gecə, əyləncə</i> )	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b>DALAY LAMA</b> ( <i>Nepal, din, lider, barış, sülh, Çin</i> )	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b>AQULA</b> ( <i>heyvan, balıq, Jaws, dəniz, okean</i> )	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b>SAMBA</b> ( <i>rəqs, dans, Braziliya, musiqi, Rio, salsa</i> )	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b>PİTBUL</b> ( <i>it, köpək, növ, cins, təcavüzkar, çənə, parçalamaq</i> )	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b>SOYUQ MÜHARİBƏ</b> ( <i>Berlin Divarı, Rusiya, Amerika, SSRİ, II. Dünya Müharibəsi</i> )	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b>UKRAYNA</b> ( <i>ölkə, Rusiya, Kiyev, Viktor Yuşçenko, Qara dəniz</i> )	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b>MEKSİKA</b> ( <i>Amerika, hədd, hüddud, sərhəd, panço, ölkə, tekila</i> )	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b>MUSTAFA KAMAL ATATÜRK</b> ( <i>Türkiyə, Cümhurbaşqanı, Alibaşkomandır, general, xilasedici, xilaskar, Qurtuluş Mübarizəsi</i> )	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b>BEGEMOT</b> ( <i>hippopotam, məməli, heyvan, iri, Afrika</i> )	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b>MARS</b> ( <i>planet, dünya, ilahe, tanrı, mifologiya, Venera</i> )	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>

#### **EVALUATION CRITERIA-1**

*Please evaluate each of the guess words (capitalized and in bold) and taboo words (in parantheses) in terms of the familiarity of Azerbaijani native speakers with the guess and taboo words. (Azerbaijani and Turkish native speakers) in an Azerbaijani-Turkish receptive multilingual constellation ('Receptive multilingualism refers to the language constellation in which interlocutors use their respective mother tongue while speaking to each other' (2007: 1)).*

APPENDIX F

EVALUATION CRITERIA FOR 'TABOO' WORDS - AZƏRBAYCANCA

RELEVANCY

<u>Read the following words and the taboo words associated with each and rate the relevancy of them to the Azerbaijani native speakers in the Likert scale (1)Quite irrelevant (2) Irrelevant (3) Normal (4) Relevant enough (5) Quite relevant</u>					
<u>GUESS WORD (Taboo words)</u>	<u>Quite irrelevant→Quite relevant</u>				
<u>KONDİSIONER</u> ( <i>isti, maşın, avtomobil, hava, sərinləmək</i> )	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>LİMAN</u> ( <i>dəniz, gəmi, sığınmaq, yaxta</i> )	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>BACANAQ</u> ( <i>yoldaş, gərdaş/bacı, baldız, ər, arvad, qadın</i> )	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>PİLATES</u> ( <i>idman, məşq, top, yoga</i> )	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>BUGA</u> ( <i>heyvan, qırmızı, matador, bürc, İspaniya</i> )	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>HÖRMƏT ELƏMEK</u> ( <i>hörmət, gəcəman, el öpmək, xətir, ağırlamaq</i> )	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>PABLO PİKASSO</u> ( <i>rəssam, İspan, kübizm, Gernika, müasır</i> )	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>KARLA BRUNI</u> ( <i>fotomodel, arvad, prezident, Fransa, Sarkozi</i> )	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>İLHAM ƏLİYEV</u> ( <i>Azərbaycan, prezident, Heyder, oğlu, Mehriban</i> )	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>FOBİYA</u> ( <i>qorxu, hürümçək, yüksəklik, ifrat, panika</i> )	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>VETERAN</u> ( <i>hərb, yaralanmaq, şəhid, əsgər, müharibə</i> )	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>CAR</u> ( <i>Rusiya, Petro, padşah, kral, idarə etmək</i> )	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>PENELOPA KRUZ</u> ( <i>kinoteatr, aktrisa, İspan, Oskar mükafat, əsmər</i> )	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>UNICEF</u> ( <i>Birləşmiş Millətlər, uşaq, kömək, müəssisə, Qırmızı Ay</i> )	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>TAC MAHAL</u> ( <i>Hindistan, tarixi, saray, bina, qübbə</i> )	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>EIFFEL QÜLLƏSİ</u> ( <i>Fransa, məkan, uzun, simvol, Paris</i> )	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>LƏHCƏ</u> ( <i>dil, danışmaq, şivə, ağız, müxtəlif</i> )	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>SÜVARİ</u> ( <i>at, əsgər, minmək, hərb, piyada</i> )	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>YADDAŞ</u> ( <i>beyin, hətirə, yada salmaq,</i>	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>

<i>kompyuter, yaddan çıxarmak</i>					
<u>CARLZ DARVİN</u> (alim, təkamül, nəzəriyyə, Növlərin Mənşəyi, meymun)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>HAMLET</u> (Uilyam Şekspir, aktyor, “olmaq ya olmamak”, teatr, film)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>BARAK OBAMA</u> (Amerika, prezident, qaradərili, Ağ Ev, Corc Buş)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>BRİTNİ SPİRS</u> (müğənni, Amerika, sarışın, musiqi, rəqs)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>LATIN AMERİKASI</u> (cənub, qitə, Braziliya, ölkə, Argentina)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>ROBERTO KARLOS</u> (futbol, Anji, futbolcu, Braziliya, Real Madrid)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>TRANSFORMERS</u> (robot, cizgi filmi, çevrilmək/dönmək, Optimus Prime, maşın, avtomobil)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>GENDER</u> (qadın, kişi, dişi, doğmaq, şəhsi vəsiqə)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>FACEBOOK</u> (internet, dostluq, veb sayt, şəkil, üzv)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>TOKYO</u> (şəhər, Yaponiya, ada, asiya, paytaxt)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>MİSAR</u> (film, qorxu, alət, dayandırmaq, kəsmək, ağac)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>RAMAZAN BAYRAMI</u> (fıtr, təbrik etmək, Qurban Bayramı, istirahət, dini)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>PİRAMİDA</u> (Misir, üçbucaqlı, şəkil, firon, daş)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>ALEKSANDR OREM BELL</u> (alim, ABS, telefon, icad, tapmaq)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>İZDİVAC</u> (evlənmək, yuva, gəlin, kürəkən, yeznə, nikâh)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>SFİNK</u> (Misir, piramida, insan, adam, şir, heykəl)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>DİNOZAVR</u> (tükənmək, heyvan, Jurassic Park, qalıq, T-Reks)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>KARL MARKS</u> (sosializm, kommunizm, fəlsəfə, manifest, Kapital)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>OXLOV</u> (xəmir, açmaq, pirojok, piroq, zopa, ağac)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>SAXTA BABA</u> (Yeni il Bayramı, hədiyyə, şimal maralı, soba borusu, Dekabr)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>LAYLA(Y)</u> (nağil, oxumaq, nəğmə, körpə uşaq, yatırmaq, yuxu)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>MUSİQİ ƏLƏTİ</u> (musiqi, saz, ifa etmək,	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>

<i>piano, gitara)</i>					
<b><u>ANCELINA COLI</u></b> (dodaq, Lara Croft, uşaq, Bred Pitt, övladlığa götürmək)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>LEONARDO DA VINÇI</u></b> (alim, rəssam, icad, ixtira, Luvr, Mona Liza)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>GİNNES</u></b> (kitab, rekord, rekorda imza atmaq, ən, yazmaq)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>OIZIL ORDU</u></b> (Sovetler, kommunist, əsgər, Rusiya, xor)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>DİSKO</u></b> (rəqs, musiqi, əylənmək, gecə, əyləncə)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>DALAY LAMA</u></b> (Tibet, din, lider, barış, sülh, Çin)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>AQULA</u></b> (heyvan, balıq, Jaws, dəniz, okean)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>SAMBA</u></b> (rəqs, dans, Braziliya, musiqi, Rio, salsa)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>PITBULL</u></b> (it, köpək, növ, cins, təcavüzkar, çənə, parçalamaq)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>SOYUQ MÜHARİBƏ</u></b> (Berlin Divarı, Rusiya, Amerika, SSRİ, II. Dünya Müharibəsi)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>UKRAYNA</u></b> (ölkə, Rusiya, Kiyev, Viktor Yuşçenko, Qara dəniz)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>MEKSİKA</u></b> (Amerika, hədd, hüdud, sərhəd, panço, ölkə, tekila)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>MUSTAFA KAMAL ATATÜRK</u></b> (Türkiyə, Cümhurbaşqanı, Alibaşkomandır, general, xilasedici, xilaskar, Qurtuluş Mübarizəsi)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>BEGEMOT</u></b> (hippopotam, məməli, heyvan, iri, Afrika)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<b><u>MARS</u></b> (planet, dünya, ilâhe, tanrı, mifologiya, Venera)	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>

## **EVALUATION CRITERIA-2**

*Please evaluate each of the guess words (capitalized and in bold) and taboo words (in parantheses) in terms of the relevancy of common knowledge of the participants (Azerbaijani and Turkish native speakers) in an Azerbaijani-Turkish receptive multilingual constellation ('Receptive multilingualism refers to the language constellation in which interlocutors use their respective mother tongue while speaking to each other' (2007: 1)).*

## APPENDIX G: A SAMPLE TRANSCRIPTION FROM THE DATA

### Azerbaijani-Turkish Taboo Game-1

**Project Name:** TheFunctionsOfInterjectionsInLaRa

**Referenced file:** C:\Users\fle\Desktop\Transcriptions and Videos\Azeri-Turkish Taboo Game Transcription-1\M2U00119\_x264.mp4

**Transcription Convention:** HIAT

**Comment:** The particular constellation of LaRa in this data is as follows: the informants are two Azerbaijani and two Turkish native speaker university students. All of the interactants are students at METU (Middle East Technical University) studying in a variety of disciplines in various departments. Azerbaijani interactants came to Turkey in order to study at METU by means of Ministry of National Education Grand Student Project. Azerbaijani students were chosen according to their date of entrance to Turkey. The rationale behind this selection is because if the interactant is less exposed to Turkish, it will be easier for the researcher to measure their ‘passive knowledge’ (Rehbein et al. 2011) of Turkish regardless of exposure. Azerbaijani interactants are the native speaker of Northern Azerbaijani spoken in the Republic of Azerbaijan. As for the introduction of the Azerbaijani interactants, Kaan is 17 years old, undergraduate civil engineering student at METU originally from Bakü, Azerbaijan. He speaks Azerbaijani and Russian as his first languages along with English as a second language. The other Azerbaijani interactant is Fahri. Fahri is 17 years old, undergraduate petroleum engineering student at METU originally from Bakü, Azerbaijan. He speaks Azerbaijani and Russian as his first languages along with English as a second language. Introduction of the Turkish native speakers is as follows: Serkan and Busra are 20 years old, undergraduate English Language Teaching students at METU. Serkan is originally from Zonguldak, Turkey. He speaks Turkish as his first language along with English, German and Italian as his second languages. Busra is originally from Tokat, Turkey. She speaks Turkish as her first language along with English, German and Italian as his second languages. The place of video-recording is an office at FLE (Foreign Language Education) Department at METU. Date of the recording is October 17, 2012. For the current constellation, two Azerbaijani and two Turkish university students played TABOO game, a world-wide known word-guessing card game, by pairing each other and forming two groups, each of which consists of an Azerbaijani and a Turkish university student. Players are given cards on which there is a ‘guess word’ and five ‘taboo (forbidden) words’. One of the teammates in a team tries to prompt his/her partner to guess the keywords as possible in the allotted time without using taboo words. This player is called ‘clue-giver.’ The other who can be named as the information requester attempts to guess and understand it. Taboo words are the ones which have strong associations with the guess words. For instance, if the guess word is ‘sofa’, taboo words are ‘furniture, couch, chair, living room, sit’. The clue-giver prompting his/her partner to guess ‘sofa’ is not supposed to use these taboo words, which makes the game challenging for the teammates. This leads the teammates to negotiate to reach the ultimate mutual goal, which is comprehension. Since it is the clue-giver in each team who holds the information, and the other one requests the information in order to reach goal, the task can be defined as an information-gap task. Additionally, there seems to be a one-way flow of information; however, if the information requester provides the information holder with information requiring confirmation then it may also be two-way flow information exchange. Taboo and guess words were selected based on the general, shared cultural and international knowledge of the Azerbaijani and Turkish native speakers for this study. Besides, taboo and guess words which are culturally too specific were eliminated.

User defined attributes:

**Place of video-recording:** METU-FLE Department

**Date of video-recording:** 17.10.2012

### Speakertable

KAAN AZ

**Sex:** m

**Languages used:** azj

**L1:** rus; azj



**L2:** eng

**Comment:** Kaan is 17 years old, undergraduate civil engineering student at METU originally from Bakü, Azerbaijan. He speaks Azerbaijani and Russian as his first languages along with English as a second language.

User defined attributes:

**Age:** 17

**Occupation:** Uni. student

**Dt. of Ent. to Turkey:** Sept. 1

**Birth Place:** Baku

### **FAHIR AZ**

**Sex:** m

**Languages used:** azj; eng

**L1:** rus; azj

**L2:** eng; fra

**Comment:** Fahir is 17 years old, undergraduate petroleum engineering student at METU originally from Bakü, Azerbaijan. He speaks Azerbaijani and Russian as his first languages along with English as a second language.

User defined attributes:

**Age:** 17

**Occupation:** Uni. student

**Dt. of Ent. to Turkey:** Sept. 28

**Birth Place:** Baku

### **SERKAN TUR**

**Sex:** m

**Languages used:** eng; tur

**L1:** tur

**L2:** eng; deu; ita

**Comment:** Serkan is 20 years old, undergraduate English Language Teaching student at METU originally from Zonguldak, Turkey. He speaks Turkish as his first language along with English, German and Italian as his second languages.

User defined attributes:

**Age:** 20

**Occupation:** Uni. student

### **BUSRA TUR**

**Sex:** f

**Languages used:** tur

**L1:** tur

**L2:** eng; deu; ita

**Comment:** Busra is 20 years old, undergraduate English Language Teaching student at METU originally from Tokat, Ankara. She speaks Turkish as her first language along with English, German and Italian as her second languages.

User defined attributes:

**Age:** 20

**Occupation:** Uni. Occupation

**AHMET TUR**

Sex: m

Languages used: tur; azj

L1: tur; lzz

L2: eng; deu; faz

**Comment:** Ahmet is 26 years old, graduate student of METU ELT Master's Degree program, and moderator of the TABOO game in Azerbaijani and Turkish Lingua Receptiva language constellation. He did not participate in the game but he moderated the Azerbaijani and Turkish interlocutors whenever required.

User defined attributes:

Age: 26

Occupation: Res. Assist.

**nn**

Sex: u

**KAAN AZ**

Sex: u

**FAHIR AZ**

Sex: u

**SERKAN TUR**

Sex: u

**BUSRA TUR**

Sex: u

**AHMET TUR**

Sex: u

**KAAN AZ**

Sex: u

**FAHIR AZ**

Sex: u

**SERKAN TUR**

Sex: u

**BUSRA TUR**

Sex: u

**AHMET TUR**

Sex: u

[1]

0 [00:00.0]

SERKAN\_TUR [v]

Tamam hocam. (inhales) imm̄ bunu nası anlatıym?

SERKAN\_TUR [eng]

Ok hocam. (inhales) hm̄ how can I explain that? We will not use these. Eeē it's like festival.

nn [nn]

[2]

1 [00:08.4]

SERKAN\_TUR [v]

Bunları kullanmıycaz. ((1\_s)) Eeē festival gibi.

SERKAN\_TUR [eng]

KAAN\_AZ [v]

• Festival

KAAN\_AZ [eng]

• Like festival?

nn [nn]

[3]

2 [00:09.7]

3 [00:10.3]

4 [00:12.4]

SERKAN\_TUR [v]

Festival gibi.

Hani bunun

SERKAN\_TUR [eng]

Like festival.

I mean there are two

KAAN\_AZ [v]

gibi?

Sosyal bir • şebəkə mi? Bir

KAAN\_AZ [eng]

Is it a social • event? A

nn [nn]

[4]

SERKAN\_TUR [v]

iki tane var bundan Türkiye'de • evet eeē hani şey

SERKAN\_TUR [eng]

of them in Turkey • yes eeē like they slaughter them with no it is not suitable eeē they slaughter

[5]

5 [00:22.0]

SERKAN\_TUR [v]

keserler onla olmuyo eē koyun keserler.

SERKAN\_TUR [eng]

sheep.

KAAN\_AZ [v]

Qurban

KAAN\_AZ [eng]

Festival of Sacrifice?

[6]

	6 [00:22.9]	7 [00:23.9]	8 [00:24.7]
SERKAN_TUR [v]		Diğeri.	Evet ••• bildi bir sıfır.
SERKAN_TUR [eng]		The other one.	Yeah ••• he knew one-nil. Wait we
KAAN_AZ [v]	Bayramı?	Aaā Ramazan?	
KAAN_AZ [eng]		Aaā Ramadan?	

[7]

	9 [00:31.5]
SERKAN_TUR [v]	Dur hangi mavi bizdik. Ramazan Bayramı bildi.
SERKAN_TUR [eng]	were which ones blue ones. He knew the Ramadan Festival.
KAAN_AZ [v]	
KAAN_AZ [eng]	Do they

[8]

	10 [00:33.1]	11 [00:34.1]
SERKAN_TUR [v]		Ya diğeri dedim!
SERKAN_TUR [eng]		I said the other one.
KAAN_AZ [v]	Ramazanlıkıan kəs kəsirler mi?	Diğeri
KAAN_AZ [eng]	slaughter in Ramadan too?	You said the

[9]

	12 [00:34.6]	13 [00:35.0]	14 [00:36.9]
SERKAN_TUR [v]	Hé hè!		((1_s)) Dur oldu doldu.
SERKAN_TUR [eng]	Yeah!		Wait it is up now.
KAAN_AZ [v]	dedin		
KAAN_AZ [eng]	other one.		
BUSRA_TUR [v]		((1_s)) Zaman.	
BUSRA_TUR [eng]		Time.	
AHMET_TUR [v]			Yoo
AHMET_TUR [eng]			No you
AHMET_TUR [k]			

[10]

..	
AHMET_TUR [v]	devam ediyosunuz! Süre do-do-dolana kadar devam
AHMET_TUR [eng]	continue. Until time is up for you you continue. Until you get it.
AHMET_TUR [k]	[excitedly; very fast]

[11]

..		16 [00:42.3]	17 [00:43.2]	18 [00:44.1]
SERKAN_TUR [v]		Öyle mi?		Aā onu
SERKAN_TUR [eng]		Is that so?		Aā we didn't
KAAN_AZ [v]				Aaā o cür.
KAAN_AZ [eng]				Aaā like that.
AHMET_TUR [v]	ediyosun anlayana kadar.			
AHMET_TUR [eng]				
AHMET_TUR [k]				
KAAN_AZ [k]				[flabbergastingly]

[12]

..		19 [00:45.2]	20 [00:49.0]
SERKAN_TUR [v]	bilmiyoduk. ((1_s)) (exhales) hī. • Gösterebilir miyim		
SERKAN_TUR [eng]	know that. ((1_s)) (exhales) I see. • Can I show it instructor?		

[13]

..		21 [00:50.8]	22 [00:51.8]	23 [00:53.5]
SERKAN_TUR [v]	hocam?		Kesersin • tahtayı.	
SERKAN_TUR [eng]			You cut wood.	
KAAN_AZ [v]				Kesersin?
KAAN_AZ [eng]				Cut? Hmrñ knife!
AHMET_TUR [v]	Hı hı! Hı hı! Hı hı!			
AHMET_TUR [eng]	Yeah! Yeah! Yeah!			

[14]

	24 [00:56.8]	25 [00:58.8]
SERKAN_TUR [v]	((1_s))Diil • az büyük.	
SERKAN_TUR [eng]	((1_s)) No • it is a bit bigger.	
KAAN_AZ [v]	Aaā pıçaq!	Ah! Bilə bilürdüm də
KAAN_AZ [eng]		Ah! I could know that.

[15]

	26 [01:01.5]	27 [01:02.2]	28 [01:03.5]	29 [01:04.1]
SERKAN_TUR [v]	Geçiyorum. Testereydi yaà!			
SERKAN_TUR [eng]	I'm passing.	It saw saw yaà!		
KAAN_AZ [v]	bu söhbət		Testere?	
KAAN_AZ [eng]			Saw?	
AHMET_TUR [v]	Hİ!			Kendi
AHMET_TUR [eng]	Okay!			If he replies in

[16]

	30 [01:06.1]	31 [01:07.0]	32 [01:07.7]
SERKAN_TUR [v]		Hé!	
SERKAN_TUR [eng]		I see!	
KAAN_AZ [v]			Öz dilimde? Mişar?
KAAN_AZ [eng]			In my mother tongue? Saw?
AHMET_TUR [v]	dilinde söylerse sorun yok.		Mişar
AHMET_TUR [eng]	his mother tongue, it is not a problem.		If he says '

[17]

	33 [01:09.0]	34 [01:11.0]	
SERKAN_TUR [v]		Kendi dilinde?	
SERKAN_TUR [eng]		In his mother tongue?	
KAAN_AZ [v]		Mişar söyləmək istədim.	
KAAN_AZ [eng]		I wanted to reply 'mişar (saw)'. derse sorun yok.	
AHMET_TUR [v]	derse sorun yok.	Alta bak sen.	Alt
AHMET_TUR [eng]	mişar(saw in Azerbaijani), it is not a problem.	Look at below.	Look at

[18]

.. 35 [01:12.0]	
SERKAN_TUR [v]	Bi dakika ben Türkçe'yi aramıyacak mıyım?
SERKAN_TUR [eng]	Just a minute, aren't I supposed to look for Turkish?
AHMET_TUR [v]	kelimeye bak.
AHMET_TUR [eng]	the words written below.

[19]

.36 [01:13.5]	
SERKAN_TUR [v]	Sen Türkçe'yi arıyorsun ama kendi dilinde söylecek o.
SERKAN_TUR [eng]	
AHMET_TUR [v]	
AHMET_TUR [eng]	You look for Turkish but he'll reply in his mother tongue.

[20]

37 [01:16.5]		38 [01:17.4]	
SERKAN_TUR [v]	Kendi dilinde de var mı?	Mişar demek istedin.	
SERKAN_TUR [eng]	There is the equivalent word in his mother tongue?	You meant mişar (saw).	
KAAN_AZ [v]		Ben mişar mişar söylemek	
KAAN_AZ [eng]		I wanted to say mişar (saw).	
AHMET_TUR [v]		Var orda ama!	
AHMET_TUR [eng]		But there is right there.	

[21]

.. 39 [01:20.1]		40 [01:22.0] 41 [01:23.1]		42 [01:24.0]	
SERKAN_TUR [v]	Hé ikisine bakıcaz yani!			Başladım.	
SERKAN_TUR [eng]	I see, we will pay attention to both.			I did.	
KAAN_AZ [v]	istədim.				
KAAN_AZ [eng]					
BUSRA_TUR [v]				Başla!	
BUSRA_TUR [eng]				Get started.	
AHMET_TUR [v]				Evet.	
AHMET_TUR [eng]				Yes.	

[22]

	43 [01:25.3]	44 [01:29.8]
BUSRA_TUR [v]		Bıçak. Bıçağı var
BUSRA_TUR [eng]		Knife. Does s/he have a knife?
FAHIR_AZ [v]	((1_s)) Belə bir figur • aṁṁ bucağı var!	
FAHIR_AZ [eng]	((1_s)) It is like a figure. There are edges.	
FAHIR_AZ [k]	[slowly]	

[23]

	45 [01:31.3]	46 [01:35.1]
SERKAN_TUR [v]		Zor mu? Zor. Pas diyebilirsiniz.
SERKAN_TUR [eng]		Is it difficult? Difficult. You can 'pass'.
BUSRA_TUR [v]	mi?	
BUSRA_TUR [eng]		
FAHIR_AZ [v]	Emṁ. • Amṁ. • amṁ!	
FAHIR_AZ [eng]	Emṁ. • Amṁ. • amṁ!	
SERKAN_TUR [k]		[fast: zor mu?]

[24]

	47 [01:37.0]	48 [01:43.5]
BUSRA_TUR [v]		E acele!
BUSRA_TUR [eng]		E hurry!
FAHIR_AZ [v]	((1_s)) Eē bir eē ((1_s)) bir neçə bucağı var!	
FAHIR_AZ [eng]	((1_s)) Eē bir eē ((1_s)) t has some edges!	

[25]

	49 [01:44.7]	50 [01:45.5]
SERKAN_TUR [v]		((3_s)) Pas de pas de.
SERKAN_TUR [eng]		((3_s)) Say 'pass' say 'pass'
BUSRA_TUR [v]		Eē evet çok güzel az bişi anlamadım şuan!
BUSRA_TUR [eng]		Eē yes very nice I didn't get anything!
FAHIR_AZ [v]	Kalkulusda.	
FAHIR_AZ [eng]	In calculus.	
BUSRA_TUR [k]		[fast: çok güzel]



[26]

..51 [01:49.9]	
SERKAN_TUR [v]	((3_s)) Amm̄! You
SERKAN_TUR [eng]	((3_s)) Amr̄!
BUSRA_TUR [v]	((0.5_s)) Ee pas de bence. Ya da başka bi şekilde.
BUSRA_TUR [eng]	((0.5_s)) I think you should say 'pass'. Or in another way
BUSRA_TUR [k]	

[27]

..53 [01:56.0]54 [01:56.4]55 [01:58.1]	
SERKAN_TUR [v]	can choose another.
KAAN_AZ [v]	Pas dəyib
KAAN_AZ [eng]	You can say 'pass'
FAHIR_AZ [v]	Aā! Aā • belə bir belə
FAHIR_AZ [eng]	Aā! Aā • it is a figure like like aā

[28]

..56 [02:09.8]	
BUSRA_TUR [v]	Hē!
BUSRA_TUR [eng]	I see! Triangle
FAHIR_AZ [v]	bir figur aā ((2_s)) aā ((1_s)) geometri de işlənir.
FAHIR_AZ [eng]	((2_s)) aā ((1_s)) it is used in geometry.

[29]

..57 [02:12.6]58 [02:13.6]	
BUSRA_TUR [v]	Üçgen • dikdörtgen kare vesaire daire.
BUSRA_TUR [eng]	• rectangle squire etc.
FAHIR_AZ [v]	Há há há! Ama •
FAHIR_AZ [eng]	Yeah yeah yeah! But • it is like

[30]

	..	59 [02:19.5]
BUSRA_TUR [v]		((1_s)) İki de
BUSRA_TUR [eng]		((1_s)) there is no two
FAHIR_AZ [v]	belə bir aā yani ki eē iki də yox üç də yox.	
FAHIR_AZ [eng]	aā I mean like there is no two no three.	

[31]

	..	60 [02:22.0]	61 [02:23.5]
SERKAN_TUR [v]			Ne
SERKAN_TUR [eng]			What's
BUSRA_TUR [v]	yok üç de yok?		Yok be daha var.
BUSRA_TUR [eng]	no three.		No we have some more time.
nn [nn]		((the noise of the buzzer))	

[32]

	..	63 [02:25.5]	64 [02:26.8]
SERKAN_TUR [v]	o?	Bundan sonra bi daha bunları kullanmıycaz.	
SERKAN_TUR [eng]	that?	We won't use these any more. Just a minute you • turn upside-down • Take.	
KAAN_AZ [v]		Şimdi mən.	
KAAN_AZ [eng]		Now me.	
BUSRA_TUR [v]	Piramit.		
BUSRA_TUR [eng]	Pyramid.		

[33]

	..	65 [02:31.4]	66 [02:33.5]
SERKAN_TUR [v]	Bi dakika bi siz • çevirin • Çek.	Hadi bakiym!	
SERKAN_TUR [eng]		Let's see!	
KAAN_AZ [v]		Aā aá!	
KAAN_AZ [eng]		Aā aá!	
AHMET_TUR [v]			
AHMET_TUR [eng]			You

[34]

	68 [02:35.8]	69 [02:36.4]	70 [02:37.3]
SERKAN_TUR [v]		Azerice.	Oyun
SERKAN_TUR [eng]		Azerbaijani.	S/he is dancing.
KAAN_AZ [v]		Oyun oyniyur.	
KAAN_AZ [eng]		S/he is playing.	
AHMET_TUR [v]	Azerice anlatiyosun.		
AHMET_TUR [eng]	should explain in Azerbaijani.		
SERKAN_TUR [k]			[fast: oyun]

[35]

	71 [02:38.0]	72 [02:39.6]	73 [02:40.7]
SERKAN_TUR [v]	oynuyo.	Zeybek?	
SERKAN_TUR [eng]		Zeybek (Traditional Aegean dance) ?	
KAAN_AZ [v]		Kapalıda şəklində.	Çox
KAAN_AZ [eng]		In forward position.	He is a very
SERKAN_TUR [k]	oynuyo]	[excitingly]	

[36]

	74 [02:42.7]	75 [02:43.7]
SERKAN_TUR [v]		Folklor.
SERKAN_TUR [eng]		Folklore.
KAAN_AZ [v]	məşhur bi oyunçu.	Məçir bir oyuncudu.
KAAN_AZ [eng]	famous player.	He is a famous player. In Turkey, he is the be •
SERKAN_TUR [k]		[excitingly]

[37]

	76 [02:46.8]
SERKAN_TUR [v]	Göbek hava? Ne? Oyun
SERKAN_TUR [eng]	Belly dance? What? Dance music?
KAAN_AZ [v]	Türkiyədə ən iyi oyun • ən iy...
KAAN_AZ [eng]	best...
BUSRA_TUR [v]	((1_s)) ((laughs))
SERKAN_TUR [k]	[excitingly]

[38]

	77 [02:48.5]	78 [02:49.7]	79 [02:50.8]	80 [02:51.6]
SERKAN_TUR [v]	havası mı?	Futop?	Hal-halı saha?	
SERKAN_TUR [eng]		Futop?	Astro-astroturf?	
KAAN_AZ [v]	Eé spor spor?	Aaam̃!		
KAAN_AZ [eng]	Eé sport sport?	Aaam̃.		
BUSRA_TUR [v]				
SERKAN_TUR [k]				

[39]

	81 [02:52.6]	82 [02:53.4]	83 [02:54.8]
SERKAN_TUR [v]		Oyuncu futbolcu.	
SERKAN_TUR [eng]		Player footballer.	
KAAN_AZ [v]	Oyuncu.	Evet amm̃ • • şimdi • yabancı.	
KAAN_AZ [eng]	Player.	Yes amm̃ • • now • foreigner.	

[40]

	84 [02:58.3]	85 [02:59.7]	86 [03:01.7]
SERKAN_TUR [v]	Yabancı futbolcu. Ne?	Fener.	Transfer
SERKAN_TUR [eng]	A foreigner footballer. What?	Fener.	Transfer transfer.
KAAN_AZ [v]		Fenerlə oynayıb?	Fenerdə
KAAN_AZ [eng]		He played with Fener?	He played in Fener?
SERKAN_TUR [k]	[excitingly]		[excitingly]
KAAN_AZ [k]			[excitingly]

[41]

	87 [03:02.7]
SERKAN_TUR [v]	transfer.
SERKAN_TUR [eng]	
KAAN_AZ [v]	oynayıb.Fener'de oynayıb. Şimdi oynamır indi oynamır
KAAN_AZ [eng]	He played in Fener? He doesn't play now he played beforehand.
SERKAN_TUR [k]	
KAAN_AZ [k]	

[42]

	88 [03:06.6]	89 [03:07.3]	90 [03:09.1]
SERKAN_TUR [v]		Lefter?	Alex • Kel. Oo o
SERKAN_TUR [eng]		Lefter?	Alex • Bald. Oo that
KAAN_AZ [v]	əvvəl oynayıb Fener'de.	Aá kıel!	Aaã.
KAAN_AZ [eng]		Aá bald!	Aaã.
SERKAN_TUR [k]			[excitingly]

[43]

	92 [03:12.7]	93 [03:15.3]	94 [03:15.9]
SERKAN_TUR [v]	kadar ((smiles))	Kısa boylu?	
SERKAN_TUR [eng]	much ((smiles))	Was he short?	
KAAN_AZ [v]		((1_s)) Aã Allah bu!	Bu
KAAN_AZ [eng]		((1_s)) Aã God that!	He was. He'

[44]

	95 [03:17.7]	96 [03:19.0]	97 [03:19.8]
SERKAN_TUR [v]		Orta saha oyuncusu.	Defans
SERKAN_TUR [eng]		he's a midfield player.	Defence forward
KAAN_AZ [v]	şey. Kısa boylu.	Emmè! Emmmè!	
KAAN_AZ [eng]	s short.	Emmè! Emmmè!	
BUSRA_TUR [v]			((giggles))
SERKAN_TUR [k]		[excitingly]	[excitingly]

[45]

	98 [03:21.8]	99 [03:22.7]	100 [03:25.8]
SERKAN_TUR [v]	forvet kaleci Geç. Dokuz onbeş? Ne deyim?		
SERKAN_TUR [eng]	goalkeeper	Pass. Nine fifteen?	
KAAN_AZ [v]		Emm̄!	((2_s)) Alla
KAAN_AZ [eng]		Emm̄!	((2_s)) God!
BUSRA_TUR [v]			
nn [nn]			((the noise of
SERKAN_TUR [k]		[excitingly]	

[46]

	101 [03:29.9]	102 [03:30.9]
SERKAN_TUR [v]		Ah beē! Alex dedim. Bi de.
SERKAN_TUR [eng]		Alas! I said Alex. One more.
KAAN_AZ [v]	alaa!	Roberto Karlos.
KAAN_AZ [eng]		Roberto Carlos.
BUSRA_TUR [v]		((laughs))
FAHIR_AZ [v]		((laughs))
nn [nn]	the buzzer))	
SERKAN_TUR [k]		[regretfully]

[47]

	103 [03:33.7]
SERKAN_TUR [v]	((inhales)) Brazil. Takım arkadaşı diyebilirdin mesela.
SERKAN_TUR [eng]	((inhales)) Brazil. You can say he's the teammate for instance.
SERKAN_TUR [k]	[regretfully]

[48]

	104 [03:38.2]	105 [03:39.1]	106 [03:39.7]	107 [03:40.1]
SERKAN_TUR [v]		Tüh ya!		Bilirdim ben onu.
SERKAN_TUR [eng]		Alas!		I could guess that. Alas!
KAAN_AZ [v]			Hıh!	
KAAN_AZ [eng]			Hıh!	
BUSRA_TUR [v]		Hey sıra bende!		
BUSRA_TUR [eng]		Hey it's my turn!		
SERKAN_TUR [k]		[regretfully]		[regretfully]

[49]

	108 [03:41.6]	109 [03:42.2]	110 [03:44.4]
SERKAN_TUR [v]	Kahrolsun!	Başla hadi!	
SERKAN_TUR [eng]		Let's start.	
BUSRA_TUR [v]		Başıyorum.	Eeē hē! Bebek.
BUSRA_TUR [eng]		I'm getting started.	Eeē hē! Baby. ((1_s)) Eeē what
SERKAN_TUR [k]			

[50]

111 [03:51.9]	
<b>BUSRA_TUR [v]</b>	((1_s)) Eeē ne olur? ((1_s)) Okey eeē büyüyünce
<b>BUSRA_TUR [eng]</b>	happens? ((1_s)) OK eeē when you grow up it becomes significant.
<b>BUSRA_TUR [k]</b>	[hilariously]

[51]

<b>BUSRA_TUR [v]</b>	mesela çok önemli olur falan. Çocukken çok fazla
<b>BUSRA_TUR [eng]</b>	Maybe it is not that important in childhood.
<b>BUSRA_TUR [k]</b>	

[52]

112 [04:01.7] 113 [04:02.4] 114 [04:04.4]	
<b>BUSRA_TUR [v]</b>	önemli olmayabilir belki. Hayır eē. Doğal bişeydir
<b>BUSRA_TUR [eng]</b>	No eē. It is a natural thing.
<b>FAHIR_AZ [v]</b>	Para?
<b>FAHIR_AZ [eng]</b>	Money?
<b>BUSRA_TUR [k]</b>	

[53]

115 [04:06.6] 116 [04:07.3] 117 [04:08.6] 118 [04:09.9]	
<b>BUSRA_TUR [v]</b>	bu. Eim̄. Aile eē ((1_s)). Anne anne napar
<b>BUSRA_TUR [eng]</b>	Eim̄. Family eeē ((1_s)). What does mother mother do for
<b>FAHIR_AZ [v]</b>	Mm̄m̄. Aile.
<b>FAHIR_AZ [eng]</b>	Mm̄m̄. Family.

[54]

<b>BUSRA_TUR [v]</b>	mesela? Eē aile aile kurarlar bir kadınla erkek. Olmaz
<b>BUSRA_TUR [eng]</b>	instance? Eē a man and a woman start a family. No it's finished. ((0.5_s)) It was the forbidden

[55]

		119 [04:22.3]	120 [04:23.0]
BUSRA_TUR [v]	bitti. ((0.5_s)) Yasak kelimeydi.		((1_s)) Okey hé.
BUSRA_TUR [eng]	word.		((1_s)) OK hé. Eeē Are you into
AHMET_TUR [v]		Hî hî.	
AHMET_TUR [eng]		Yeah.	

[56]

		121 [04:28.6]	122 [04:29.2]
BUSRA_TUR [v]	Eeē ed-edebiyata ilgin var mı?		Hî çok
BUSRA_TUR [eng]	literature?		OK. He's one of
FAHIR_AZ [v]		Mm̄ ((nodding))	
FAHIR_AZ [eng]		Mm̄ ((nodding))	

[57]

		123 [04:33.0]	124 [04:33.8]
BUSRA_TUR [v]	ünlü iî yazarlardan birisidir.		Evet eē onun çok
BUSRA_TUR [eng]	the famous authors.		Yeah eē it is one of his famous
FAHIR_AZ [v]		Şekspir?	
FAHIR_AZ [eng]		Shakespeare?	
BUSRA_TUR [k]			[fast: evet]

[58]

		125 [04:36.7]	126 [04:37.1]	127 [04:37.7]
SERKAN_TUR [v]			Bildi. • Süre bitti zaten.	
SERKAN_TUR [eng]			He knew. • Time was already up. ((1_s))	
BUSRA_TUR [v]	ünlü bir eseri.		Evet.	
BUSRA_TUR [eng]	works.		Yes.	
FAHIR_AZ [v]		Hamlet?		
FAHIR_AZ [eng]		Hamlet?		
nn [nn]				((the noise of the buzzer))
BUSRA_TUR [k]				[fast: evet]



[59]

	128 [04:42.8]	129 [04:44.6]	130 [04:45.1]
SERKAN_TUR [v]	((1_s)) ((1_s)) Çekiyorum.	Okey kardeşim! Aaā bu	
SERKAN_TUR [eng]	((1_s)) I'm taking one.	OK bro! Aaā this is so easy!	
KAAN_AZ [v]			
BUSRA_TUR [v]		Okey.	
BUSRA_TUR [eng]		OK.	
mn [nn]			
SERKAN_TUR [k]			[flabbergastingly]

[60]

	131 [04:47.4]	132 [04:48.2]	133 [04:52.4]
SERKAN_TUR [v]	çok kolay!	((2_s)) İī myspace gibi?	
SERKAN_TUR [eng]		((2_s)) İī it is like MYSPACE?	
KAAN_AZ [v]	Ahà!		Myspace?
KAAN_AZ [eng]	I see!		MYSPACE?
SERKAN_TUR [k]			

[61]

	134 [04:53.4]	135 [04:53.6]	136 [04:54.2]	137 [04:56.1]	138 [04:57.3]
SERKAN_TUR [v]	Hı hí!		Facebook. Süper!		A aaā
SERKAN_TUR [eng]	Yeah!		Facebook.Great!		A aaā aā İī ••
KAAN_AZ [v]		Facebook. Facebook.			
KAAN_AZ [eng]		Facebook. Facebook.			
BUSRA_TUR [v]				Şansa bak!	
BUSRA_TUR [eng]				What luck!	
mn [nn]			((clapping hands))		
SERKAN_TUR [k]					[fast: fitness']

[62]

	139 [05:02.2]	140 [05:03.1]
SERKAN_TUR [v]	aā İī •• fitness'a gittin mi?	Gittin. Aā •
SERKAN_TUR [eng]	have you ever been to fitness center?	You did. Aā • there!
KAAN_AZ [v]		
KAAN_AZ [eng]		
SERKAN_TUR [k]	a gittin mi?] Fitnıs'a getdim.	
		I've been.

[63]

		141 [05:05.5]	142 [05:06.3]
SERKAN_TUR [v]	orda!		Yok yok. Say ya onları! Var böyle.
SERKAN_TUR [eng]			No no. Name them! There is like. Fitness things.
KAAN_AZ [v]	Ferazör?		
KAAN_AZ [eng]	Ferazör?		
SERKAN_TUR [k]			[excitingly]

[64]

		143 [05:10.4]	144 [05:13.7]
SERKAN_TUR [v]	Fitness gibi şeyler.		Hocam
SERKAN_TUR [eng]			Instructor may I show how it is
KAAN_AZ [v]			Spor? Aá tenazör?
KAAN_AZ [eng]			Sport? Aá tenazör?
SERKAN_TUR [k]			

[65]

		145 [05:15.6]	146 [05:17.3]
SERKAN_TUR [v]	gösterebilir miyim naaptığını?		Gösterebilir
SERKAN_TUR [eng]	done?		Can I? Like you jump on a thing.
KAAN_AZ [v]			Göster.
KAAN_AZ [eng]			Show.
BUSRA_TUR [v]			((laughs))

[66]

SERKAN_TUR [v]	miyim? Hani çıkar böyle şeyin üstüne. Dönü-dönüp	
SERKAN_TUR [eng]	S/he turns like that.	
BUSRA_TUR [v]		

[67]

	147 [05:22.8]	148 [05:24.7]
SERKAN_TUR [v]	durur böyle.	Cimnastiğe benziyor.
SERKAN_TUR [eng]		It is similar to gymnastics.
KAAN_AZ [v]		
KAAN_AZ [eng]	Artiska aā gimnastika.	
BUSRA_TUR [v]	Artistic aā gymnastics.	
SERKAN_TUR [k]		[excitingly]

[68]

	.149 [05:26.1]	150 [05:27.7]
SERKAN_TUR [v]	Hé.	Akroba ya onlara çok benziyor!
SERKAN_TUR [eng]	Yes.	It is similar to acroba-! Like ((0.5_s)) let's do this in that
KAAN_AZ [v]	Gimnastika. Akrobatika. ((2_s)) Aaā!	
KAAN_AZ [eng]	Gymnastics. Acrobatics.	((2_s)) Aaā
SERKAN_TUR [k]		

[69]

SERKAN_TUR [v]	böyle ((0.5_s)) şeyden çikalım. Hani dedin ya az önce
SERKAN_TUR [eng]	way. You talked about astroturf beforehand!
KAAN_AZ [v]	
KAAN_AZ [eng]	

[70]

	151 [05:34.0]	152 [05:34.6]	153 [05:36.9]	154 [05:37.6]
SERKAN_TUR [v]	halı saha falan!	Neyle oynuyorlar?	Aya, ne	
SERKAN_TUR [eng]		What do they play with?	Foo, what's	
KAAN_AZ [v]		Halı sa?	Ayaq?	
KAAN_AZ [eng]		Astrotu?	Foot?	
BUSRA_TUR [v]				
SERKAN_TUR [k]		((laughs))		

[71]

	155 [05:40.9]	156 [05:41.9]	157 [05:43.1]
<b>SERKAN_TUR [v]</b>	o alet ne?! Neye vuruyolar?	Top. He. Topun	
<b>SERKAN_TUR [eng]</b>	that instrument? What do they kick?	Ball yes.	S/he jumps on
<b>KAAN_AZ [v]</b>		Topa. Top. Yuvar.	
<b>KAAN_AZ [eng]</b>		Ball. Ball.	Round.
<b>nn [nn]</b>			((noise of
<b>SERKAN_TUR [k]</b>	[questioningly]		

[72]

	158 [05:44.5]	159 [05:45.4]	160 [05:47.2]	161 [05:48.2]
<b>SERKAN_TUR [v]</b>	üstüne çıkıyo işte!	Pilates yaa. Pilates. Topun		
<b>SERKAN_TUR [eng]</b>	the ball!	It's pilates.	Pilates.	S/he jumps on
<b>KAAN_AZ [v]</b>		Nədir?	Eê.	
<b>KAAN_AZ [eng]</b>		What's it?	Eê.	
<b>BUSRA_TUR [v]</b>		Bitti bitti.		
<b>BUSRA_TUR [eng]</b>		Time's up up.		
<b>nn [nn]</b>	the buzzer))			

[73]

	162 [05:51.3]	163 [05:53.3]
<b>SERKAN_TUR [v]</b>	üstüne çıkıyo. ((2_s)) Olsun iki bir öndeyiz.	Şimdi
<b>SERKAN_TUR [eng]</b>	the ball! ((2_s)) It's all right. We have a two-one point lead over them.	Start now.

[74]

	164 [05:55.3]	165 [06:04.4]
<b>SERKAN_TUR [v]</b>	başladı.	
<b>SERKAN_TUR [eng]</b>		
<b>KAAN_AZ [v]</b>	((coughs))	
<b>BUSRA_TUR [v]</b>		Gemi.
<b>BUSRA_TUR [eng]</b>		Ship. Boat.
<b>FAHIR_AZ [v]</b>	((2_s)) Aā im̄ dənizin içindədir. Gəzir.	
<b>FAHIR_AZ [eng]</b>	((2_s)) Aā it's inside the sea wandering.	
<b>FAHIR_AZ [k]</b>	[slowly]	

[75]

.. 166 [06:05.8]	
<b>BUSRA_TUR [v]</b>	Kayık.
<b>BUSRA_TUR [eng]</b>	
<b>FAHIR_AZ [v]</b>	Ihā aā şəhərə yaxınlaşanda quruya
<b>FAHIR_AZ [eng]</b>	Ihā aā when it gets closer to city, land.
<b>FAHIR_AZ [k]</b>	[slowly: şəhərə yaxınlaşanda]

[76]

.. 167 [06:11.8] 168 [06:13.9] 169 [06:16.1]		
<b>BUSRA_TUR [v]</b>	Vapur. Liman.	Devam et devam et.
<b>BUSRA_TUR [eng]</b>	Ferry. Harbour.	Continue continue.
<b>FAHIR_AZ [v]</b>	yaxınlaşanda.	Ahà!
<b>FAHIR_AZ [eng]</b>		Ahà!
<b>FAHIR_AZ [k]</b>		

[77]

170 [06:19.8] 171 [06:21.8]	
<b>KAAN_AZ [v]</b>	Buriya oynat.
<b>KAAN_AZ [eng]</b>	Play it here.
<b>BUSRA_TUR [v]</b>	Geçersiniz.
<b>BUSRA_TUR [eng]</b>	You pass.
<b>FAHIR_AZ [v]</b>	
<b>FAHIR_AZ [eng]</b>	Bu isti yoq sovuq yoq. Amrī ((3_s)) yay This is not hot not cold. Amrī ((3_s)) when it becomes summer ((0.5_s))

[78]

..	
<b>FAHIR_AZ [v]</b>	olanda yay ((0.5_s)) evde aa adam aa xəbər çatmır.
<b>FAHIR_AZ [eng]</b>	people can't stay at home. People can't stay.

[79]

		172 [06:37.0] 173 [06:37.6]	174 [06:39.7] 175 [06:40.3]
KAAN_AZ [v]			Makina.
KAAN_AZ [eng]			Machine.
BUSRA_TUR [v]		İi?	Şey.
BUSRA_TUR [eng]		What?	Aaā!
FAHIR_AZ [v]	Xəbər çatmır.	Makina • goru var.	Maşın.
FAHIR_AZ [eng]		Machine • there is a	Machine.

[80]

		176 [06:42.9]	177 [06:44.1]	178 [06:46.2]	179 [06:47.2]
SERKAN_TUR [v]				Klima.	Okey devam
SERKAN_TUR [eng]				Airconditioner.	OK. Go on.
BUSRA_TUR [v]	Klima.				((1_s)) Devam
BUSRA_TUR [eng]	Airconditioner.				((1_s)) Go on. Aaā it's up.
FAHIR_AZ [v]		Hé hé klima da klima.			
FAHIR_AZ [eng]		Yes yes airconditioner yeah airconditioner.			

[81]

		180 [06:49.2]	181 [06:50.6]	182 [06:52.0]
SERKAN_TUR [v]	et.	Bitti.		
SERKAN_TUR [eng]		It's up.		
KAAN_AZ [v]				Onu niyə
KAAN_AZ [eng]				Why did you put it away?
BUSRA_TUR [v]	et. Aaa bitti. Bitti.		Okey.	
BUSRA_TUR [eng]		It's up.	OK.	
nn [nn]		((the noise of the buzzer))		

[82]

		183 [06:53.0]	184 [06:54.1]
KAAN_AZ [v]	atmışsan?		İndi bən hé ondan atısan
KAAN_AZ [eng]			Now I yes you put it because of that.
BUSRA_TUR [v]		Biz geçıyo muyuz?	
BUSRA_TUR [eng]		Are we passing?	

[83]

..		185 [06:56.9]	186 [06:57.5]
SERKAN_TUR [v]		Gördün mü bunu?	
SERKAN_TUR [eng]		Did you see that one?	
KAAN_AZ [v]	burıya.		Yo bən görmədim. Sən
KAAN_AZ [eng]			No I didn't. You did.

[84]

..		187 [06:59.0]	188 [06:59.9]	189 [07:01.0]
SERKAN_TUR [v]		Eé atıyoz burıya.		Tamam altta
SERKAN_TUR [eng]		Eé we put it here.		OK. It statys under that
KAAN_AZ [v]	gördün.		Niyə olmasın?	
KAAN_AZ [eng]			Why not?	
BUSRA_TUR [v]			Başlıyor.	
BUSRA_TUR [eng]			It's starting.	

[85]

..		190 [07:03.0]
SERKAN_TUR [v]		kalsın da belki sana gelir. ((laughs))
SERKAN_TUR [eng]		maybe you can get it.
KAAN_AZ [v]		((3_s)) Oō aā nası diyim! Koç
KAAN_AZ [eng]		((3_s)) Oō aā how can I explain? Ram aā.
BUSRA_TUR [v]		Başlamadan bastım.
nn [nn]		((the noise of the buzzer))

[86]

..		192 [07:13.9]	193 [07:15.9]
SERKAN_TUR [v]		Basket top. Basket topu. Koç. Koyun.	
SERKAN_TUR [eng]		Basketball. Basketball.	Ram. Sheep.
KAAN_AZ [v]	aā. Yó yo yō yo yo yò!		Koç. Şir fulan insanlar aā
KAAN_AZ [eng]	No no no no no!		Ram. Lion humanbeings like aā
FAHIR_AZ [v]			Koç nədi?
FAHIR_AZ [eng]			What's ram (in Azerbaijani)?
SERKAN_TUR [k]	[excitingly]		

[87]

	194 [07:21.1]	195 [07:21.7]	196 [07:23.9]
SERKAN_TUR [v]	Koçum benim.		Heë.
SERKAN_TUR [eng]	My ram (A Turkish TV series)		Yes.
KAAN_AZ [v]	Misalçun bən martda da oldum.		
KAAN_AZ [eng]	For instance I was bor in March.		
SERKAN_TUR [k]	[excitingly]		

[88]

	197 [07:24.5]	198 [07:25.5]	199 [07:26.7]200 [07:27.1]	201 [07:27.7]
SERKAN_TUR [v]		Koçsun.	Burç.	
SERKAN_TUR [eng]		You are Aries.	Sign of horoscope.	
KAAN_AZ [v]	Mən koçum.	Sən?	Burc evet aā	
KAAN_AZ [eng]	I am Aries.	You?	Sign of horoscope yes aā in	

[89]

	202 [07:32.1]
SERKAN_TUR [v]	Ne biliym ben?
SERKAN_TUR [eng]	How can I know?
KAAN_AZ [v]	martta so • koçtan sonra nə gəliyo?
KAAN_AZ [eng]	March • After Aries what comes?
BUSRA_TUR [v]	((bursts into laugh))

[90]

	203 [07:34.1]	204 [07:40.9]
SERKAN_TUR [v]	Yengeç İkizler Oğlak ((0.5_s)) Kova çak. İşte!	
SERKAN_TUR [eng]	Cancer Gemini Capricorn ((0.5_s)) Aquarius give me five. Yeah!	
KAAN_AZ [v]	Aaā eeē	
KAAN_AZ [eng]	Aaā eeē	
BUSRA_TUR [v]	((laughs))	Devam et.
BUSRA_TUR [eng]		Go on.



[91]

	205 [07:41.9]	206 [07:49.1]
SERKAN_TUR [v]		Aá burda şey
SERKAN_TUR [eng]		Hm̄ I can do like, can't I?
KAAN_AZ [v]	Aāñ ((inhales exhales)) bu nası yaā?!	
KAAN_AZ [eng]	Aāñ ((inhales exhales)) How is that?	
FAHIR_AZ [v]		Yoo mən...
FAHIR_AZ [eng]		No I...
SERKAN_TUR [k]		[excitingly]

[92]

	207 [07:51.1]
SERKAN_TUR [v]	yapabiliyorum di mi? Sen mi yaptın? Ama bunun bu
SERKAN_TUR [eng]	You've already done. But that's
FAHIR_AZ [v]	o cür elədim.
FAHIR_AZ [eng]	I did like that.
SERKAN_TUR [k]	

[93]

	208 [07:53.6]	209 [07:55.6]	210 [07:56.9]
SERKAN_TUR [v]	bunun	İki tane miydi?	
SERKAN_TUR [eng]		Were there two?	
KAAN_AZ [v]	Aayol! Şələ iki dənəydi.		Şəkil çəkir.
KAAN_AZ [eng]	Wow! There are two of them		S/he paints.
FAHIR_AZ [v]			
FAHIR_AZ [eng]			

[94]

	211 [07:57.8]	212 [08:00.1]	213 [08:01.5]
SERKAN_TUR [v]	Şəkil. Dikdörtgen. Resim çizmek. Tuval tuval.		
SERKAN_TUR [eng]	Figure. Rectangle. Draw picture.	Toile toile.	
KAAN_AZ [v]		Aaā...	Bir insan.
KAAN_AZ [eng]		Aaā...	A human.
SERKAN_TUR [k]	[excitingly]		

[95]

	214 [08:02.2]	215 [08:04.1]	216 [08:04.7]
SERKAN_TUR [v]	İnsan çiziyorum. Portre.		Portre.
SERKAN_TUR [eng]	I draw a human. Portrait.		Portrait.
KAAN_AZ [v]		Çox məşhur bi...	
KAAN_AZ [eng]		A very famous...	
BUSRA_TUR [v]			Ya zaman
BUSRA_TUR [eng]			Alas, Time is up!

[96]

	217 [08:06.4]	218 [08:07.7]
SERKAN_TUR [v]	Merak ettim.	Aman be portre ondan
SERKAN_TUR [eng]	I wonder.	Alas by getting closer from portrait!...
KAAN_AZ [v]	Pablo Pikasso.	
KAAN_AZ [eng]	Pablo Picasso.	
BUSRA_TUR [v]	bitti zaman!	
BUSRA_TUR [eng]		
SERKAN_TUR [k]		[regretfully]

[97]

	219 [08:09.4]	220 [08:11.4]
SERKAN_TUR [v]	yaklaşıp!...	Hocam teşekkürler. Ben
SERKAN_TUR [eng]		Thank you instructor. I can eat
KAAN_AZ [v]		((1_s))Təşəkkür edəriz.
KAAN_AZ [eng]		((1_s)) Thank you.
BUSRA_TUR [v]	Başlıyorum ha.	
BUSRA_TUR [eng]	I'm getting started.	I am.
SERKAN_TUR [k]		

[98]

	222 [08:16.9]	223 [08:21.7]
<b>SERKAN_TUR [v]</b>	bunun hepsini yerim. Başla.	
<b>SERKAN_TUR [eng]</b>	all of it. Start.	
<b>KAAN_AZ [v]</b>		((giggles))
<b>BUSRA_TUR [v]</b>	Başlıyorum.	((3_s)) Pas. Geç. ((3_s)) hé
<b>BUSRA_TUR [eng]</b>		((3_s)) Pass. Pass. ((3_s)) hé emm
<b>FAHIR_AZ [v]</b>		((giggles))

[99]

	224 [08:32.7]	225 [08:34.7]
<b>BUSRA_TUR [v]</b>	emm ((2_s))böyle kadınlar olur erkekler olur eeē zaman	
<b>BUSRA_TUR [eng]</b>	((2_s)) there are women like men like eeē when time passes what happens to them?	

[100]

	224 [08:32.7]	225 [08:34.7]
<b>BUSRA_TUR [v]</b>	geçtikçe ne olur?	Eē ((laughs)) daha
<b>BUSRA_TUR [eng]</b>		Eē ((laughs)) forward forward?
<b>FAHIR_AZ [v]</b>		((1_s)) Ailə olurlar. ((2_s))((laughs))
<b>FAHIR_AZ [eng]</b>		((1_s)) They start a family. ((2_s))((laughs))
<b>FAHIR_AZ [k]</b>	[fast: ailə olur]	

[101]

	226 [08:38.0]	227 [08:41.0]	228 [08:41.9]	229 [08:44.1]
<b>BUSRA_TUR [v]</b>	ilerde ilerde?	İī ...		Bu o o
<b>BUSRA_TUR [eng]</b>		Hm...		I think it means
<b>FAHIR_AZ [v]</b>		qoca qoca qoca olur. Anne. Baba.		
<b>FAHIR_AZ [eng]</b>		They get older older older.	Mum.	Dad.

[102]

	226 [08:38.0]	227 [08:41.0]	228 [08:41.9]	229 [08:44.1]
<b>BUSRA_TUR [v]</b>	demektir sanırım. Eeē onlara naparız? ((2_s)) Çocuklar			
<b>BUSRA_TUR [eng]</b>	that. Eeē what do we do after that? ((2_s)) What do the children do them? What do the children to			

[103]

	..	230 [08:53.2]
<b>KAAN_AZ [v]</b>		
<b>BUSRA_TUR [v]</b>	onlara napar? Çocuklar anne babayaa napar?	
<b>BUSRA_TUR [eng]</b>	their mother and father?	
<b>FAHIR_AZ [v]</b>		mm̃.
<b>FAHIR_AZ [eng]</b>		mm̃.

[104]

	231 [08:54.4]	232 [09:01.2]
<b>BUSRA_TUR [v]</b>	Ne yapmalı ya da? ((3_s))Há şey eè ((1_s))	
<b>BUSRA_TUR [eng]</b>	Or what should they do? ((3_s))Há eè	((1_s)) What do we do to our

[105]

	..
<b>BUSRA_TUR [v]</b>	Büyüklerimize ne yaparız mesela? Ne yapmalıyız bizden
<b>BUSRA_TUR [eng]</b>	elders? What should we do to the people who are older than us?

[106]

	233 [09:10.2]	234 [09:10.7]	235 [09:11.6]
<b>SERKAN_TUR [v]</b>			Bildi mi?
<b>SERKAN_TUR [eng]</b>			Did he guess?
<b>BUSRA_TUR [v]</b>	daha büyük olan insanlara?	Evet.	
<b>BUSRA_TUR [eng]</b>		Yes.	
<b>FAHIR_AZ [v]</b>		Hörmət.	
<b>FAHIR_AZ [eng]</b>		Respect.	
<b>BUSRA_TUR [k]</b>			[excitingly]

[107]

	236 [09:12.3] 237 [09:12.7]	238 [09:13.6]	239 [09:15.6]
SERKAN_TUR [v]		O zaman devam et.	Devam et.
SERKAN_TUR [eng]		Go on then.	Go on. Put it there.
KAAN_AZ [v]			Eé bax buna. ((laughs))
KAAN_AZ [eng]			Eé look at that one.
BUSRA_TUR [v]	Evet.		
BUSRA_TUR [eng]	Yes.		
nn [nn]			(noise of the buzzer)

[108]

	240 [09:20.0]	241 [09:20.9]	242 [09:21.9]
SERKAN_TUR [v]	Şunu koy oraya.	Ben mi anlatıyorum?	
SERKAN_TUR [eng]		Am I the clue-giver?	
KAAN_AZ [v]		Tamam. • • Evet sən.	
KAAN_AZ [eng]		OK. • • Yes you're.	
BUSRA_TUR [v]			Gocamak
BUSRA_TUR [eng]			Gocamak means
BUSRA_TUR [k]			[questioningly]

[109]

	243 [09:24.1]	244 [09:26.1]
SERKAN_TUR [v]		Baş ya bi dakika!
SERKAN_TUR [eng]		Sta sorry a sec!
BUSRA_TUR [v]	yaşla-yaşlanmak demek galiba.	
BUSRA_TUR [eng]	getting older I guess.	
FAHIR_AZ [v]		Mmm̄.
FAHIR_AZ [eng]		Mmm̄.
BUSRA_TUR [k]		
SERKAN_TUR [k]		[excitingly]

[110]

	245 [09:27.2]	246 [09:30.3]	247 [09:31.7]
SERKAN_TUR [v]	Başlamamıştım. Dur o dolsun.		Bırak öyle.
SERKAN_TUR [eng]	I did not start. Wait until it is filled.		Leave it.
BUSRA_TUR [v]	((laughs)) tam. Tamam. Tamam okey.		Ben
BUSRA_TUR [eng]	((laughs)) OK. OK. OK OK.		I didn't turn

[111]

	248 [09:34.4]
SERKAN_TUR [v]	Başladım. Bu ne be? ••• Ben
SERKAN_TUR [eng]	I did. What's that? ••• I can not explain aā but I can
BUSRA_TUR [v]	çevirmedim. Başlıyorum. ((knocks on the table))
BUSRA_TUR [eng]	it upside-down. I'm starting.

[112]

SERKAN_TUR [v]	bunu hayatta anlata aā ama bunu anlatabilirim ya! Ya bu
SERKAN_TUR [eng]	explain that! Hey this
BUSRA_TUR [v]	

[113]

	250 [09:43.2]	251 [09:43.7]	252 [09:44.6]
SERKAN_TUR [v]	sizin sizden bi adam bu.	Evet	Ah
SERKAN_TUR [eng]	guy is from your land.	Yes.	You're my hero!
KAAN_AZ [v]		Bizdən? İlham əliyev.	
KAAN_AZ [eng]		Ours. İlham Aliyev.	
BUSRA_TUR [v]			Oō!
BUSRA_TUR [eng]			Wow!
FAHIR_AZ [v]			((laughs))

[114]

..		253 [09:46.6]
SERKAN_TUR [v]		koçumsun! ((4_s)) Ahá bu çok kolay! Hani yapıyorlar.
SERKAN_TUR [eng]		((4_s)) Wow that's very easy! They do it like.
KAAN_AZ [v]		((laughs))
BUSRA_TUR [v]		
BUSRA_TUR [eng]		
FAHIR_AZ [v]		((laughs))
mn [mn]		((knocking on the table))

[115]

254 [09:52.8] 255 [09:53.4]		256 [09:54.9]	257 [09:56.1]	258 [09:56.6]
SERKAN_TUR [v]	Dans da hangisi ama?		Hayır.	
SERKAN_TUR [eng]	It's but which one?		No.	It is in aā
KAAN_AZ [v]	Dans.	Rəqs eē		Rəqs.
KAAN_AZ [eng]	Dance.	Dance eē		Dans. ((1_s)) It'

[116]

..		260 [09:58.6]	261 [09:59.4]	262 [10:00.9]
SERKAN_TUR [v]	Şeyde olur başka Güney Amerika'da.			Ne?
SERKAN_TUR [eng]	In South America.			What?
KAAN_AZ [v]	((1_s)) Ya o?			Aā salsa.
KAAN_AZ [eng]	s hmn?			Aā salsa.

[117]

263 [10:01.5] 264 [10:02.0]		265 [10:02.8]	266 [10:03.3]	267 [10:04.3]
SERKAN_TUR [v]	Dedin dedin.		Yok diğeri hani.	
SERKAN_TUR [eng]	You said you said.		No the other one.	
KAAN_AZ [v]	Tango.	Salsa.		Samba
KAAN_AZ [eng]	Tango.	Salsa.		Samba samba.

[118]

	268 [10:05.1]	269 [10:07.1]
SERKAN_TUR [v]		Samba ak süpersin! Vav! Tam bura.
SERKAN_TUR [eng]		Samba give me five you're great! Wow!
KAAN_AZ [v]	samba.	Right here. I knew
KAAN_AZ [eng]		Yes.
BUSRA_TUR [v]		Nere gidiyosun?
BUSRA_TUR [eng]		Where are you going?
SERKAN_TUR [k]	[excitingly]	

[119]

	271 [10:12.0]
SERKAN_TUR [v]	Biliyodum burası mı kağıdın? ((2_s)) Bu ne ya?! Ya bu
SERKAN_TUR [eng]	it. Was that your card? ((2_s)) Hey what's that? Hey he used that in -
KAAN_AZ [v]	Evet.
KAAN_AZ [eng]	
SERKAN_TUR [k]	[excitingly]

[120]

SERKAN_TUR [v]	şeyde bak aā onu kullanmış! Hani ülkeler arasında
SERKAN_TUR [eng]	look- that! It happens between the states. They dislike each other.
SERKAN_TUR [k]	

[121]

	272 [10:22.1]
SERKAN_TUR [v]	oluyor böyle. Birbirini sevmiyorlar.
SERKAN_TUR [eng]	
KAAN_AZ [v]	Aaá savař. Dava.
KAAN_AZ [eng]	Aaá war. Fight. War.
SERKAN_TUR [k]	



[122]

	273 [10:25.5]	274 [10:27.5]
SERKAN_TUR [v]		Savaş da nasıl savaş ama? Hani diyolar böyle.
SERKAN_TUR [eng]	OK it's war. But what kinda?	They call it as.
KAAN_AZ [v]	Muharibə.	Oo muharibə.
KAAN_AZ [eng]		Oo war.

[123]

	.275 [10:29.5]	276 [10:30.5]	277 [10:31.4]
SERKAN_TUR [v]		Ne?	Bildi hocam soyuq muharibe.
SERKAN_TUR [eng]		What?	He knew it instructor cold war.
KAAN_AZ [v]	Soyuq muharibə?		Soyuq muharibə.
KAAN_AZ [eng]	Cold war?		Cold war.
nn [nn]			(noise of the buzzer)
SERKAN_TUR [k]		[excitingly]	

[124]

	278 [10:34.3]	279 [10:37.6]
SERKAN_TUR [v]	Ama bildi şey yapabiliyoruz. Değiştir eē.	Ama bildi '
SERKAN_TUR [eng]	But he knew it. We can do that. Change it eē.	But he knew 'cold war'. I
BUSRA_TUR [v]		Süre bitti ama.
BUSRA_TUR [eng]		But time is up.
AHMET_TUR [v]		Aaā
AHMET_TUR [eng]		Aaā
SERKAN_TUR [k]		[excitingly]

[125]

SERKAN_TUR [v]	soyuq muharibe'. Değiştirebiliyorum, öyle değil mi?
SERKAN_TUR [eng]	can change it, right?
BUSRA_TUR [v]	
BUSRA_TUR [eng]	
AHMET_TUR [v]	
AHMET_TUR [eng]	
SERKAN_TUR [k]	

[126]

	280 [10:41.4]	281 [10:44.5]	282 [10:45.4]
SERKAN_TUR [v]		Bi el sonra mı?	
SERKAN_TUR [eng]		After the session?	
AHMET_TUR [v]	Bitmiş el sonra. Bi el sonra.		Bundan
AHMET_TUR [eng]	After that session. After the session.		Yeah after this one.
AHMET_TUR [k]			[fast: bundan

[127]

	283 [10:46.1]	284 [10:47.9]	285 [10:49.9]
SERKAN_TUR [v]		Soyuq muharibe vay be! ((2_s))	
SERKAN_TUR [eng]		Cold war wow!	((2_s)) Wait a
KAAN_AZ [v]		Mmm̂	
KAAN_AZ [eng]		Mmm̂	
BUSRA_TUR [v]		Evet bizde.	
BUSRA_TUR [eng]		Yes our turn.	
FAHIR_AZ [v]		Bize geldi.	
FAHIR_AZ [eng]		Our turn now.	
AHMET_TUR [v]	sonra evet.		
AHMET_TUR [eng]			
AHMET_TUR [k]	sonra evet]		

[128]

	286 [10:55.2]
SERKAN_TUR [v]	Dur bi dakika. Tamam daha başladı.
SERKAN_TUR [eng]	minute. OK it's started.
KAAN_AZ [v]	((coughs))
FAHIR_AZ [v]	Aā belə bir musiqi
FAHIR_AZ [eng]	Aā it is again musical aā

[129]

	287 [10:59.9]	288 [11:01.1]	289 [11:04.1]
<b>BUSRA_TUR [v]</b>		Müzik. Sanatçı.	((1_s)) Okey. Eeē ne
<b>BUSRA_TUR [eng]</b>		Music. Singer.	((1_s)) OK I don't know what it means!
<b>FAHIR_AZ [v]</b>	aā	Ahà kişi. Keçəl keçəl.	
<b>FAHIR_AZ [eng]</b>		Yes man. He's bald bald.	

[130]

	290 [11:08.7]	291 [11:09.9]
<b>BUSRA_TUR [v]</b>	demek bilmiyorum! Devam.	Kel.
<b>BUSRA_TUR [eng]</b>	Go on.	Bald.
<b>FAHIR_AZ [v]</b>		Keçəl saçı yox.
<b>FAHIR_AZ [eng]</b>		Bald means he does not have hair.

[131]

	292 [11:11.0]	293 [11:11.3]	294 [11:12.0]	295 [11:16.6]
<b>BUSRA_TUR [v]</b>		Okey. Kim bu?		Kim bu
<b>BUSRA_TUR [eng]</b>		OK. Who's that?		Who's that,
<b>FAHIR_AZ [v]</b>	Ahá!	Aaā Cenifir Lopez bir yerdə mahnı.		
<b>FAHIR_AZ [eng]</b>	Ahá!	Aaā he sang with Jeniffer Lopez somewhere.		
<b>nn [nn]</b>		(the noise of the buzzer)		

[132]

	296 [11:18.2]	297 [11:18.9]	298 [11:20.9]
<b>KAAN_AZ [v]</b>		((laughs))	
<b>BUSRA_TUR [v]</b>	Pittbul mu?	Devam devam et.	
<b>BUSRA_TUR [eng]</b>	Pitbull?	Go on go on.	
<b>FAHIR_AZ [v]</b>		m̂m̂	((3_s)) Aā ((2_s))
<b>FAHIR_AZ [eng]</b>		Yes.	((3_s)) Aā ((2_s)) There are

[133]

		299 [11:28.5]	300 [11:29.3]
<b>SERKAN_TUR [v]</b>			<b>Gösterme.</b>
<b>SERKAN_TUR [eng]</b>			Don't show.
<b>FAHIR_AZ [v]</b>	orda geşeng qadınlar olur.		<b>Orda geşeng</b>
<b>FAHIR_AZ [eng]</b>	beautiful women there.		There are beautiful women

[134]

		301 [11:30.8]	302 [11:32.2]	303 [11:34.2]
<b>BUSRA_TUR [v]</b>			<b>Hî şey</b>	<b>Sı ku-kuaför? Sarı</b>
<b>BUSRA_TUR [eng]</b>			Aaā	Hairdresser? You mean blonde
<b>FAHIR_AZ [v]</b>	qadınlar olur.		<b>Aā sarı sarı saç.</b>	
<b>FAHIR_AZ [eng]</b>	there.		Aā blonde blonde hair.	
<b>BUSRA_TUR [k]</b>				[fast: sarı saç mı?]

[135]

		304 [11:37.5]	305 [11:43.9]
<b>BUSRA_TUR [v]</b>	saç mı?		<b>Elizabeth</b>
<b>BUSRA_TUR [eng]</b>	hair?		Is she Elizabeth?
<b>FAHIR_AZ [v]</b>		<b>Sarı saç . Aā ((2_s)) Bizdən yuxarı.</b>	
<b>FAHIR_AZ [eng]</b>		Blonde hair. Aā ((2_s)) Up here.	
<b>BUSRA_TUR [k]</b>			

[136]

		306 [11:45.1]
<b>SERKAN_TUR [v]</b>		<b>((laughs))</b>
<b>BUSRA_TUR [v]</b>	mi kim bu?	
<b>BUSRA_TUR [eng]</b>	Who's she?	
<b>FAHIR_AZ [v]</b>		<b>Belarusiyanın yanında. Belarusiyanın</b>
<b>FAHIR_AZ [eng]</b>		It's near Belarus. It's near Belarus. It's big big.
<b>nn [nn]</b>		<b>((noise of the buzzer))</b>

[137]

		307 [11:51.7]	308 [11:52.5]
SERKAN_TUR [v]			
BUSRA_TUR [v]		Bilmiyorum bu ne?	
BUSRA_TUR [eng]		I don't know what it's.	
FAHIR_AZ [v]	yanında. Büyük büyük.		Ukrayına.
FAHIR_AZ [eng]			Ukraine.
mn [nn]			

[138]

		309 [11:53.0]	310 [11:54.0]	311 [11:56.7]
SERKAN_TUR [v]			Rusya'nın aşağısında deseydin abi.	
SERKAN_TUR [eng]			I wish you had said that it's south of the Russia.	
KAAN_AZ [v]	Ukrayna.			
KAAN_AZ [eng]	Ukraine.			
BUSRA_TUR [v]		((laughs))		Há doğru
BUSRA_TUR [eng]				Yeah right there is
FAHIR_AZ [v]				Rusiya
FAHIR_AZ [eng]				Russia is not

[139]

		312 [11:58.6]	313 [12:00.6]
SERKAN_TUR [v]		Kim anlatıyo? Sen mi anlatıyon? Eeē.	
SERKAN_TUR [eng]		Who's the clue-giver? Are you the one?	Eeē. Wait wait
BUSRA_TUR [v]	Rusya varmış!		
BUSRA_TUR [eng]	Russia there.		I'm getting
FAHIR_AZ [v]	olmaz amma.		
FAHIR_AZ [eng]	possible.		

[140]

		314 [12:04.8]
SERKAN_TUR [v]	Dur dur başlama. Bunlar deęişcek mi? Ne olacak?	
SERKAN_TUR [eng]	don't. Will they change? What will happen?	
BUSRA_TUR [v]	Başlıyorum.	
BUSRA_TUR [eng]	started.	
AHMET_TUR [v]		İki
AHMET_TUR [eng]		Two times.

[141]

		315 [12:06.5]
SERKAN_TUR [v]		İki hakkımız var. Oō süper!
SERKAN_TUR [eng]		We have the privilege for the next session. Wow super!
AHMET_TUR [v]	defa. İki hakkınız var.	
AHMET_TUR [eng]	You have the privilege for the next session.	
SERKAN_TUR [k]		[happily]

[142]

		316 [12:08.5]	317 [12:10.5]
SERKAN_TUR [v]	Muhteşem başla hadi koçum!		
SERKAN_TUR [eng]	Great let's start bro!		
KAAN_AZ [v]	Immmî!		
KAAN_AZ [eng]	Immmî!		
FAHIR_AZ [v]			Biz pidən pİRə dolmuşuq.
FAHIR_AZ [eng]			We filled from here to here.

[143]

		318 [12:12.2]	319 [12:13.2]	320 [12:15.0]
SERKAN_TUR [v]	Sizin yok bizim var.			
SERKAN_TUR [eng]	You don't have any. We have.			
KAAN_AZ [v]				Oō güneş
KAAN_AZ [eng]				Oō solar system.
BUSRA_TUR [v]			Şurda galba olacak. O zaman.	
BUSRA_TUR [eng]			Here I guess we'll have some.	Then.

[144]

	321 [12:17.0]	322 [12:17.7]
SERKAN_TUR [v]	Gezegen.	
SERKAN_TUR [eng]	Planet.	They are
KAAN_AZ [v]	sistemi.	Günəş sistemi. Doqquz şey var.
KAAN_AZ [eng]		Solar system. There are nine things.
BUSRA_TUR [v]		
BUSRA_TUR [eng]		
SERKAN_TUR [k]	[excitingly]	

[145]

	324 [12:21.7]	325 [12:22.2]	326 [12:23.0]
SERKAN_TUR [v]	Gezegen işte onlar!	Türkçesi var.	
SERKAN_TUR [eng]	called 'planet'!	There is Turkish equivalent of it.	
KAAN_AZ [v]		Aaā!	Evet düzdü
KAAN_AZ [eng]		Aaā!	Yeah right right.

[146]

	327 [12:25.9]	328 [12:27.1]
SERKAN_TUR [v]	Dünya Merkür Venüs	
SERKAN_TUR [eng]	Earth, Mercury, Venus	
KAAN_AZ [v]	düzdü. Onlardan biri.	Qırmızı
KAAN_AZ [eng]	That's one of them.	Red in color.

[147]

	329 [12:28.4]	330 [12:29.2]	331 [12:30.6]
SERKAN_TUR [v]	Güneş.		Abi ne
SERKAN_TUR [eng]	Sun.		What are
KAAN_AZ [v]	qırmızı rəng.	Qırmızı rəng yox güneş yox.	
KAAN_AZ [eng]		Red in color. Not sun.	
BUSRA_TUR [v]			
SERKAN_TUR [k]	[excitingly]		

[148]

	332 [12:32.3]	333 [12:33.7]	334 [12:34.7]
SERKAN_TUR [v]	diyon?!	Ne?	
SERKAN_TUR [eng]	talking about bro?	What?	
KAAN_AZ [v]		Şey sneakers.	Sneakers baum tim?
KAAN_AZ [eng]		Aaā sneakers.	Sneakers baum tim?
BUSRA_TUR [v]	((laughs))		((laughs))

[149]

	335 [12:37.0]	336 [12:39.0]	337 [12:40.6]
SERKAN_TUR [v]		Sayım mı gezegeni?	
SERKAN_TUR [eng]		Should I name the planets?	
KAAN_AZ [v]	((laughs)) hay Allah!		Günəş sistemi
KAAN_AZ [eng]	((laughs)) Alas!		Solar system has nine

[150]

	338 [12:42.1]	339 [12:43.8]	340 [12:46.4]
SERKAN_TUR [v]	Hı uzay.		Samanyolu
SERKAN_TUR [eng]	I see space.		The Milk Way ((laughs))
KAAN_AZ [v]	doqquz	O • biri • şey • Merkurun	
KAAN_AZ [eng]		One • of • that • Mercury's	
BUSRA_TUR [v]		((laughs))	
SERKAN_TUR [k]	[excitingly]		

[151]

	341 [12:48.0]	342 [12:50.2]	343 [12:52.0]
SERKAN_TUR [v]	((laughs))	((0.5_s)) Tamam dünya.	
SERKAN_TUR [eng]		((0.5_s)) OK Earth.	
KAAN_AZ [v]		Onlardan biri.	Sonra?
KAAN_AZ [eng]		One of them.	Then?
FAHIR_AZ [v]		Men anladım.	
FAHIR_AZ [eng]		I got it.	



[152]

	344 [12:52.9]	345 [12:55.7]	346 [12:56.9]
SERKAN_TUR [v]	Eē ((exhales)) Venüs Plüton. Merkür.		
SERKAN_TUR [eng]	Eē ((exhales)) Venus Pluton.		Mercury.
KAAN_AZ [v]	Sonra?		Sonra kırmızı
KAAN_AZ [eng]	Then?		Then red in color.
BUSRA_TUR [v]		((laughs))	

[153]

	347 [12:58.7]	348 [12:59.7]	349 [13:01.1]	350 [13:02.9]
SERKAN_TUR [v]	Pas de ya bilmiyorum.		Mars	
SERKAN_TUR [eng]	Pass because I can't guess it.		Is it Mars?	
KAAN_AZ [v]	rəngte.		Aaā Mars.	
KAAN_AZ [eng]			Aaā Mars.	
BUSRA_TUR [v]		((laughs))		
SERKAN_TUR [k]				

[154]

			351 [13:05.6]
SERKAN_TUR [v]	mı? Ah lanet olsun. Tamam bi hakkımız daha var.		
SERKAN_TUR [eng]	Alas! OK we have the privilege.		
KAAN_AZ [v]			Bi
KAAN_AZ [eng]			We have
mn [nn]			(( the
SERKAN_TUR [k]	[regretfully]		

[155]

		352 [13:06.6]	353 [13:07.5]	354 [13:08.1]	355 [13:08.7]
SERKAN_TUR [v]		Eet o zaman.			
SERKAN_TUR [eng]		Yes then.			
KAAN_AZ [v]	haqqımız daha var.			Ahà.	
KAAN_AZ [eng]	the privilege.			Yes.	
BUSRA_TUR [v]		Okey.		Devam.	
BUSRA_TUR [eng]		OK.		Go on.	
mn [nn]	noise of the buzzer))				

[156]

	356 [13:09.3]	357 [13:14.1]	358 [13:14.9]
SERKAN_TUR [v]		Türk insanı.	Hîi.
SERKAN_TUR [eng]		Turkish guy.	Yes.
KAAN_AZ [v]	Aâ ((2_s)) bir Türk insanı.		İlham əliyev.
KAAN_AZ [eng]	Aâ ((2_s)) A Turkish guy.		İlham Aliyev.

[157]

	.360 [13:16.8]	361 [13:18.8]
SERKAN_TUR [v]	Nazım Hikmet.	Recep Tayyip Erdoğan.
SERKAN_TUR [eng]	Nazım Hikmet (A Turkish poet).	Recep Tayyip Erdoğan.
KAAN_AZ [v]	Yani beya ((unint.)) beya	İlham əliyev'in babası kim?
KAAN_AZ [eng]	I mean very very ((unint.))	Who's the father of İlham Aliyev?
SERKAN_TUR [k]		[questioningly]

[158]

	362 [13:20.8]	363 [13:21.3]	364 [13:22.5]	365 [13:22.9]
SERKAN_TUR [v]		Atatürk?		Mustafa Kemal Atatürk. Oh çok
SERKAN_TUR [eng]		Atatürk.		Mustafa Kemal Ataturk. Oh very good! Go on go on go on.
KAAN_AZ [v]	Eeē...	Evet.		
KAAN_AZ [eng]	Mh...	Yes.		
SERKAN_TUR [k]		[questioningly]		

[159]

	366 [13:27.3]
SERKAN_TUR [v]	güzel! Devam devam devam. ((1_s)) Heh burda.
SERKAN_TUR [eng]	((1_s)) OK here.
KAAN_AZ [v]	
KAAN_AZ [eng]	((1_s))Aaā

[160]

		367 [13:28.9]
SERKAN_TUR [v]		Recep Tayyip Erdoğan dedim ya. ((laughs))
SERKAN_TUR [eng]		I said Recep Tayyip Erdoğan. ((laughs))
KAAN_AZ [v]	((1_s))Aaā	
KAAN_AZ [eng]		
BUSRA_TUR [v]		((laughs))

[161]

		368 [13:31.2]	369 [13:32.3]	370 [13:33.1]	371 [13:34.6]
SERKAN_TUR [v]		Ne?			Ne diyosun?
SERKAN_TUR [eng]		What?			What are you talking
KAAN_AZ [v]	İnsan deyil.		İnsan deyil.		
KAAN_AZ [eng]	It's not human.		It's not human.		
BUSRA_TUR [v]			((bursts into laugh))((laughs))		
FAHIR_AZ [v]			((bursts into laugh))		
SERKAN_TUR [k]		[flabbergastly]			

[162]

		372 [13:35.4]	373 [13:36.5]	374 [13:37.5]	375 [13:38.1]
SERKAN_TUR [v]			İnsan değil.		Hayvan.
SERKAN_TUR [eng]	about?		It's not human.		Animal.
KAAN_AZ [v]		Bir insan deyil.		İnsan deyil.	
KAAN_AZ [eng]		It's not a human.		It's not human.	
BUSRA_TUR [v]					

[163]

		376 [13:38.6]	377 [13:39.4]	378 [13:40.1]	379 [13:41.2]	380 [13:43.2]	381 [13:43.9]
SERKAN_TUR [v]		Bitki.		Cansız. Nesne.			Kö...
SERKAN_TUR [eng]		Plant.		Abiotic. Object.			Bi
KAAN_AZ [v]	Eē.		Aaā.				Kök heyvan.
KAAN_AZ [eng]	Aā.		Aaā.				Big animal.

[164]

	382 [13:44.2]	383 [13:45.9]	384 [13:47.4]	385 [13:49.2]
SERKAN_TUR [v]		Fil. Ayı. Öküz.		Gergedan.
SERKAN_TUR [eng]		Elephant. Bear. Ox.		Rhinoceros.
KAAN_AZ [v]	Kök belə yani.	Aaā.	Filin • filden.	balaca.
KAAN_AZ [eng]	It's that big.	Aaā.	Elephant's • than elephant.	Smaller. It is
BUSRA_TUR [v]			((laughs))	

[165]

		386 [13:51.2]	387 [13:52.8]
SERKAN_TUR [v]		Timsah. Gerge	
SERKAN_TUR [eng]		Crocodile. Rhino.	
KAAN_AZ [v]	Filden bir az balaca.		Aā suda her dәм
KAAN_AZ [eng]	smaller than elephant.		Aā you see them all the rime in the

[166]

		388 [13:55.8]	389 [13:56.6]
SERKAN_TUR [v]		Bufalo.	
SERKAN_TUR [eng]		Buffalo.	
KAAN_AZ [v]	belə görürsün suda olur.		Suya girib çıxır. Dişləri
KAAN_AZ [eng]	water like that.		It goes in water and goes out. It has teeth

[167]

		390 [13:58.6]	391 [13:59.7]
SERKAN_TUR [v]		Ya biliyorum ben onu ya!	Valla biliyorum ya!
SERKAN_TUR [eng]		Oo I kow it!	I swear I kow it!
KAAN_AZ [v]	dә var bölә.		Ağzını belә açır
KAAN_AZ [eng]	like that.		It opens its mouth like that!

[168]

	392 [14:00.9]	393 [14:01.7]
<b>SERKAN_TUR [v]</b>	Timsah?	
<b>SERKAN_TUR [eng]</b>	Crocodile?	
<b>KAAN_AZ [v]</b>	ya!	Yox timsah yox. Timsahtan böyük yani.
<b>KAAN_AZ [eng]</b>		No it's not crocodile. I mean it's bigger.
<b>SERKAN_TUR [k]</b>	[excitingly]	

[169]

	394 [14:03.9]	395 [14:04.4]	396 [14:07.4]
<b>SERKAN_TUR [v]</b>	Timsahtan büyük Ne o?		Ah be su
<b>SERKAN_TUR [eng]</b>	Bigger than crocodile.	What's it?	Alas rhinoceros!
<b>KAAN_AZ [v]</b>		File file oxşayır. Eè su ayırı.	
<b>KAAN_AZ [eng]</b>		It resembles elephant elephant. Eè rhinoceros.	
<b>nn [nn]</b>	((the noise of the buzzer)) ((the noise of the buzzer))		
<b>SERKAN_TUR [k]</b>			[regretfully]

[170]

	397 [14:10.2]
<b>SERKAN_TUR [v]</b>	aygırı! Biliyodum ben onu ya.
<b>SERKAN_TUR [eng]</b>	I knew it!
<b>BUSRA_TUR [v]</b>	Ben mi anlatıyorum. Al.
<b>BUSRA_TUR [eng]</b>	Am I the clue-giver? Take it.
<b>SERKAN_TUR [k]</b>	

[171]

	398 [14:12.5]	399 [14:14.4]	400 [14:16.4]
<b>SERKAN_TUR [v]</b>	Alıcaz ödülü. Hadi başladık!		
<b>SERKAN_TUR [eng]</b>	We'll win the prize.	Hey we did start.	
<b>BUSRA_TUR [v]</b>		Eeē	((1_s)) Okey. Eeē
<b>BUSRA_TUR [eng]</b>		Eeē	((1_s)) Okay. What's Azerbaijan?

[172]

		401 [14:22.8]402 [14:23.4]	
KAAN_AZ [v]			
BUSRA_TUR [v]	Azərbaycan bir ne?	Evet eē bu da başka bi tane	
BUSRA_TUR [eng]		Yes eē this one is another eē	
FAHIR_AZ [v]		Ölkə.	
FAHIR_AZ [eng]		Country.	

[173]

		403 [14:27.4] 404 [14:28.4] 405 [14:30.5]		406 [14:32.5]	
SERKAN_TUR [v]				Koy	
SERKAN_TUR [eng]				Put it back.	
BUSRA_TUR [v]	eē	Hayır eē		Okey	
BUSRA_TUR [eng]		No eē		OK. Pass	
FAHIR_AZ [v]	Şəhər.		Böyük ondan ölkədən böyük.		
FAHIR_AZ [eng]	((unint.))		It's bigger bigger than that.		

[174]

		407 [14:38.4]			
SERKAN_TUR [v]	onu.		Neymiş ki		
SERKAN_TUR [eng]			What's it?		
BUSRA_TUR [v]	pas bi dakika. Bu ne ya?! ((2_s)) Bilmiyorum.				
BUSRA_TUR [eng]	just a minute. What's that? ((2_s)) I don't know.				

[175]

		408 [14:39.6] 409 [14:40.7]		410 [14:42.6]	
SERKAN_TUR [v]	o?	Çok basit bişey o. Ben anlatırım.	Baskı yap		
SERKAN_TUR [eng]		It's very easy I can explain it.	Opress them		
BUSRA_TUR [v]	Hmñ aā		Sonra		
BUSRA_TUR [eng]	Hmñ aā		I'll tell it later.		

[176]

		411 [14:45.4]	412 [14:47.2]
SERKAN_TUR [v]	baskı. Şike yapalım.		
SERKAN_TUR [eng]	opress. Let's cheat.		
BUSRA_TUR [v]	anlatırım.	Ben çöktüm galba. Heh. Eeē dans	
BUSRA_TUR [eng]		I suppose I'm done.	OK. Eeē we dance ((1_s))

[177]

		413 [14:51.0]	414 [14:53.5]
SERKAN_TUR [v]		Sen daha	Hocam
SERKAN_TUR [eng]			Instructor what if we
BUSRA_TUR [v]	ederiz. ((1_s)) Okey. ((laughs)) çöktüm ben.		
BUSRA_TUR [eng]	OK.	((laughs)) I'm done.	
BUSRA_TUR [k]		[somberly]	

[178]

		415 [14:55.8]	416 [14:58.9]
SERKAN_TUR [v]	kartlar biterse?		
SERKAN_TUR [eng]	run out of cards?		
KAAN_AZ [v]		((1_s)) Denizin daha büyüğü?	Eē
BUSRA_TUR [v]			
BUSRA_TUR [eng]		((1_s)) It's larger than sea?	Eē what
FAHIR_AZ [v]			Okəan.
FAHIR_AZ [eng]			Ocean.

[179]

		418 [15:02.5] 419 [15:03.2]	420 [15:05.1]
SERKAN_TUR [v]			We've won we
SERKAN_TUR [eng]			
BUSRA_TUR [v]	orda içinde ne olur?	Eē onlardan bi tane?	
BUSRA_TUR [eng]	is there inside?	Eē It's one of them?	
FAHIR_AZ [v]		Balıq.	
FAHIR_AZ [eng]		Fish.	

[180]

	421 [15:06.2]	422 [15:08.2]	423 [15:09.4]
<b>SERKAN_TUR [v]</b>	Kazandık kazandık kazandık.		
<b>SERKAN_TUR [eng]</b>	've won we've won.		
<b>BUSRA_TUR [v]</b>		<b>İlī böyle</b>	<b>Hayır.</b>
<b>BUSRA_TUR [eng]</b>		lī like	No.
<b>FAHIR_AZ [v]</b>			<b>Aqula?</b>
<b>FAHIR_AZ [eng]</b>			Shark?

[181]

	424 [15:10.0]	425 [15:13.0]
<b>BUSRA_TUR [v]</b>		<b>Doğruymuş.</b>
<b>BUSRA_TUR [eng]</b>		That was right.
<b>AHMET_TUR [v]</b>	<b>Hı hı. Hı hı. Hı hı. Altta kartın aqula yazılı.</b>	
<b>AHMET_TUR [eng]</b>	Yeah yeah. Shark is written below the card.	

[182]

	426 [15:13.9]	427 [15:15.3]	428 [15:16.1]
<b>SERKAN_TUR [v]</b>	<b>Abi süre bitmişti ya!</b>		<b>((3_s)) Ben mi anlatıyorum.</b>
<b>SERKAN_TUR [eng]</b>	Time was up bro!		((3_s)) Am I the clue-giver? A sec.
<b>BUSRA_TUR [v]</b>		<b>Olsun!</b>	
<b>BUSRA_TUR [eng]</b>		Let it be!	

[183]

	429 [15:20.2]
<b>SERKAN_TUR [v]</b>	<b>Bi dakika. Çevir.</b>
<b>SERKAN_TUR [eng]</b>	Turn it upside-down.
<b>BUSRA_TUR [v]</b>	<b>Evet. Bizim şimdi burda bi tane daha hakkımız</b>
<b>BUSRA_TUR [eng]</b>	Yes. Don't we have another privilege here?!



[184]

..		430 [15:23.7]	431 [15:24.4]
SERKAN_TUR [v]		Bi-bi sonraki elde.	
SERKAN_TUR [eng]		Next session.	
BUSRA_TUR [v]	olmuyo mu yani?		
BUSRA_TUR [eng]			
AHMET_TUR [v]		Bi sonrakinde eliniz	
AHMET_TUR [eng]		In next session you'll have it.	

[185]

..		432 [15:26.5]	433 [15:28.4]
SERKAN_TUR [v]		Aā bu çok kolay. Hani • çok büyük bişi	
SERKAN_TUR [eng]		Aā this is very easy. When • you do something important like that •	
BUSRA_TUR [v]	Çevir.		
BUSRA_TUR [eng]	Turn it upside-down.		
AHMET_TUR [v]	var.		
AHMET_TUR [eng]			

[186]

..	
SERKAN_TUR [v]	yaparsın böyle • seni yazarlar. Ayy yazmak kullandım
SERKAN_TUR [eng]	they write your name down there. Alas I used 'write'!

[187]

..		434 [15:34.9]	435 [15:37.9]
SERKAN_TUR [v]	ya! Yaa bu çok çok güzel bi kadın.		Yok.
SERKAN_TUR [eng]	This is a very very beautiful woman.		No.
KAAN_AZ [v]		Mehriban əliyev.	
KAAN_AZ [eng]		Mehriban Aliyev.	
BUSRA_TUR [v]			
FAHIR_AZ [v]			
AHMET_TUR [v]			
SERKAN_TUR [k]	□		

[188]

		437 [15:41.5]	438 [15:42.3]
SERKAN_TUR [v]		Şey de oynuyo.	Hayır
SERKAN_TUR [eng]		She stars in.	No. She
KAAN_AZ [v]			Cenifer Lopez.
KAAN_AZ [eng]			Jennifer Lopez.
BUSRA_TUR [v]	((bursts into laugh))		
FAHIR_AZ [v]	((bursts into laugh))		
AHMET_TUR [v]	((bursts into laugh))		

[189]

		440 [15:45.2]	441 [15:46.3]
SERKAN_TUR [v]	Hollywood'da oynuyo.	Eşi var böyle hani çok ikisi	
SERKAN_TUR [eng]	stars in Hollywood.	She has a husband like they come along with	
KAAN_AZ [v]		Aaā!	
KAAN_AZ [eng]		Aaā!	

[190]

		442 [15:50.9]	443 [15:51.2]
SERKAN_TUR [v]	çok uyuyo birbirine. Hani ((1_s))	Hadi hadi biliyon	
SERKAN_TUR [eng]	each other a lot. Like ((1_s))	Come on come on you know	
KAAN_AZ [v]		Eeē!	
KAAN_AZ [eng]		Eeē!	
SERKAN_TUR [k]		[excitingly]	

[191]

		444 [15:52.4]	445 [15:53.0]
SERKAN_TUR [v]	bunu ya!	Yes koçum benim. ((3_s)) Ya	
SERKAN_TUR [eng]	her!	Yes my hero. ((3_s)) I can show right? You play it like that.	
KAAN_AZ [v]		Ancelina Coli.	
KAAN_AZ [eng]		Angelina Jolie.	
SERKAN_TUR [k]		[excitingly]	

[192]

		446 [16:00.4]
SERKAN_TUR [v]	gösterebiliyorum de mi? Çalarsın böyle.	
SERKAN_TUR [eng]		
KAAN_AZ [v]		Skırpkı. Aaā
KAAN_AZ [eng]		Aaā gitar.
BUSRA_TUR [v]		((laughs))
SERKAN_TUR [k]		

[193]

		447 [16:02.5]	448 [16:04.6]	449 [16:05.7]
SERKAN_TUR [v]	Ne onların genel adı ne?			
SERKAN_TUR [eng]	What is the common name for them?			Instument give
KAAN_AZ [v]	gıtara.		Aaā instument.	
KAAN_AZ [eng]			Aaā instument.	
BUSRA_TUR [v]				
SERKAN_TUR [k]	[excitingly]			[excitingly]

[194]

SERKAN_TUR [v]	Enstrüment çak! Yavrum benim süpersin! Ne? Az önce		
SERKAN_TUR [eng]	me five. My guy you're great! What? You said it before, what was that? He draws portrait.		
SERKAN_TUR [k]			

[195]

		450 [16:13.7]	451 [16:15.6]
SERKAN_TUR [v]	dedin ya neydi o? Hani portre çizer.		Há
SERKAN_TUR [eng]			Yes who is
KAAN_AZ [v]			Há rəs-rəsm.
KAAN_AZ [eng]			I see painting.
SERKAN_TUR [k]			

[196]

SERKAN_TUR [v]	onu şey yapan kim? • Hani onu yapan işte hani yapıyo		
SERKAN_TUR [eng]	the one drawing it? • The one who draws like that.		

[197]

	452 [16:21.3]	453 [16:22.7]	454 [16:24.5]455 [16:25.2]
SERKAN_TUR [v]	böyle!	O kişi kişi.	Ya Leonardo
SERKAN_TUR [eng]		The person person.	Leonardo da Vinci
KAAN_AZ [v]	Rəsm ıh...		
KAAN_AZ [eng]	Painting ah...		
BUSRA_TUR [v]			Bitti.
BUSRA_TUR [eng]			Up.
mn [mn]		((the noise of the buzzer))	
SERKAN_TUR [k]			[regretfully]

[198]

	456 [16:26.3]	457 [16:27.8]
SERKAN_TUR [v]	da Vinci!	Güzel güzel! Fark attık. ((laughs))
SERKAN_TUR [eng]	alas!	Nice nice! We beat the pants off. ((laughs)) ((2_s)) Come on it's
KAAN_AZ [v]	Anadım.	
KAAN_AZ [eng]	I see.	
SERKAN_TUR [k]		

[199]

	458 [16:34.9]
SERKAN_TUR [v]	((2_s)) hadi başladı.
SERKAN_TUR [eng]	started.
FAHIR_AZ [v]	((3_s)) Aaā belə bi yazıçı aā ••
FAHIR_AZ [eng]	((3_s)) Aaā s/he's the writer like aā ••

[200]

	459 [16:42.6]	460 [16:43.7]	461 [16:44.2]	462 [16:44.5]	463 [16:45.1]
BUSRA_TUR [v]	Yazıcı yazar.	Yazar.			Türk falan mı?
BUSRA_TUR [eng]	writer writer.	Writer.			Is s/he Turkish?
FAHIR_AZ [v]		Yazar.	Kitab yazar.		
FAHIR_AZ [eng]		Writer.	S/he writes books.		
BUSRA_TUR [k]	[fast: yazıcı yazar]				

[201]

	464 [16:46.2]	465 [16:49.3]	466 [16:50.3]467 [16:51.0]
<b>BUSRA_TUR [v]</b>	Diil.	İngiltere.	Bilen
<b>BUSRA_TUR [eng]</b>	No.	England.	A person who
<b>FAHIR_AZ [v]</b>	Aá yox aā hardansa? İngiltərə.		Aaā
<b>FAHIR_AZ [eng]</b>	Aá no where is s/he from? England.		Aaā

[202]

	468 [16:52.4]
<b>BUSRA_TUR [v]</b>	birisi.
<b>BUSRA_TUR [eng]</b>	knows.
<b>FAHIR_AZ [v]</b>	Mmm̈ ((6_s)) Aaā ((2_s)) otuz bir dekabr olanda.
<b>FAHIR_AZ [eng]</b>	Mmm̈ ((6_s)) Aaā ((2_s)) When it's 31 December. He's beard.
<b>FAHIR_AZ [k]</b>	[fast: otuz bir dekabr olanda]

[203]

	469 [17:04.6]	470 [17:06.6]	471 [17:07.5]
<b>SERKAN_TUR [v]</b>		((laughs)) Nasreddin Hoca.	
<b>SERKAN_TUR [eng]</b>		Nasiruddin Hodja.	
<b>BUSRA_TUR [v]</b>		otzmü?	Ak sakallı
<b>BUSRA_TUR [eng]</b>		Thirty?	Wise old man?
<b>FAHIR_AZ [v]</b>	Saqqalı var.	Ağsaqqal.	
<b>FAHIR_AZ [eng]</b>		White beard.	
<b>FAHIR_AZ [k]</b>			

[204]

	472 [17:08.3]473 [17:09.1]	474 [17:10.8]475 [17:11.1]
<b>SERKAN_TUR [v]</b>		Ak sakallı dede mi? Yok ak sakallı
<b>SERKAN_TUR [eng]</b>		Is it wise old man? Yo it's not wise old man? No no
<b>BUSRA_TUR [v]</b>	dede.	Eē aa
<b>BUSRA_TUR [eng]</b>		Eē aa
<b>FAHIR_AZ [v]</b>	Ahà!	Eeē...
<b>FAHIR_AZ [eng]</b>	Ahà!	Eeē...

[205]

	476 [17:15.6]	477 [17:16.8]
SERKAN_TUR [v]	dede deęil o. Yok yok deęil.	Hayır be!
SERKAN_TUR [eng]	it's not.	No way!
BUSRA_TUR [v]		Nasrettin Hoca mı? Kim?
BUSRA_TUR [eng]	Is it Nasiruddin Hodja?	Who?

[206]

	.478 [17:17.9]	479 [17:19.3]	480 [17:20.2]
SERKAN_TUR [v]		Ak sakallı dede yazmıyo.	
SERKAN_TUR [eng]		It is not written wise old man there.	
BUSRA_TUR [v]		Mevlana mı?	
BUSRA_TUR [eng]		Is it Mewlana?	
FAHIR_AZ [v]			Bayram olanda
FAHIR_AZ [eng]			When it becomes festival 31

[207]

	481 [17:23.4]	482 [17:24.5]
SERKAN_TUR [v]		Bakın bi hak gel...
SERKAN_TUR [eng]		Look a privilege...
BUSRA_TUR [v]		O kim yaá?!
BUSRA_TUR [eng]		Who's that?!
FAHIR_AZ [v]	otuz bir dekabr •••	
FAHIR_AZ [eng]	December •••	He brings

[208]

	484 [17:26.2]	485 [17:26.7]
SERKAN_TUR [v]		Bi hakkınız...
SERKAN_TUR [eng]		A privilege...
BUSRA_TUR [v]		Há şey Yılbaşı'nı yapan
BUSRA_TUR [eng]		Há OK who was the person of New Year?! Who
FAHIR_AZ [v]	Hədiyyə gətirir.	
FAHIR_AZ [eng]	gifts.	
BUSRA_TUR [k]		[excitingly]

[209]

		486 [17:30.9]
SERKAN_TUR [v]		Bi hakkınız
SERKAN_TUR [eng]		You have another privilege.
BUSRA_TUR [v]	neydi?! Kimdi o ya?! ((claps and laughs))	
BUSRA_TUR [eng]	was that?! ((claps and laughs))	
BUSRA_TUR [k]		

[210]

		487 [17:33.0]	488 [17:35.3]
SERKAN_TUR [v]	daha var. Çevirdim. Şurda durayım • ben		
SERKAN_TUR [eng]	I turned it upside-down. I stopped here • I		
BUSRA_TUR [v]			Ben nası
BUSRA_TUR [eng]			How could I forget that?
BUSRA_TUR [k]			[regretfully]

[211]

		489 [17:37.3]	490 [17:38.7]
KAAN_AZ [v]			((3_s)) Pas de.
KAAN_AZ [eng]			((3_s)) Say pass.
BUSRA_TUR [v]	unuttum bunu?		Yılbaşı'nda hep hediye
BUSRA_TUR [eng]			He always brings gifts in New Year Eve from
FAHIR_AZ [v]	Hədiyyə gətirir.		
FAHIR_AZ [eng]	He brings gifts.		
BUSRA_TUR [k]			

[212]

		491 [17:43.2]
SERKAN_TUR [v]		Pas desene vakit
SERKAN_TUR [eng]		Say pass. Don't waste your time. It was Santa
KAAN_AZ [v]		
KAAN_AZ [eng]		
BUSRA_TUR [v]	getirir hatta şeyden ((laughs))	
BUSRA_TUR [eng]	the ((laughs))	

[213]

	492 [17:45.4]	493 [17:47.4]
<b>SERKAN_TUR [v]</b>	kaybetme. Noel Baba'ydı.	((2_s)) Bu çok
<b>SERKAN_TUR [eng]</b>	Claus.	((2_s)) That's very easy
<b>BUSRA_TUR [v]</b>		Ayy evet yaà!
<b>BUSRA_TUR [eng]</b>		Ah yes!
<b>BUSRA_TUR [k]</b>		[regretfully]

[214]

	494 [17:51.7]	495 [17:53.1]
<b>SERKAN_TUR [v]</b>	kolay lan!	Kağıtları bitirdin.
<b>SERKAN_TUR [eng]</b>	man!	You ran out of cards.
<b>KAAN_AZ [v]</b>		((laughs))
<b>BUSRA_TUR [v]</b>		((laughs))
<b>FAHIR_AZ [v]</b>		Ama bu nə cür danışam?
<b>FAHIR_AZ [eng]</b>		But how can I explain?

[215]

	496 [17:55.7]	497 [17:59.1]	498 [18:01.3]
<b>SERKAN_TUR [v]</b>		Bunlar bize gelseydi var ya. Ah	
<b>SERKAN_TUR [eng]</b>		If these ones	
<b>KAAN_AZ [v]</b>		((laughs))	
<b>FAHIR_AZ [v]</b>	((2_s)) Aydoō!		Aaā
<b>FAHIR_AZ [eng]</b>	((2_s)) Aydoō!		Hmñ ((0.5_s))

[216]

<b>FAHIR_AZ [v]</b>	((0.5_s)) bir ölkə var aā qədim ölkə • orda belə bi
<b>FAHIR_AZ [eng]</b>	there is a country aā ancient one • there is a pyramid there like.



[217]

	499 [18:08.1] 500 [18:08.6]	501 [18:10.5]
SERKAN_TUR [v]		Onu bilceğini sanmıyorum.
SERKAN_TUR [eng]		I don't think he can guess it.
BUSRA_TUR [v]	Mısır.	
BUSRA_TUR [eng]	Egypt.	
FAHIR_AZ [v]	piramida var.	Orda eē
FAHIR_AZ [eng]		There is eē

[218]

	502 [18:16.6] 503 [18:17.1]
SERKAN_TUR [v]	Onu bilemicek.
SERKAN_TUR [eng]	He can't guess it.
BUSRA_TUR [v]	Sıfət?
BUSRA_TUR [eng]	Title?
FAHIR_AZ [v]	şey var. Bir nə belə nəyim ki sıfət.
FAHIR_AZ [eng]	there. There is like a title.

[219]

	504 [18:17.8]	505 [18:18.9]	506 [18:21.6]
BUSRA_TUR [v]	Eē heykel?		Büst.
BUSRA_TUR [eng]	Eē statue?		Bust.
FAHIR_AZ [v]		Ahà heykəl dedin. Heykəl kimin bişi.	
FAHIR_AZ [eng]		Yeah you said statue. It's like statue.	

[220]

	507 [18:22.4]	508 [18:23.8]	509 [18:25.8]	510 [18:27.8]	511 [18:29.6]
SERKAN_TUR [v]			((laughs))		
BUSRA_TUR [v]		Büyük eeē		Heykel gibi büyük. Nedir	
BUSRA_TUR [eng]		Big hmr̄		It's big like. What's	
FAHIR_AZ [v]	Aá böyük.				
FAHIR_AZ [eng]	Aá big one.				
nn [nn]				((the noise of the buzzer))	((the

[221]

	512 [18:30.4]	513 [18:31.5]	514 [18:33.8]
SERKAN_TUR [v]			Yavrurur sen mi
SERKAN_TUR [eng]			Man are you the one who gives
BUSRA_TUR [v]	o?		Ne süper! •
BUSRA_TUR [eng]	that?		How nice! •
FAHIR_AZ [v]		Sfinks.	
FAHIR_AZ [eng]		Sphinx.	
nn [nn]	noise of the buzzer))		
BUSRA_TUR [k]			[[regretfully]; quietly]

[222]

	515 [18:35.8]
SERKAN_TUR [v]	yapıyosun bu el? Güzel. Bunlar kullanılmamış mı?
SERKAN_TUR [eng]	clue this time? Good. Aren't those used? OK. We'll use those as well.

[223]

	516 [18:40.4]	517 [18:41.3]	518 [18:42.1]
SERKAN_TUR [v]	Okey. Bunları da kullanıcaz.	Altına koy.	
SERKAN_TUR [eng]		Put it uner that.	
KAAN_AZ [v]		Altına.	
KAAN_AZ [eng]		Under that.	
BUSRA_TUR [v]			
BUSRA_TUR [eng]			I'm getting
nn [nn]			(knock on the

[224]

	519 [18:43.4]	520 [18:44.5]	521 [18:46.1]
SERKAN_TUR [v]		Başladı.	
SERKAN_TUR [eng]		Start!	
KAAN_AZ [v]			((coughs))((1_s)) qədim
KAAN_AZ [eng]			((1_s)) in the ancient times...
BUSRA_TUR [v]	Başlıyorum.		
BUSRA_TUR [eng]	started.		
nn [nn]	table)		

[225]

		522 [18:48.4]	523 [18:49.4]
SERKAN_TUR [v]		eski zamanlarda...	
SERKAN_TUR [eng]		in the ancient times...	
KAAN_AZ [v]	zamanlarda...		milyard milyar
KAAN_AZ [eng]			billion billion billion...

[226]

		524 [18:50.3]	525 [18:52.3]
SERKAN_TUR [v]		milattan önce • İsa.	
SERKAN_TUR [eng]		before • Christ	
KAAN_AZ [v]	milyard...		Eeè helə insan olmayanda
KAAN_AZ [eng]			Eeè when it isn't human like this this eē...

[227]

		526 [18:57.5]	
SERKAN_TUR [v]		Maymun mu? Goril. • Dinozor.	
SERKAN_TUR [eng]		Is it monkey? Gorilla. • Dinosaur.	
KAAN_AZ [v]	bu belə bi belə bişi eē... Büyük.		
KAAN_AZ [eng]		Big.	
SERKAN_TUR [k]		[excitingly]	

[228]

		527 [18:59.5]	528 [18:59.9]	529 [19:01.8]	530 [19:06.6]
SERKAN_TUR [v]		Yavrum be süpersin!		Abi önemli deyil.	
SERKAN_TUR [eng]		You are great man!		It's not important man.	
KAAN_AZ [v]	Düz. Aaā...			Bu deyil.	
KAAN_AZ [eng]	Right.			This is not.	

[229]

531 [19:07.7]

<b>SERKAN_TUR [v]</b>		
<b>SERKAN_TUR [eng]</b>		Capital?
<b>KAAN_AZ [v]</b>	Aaā ((1_s)) bi şey eē ((1_s)) Bakı nə? Ankara nə?	
<b>KAAN_AZ [eng]</b>	Aaā ((1_s)) a thing eē ((1_s)) What's Baku? What's Ankara?	
<b>BUSRA_TUR [v]</b>	((laughs))	

[230]

533 [19:15.3]

534 [19:18.0] 535 [19:18.5]

<b>SERKAN_TUR [v]</b>	Başkent?	Asya?
<b>SERKAN_TUR [eng]</b>		Asia?
<b>KAAN_AZ [v]</b>	Aaā amma Asiya'dadır.	Aaá söylədim.
<b>KAAN_AZ [eng]</b>	Aaā but it's in Asia.	Alas I said it.

[231]

536 [19:19.4]

537 [19:21.4] 538 [19:21.9]

539 [19:22.5]

<b>SERKAN_TUR [v]</b>	Aā neydi? Pekin miydi?	Tokyo bilirdim...
<b>SERKAN_TUR [eng]</b>	Hmm what was it? Was it Beijing?	I could guess Tokyo...
<b>KAAN_AZ [v]</b>		Aaā...
<b>KAAN_AZ [eng]</b>		Hmñ...

[232]

540 [19:23.0]

541 [19:24.8]

542 [19:28.3]

<b>SERKAN_TUR [v]</b>	Valla bilirdim. Alta mı koyim? Okey.	Ne? İmpe-
<b>SERKAN_TUR [eng]</b>	I swear I could. Should I put it under that? OK.	What? Emp-
<b>KAAN_AZ [v]</b>		İmperiya.
<b>KAAN_AZ [eng]</b>		Empire.
<b>SERKAN_TUR [k]</b>		[excitingly]

[233]

	543 [19:29.6]	544 [19:31.8]
SERKAN_TUR [v]	imparatorluk?	Osmanlı.
SERKAN_TUR [eng]	empire?	Ottoman. padishah. .
KAAN_AZ [v]	İmperetorluq. Sultan gibi...	Sultan kimin
KAAN_AZ [eng]	Empire? Like sultan...	He's like sultan like
SERKAN_TUR [k]		

[234]

	545 [19:33.9]	
SERKAN_TUR [v]	Padişah.	Queen?
SERKAN_TUR [eng]		
KAAN_AZ [v]	padşah kimi. Ama Türkiyə'de yox başqa bir ölkədə.	
KAAN_AZ [eng]	padishah. But he's not in Turkey in another country.	
SERKAN_TUR [k]		

[235]

	547 [19:36.7]	548 [19:37.8]	549 [19:38.9]
SERKAN_TUR [v]	Kraliçe?	Elizabeth?	
SERKAN_TUR [eng]		Elizabeth?	
KAAN_AZ [v]	Aaā eē		Yo yo yo yo sadece onun
KAAN_AZ [eng]			No no no no just his name is emperor! Tzar. ((the noise of the buzzer))
nn [nn]			
SERKAN_TUR [k]	[excitingly]	[excitingly]	

[236]

	550 [19:42.6]
SERKAN_TUR [v]	Çar mı? A bilirdim ya! Rusya falan
SERKAN_TUR [eng]	Tazar? Alas I cpuld guess it! I wish you had said Russia or.
KAAN_AZ [v]	adı imperator! Çar.
KAAN_AZ [eng]	
nn [nn]	
SERKAN_TUR [k]	[regretfully]

[237]

	551 [19:45.3]	552 [19:46.2]	553 [19:47.3]
<b>SERKAN_TUR [v]</b>	deseydin.	Hadi yaà!	
<b>SERKAN_TUR [eng]</b>		Was it?	
<b>KAAN_AZ [v]</b>	Rusiya var.		((coughs))
<b>KAAN_AZ [eng]</b>	Russia was among the taboo words.		
<b>SERKAN_TUR [k]</b>		[regretfully]	

[238]

	554 [19:48.7]	555 [19:50.5]	556 [19:52.5]
<b>SERKAN_TUR [v]</b>	Sen oynattın mı?		Hî!
<b>SERKAN_TUR [eng]</b>	Did you move it?		OK!
<b>KAAN_AZ [v]</b>			((coughs))
<b>BUSRA_TUR [v]</b>	Başlıyorum.	Hayır ya ordaydı saten!	Eeēm̄ •
<b>BUSRA_TUR [eng]</b>	I'm getting started.	No way. It was already there.	Eeēm̄ • one cannot stay in

[239]

<b>SERKAN_TUR [v]</b>	
<b>SERKAN_TUR [eng]</b>	
<b>KAAN_AZ [v]</b>	
<b>BUSRA_TUR [v]</b>	karanlık yerlerde falan eē kalamaz mesela karanlıkta
<b>BUSRA_TUR [eng]</b>	dark places eē in dark places • eē or how can I make it • • eē when one sees a snake or it might

[240]

<b>SERKAN_TUR [v]</b>	
<b>SERKAN_TUR [eng]</b>	
<b>KAAN_AZ [v]</b>	
<b>BUSRA_TUR [v]</b>	kalamaz • eē ya da ne bileyim • • eē yılan falan görünce
<b>BUSRA_TUR [eng]</b>	be snake or dark places ••eēm̄m̄ for example there are some narrow eē places • • eē it is one of the

[241]

SERKAN\_TUR [v]  
SERKAN\_TUR [eng]  
KAAN\_AZ [v]  
BUSRA\_TUR [v]  
BUSRA\_TUR [eng]

ya da yılan olur karanlık yerler olur • eēmm̄ mesela  
features of one has but it is named as like...

[242]

SERKAN\_TUR [v]  
SERKAN\_TUR [eng]  
KAAN\_AZ [v]  
BUSRA\_TUR [v]  
BUSRA\_TUR [eng]

böyle çok eē dar yerler olur • • eē insanların sahip

[243]

SERKAN\_TUR [v]  
SERKAN\_TUR [eng]  
KAAN\_AZ [v]  
BUSRA\_TUR [v]  
BUSRA\_TUR [eng]

olduğu özelliklerden biridir ama bunlar bir şekilde

[244]

557 [20:19.5]

SERKAN\_TUR [v]  
SERKAN\_TUR [eng]  
KAAN\_AZ [v]  
BUSRA\_TUR [v]  
BUSRA\_TUR [eng]  
FAHIR\_AZ [v]

adlandırılıyolar. Yapmaktan hoşlandığımız şeyler nedir,  
What do we name the things we like doing, like doing. I passed that.

[245]

BUSRA\_TUR [v]  
BUSRA\_TUR [eng]  
FAHIR\_AZ [v]

sevdiğimiz yapmaktan hoşlandığımız. Başka bi tarafa

[246]

	558 [20:24.2]	559 [20:26.2]
SERKAN_TUR [v]		Pas de pas. Bilmiyo senin dediğini.
SERKAN_TUR [eng]		Say Pass. Say Pass. He doesn't understand what you are trying to explain.
BUSRA_TUR [v]	geçtim.	
BUSRA_TUR [eng]		((1_s)) OK
FAHIR_AZ [v]		
BUSRA_TUR [k]		[fast:
SERKAN_TUR [k]	[fast: pas de pas]	

[247]

BUSRA_TUR [v]	((1_s)) Okey mesela futbol senin neyindir? Hani çok	
BUSRA_TUR [eng]	for example what does football mean to you? You like...	
BUSRA_TUR [k]	mesela futbol senin neyindir]	

[248]

	560 [20:30.3]	561 [20:30.7]	562 [20:32.7]
SERKAN_TUR [v]			((1_s)) Öyle
SERKAN_TUR [eng]			((1_s)) There is nothing
BUSRA_TUR [v]	seve...	Hé bunun şeyi ne? Negatifi?	
BUSRA_TUR [eng]		Yeah what is the ... of it? Negative?	
FAHIR_AZ [v]		Hobi?	
FAHIR_AZ [eng]		Hobby?	
BUSRA_TUR [k]			

[249]

	563 [20:34.9]	564 [20:35.4]	565 [20:36.0]	566 [20:38.0]
SERKAN_TUR [v]	bişe yok.			Bitiyo. Pas de
SERKAN_TUR [eng]	like that.			It's about to be done. Say
KAAN_AZ [v]			Var ola bilər.	
KAAN_AZ [eng]			There might be.	
BUSRA_TUR [v]		Var.	Yok. Zaten biliyo.	
BUSRA_TUR [eng]		There is.	No. He already knows.	
FAHIR_AZ [v]			Yox.	
FAHIR_AZ [eng]			There isn't.	



[250]

..		567 [20:40.0]
SERKAN_TUR [v]	bence.	
SERKAN_TUR [eng]	pass say pass.	
BUSRA_TUR [v]		Hobi olmayan nedir? • Yapmaktan iī aaá
BUSRA_TUR [eng]		What is the one which isn't hobby? • The one we like doing iī aaá I won't be able to

[251]

..		568 [20:46.8]	569 [20:48.4]	570 [20:50.3]	571 [20:51.2]
SERKAN_TUR [v]		Okey.	Bitti.	Bas.	Fobi işte
SERKAN_TUR [eng]		OK.	It finished.	Pass.	Phobia it finished
KAAN_AZ [v]					Fobi.
KAAN_AZ [eng]					Phobia.
BUSRA_TUR [v]	söyleyemicem.Okey.				Fobi.
BUSRA_TUR [eng]	explain. OK.				Phobia.

[252]

..		572 [20:55.4]
SERKAN_TUR [v]	bitti oh. Bunu da koyim. Bunu kullandım mı ya? Aldık	
SERKAN_TUR [eng]	thankfully. I can put it. Did I use that?	We did thke
BUSRA_TUR [v]		
BUSRA_TUR [eng]		The Azeri

[253]

..		573 [20:57.0]
SERKAN_TUR [v]	bunu.	Onlar ama hadi
SERKAN_TUR [eng]	that.	Turn it upside-down!
BUSRA_TUR [v]	Azericesi de aynıydı heralde onun.	
BUSRA_TUR [eng]	equivalent was the same I guess.	

[254]

..		574 [20:58.6]	575 [21:00.6]576 [21:01.0]
SERKAN_TUR [v]	çevirsene! ben mi anlatcam?		Aaa bu çok kolay yâ!
SERKAN_TUR [eng]	Am I the one who will give clue?		That's very easy! That's • a! Did you
BUSRA_TUR [v]			((laughs))
FAHIR_AZ [v]			Ahà!
FAHIR_AZ [eng]			I see.
AHMET_TUR [v]	Fobiya.		
AHMET_TUR [eng]	Phobia.		
SERKAN_TUR [k]			[excitingly]

[255]

..		577 [21:07.2]	
SERKAN_TUR [v]	Yaā bu • şey! Başladın mı? Bu şey böyle büyük.		
SERKAN_TUR [eng]	start? That's big like.		
KAAN_AZ [v]			
KAAN_AZ [eng]			Fat.
BUSRA_TUR [v]			
SERKAN_TUR [k]			
KAAN_AZ [k]			

[256]

..		578 [21:08.1]	
SERKAN_TUR [v]	Yok şeyde bu yabanc-yabancı bi yerde • Avru-		
SERKAN_TUR [eng]	No. It is in in a for-foreign place • in Eur-Europe. The city of lovers.		
KAAN_AZ [v]	Tongal. Tombul.		
KAAN_AZ [eng]	Fat.		
SERKAN_TUR [k]	[excitingly]		
KAAN_AZ [k]	[excitingly]		

[257]

		579 [21:13.3]
SERKAN_TUR [v]	Avrupa'da. Hani aşıkların kenti. Heh!	
SERKAN_TUR [eng]		Yeah!
KAAN_AZ [v]		Aaá şey Parisdə şey.
KAAN_AZ [eng]		Aaá it's in Paris.
SERKAN_TUR [k]		
KAAN_AZ [k]		[excitingly]

[258]

		580 [21:15.0]	581 [21:15.6]	582 [21:16.2]
SERKAN_TUR [v]	Evet. O ne?			Yavrum benim! Koyun ((2_s))
SERKAN_TUR [eng]	Yes. What's that?			You're great! Put it away ((2_s)) This one is like the
KAAN_AZ [v]			Eyfel qülləsi.	
KAAN_AZ [eng]			Eiffel tower.	
SERKAN_TUR [k]	[excitingly]			[excitingly]

[259]

		579 [21:13.3]
SERKAN_TUR [v]	Bu da aynısı buna benziyo. Ama bu şeyde. Asya'da.	
SERKAN_TUR [eng]	previous one. But it 's in. in Asia. There is a man who is a great sultan!...	
SERKAN_TUR [k]		

[260]

		579 [21:13.3]
SERKAN_TUR [v]	Hani bi adam var ya bi çok büyük bi ııîm padişah!... se	
SERKAN_TUR [eng]		Taj
KAAN_AZ [v]		Aaā
KAAN_AZ [eng]		Aaā Taj
SERKAN_TUR [k]		
KAAN_AZ [k]		

[261]

584 [21:28.5]	
SERKAN_TUR [v]	Tac Mahal. Yavrum be süpersin sen! ((2_s)) Bu kim
SERKAN_TUR [eng]	Mahal. You're great man! ((2_s)) Who's that? I don't know him ((4_s)) That's
KAAN_AZ [v]	şey Tac Mahal. ((laughs))
KAAN_AZ [eng]	Mahal.
BUSRA_TUR [v]	((laughs))
SERKAN_TUR [k]	[excitingly]
KAAN_AZ [k]	[excitingly]

[262]

SERKAN_TUR [v]	ya?! Ben bunu tanımiyom ki ((4_s)) Bu zor yaā! ((3_s))
SERKAN_TUR [eng]	harā! ((3_s)) You can guess that it! It belongs to our • our own culture has itözümüzde var man! It's
KAAN_AZ [v]	
BUSRA_TUR [v]	
SERKAN_TUR [k]	

[263]

SERKAN_TUR [v]	Bu bunu bilirsin yaā! Bu bizim şeyimize ait • özümüzde
SERKAN_TUR [eng]	a. Do you know what kind of a thing it is? Yeah you go to a thing you go to a fight
KAAN_AZ [v]	
BUSRA_TUR [v]	
SERKAN_TUR [k]	

[264]

SERKAN_TUR [v]	var koçum bu! Bişey bu. Nası bişi bu biliyo musun? Heh
SERKAN_TUR [eng]	
KAAN_AZ [v]	
BUSRA_TUR [v]	
SERKAN_TUR [k]	

[265]

		585 [21:51.4]	586 [21:52.0]
SERKAN_TUR [v]	şeye gidersin dövüşe gidersin.		Sss ya ne diyolar
SERKAN_TUR [eng]			What is it called like the
KAAN_AZ [v]		Ahá!	
KAAN_AZ [eng]		I see.	
BUSRA_TUR [v]			
SERKAN_TUR [k]			

[266]

		587 [21:54.2]	588 [21:55.2]
SERKAN_TUR [v]	ona hani ülkeler yapıyo.		Hah muharibeye
SERKAN_TUR [eng]	countries make.		Yeah you go to the war. Wo are the
KAAN_AZ [v]		Muharibə.	
KAAN_AZ [eng]		War.	

[267]

		589 [21:57.9]	590 [21:59.9]
SERKAN_TUR [v]	gidersin o gidenler ne? Hadi.		Diğer adı
SERKAN_TUR [eng]	ones going to war?	Come on.	Another name the other
KAAN_AZ [v]		Eeeöff əsgərler.	
KAAN_AZ [eng]		Alas soldiers.	

[268]

		591 [22:01.5]	592 [22:02.0]	593 [22:04.9]	594 [22:05.7]
SERKAN_TUR [v]	başka adı.	Ordu öff süvari yaā!	Süvari.		
SERKAN_TUR [eng]	name.	Army alas cavalry!	Cavalry.		
KAAN_AZ [v]		Ordu.	Aâ.		
KAAN_AZ [eng]		Army.	I see.		
BUSRA_TUR [v]					
BUSRA_TUR [eng]					((1_s)) Is
SERKAN_TUR [k]		[regretfully]			

[269]

		596 [22:09.3]	597 [22:13.2]
SERKAN_TUR [v]			Başşşladık.
SERKAN_TUR [eng]			We started.
KAAN_AZ [v]			((coughs))
BUSRA_TUR [v]	((1_s)) Sen de di mi?		
BUSRA_TUR [eng]	it you?		
FAHIR_AZ [v]			((4_s)) Aaā nəysə
FAHIR_AZ [eng]			((4_s)) Aaā anyway to listen to one • to

[270]

		598 [22:22.6]	599 [22:23.6]
BUSRA_TUR [v]			Dinlemek?
BUSRA_TUR [eng]			To listen?
FAHIR_AZ [v]	adama başa salmaq • dinləmək.		Eeē ī eeē
FAHIR_AZ [eng]	listen.		Eeē ī eeē man...

[271]

		600 [22:25.7]	601 [22:26.6]	602 [22:29.5]
SERKAN_TUR [v]				Biz
SERKAN_TUR [eng]				We can
BUSRA_TUR [v]		Anlamak?		Sevmek?
BUSRA_TUR [eng]		To understand?		To love?
FAHIR_AZ [v]	adam...	Emnə ona oxşayır aa!		
FAHIR_AZ [eng]		It resembles aa!		
BUSRA_TUR [k]		[fast: anlamak]		

[272]

		604 [22:31.2]
SERKAN_TUR [v]	yeneriz bunları. ((laughs))	
SERKAN_TUR [eng]	win!	
FAHIR_AZ [v]		Aā ((2_s)) bay recyonlarda 'different' olur
FAHIR_AZ [eng]		Aā ((2_s)) in some regions it is 'different'.
FAHIR_AZ [k]		[slowly]

[273]

	605 [22:38.7]	606 [22:39.6]	607 [22:41.6]	608 [22:43.1]
SERKAN_TUR [v]				
KAAN_AZ [v]				
KAAN_AZ [eng]		Azərbaycanca.		
BUSRA_TUR [v]			Curbecur ne be?	
BUSRA_TUR [eng]			What is curbecur 'different'?	
FAHIR_AZ [v]	eē.	Cürbəcür olur aā.		Ya
FAHIR_AZ [eng]		It becomes different aā.		What did I
FAHIR_AZ [k]				

[274]

		609 [22:46.2]	
BUSRA_TUR [v]	((laughs))		Aksan mı? Nedir bu?
BUSRA_TUR [eng]			Is is accent? What's that?
FAHIR_AZ [v]	sənə mən nə dedim? Different.		
FAHIR_AZ [eng]	say to you? Different.		

[275]

	610 [22:48.1]	611 [22:49.4]	
SERKAN_TUR [v]			Lehçe lehçe.
SERKAN_TUR [eng]			Dialect dialect.
BUSRA_TUR [v]			Hā lehçe! Aksandan devam etseydin
BUSRA_TUR [eng]			I see dialect! I wish you kept going with accent.
FAHIR_AZ [v]	Yox ləhcəydi.		
FAHIR_AZ [eng]	No. It's dialect.		

[276]

	612 [22:52.0]	613 [22:57.4]	614 [22:58.0]
SERKAN_TUR [v]			
SERKAN_TUR [eng]			
BUSRA_TUR [v]	keşke.		Akraba? Dost.
BUSRA_TUR [eng]		Relative.	Company.
FAHIR_AZ [v]	Há! Həmişə e • • yaxın bir adam.		Yaxın
FAHIR_AZ [eng]	I see! It's always a close man.		Close man.

[277]

BUSRA_TUR [v]	Arkadaş.
BUSRA_TUR [eng]	Friend.
FAHIR_AZ [v]	adam. Se-se-sevdiyimiz adam bizim • • ha-harası
FAHIR_AZ [eng]	The one we like • • his love is in our head.

[278]

	615 [23:06.6]	616 [23:08.2]	617 [23:09.0]
SERKAN_TUR [v]		Bas.	
SERKAN_TUR [eng]		Squeeze.	
BUSRA_TUR [v]	lī anne!		Baba. Neydi bu?
BUSRA_TUR [eng]	Mum!		Dad. What was that?
FAHIR_AZ [v]	başımızda.		
FAHIR_AZ [eng]			
nn [nn]		((the noise of the buzzer))	((the noise of the

[279]

	618 [23:10.3]	619 [23:11.7]	620 [23:14.8]
SERKAN_TUR [v]	Hafıza.		
SERKAN_TUR [eng]	Memory.		
BUSRA_TUR [v]		Yakın adam dedi ama hafızaya ya! Ba-	
BUSRA_TUR [eng]		He said 'close man' for memory!	C-can I take
nn [nn]	buzzer))		

[280]

		621 [23:17.1]	622 [23:19.1]
SERKAN_TUR [v]		Yaddaş yaddaş.	Azericesini
SERKAN_TUR [eng]		Memory memory.	He explained in
BUSRA_TUR [v]	bakabilir miyim bi dakika?	Nası hafıza olur?	
BUSRA_TUR [eng]	a look for a second?	How could it be memory?	
BUSRA_TUR [k]		[questioningly]	



[281]

	623 [23:21.3]	624 [23:23.3]
SERKAN_TUR [v]	anlattı galiba. Şeyi başlatın. Hadi bi bilelim bitirelim	
SERKAN_TUR [eng]	Azerbaijani I guess.	Start it. Let's know and finish that!
KAAN_AZ [v]	Aaā başlı...!	
KAAN_AZ [eng]	Aaā we are sta...!	
BUSRA_TUR [v]	Başlıyoruz.	
BUSRA_TUR [eng]	We are starting.	

[282]

	625 [23:24.4]	626 [23:26.1]	627 [23:27.3]	628 [23:28.6]
SERKAN_TUR [v]	şunu!			Bilmiyosan geç
SERKAN_TUR [eng]				If you don't know pass it •
KAAN_AZ [v]	Aaā!		Valla bən bunu nası?!	
KAAN_AZ [eng]			Ooh how can I?!	
BUSRA_TUR [v]	Vav!			
BUSRA_TUR [eng]	Wow!			

[283]

	629 [23:30.3]	630 [23:31.3]	631 [23:32.3]
SERKAN_TUR [v]	• bekleme.	Hindistan. Orta Asya?	
SERKAN_TUR [eng]	don't wait.	India. Central Asia?	
KAAN_AZ [v]		İndi aá!...	Yo yo yo yo!
KAAN_AZ [eng]		Now aá!...	No no no no! Which
SERKAN_TUR [k]		[excitingly]	

[284]

	632 [23:36.3]
SERKAN_TUR [v]	Kim var orda?
SERKAN_TUR [eng]	Who is there?
KAAN_AZ [v]	Atlantik okeandan hansı ölkə var? Atlantik okeanı
KAAN_AZ [eng]	country can you name beyond Atlantic Ocean? Which country can you name beyond

[285]

	633 [23:38.3]	634 [23:39.7]
<b>SERKAN_TUR [v]</b>		<b>Çin. Çin Seddi?</b>
<b>SERKAN_TUR [eng]</b>		China. The Great Wall?
<b>KAAN_AZ [v]</b>	<b>keçənde hansı ölkə var?</b>	<b>Yo yo!</b>
<b>KAAN_AZ [eng]</b>	Atlantic Ocean?	No no! There's
<b>BUSRA_TUR [v]</b>		<b>((laughs))</b>
<b>FAHIR_AZ [v]</b>		<b>((laughs))</b>
<b>KAAN_AZ [k]</b>		

[286]

<b>KAAN_AZ [v]</b>	<b>Şurada Atlantik şurada o şurada Atlantika da şurada</b>	
<b>KAAN_AZ [eng]</b>	Atlantic here it's right there in Atlantic which country is there here?	
<b>KAAN_AZ [k]</b>	[flabbergastingly]	

[287]

	636 [23:44.9]	637 [23:45.6]
<b>SERKAN_TUR [v]</b>		<b>Amerika.</b>
<b>SERKAN_TUR [eng]</b>		The USA.
<b>KAAN_AZ [v]</b>	<b>hangi ölkə var?</b>	<b>əfənim aā böyüü ən böyük</b>
<b>KAAN_AZ [eng]</b>		Aā the most important gu-guy there!
<b>KAAN_AZ [k]</b>		

[288]

	638 [23:49.8]	639 [23:50.7]
SERKAN_TUR [v]		Obama sana ne ol...
SERKAN_TUR [eng]		Obama why are yo...
KAAN_AZ [v]	insan insanı!	((laughs))
KAAN_AZ [eng]		
BUSRA_TUR [v]		((laughs))
FAHIR_AZ [v]	Obama.	
FAHIR_AZ [eng]	Obama.	
AHMET_TUR [v]		((laughs))
FAHIR_AZ [k]	[flabbergastingly; excitingly]	

[289]

	640 [23:52.7]	641 [23:55.1]	642 [23:56.6]
SERKAN_TUR [v]	Sen ne söylüyon?	Geç onu. ((1_s))	Süremi yedi ama.
SERKAN_TUR [eng]	Why did you answer to that?	Pass it.	((1_s)) He provoked my time.
KAAN_AZ [v]		Aaā!	Aaā!
BUSRA_TUR [v]	((laughs))		
FAHIR_AZ [v]	Aā yadımdam çıxdı.		
FAHIR_AZ [eng]	Alas I forgot it.		

[290]

	643 [23:58.8]	644 [23:59.9]	645 [24:00.5]	646 [24:02.5]
SERKAN_TUR [v]		Ne?		Güney Amerika?
SERKAN_TUR [eng]		What?		South America?
KAAN_AZ [v]	Uruqvay.	Uruqvay.	Boliviya.	Çili.
KAAN_AZ [eng]	Uruguay.	Uruguay.	Bolivia.	Chile.

[291]

	647 [24:03.7]	648 [24:08.2]
SERKAN_TUR [v]		Kuzey Amerika.
SERKAN_TUR [eng]		North America.
KAAN_AZ [v]	Düzdü. Yani eēm! •• Onun üstünə gəl.	
KAAN_AZ [eng]	Right. I mean eēm •• What's on north?	

[292]

	649 [24:09.0]	650 [24:11.0]
SERKAN_TUR [v]		Napıym Meksika'nın
SERKAN_TUR [eng]		What's there on Mexica?
KAAN_AZ [v]	Meksikanın da gəl üstünə.	
KAAN_AZ [eng]	What's on Mexica?	
BUSRA_TUR [v]		((laughs))
SERKAN_TUR [k]		[excitingly]

[293]

	651 [24:12.9]	652 [24:16.3]
SERKAN_TUR [v]	üstünde?	Güney Amerika Kuzey
SERKAN_TUR [eng]		South America North America.
KAAN_AZ [v]		Yani Meksika plus aā...
KAAN_AZ [eng]		I mean Mexica plus aā...
BUSRA_TUR [v]		
SERKAN_TUR [k]		

[294]

	653 [24:17.5]	654 [24:20.2]
SERKAN_TUR [v]	Amerika.	Körfez ne?
SERKAN_TUR [eng]		Gulf what? Mexican Gulf.
KAAN_AZ [v]		Meksika plus o Güney Am... Yo yo yo!
KAAN_AZ [eng]		Mexica plus South Am... No no no!
nn [nn]		((the noise of the
SERKAN_TUR [k]		[excitingly]

[295]

	655 [24:22.0]
SERKAN_TUR [v]	Meksika Körfezi.
SERKAN_TUR [eng]	
KAAN_AZ [v]	
KAAN_AZ [eng]	
nn [nn]	buzzer))
BUSRA_TUR [k]	
SERKAN_TUR [k]	[regretfully]

[296]

656 [24:25.0]

<b>SERKAN_TUR [v]</b>	Latin Amerika! Hocam Obama'yı o söyledi ya! ((laughs))
<b>SERKAN_TUR [eng]</b>	Latin America! Instructor he said Obama alas! ((laughs))
<b>BUSRA_TUR [k]</b>	[complainingly]

[297]

657 [24:29.3]

658 [24:34.2]

<b>SERKAN_TUR [v]</b>	Tamamdır. Başladık! Latin ya bunu şey...
<b>SERKAN_TUR [eng]</b>	That's OK. We started! It's Latin aā...
<b>BUSRA_TUR [v]</b>	Eeē kadın.
<b>BUSRA_TUR [eng]</b>	Eeē woman.

[298]

659 [24:35.9]

660 [24:37.8]

661 [24:38.6]

<b>SERKAN_TUR [v]</b>	Brezilya Arjantin bunu bilirdim ben yani!
<b>SERKAN_TUR [eng]</b>	Brazil Argentina I could guess that I mean!
<b>BUSRA_TUR [v]</b>	Eeē.
<b>BUSRA_TUR [eng]</b>	[regretfully]
<b>SERKAN_TUR [k]</b>	Yabancı.
	Foreigner.
	We've had

[299]

662 [24:39.7]

<b>SERKAN_TUR [v]</b>	Performansımız düştü bak. Bi şeker alalım.
<b>SERKAN_TUR [eng]</b>	a bad performance.
<b>KAAN_AZ [v]</b>	Let's have a candy.
<b>KAAN_AZ [eng]</b>	Göz kaldı göz nazar...
<b>BUSRA_TUR [v]</b>	It 's the evil eye...
<b>BUSRA_TUR [eng]</b>	Emm• • •im dünyada...en
	Emm• • •im int he world... she's in

[300]

<b>BUSRA_TUR [v]</b>	üst ülkelerden birisinde. Hangisi o? Dünya'ya hükmeden
<b>BUSRA_TUR [eng]</b>	one of the top countries. Which one is that? The one rules the world? ••• Which one is that

[301]

		664 [24:50.1]	665 [24:50.9]
<b>BUSRA_TUR [v]</b>	ülkede? • • Hangi ülke o?		Evet orda bi
<b>BUSRA_TUR [eng]</b>	country?		Yes there a woman mmm̄
<b>FAHIR_AZ [v]</b>		Aaā Amerika!	
<b>FAHIR_AZ [eng]</b>		Aaā America!	

[302]

		666 [24:59.8]
<b>BUSRA_TUR [v]</b>	kadın mmm̄ şarkı söylüyo • • • okey • eē! Hatta bi ara	
<b>BUSRA_TUR [eng]</b>	sings ... OK • eē!	She was even in
<b>FAHIR_AZ [v]</b>		Ki?
<b>FAHIR_AZ [eng]</b>		Who?

[303]

<b>BUSRA_TUR [v]</b>	baya dep-depresyona falan girmişti saçlarını kazıtmıştı.
<b>BUSRA_TUR [eng]</b>	depression once and she buzz cut her hair ((1_s)) She got married, had children now but she still
<b>FAHIR_AZ [v]</b>	
<b>FAHIR_AZ [eng]</b>	

[304]

<b>BUSRA_TUR [v]</b>	((1_s)) Evlendi çocukları var şimdi ama hala devam
<b>BUSRA_TUR [eng]</b>	sings.
<b>FAHIR_AZ [v]</b>	
<b>FAHIR_AZ [eng]</b>	

[305]

		667 [25:10.0]	668 [25:12.0]
<b>BUSRA_TUR [v]</b>	ediyo. Bilemiycen. ((2_s)) Eeē • Malazgirt falan olur		
<b>BUSRA_TUR [eng]</b>	You can't know. ((2_s)) Eeē • It's like Manzikert Gallipoli what are those called? It's		
<b>FAHIR_AZ [v]</b>			
<b>FAHIR_AZ [eng]</b>			
<b>mn [nn]</b>			((the noise of the buzzer))

[306]

<b>BUSRA_TUR [v]</b>	Çanakkale olur nedir bunlar? Malazgirt bişeyi Çanakkale
<b>BUSRA_TUR [eng]</b>	Manzikert thing Gallipoli thing like. • • OK. For instance it's now between Syria and hmr̄ between
<b>nn [nn]</b>	

[307]

<b>BUSRA_TUR [v]</b>	bişeyi falan. • • Eē okey. Mesela Őimdi Őey Suriye ile
<b>BUSRA_TUR [eng]</b>	Turkey. War...
<b>nn [nn]</b>	

[308]

<b>BUSRA_TUR [v]</b>	Őey ē arasında var TŒrkiye arasında olmak Œzere
<b>BUSRA_TUR [eng]</b>	
<b>nn [nn]</b>	

[309]

	669 [25:30.1]	
<b>SERKAN_TUR [v]</b>	Alıym onu • • Kim ben mi anlatıyorum? Ben	
<b>SERKAN_TUR [eng]</b>	Let me take it • • Who is the clue-giver, me? I am the clue-giver.	
<b>BUSRA_TUR [v]</b>	savaŐ... Uuuu Őok gŒzel!	
<b>BUSRA_TUR [eng]</b>	Alas very nice!	
<b>nn [nn]</b>	((the noise of the buzzer))	
<b>BUSRA_TUR [k]</b>	[regretfully]	

[310]

	670 [25:35.0]	671 [25:37.0]
<b>SERKAN_TUR [v]</b>	anlatıyorum.	((2_s)) Ya bunu bilirsin ya!
<b>SERKAN_TUR [eng]</b>		((2_s)) You know that! I got excited • • they are like getting
<b>BUSRA_TUR [v]</b>	Çevirdim.	
<b>BUSRA_TUR [eng]</b>	I've translated.	
<b>nn [nn]</b>		
<b>BUSRA_TUR [k]</b>		
<b>SERKAN_TUR [k]</b>		[excitingly]

[311]

		672 [25:43.0]	673 [25:43.5]
SERKAN_TUR [v]	Heycan yaptım • • hani evleniyolar.		Senin neyin
SERKAN_TUR [eng]	married.		What do you have?
KAAN_AZ [v]			Hı hı!
KAAN_AZ [eng]			OK!
SERKAN_TUR [k]			

[312]

		674 [25:44.7]	675 [25:46.6]	676 [25:48.0]
SERKAN_TUR [v]	var?		Yok avrat değil. Ya kan kanbağı var	
SERKAN_TUR [eng]			No it's not woman.	You have blood-relation like • from
KAAN_AZ [v]				
KAAN_AZ [eng]	Eə arvadım eē!			
BUSRA_TUR [v]	Aā my wife eē!			((laughs))

[313]

		677 [25:53.9]	678 [25:54.7]
SERKAN_TUR [v]	hani • aynı anneden aynı babadan!		Gardaş o
SERKAN_TUR [eng]	the same mum same dad!		Brother what do you
KAAN_AZ [v]			Qardaş.
KAAN_AZ [eng]			Brother.
BUSRA_TUR [v]			

[314]

		679 [25:57.2]
SERKAN_TUR [v]	kardaşın şeyine ne diyolar avradına?	
SERKAN_TUR [eng]	call your brother's wife?	
KAAN_AZ [v]		
KAAN_AZ [eng]		Hayda! Ya nəsi?!
BUSRA_TUR [v]		Alas! What?!
BUSRA_TUR [eng]		Oha!
BUSRA_TUR [k]		Whoa! [flabbergastingly]



[315]

	680 [25:59.2]	681 [26:02.6]
SERKAN_TUR [v]		Ne denir ona?
SERKAN_TUR [eng]		What do you call that?
KAAN_AZ [v]	Yadımdan çıxdı valla. Nə diyem?	((coughs))
KAAN_AZ [eng]	I forgot it. What do I say?	
BUSRA_TUR [v]	Azerice konuşmaya başladı ((laughs))	
BUSRA_TUR [eng]	He started speaking in Azerbaijani ((laughs))	

[316]

	682 [26:03.5]683 [26:04.2]684 [26:04.8]	
SERKAN_TUR [v]	Pas.	
SERKAN_TUR [eng]	Pass.	
KAAN_AZ [v]	Pas.	Gəlmir yad...Bacanagı söz... yadımdan
KAAN_AZ [eng]	Pass.	I forg... Brother-in-law... I forgot it.
BUSRA_TUR [v]		Bac-bacanak.
BUSRA_TUR [eng]		Bro-brother-in-law.

[317]

	685 [26:08.9]	686 [26:10.3]
SERKAN_TUR [v]		((imitating phoning)) Bu ne bu?
SERKAN_TUR [eng]		((imitating phoning)) What is that?
KAAN_AZ [v]	çıxdı. Eē zəng eləmək.	
KAAN_AZ [eng]	Hmñ to phone.	
BUSRA_TUR [v]		
BUSRA_TUR [eng]		

[318]

	687 [26:11.4]	688 [26:12.3]	689 [26:13.5]690 [26:14.5]
SERKAN_TUR [v]		Bu-nu kim buldu?	Ama bulmayı kullandım
SERKAN_TUR [eng]		Who invented that?	But I used 'invent'! Alas! You can guess
KAAN_AZ [v]	Telefon.		Bell.
KAAN_AZ [eng]	Telephone.		
SERKAN_TUR [k]		[excitingly]	[regretfully]

[319]

SERKAN_TUR [v]	ya! Olamaz lanet olsun! Ya bunu bilirsin hacı ya! •••
SERKAN_TUR [eng]	that! ••• Like you do like ((imitating))!
SERKAN_TUR [k]	

[320]

	691 [26:23.7]
SERKAN_TUR [v]	Hani şey yaparsın böyle ((imitating))!
SERKAN_TUR [eng]	
KAAN_AZ [v]	Xəmir yoğur...
KAAN_AZ [eng]	Knead dough...
SERKAN_TUR [k]	

[321]

	692 [26:24.8]	693 [26:26.8]	694 [26:28.6]
SERKAN_TUR [v]	Ha o yu! O neyle yoğurursun hamuru?	Ne ay?	
SERKAN_TUR [eng]	What do you knead dough with?	What alas?	
KAAN_AZ [v]		Aā!	

[322]

	695 [26:29.7]	696 [26:30.8]	697 [26:32.8]
SERKAN_TUR [v]		Şey ince uzun ya ince uzun!	
SERKAN_TUR [eng]		It's thin and long ya thin and long!	
KAAN_AZ [v]			Şey oxlov.
KAAN_AZ [eng]			Aā dough roller.
FAHIR_AZ [v]	Bən biliyorum.		
FAHIR_AZ [eng]	I know it.		
KAAN_AZ [k]			[excitingly]

[323]

	698 [26:34.2]	699 [26:35.7]	700 [26:36.8]
<b>SERKAN_TUR [v]</b>	<b>Oklava. Bildi yavrum!</b>		
<b>SERKAN_TUR [eng]</b>	Dough roller. He knew it man!		
<b>KAAN_AZ [v]</b>			<b>Ayaqına süstüm sənin</b>
<b>KAAN_AZ [eng]</b>			I kicked you leg ((laughs))
<b>BUSRA_TUR [v]</b>		<b>Bitti.</b>	
<b>BUSRA_TUR [eng]</b>		It's finished.	
<b>nn [nn]</b>	((the noise of the buzzer))		

[324]

	701 [26:38.8]	702 [26:51.9]
<b>SERKAN_TUR [v]</b>	<b>((8_s)) Bişeyler yiyelim ya!</b>	<b>Daha önce oldu</b>
<b>SERKAN_TUR [eng]</b>	((8_s)) Let's eat something!	Were those used beforehand?
<b>KAAN_AZ [v]</b>	<b>((laughs))</b>	
<b>KAAN_AZ [eng]</b>		
<b>BUSRA_TUR [v]</b>	<b>((7_s)) ((laughs))</b>	
<b>FAHIR_AZ [v]</b>	<b>((10_s)) ən qoca ol-olmuşdu.</b>	
<b>FAHIR_AZ [eng]</b>	((10_s)) It became the biggest.	

[325]

	703 [26:53.1]	704 [26:53.6]	705 [26:55.5]	706 [26:56.0]
<b>SERKAN_TUR [v]</b>	<b>mu bunlar?</b>	<b>Onu geç o zaman.</b>	<b>Veriyim mi</b>	
<b>SERKAN_TUR [eng]</b>		Pass it then.	Should I give that?	
<b>BUSRA_TUR [v]</b>			<b>Süre.</b>	
<b>BUSRA_TUR [eng]</b>			Duration.	
<b>FAHIR_AZ [v]</b>		<b>Oldu.</b>		
<b>FAHIR_AZ [eng]</b>		Yeah they did.		

[326]

	707 [26:58.5]	708 [27:03.9]
<b>SERKAN_TUR [v]</b>	bunu? Al.	
<b>SERKAN_TUR [eng]</b>	Take it.	
<b>BUSRA_TUR [v]</b>		Kız ya da erkek
<b>BUSRA_TUR [eng]</b>		Girl or boy baby.
<b>FAHIR_AZ [v]</b>	((1_s)) Aā oğul qız oğul-oğlan.	
<b>FAHIR_AZ [eng]</b>	((1_s)) Aaā boy girl boy-boy.	

[327]

	709 [27:05.6]
<b>BUSRA_TUR [v]</b>	bebek.
<b>BUSRA_TUR [eng]</b>	
<b>FAHIR_AZ [v]</b>	Ahà bu bu uú onları nəfər kimi. Qız oğlan fərqi
<b>FAHIR_AZ [eng]</b>	Yeah tho-those are like people. What is the difference between girl and boy?

[328]

	710 [27:13.0]	711 [27:15.9]	712 [27:17.1]	713 [27:19.3]
<b>SERKAN_TUR [v]</b>			((laughs))	
<b>BUSRA_TUR [v]</b>	Aile eē vak...		Kız erkek. Nedir?	
<b>BUSRA_TUR [eng]</b>	Family eē vak...		Girl man. What's it?	
<b>FAHIR_AZ [v]</b>	nədir?	Qız oğlan.		Fərqi.
<b>FAHIR_AZ [eng]</b>		Girl boy.		The

[329]

	714 [27:20.3]	715 [27:22.0]	716 [27:24.4]
<b>SERKAN_TUR [v]</b>		Ben biliyorum Azerice.	
<b>KAAN_AZ [v]</b>	((coughs))		
<b>BUSRA_TUR [v]</b>	Fergi ne demek?		Hé
<b>BUSRA_TUR [eng]</b>	What does difference 'ferqi' mean?		Is see
<b>FAHIR_AZ [v]</b>		Aá difference.	
<b>FAHIR_AZ [eng]</b>	difference.	Aá difference.	

[330]

	717 [27:26.1] 718 [27:28.0]	719 [27:30.3]
SERKAN_TUR [v]	Ney? Bildi mi? • • Cinsiyet. Há bi tane at! ((9_s))	
SERKAN_TUR [eng]	What? Did she guess it? • • Gender. I see put one down!	((9_s)) Who'
BUSRA_TUR [v]	cinsiyet!	• •Devam et.
BUSRA_TUR [eng]	gender!	• • Go on.
FAHIR_AZ [v]		Eē
FAHIR_AZ [eng]		Eē again

[331]

SERKAN_TUR [v]	Kim anlatıyo? Sen mi anlatıyosun?	
SERKAN_TUR [eng]	s the clue-giver? Are you the one who is the clue-giver?	
FAHIR_AZ [v]	yine Ukrayna ((3_s)) Aā Nepal ölkənin yanında bir ölkə.	
FAHIR_AZ [eng]	Ukraine ((3_s)) Aā it's a country near Nepal.	

[332]

	720 [27:40.4]	721 [27:45.3]
SERKAN_TUR [v]	Sen anlatıyosun. ((2_s)) Bas bas bas.	Bildi.
SERKAN_TUR [eng]	You are clue-giving. ((2_s)) Squeeze it squeeze it squeeze it.	She knew it.
BUSRA_TUR [v]	Şey mi? Eē Nepal Hindistan Çin • ne vardı orda?	
BUSRA_TUR [eng]	Is it? Eē Nepal India China • What's more?	
nn [nn]	((4_s)) ((the noise of the buzzer))	((the
BUSRA_TUR [k]	[fast: ne vardı orda?]	

[333]

	722 [27:47.3] 723 [27:48.0] 724 [27:48.5]	
SERKAN_TUR [v]	Hadi bakalım • a! O anlatıyo	
SERKAN_TUR [eng]	Let's see • take it! He's the clue-giver • come on •	
BUSRA_TUR [v]	Evet.	
BUSRA_TUR [eng]	Yes.	
FAHIR_AZ [v]	Tibet.	
FAHIR_AZ [eng]	Tibet.	
nn [nn]	noise of the buzzer))	

[334]

		725 [27:54.6]
SERKAN_TUR [v]	• hadi • güzel anlat. En mantıklı yollarını...	
SERKAN_TUR [eng]	explain well. The most logical ways. of...	
KAAN_AZ [v]		Aaā
KAAN_AZ [eng]		Aaā the final of...

[335]

		726 [27:57.3]	727 [27:58.0]	728 [28:00.2]
SERKAN_TUR [v]		Ney?		Kanada'
SERKAN_TUR [eng]		What?		What is below
KAAN_AZ [v]	deməli...	Kanada • altında sonra nə gəlir?		
KAAN_AZ [eng]		Canada • what is below it?		

[336]

		729 [28:01.0]	730 [28:02.2]
SERKAN_TUR [v]	nın altında ne...		Benim coğrafya kötü.
SERKAN_TUR [eng]	Canada...		My geographical info is bad.
KAAN_AZ [v]		Kanada altında.	
KAAN_AZ [eng]		Below Canada.	
BUSRA_TUR [v]			((laughs))

[337]

		731 [28:03.6]	732 [28:06.8]
SERKAN_TUR [v]			Amerika.
SERKAN_TUR [eng]			America.
KAAN_AZ [v]	Aii dedim Atlantik'i keçəndə hansı ölkə?		Onun
KAAN_AZ [eng]	Aii I asked which country you encounter when you pass the Atlantic.		What is
FAHIR_AZ [v]	((laughs))		

[338]

	734 [28:08.2]	735 [28:11.1]
SERKAN_TUR [v]		Asya var ne var? Afrika'yı mı diyosun ne
SERKAN_TUR [eng]	Asia what else?	Are you talking about Africa? What are you
KAAN_AZ [v]	altında nədi?	Şayət o...
KAAN_AZ [eng]	below it?	If it's...
BUSRA_TUR [v]	((laughs))	((laughs))
FAHIR_AZ [v]	((laughs))	((laughs))

[339]

	736 [28:14.4]	737 [28:17.4]
SERKAN_TUR [v]	diyosun? • • Güney Amerika Kuzey Amerik... Kuzey	
SERKAN_TUR [eng]	trying to say? • • South America North Americ...	North America.
KAAN_AZ [v]	Eeè eeé. Güney Amerika'nın üstünə.	
KAAN_AZ [eng]	Eeè eeé. Over the South America.	
BUSRA_TUR [v]		
FAHIR_AZ [v]		

[340]

	738 [28:18.1]	739 [28:20.8]	740 [28:21.8]
SERKAN_TUR [v]	Amerika.	Tür- ülke.	
SERKAN_TUR [eng]		Tur-country.	
KAAN_AZ [v]	Hansı aā • Türkiyə nədi?	Hansı...	
KAAN_AZ [eng]	Which one aā what is Turkey?	Which...	

[341]

	741 [28:22.6]	742 [28:23.5]	743 [28:24.0]
SERKAN_TUR [v]	Meksika'yı mı diyon?	Yavrum benim! İşte böyle!	
SERKAN_TUR [eng]	Are you talking about Mexico?	My man! That's it!	
KAAN_AZ [v]		Düzdü.	
KAAN_AZ [eng]		That's right.	
SERKAN_TUR [k]			[excitingly]

[342]

	744 [28:25.7]	745 [28:31.8]	746 [28:32.5]
SERKAN_TUR [v]		Geç pas de.	
SERKAN_TUR [eng]		Pass it. Say 'pass'.	
KAAN_AZ [v]	Aā ((3_s)) aā haley...		Şimdi ODTU-nun
KAAN_AZ [eng]	Aā ((3_s)) aā ((knocks on the table)) haley...		Now it's METU's...
nn [nn]	((knocking on the table))		

[343]

	747 [28:34.8]	748 [28:35.4]
SERKAN_TUR [v]	Kampüs.	
SERKAN_TUR [eng]	Campus.	
KAAN_AZ [v]	ən eē...	ən çox yayılan bi hərəkəti hansıdı?
KAAN_AZ [eng]		Which movement is the most common ones?

[344]

	749 [28:39.0]	750 [28:39.8]	751 [28:41.3]	752 [28:42.3]
SERKAN_TUR [v]	Solculuk ne? Ne?		AKP.	Neymiş
SERKAN_TUR [eng]	What is leftism?	What?	AKP.	What's protest?
KAAN_AZ [v]		Yo! AKP-ye qarşı? AKP-ye qarşı.		
KAAN_AZ [eng]		No! Against AKP?	Against AKP.	

[345]

	753 [28:43.8]
SERKAN_TUR [v]	protesto.
SERKAN_TUR [eng]	
KAAN_AZ [v]	Aā yoq! O • şeyin adı nədir? Paratisinin adı
KAAN_AZ [eng]	Hm̄ no! What is the thing • what? What is the name of the political party?



[346]

	754 [28:47.7]	755 [28:49.0]	756 [28:52.5]
SERKAN_TUR [v]	Akepe aydınlatma. Akepe. • • cehepe.		
SERKAN_TUR [eng]	AKP illumination.	AKP •• CHP.	Republic.
KAAN_AZ [v]	nədir?	Yo • • belə...	
KAAN_AZ [eng]		No • • like...	
nn [nn]			(the noise of

[347]

	757 [28:53.1]	758 [28:54.7]	759 [28:56.1]
SERKAN_TUR [v]	Cumhuriyet.	Komüniz akepe hée!	
SERKAN_TUR [eng]		Communist AKP hée!	
KAAN_AZ [v]		Eē kommunist.	Yani
KAAN_AZ [eng]		Eē communist.	I mean red
nn [nn]	the buzzer))		

[348]

	760 [28:58.0]
SERKAN_TUR [v]	Kızıl orduyu ben hayatta
SERKAN_TUR [eng]	I could not guess red army!
KAAN_AZ [v]	qızıl ordu kommunist.
KAAN_AZ [eng]	army is communist.

[349]

	761 [29:00.0]	762 [29:01.6]
SERKAN_TUR [v]	bilemezdim ya!	Başla. Hocam bitti
SERKAN_TUR [eng]		Start. Instructor the papers are all done.
BUSRA_TUR [v]	Başlıyorum ha!	
BUSRA_TUR [eng]	I'm getting started!	

[350]

	763 [29:03.9]	764 [29:04.3]	765 [29:05.5]
<b>SERKAN_TUR [v]</b>	kağıtlar bitti.	Bitiyor o zaman yendik. ((1_s))	
<b>SERKAN_TUR [eng]</b>		It ends so we won.	
<b>BUSRA_TUR [v]</b>			Bu bunu
<b>BUSRA_TUR [eng]</b>			We learned
<b>AHMET_TUR [v]</b>		Bitiyor.	
<b>AHMET_TUR [eng]</b>		It's about to finish.	

[351]

<b>SERKAN_TUR [v]</b>	((laughs))		
<b>BUSRA_TUR [v]</b>	yapmıştık. ((3_s)) Hé! Eeē sana bi iki Norveç'teki yok		
<b>BUSRA_TUR [eng]</b>	that. ((3_s)) Hé! Eeē to you one two. In Norway never mind I shouldn't get into that. Eē Orhan		

[352]

<b>SERKAN_TUR [v]</b>			
<b>BUSRA_TUR [v]</b>	ona hiç girmiyim. Eē Orhan Pamuk yok o başka bişi aldı.		
<b>BUSRA_TUR [eng]</b>	Pamuk no he's got something else. What did Orhan Pamuk get with his book?		

[353]

		766 [29:20.2]	767 [29:20.9]
<b>SERKAN_TUR [v]</b>			
<b>KAAN_AZ [v]</b>		((4_s)) ((coughs))	
<b>BUSRA_TUR [v]</b>	Orhan Pamuk ne aldı kitabıyla?	Orhan Pamuk	
<b>BUSRA_TUR [eng]</b>		You don't know Orhan Pamuk	
<b>FAHIR_AZ [v]</b>		Kim?	
<b>FAHIR_AZ [eng]</b>		Who?	

[354]

<b>KAAN_AZ [v]</b>			
<b>BUSRA_TUR [v]</b>	tanımıyosun çok güzel! Ordan orıya da bağlayamam. Eē		
<b>BUSRA_TUR [eng]</b>	very nice! I can't explain it in that way. Hr̄m like that you do in extreme points eē •• OK.		

[355]

KAAN\_AZ [v]

BUSRA\_TUR [v]

BUSRA\_TUR [eng]

böyle şey çok uç noktalarda bişi yaparsın eē • • okey.

[356]

768 [29:31.4]

## APPENDIX H: TEZ FOTOKOPİSİ İZİN FORMU

### ENSTİTÜ

Fen Bilimleri Enstitüsü	<input type="checkbox"/>
Sosyal Bilimler Enstitüsü	<input type="checkbox"/>
Uygulamalı Matematik Enstitüsü	<input type="checkbox"/>
Enformatik Enstitüsü	<input type="checkbox"/>
Deniz Bilimleri Enstitüsü	<input type="checkbox"/>

### YAZARIN

Soyadı : Akkuş  
Adı : Mehmet  
Bölümü : İngiliz Dili Öğretimi

**TEZİN ADI** (İngilizce) : *Signals of Understanding in Multilingual Communication: A Cross-Linguistic Functional Pragmatic Analysis of Interjections*

**TEZİN TÜRÜ** : Yüksek Lisans  Doktora

1. Tezimin tamamından kaynak gösterilmek şartıyla fotokopi alınabilir.
2. Tezimin içindekiler sayfası, özet, indeks sayfalarından ve/veya bir bölümünden kaynak gösterilmek şartıyla fotokopi alınabilir.
3. Tezimden bir (1) yıl süreyle fotokopi alınamaz.

Yazarın imzası: .....

Tarih: 06.06.2013