

## 13. Esperanto

13.0.1. Esperanto is a social fact and a living language. It is an easily accessible language that can be mastered fairly well in a short time. It can be quite useful both in cultural and working environments, including commerce and tourism.

In particular, Esperanto is an ideal language for science. For a real world circulation, to know and allow all people in all nations to grasp any subject, avoiding the problems and costs of having good translations done. Furthermore, it is extremely appropriate as a general basis for learning and teaching foreign languages with all their historical complications, and even to reflect on the structures and functioning of one's own national <sup>or</sup> native tongue.

Perhaps, the day is still a long way off when peoples and governments can realize that an *international auxiliary language* (ie a *second* language for all mankind, certainly not as a substitute for the present various languages) can have many advantages. All the more so because it is not merely a (rough) vehicular language, but can also meet every-day needs in addition to technical and scientific demands as well as general cultural ones. Its most evident advantage is that it is nobody's mother tongue, but everybody's second language. Everyone has to study it, and no-one need not do it only because all the others accept to <learn> and use one particular native language. With a language which is a *second* one for all, nobody has any more linguistic privileges that allow them to take advantage of others...

Esperanto is not so complicated to learn as other languages are. In fact, its grammar is simple, logical, and regular; with no <capricious> exceptions so typical of natural languages. Even lexically, there are no surprises such as *child, do, say* /'tʃaɪld, 'du, 'seɪ/ and *children, does, said* /'tʃɪldrən, 'dʌz, 'sed/; nor has it semantic ambiguities caused by polysemy. For this reason Esperanto would be incredibly appropriate for the Internet. Its only drawback resides in its original orthography, which uses six letters with particular diacritics that produce different combinations from those of other languages: *ĉ, ĝ* [tʃ, dʒ], *ŝ, ĵ* [ʃ, ʒ], *ĥ* [x], *ŭ* [w, u]. Although these letters allow to identify Esperanto immediately, they are nevertheless one of the major limitations towards its circulation through the press and electronic media.

13.0.2. However, an important use of Esperanto for phonetic purposes consists in utilizing it as an active drill to apply the *phonetic method* to a reality that presents fewer obstacles than any other language. As a matter of fact, even its pronunciation is <regular>, without exceptions, and fairly natural, as we will see (although it is an <artificial> language, ie a <planned> language). Of course, this holds for its spelling too; the real problem is constituted by certain specific graphemes (that may have different values in other languages) and by its particular phones (since the world's languages have their own phonic systems, with their own rules and par-

ticular realizations, which are not necessarily like those of Esperanto).

Therefore, a serious study of Esperanto neutral pronunciation is an excellent training in order to then learn the pronunciation of natural –or <ethnic>– languages too.

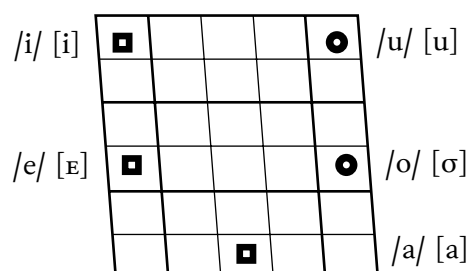
However, the scanty attention devoted by school and society to the importance of pronunciation leads even Esperantists to considerably <mistreat> the pronunciation of Esperanto itself (and that of their mother tongues as well). Actually, people pronounce it their own way, depending on their personal pronunciation of their own language. Therefore, in spite of the simple rules of Esperanto, they start from their actual pronunciations, by rendering it with the phones and intonation of their personal (and more or less regional) pronunciation, although they do not realize it at all. However, this does not take anything away from the scientific value of our phonetic experiment. Contrary to what we have done for the other languages (unless we had to deal with minimal pairs which were useful to our explanation), we will add the meaning of the examples provided, all the more so because ambiguities are practically almost excluded. Instead, this is what can regularly happen with ethnic languages, for many words (for which it is always problematic and risky to give glosses).

## Vowels

13.1 Esperanto (ie *E-o*) presents only the five most normal and natural vowel phonemes (which are the most widespread in the various languages of the world): [i, ɛ, a, ɔ, u] /i, e, a, o, u/ (cf fig 13.1). The five E-o vowels are realized very much like the five (stressed) vowels of Spanish, as in: [iˈr, ˈtɾɛs, ˈmar, ˈdos, ˈtu] /iˈr, ˈtres, ˈmar, ˈdos, ˈtu/ *ir, tres, mar, dos, tú*. In the most international pronunciation of Esperanto, *e, o* always have the timbres [ɛ, ɔ], both in stressed and unstressed syllables. Here are some examples: [ˈtrinki, ˈɛblɛ, ˈkara, ˈdomɔ, ˈunu] /ˈtrinki, ˈeble, ˈkara, ˈdomo, ˈunu/ *trinki, eble, kara, domo, unu* <to drink, perhaps, dear, house, one>.

The official Esperanto diphthongs are of the [Vi, Vu] /Vi, Vu/ type, and are represented with *Vj, Vŭ*, even though, of course, other vowel sequences occur, which from a phonetic point of view are real diphthongs as well (cf § 3.1.2-3, about Italian diphthongs, and *NPT/HPb*: § 1.16 & § 2.10-1), as, for instance, /eo, io/ in [gɛɔgraˈfiɔ] /geografio/ *gEOgrafIO* <geography>. Given the nature of Esperanto orthography, a more logical solution <Vi, Vu> was not available, because of its word-stress assignment rule (as we will see in § 13.3.4).

fig 13.1.  
Esperanto  
vowels.



## Consonants

13.2.0. fig 13.2 shows the consonants of original, or traditional, Esperanto (including the rarest two, [ʒ, x], which are marked with a postponed \*. It would be better to remove them in order to render the language more modern, more functional, even simpler and more easily diffused (cf § 13.4.3-4). In fact, in natural languages a phonemic opposition between [ʒ, dʒ] or [x, h] is certainly not frequent nor preferred, unless they belong to complete and related series, or unless /x/ is made decidedly more <energetic> (than a simple velar constrictive), or even pronounced as a trill).

In Arabic and in Tuscan, for instance, [ʒ, dʒ] do not oppose. In German, [x, h] are not free from problems or regional and social variations; however, they could be considered to have complementary distribution...

fig 1.9-15 show the orograms, grouped by manners of articulation, of all the con-toids given in the chapters of this volume (even as secondary, occasional, or regional variants) for the 12 languages treated. This exposition makes the necessary comparisons between different languages more immediate.

fig 13.2. Table of Esperanto consonants.

	bilabial		labiodental		dental		alveolar		postalveo-palatal protruded		prepalatal		palatal		velar		velar rounded		laryngeal	
N	m	[m]			[n]	n	[ɲ]	[ɲ]							[ŋ]					
K	p	b			t	d									k	g				
KS					ts				tʃ	dʒ										
X		f	v		s	z			ʃ	ʒ*					x*					
S														j			w	h	[ħ]	
J								r	[r]											
R								l	[l]											
L					[l]					[ʎ]										

## Nasals

13.2.1. Esperanto has two nasal phonemes, /m, n/ [m, n]: [ˈmɔˈnɔ, ˈfɛndi] /ˈmo-no, ˈfendi/ *mono, fendi* <money, to split>. While /m/ never assimilates: [ɛmˈfɑːzɔ, ˌmɛmkɔnˈsɛrvɔ] /ɛmˈfazo, ˌmɛmkɔnˈservo/ *emfazo, memkonservo* <emphasis, self-conservation>, there are various possible assimilations for /n/ [n, ɲ, ŋ], which render the pronunciation more fluent and natural: [imˈfɛːra, ˈmandʒi, sinˈjɔːrɔ, ˈʃranko] /inˈfera, ˈmandʒi, sinˈjoro, ˈʃranko/ *infera, manĝi, sinjoro, ŝranko* <infernal, to eat, gentleman, cupboard> (including [n, ɲ] [ɲ, ɲ]: [ˈsɛndi, ˈmandʒi] /ˈsendi, ˈmandʒi/ *sendi, manĝi* <to send, to eat>).

However, between lexemes (including prefixes) no assimilation takes place (on the contrary, we also find secondary stresses, even on syllables contiguous to a stressed one): [ˌkunˈmɛːti, ˌkunˈvɛːni, ˌsɛnˈpaːga] /kunˈmeti, kunˈveni, senˈpaga/ *kun-*

*meti, kunveni, senpaga* ‹to combine, to meet, free/for nothing›.

Nevertheless, we have: [kɔm'prɛ'ni, siamman'tɛ'lɔn] (with a *rhythmic* secondary stress) /kɔm'preni, siamman'telɔn/ *kompreni, sian mantelon* ‹to understand, one's own mantle (accus.)› (cf [si'amam man'tɛ'lɔn] /si'aman man'telɔn/ *siaman mantelon* ‹(a) Siamese mantel (accus.)›).

In normal, current, relaxed pronunciation, the unstressed grammeme /-n/ {-n} (of the accusative case) regularly assimilates (whereas only in formal and solemn pronunciation can we find [si'a'man man'tɛ'lɔn] /si'aman man'telɔn/).

In spite of this, there is a general tendency to keep words separated, both under the influence of ethnic languages, and because E-o is a ‹different› language, not yet adequately internalized (or free from any interference). Without such rules, inevitably everyone would use one's own most familiar structures – since, subjectively, they are thought to be quite ‹natural›.

## Stops

13.2.2. Esperanto has three diphonic pairs of stops: /p b, t d, k g/ [p b, t d, k g]. Of course, /t, d/ are dental [t, d], not alveolar as in English, since most languages have dental articulations. Besides, *g* is *velar*, with no exception, even before *i* and *e* (where it becomes prevelar [g̠], and /k/ as well [k̠] as in: [gʲtʃ, 'gɛʃ] /'gift, 'gɛt/ *gift, get*): [gʲi'ganto, gɛʃgɛra'fio] /gi'ganto, geogra'fio/ *giganto, geografio* ‹giant, geography›; [pɛnsi, ba'bili, 'trɛ'ti, dɛ'tsi'di, 'kra'ki, 'ga'go] /pɛnsi, ba'bili, 'trɛti, dɛ'tsidi, 'kraki, 'gago/ *pensi, babili, trɛti, decidi, kraki, gago* ‹to think, to chat, to tread, to decide, to clap/crack, gag›.

## Stopstrictives

13.2.3. In addition, there are three stopstrictives: /ts; tʃ, dʒ/ (the last two are a diphonic pair): [ts] *c* (as in German: [hʲintʃ] /hʲintʃ/ *Hintz*, not as in English: [hʲintʃ] /hʲintʃ/ *hints*); then, there are [tʃ] *ĉ* and its voiced counterpart, [dʒ] *ĝ* (as in English: [fɛtʃ, 'dʒɔɪ] /'fɛtʃ, 'dʒɔɪ/ *fetch, joy*).

They always maintain the values we have seen, before any vowel or consonant: [tʃɛnt, 'pa'tsɔ] /tʃɛnt, 'patso/ *cent, paco* ‹hundred, peace›, [tʃɛ'va'lɔ, fɛ'li'tʃa] /tʃɛ'valo, fɛ'litʃa/ *ĉevalo, feliĉa* ‹horse, happy›, [dʒar'dɛ'nɔ, 'pa'dʒɔ] /dʒar'deno, 'padʒo/ *ĝardeno, paĝo* ‹garden, page (of book)›. The spelling *dz* represents a (rare) sequence, [dz], not the voiced counterpart of *c* (which would be [dʒ], as in Italian [dʒɛ:ro] /'dʒɛro/ *zero* ‹zero›): [ɛdʒɔ] /'ɛdʒo/ *edzo* ‹husband›.

## Constrictives

13.2.4. There are three diphonic pairs of constrictives and a rare voiceless velar one (which should be withdrawn from modern and future Esperanto, cf § 13.4.3-

4): /f, v; s, z; ŝ, ʒ; x/ [f,v; s, z; ŝ, ʒ; x]. It is sufficient to recall that *s* is always [s] (voiceless, as in English: ['sʌns] /'sɪns/ *since*), whereas *z* is always [z] (voiced, as in: ['zɪp] /'zɪp/ *zip*): ['muːzɔ, 'muːsɔ, 'slɪpɔ] /'muzo, 'muso, 'slipo/ *muzo, muso, slipo* < Muse, mouse, slip (of paper) >.

Besides, [ʃ, ʒ] /ʃ, ʒ/ *ŝ, ʒ* are as in English ['ʃɪp, 'vɪʒən] /'ʃɪp, 'vɪʒən/ *ship, vision*: ['fɪʃɔ, ʒur'nalɔ] /'fiʃo, ʒur'nalo/ *fiŝo, ĵurnalo* < fish, newspaper >.

The last Esperanto constrictive is the rarest (and practically useless, so it could profitably be withdrawn, by merging into *k* or *h*, as has already happened for quite a few forms). It is *ĥ* [x], voiceless velar, as in (Austrian) German ['bax] *Bach*: [mɔ'naxɔ] /mo'naxo/ *monaĥo* < monk >.

## Approximants

13.2.5.1. Among the Esperanto approximants (which have a freer passage of phono-expiratory air in comparison with constrictives, and a fairly reduced friction noise, which on the contrary is very strong in constrictives), we find the laryngeal /h/ [h] *h*. It can effectively be pronounced as a voiced [ɦ], instead of voiceless [h], in order to become more different from the inconvenient and disadvantageous [x] (but this requires particular phonic considerations). The most important thing, especially for Romance-language speakers, is not to completely neglect the phoneme /h/; in fact, ['hɔːrɔ] /'horo/ *horo* < hour > is quite different from ['ɔːrɔ] /'oro/ *oro* < gold >. And it is also different from ['xɔːrɔ] /'xoro/ *ĥoro* < chorus > (by now very often wisely substituted by *koruso* [kɔːruːsɔ]), and from ['kɔːrɔ] /'koro/ *koro* < heart >, as well.

13.2.5.2. The other two approximants, /j, w/ [j, w], are represented by *j* and *ŭ*, and correspond to English ['jɛs, 'wɪn:] /'jɛs, 'wɪn/ *yes, win*: ['jɛs, 'vɔːjɔ, sɪn'jɔːrɔ, 'westɔ] /'jes, 'vojo, sɪn'joro, 'westo/ *jes, vojo, sinjoro, ŭesto* < yes, road, gentleman, west >.

However, when *j* and *ŭ* are not followed by any vowels in the same word, they are realized as the corresponding vowels /i, u/ [i, u] (and it is to be avoided for spelling to lead people to think that, in such positions, they have to pronounce what are actually normal and real vowels as consonants): ['tɪi, 'raɪtɔi, 'nau, 'laudi] /'tɪi, 'raitoi, 'nau, 'laudi/ *tuj, rajtoj, naŭ, laŭdi* < immediately, rights, nine, praise >. Apart from this last case of greater phonetic naturalness, *i* and *u* always need to be distinguished from *j* and *ŭ* before vowels: [mi'ɛːlɔ] /mi'elo/ *mielo* < honey >, [mjɛːlɔ] /'mjelo/ *mjelo* < spinal cord >, [fi'askɔ, mani'ɛːrɔ] /fi'asko, mani'ero/ *fiasko, maniero* < fiasco, manner >.

Let us also consider the following cases, for which (as will be seen in § 13.2.5.2) *j* is forced to have two different values owing to the stress-assignment rule: [plɛido] /'pleido/ *plejdo* < plaid >, but [plɛjɔdo] /ple'jado/ *Plejado* < Pleiad >.

In lexical *derivation*, when *ŭ* is followed by a vowel, we have two possibilities, /w, u/: [na'wa, 'naua] /'nawa, 'naua/ *naŭa* < ninth >; the same goes for [bal'da'wa, -aua] /bal'dawa, -aua/ *baldaŭa* < prompt >, from ['baldaʉ] /'baldaʉ/ *baldaŭ* < soon >.

However, in *compounding*, we only have *ŭ* /u/: [lau'i'gi] /lau'igi/) *laŭigi* ‹to adapt›. All this must not be unduly modified by the different analogical extensions of the various ethnic languages.

13.2.5.3. In addition, even for stressing, let us consider cases (that we present here in advance) such as: [ˈjɛs, ˈjam] /ˈjes, ˈjam/ *jes, jam* ‹yes, already› and [ˈiɛs, ˈiam] /ˈies, ˈiam/ *ies, iam* ‹someone's, once›, and [sɔ'i'fi, 'sɔilɔ, ba'lau, 'balɔ] /so'ifi, 'soi-lo; ba'lau, 'balɔ/ *soifi, sojlo, balau!, baldaŭ* ‹to be thirsty, threshold, sweep!, soon›. To write *ŭ* has always been a severe problem both for the press and typewriting (and today for computers, too, unless some special fonts have been installed). The first official Esperanto publication by Zamenhof appeared in 1887. The International Phonetic Association was founded in 1886 and the first version of the International Phonetic Alphabet (*IPA*) was produced in 1888. These coincidences explain why they were not aware of each other's existence. Today, however, the parallelism between [j, w] and *j, w* is quite evident and it spontaneously leads to the substitution of *ŭ* with *w*, which would certainly be to the advantage of E-o itself. It is neither weakness nor betrayal at all... It would just be common sense!

## Trills

13.2.6. There is an alveolar tap, [ɾ] (which, for emphasis, can oscillate with a true trill [r], alveolar as well): [ˈranɔ, ˈkɔrpɔ, ˈtrɛ] /ˈrano, ˈkorpo, ˈtre/ *rano, korpo, tre* ‹frog, body, very (much)›. Any other pronunciation of /r/ (although frequent, because of the different national languages used by Esperanto speakers) is not neutral.

## Laterals

13.2.7. Lastly, we find a pure alveolar lateral, [l], with no particular nuances (so it is different from the English [non-prevocalic] *l* sound as in [ˈwɛl:(z)] *well(s)*): [ˈlanɔ, mulˈtɛga] /ˈlano, mulˈtega/ *lano, multega* ‹wool, very very›. Not even a slight palatalization (‹[l̥]›, perhaps before /i/) would be acceptable: [ˈli'gi] /ˈligi/ *ligi* ‹to bind›. The only normal assimilation occurs before dentals, [l] [ll], and before postalveo-palatal protruded consonants, within lexemes or in unstressed grammemes, [l̥] [ll̥]: [ˈalta, ˈfaɫt̥ʃi] /ˈalta, ˈfalt̥ʃi/ *alta, falĉi* ‹high, mow›.

## Structures

13.3.0. In addition to the realization of its segments (*ie* vowels and consonants, as in the previous sections), an international language must be as free as possible from microstructural peculiarities (*ie* syllabification, assimilation, stress, rhythm, and intonation) and without typical characteristics of any particular languages.

Therefore, it must have strict rules, which are coherent and systematic, yet clear and simple, without concessions to any language, or to groups of languages.

Most of all, any peculiarities of one's mother tongue should be avoided. In fact, if this is not done, in the end all Esperantists will speak their own <dialect> of Esperanto. As a matter of fact, this is what happens when people use E-o without considering its phonic aspect. Thus what they obtain is quite close to the linguistic Babel which E-o seeks to solve.

In neutral Esperanto pronunciation stressed vocoids are realized as half-long in (either word-internal or word-final) unchecked syllables, when they occur in prominent positions, *ie* in intonemes, as usually at the end of sentences: [ˈsarna, ˈa] /ˈsana, ˈa/ *sana*, *A* <healthy, (the letter) *A*>. In checked stressed syllables (either in word-internal or word-final position), Esperanto vocoids are always short: [ˈparto] /ˈparto/ *parto* <part>. Besides, Esperanto diphthongs are always short, as in German (while in English they are long when not followed by voiceless consonants or by unstressed syllables, as in [ˈweɪ(z), ˈweɪd; ˈweɪt, ˈweɪdɐ/-dɪ] /ˈweɪ(z), ˈweɪd; ˈweɪt, ˈweɪdɐ/ *way(s)*, *wade*; *wait*, *waider*): [ˈeuro] /ˈeuro/ *eŭro* <Euro>, [ˈtie] /ˈtie/ *tie* <there>.

## Consonant clusters

13.3.1. Consonant sequences neither undergo voicing assimilation (except for the place of articulation with *n* in lexeme-internal position or in unstressed grammemes), nor do they simplify. Everything must be pronounced according to the values of each element: [ˌsenˈnoːma, ˌmalˈloŋga, ˌhuffeˈro, ˌdisˈsolvə, ˌlipharˈoɪ, ˌgлити, ˌdigna, ˌdesˈtendi, ˌknaˈbo, ˌkvin, ˌlingvə] *sennoma*, *mallonga*, *huffero*, *dissolvo*, *lipharoj*, *gliti*, *digna*, *descendi*, *knabo*, *kvin*, *lingvo* <anonymous, short, horseshoe (<hoof-iron>), disintegration, moustache (<lip-hair>), to slide, dignified, to go down, boy, five, language>. E-o would have a more modern and international aspect, by introducing the variants [ˌkwin, ˌlingwə] (in place of [kv, gv]), with a corresponding spelling: *kŭin*, *lingŭo* or, better still, at last: *kwin*, *lingwo* (and [ˌpersˈvadi] /ˌpersˈvadi/ *persvadi* <to persuade> → [ˌpersˈwadi] /ˌpersˈwadi/ *persŭadi* → *perswadi*).

The consonant *assimilation* of place of articulation, for /n/ + /C/, occurs in two cases only: firstly, in lexeme-internal position: [ˌsiŋki] /ˌsinki/ *sinki* <to sink>, as [ˌkomˈpreːni] /ˌkomˈpreːni/ *kompreni* <to understand> implicitly shown, unlike [ˌkunˈpreːni] /ˌkunˈpreːni/ *kunpreni* <to bring>, [ˌkunˈmeːti] /ˌkunˈmeːti/ *kunmeti* <to combine>, [ˌsenˈpaːga] /ˌsenˈpaːga/ *senpaga* <free/for nothing>; secondly, in pragmatically unstressed grammemes: [ˌmiamˈplan̩kɔn] /ˌmianˈplankon/ *mian plankon* <my floor (accus.)>. In [ˌsiammanˈteːlɔn] /ˌsianmanˈtelon/ *sian mantelon* <one's own mantle (accus.)>, there is a rhythmic secondary stress. On the other hand, for emphasis, we have: [ˌmianˈplan̩kɔn] (where the secondary stress is not rhythmic), or even [ˌmian ˈplan̩kɔn] /ˌmian ˈplankon/ *MIAN plankon*.

Here we show that voiced and voiceless consonants do not influence each other in the least in neutral pronunciation (unlike in many ethnic languages): [ˌekˈzisti, ˌabsɔˈluːte, ˌnazˈtuːko, ˌokdekˈdu] /ˌekˈzisti, ˌabsɔˈlute, ˌnazˈtuko, ˌokdekˈdu/ *ekzisti*,

*absolute, naztuko, okdek du* ‹to exist, absolutely, handkerchief (‹nose-kerchief), eighty-two›.

13.3.2. Some Esperantists strive to follow ‹to the letter› the indications that Zamenhof (1962<sup>6</sup>, the inventor of E-o) used to give enthusiastic people in answer to their questions and doubts. However, it is to be understood that, when he stressed the point that ‹each *letter* must be pronounced clearly separated from the neighboring ones›, his sole aim was to make people avoid overly marked ethnic pronunciations. Surely, he had no clear intention to lead them to reflect on the Esperanto *phonic* structure, which is certainly neither based on avant-garde theories nor expressed in strict phonetic terms (least of all phonemic ones!).

Here are some examples of different current ethnic pronunciations (even by expert and fluent Esperantists): [eu'ɾɔpɔ] *Eŭropo* \*[øʁəpɔ, jəʔɹɔpɔ]; [laudi] *laŭdi* \*['lɔdi, 'lɔdi, 'laɔdi, 'laodi, 'ɫudi]; [paŋjɔ] *panjo* \*['paŋɔ, 'phænizɔ]; [lonʒe] *longe* \*['lɔŋ, 'lɔŋɛ, 'laŋeɪ]; [vɔrtɔ] *vorto* \*['vɔɾtɔ, 'vɔ'ɹɔ, 'fɔɾtɔ, 'vɔɾtɔ]; [stari] *stari* \*['stɑ:ɪ, 'stɛɜ:ɪ, 'stɔ:ɪ]; [la'tempɔ] *la tempo* \*['ɫa'tem:bɜ, lə'themp(h)ɔ]; [intensa] *intensa* \*['in'den:dʒə, ɛ̃'tɔ:sa, ɪn'tɛnsɛ]; [la'partɔ] *la paco* \*['la'fats:tɔ, la'batstso, la'patθɔ]; [mi'dʒɔjas] *mi ĝojas* \*['midʒɔj:jasɛ, mi'zɔ:jasɛ]; [ɛb'lɛtsɔ] *ebleco* \*['ɛb'ɫɛts:tɔ, jɪ'bɫɛtsɛ]; [la'ku'bo] *la kubo* \*['la'guubbo, la'hɪ:βɔ]; [li'bɛ'lo] *libelo* \*['ɫɪb'ɛ'ɛɫɜ, li'βɛ'lo]; ['kru'ɫɔ] *kruĉo* \*['kru:ʃɔ, k'ɾuɾɫɔ]; [pa'ʃi] *paŝi* \*['pa:ʃi, 'pa:ʃi]; [mi'petas] *mi petas* \*['mi'pɛ:ɛɫas, mi'phɛt(h)as]; [jes] *yes* \*['jɛs, 'jɛsɛ].

Paying excessive attention to spelling can lead people to uselessly force themselves to always unnaturally realize the grapheme *n* as [n], in every possible context, only because the way it is written seems to require such an articulation. On the contrary, other –even more evident– differences which elude control are unconsciously produced, like those we have just seen.

However, the fact of writing *n* before all consonants except *p*, *b* certainly does not mean that [n] has illogically to be maintained, against [mp, mb]. It is quite the contrary, even if it has been expressed in a rather rudimentary way. Indeed, all languages having a homorganic /N/ to a following consonant (ie with [mp, mɸ, nɬ, nɟ, ŋk] &c) show this fact by using the only other unitary grapheme which is a phoneme as well: *m* /m/. Otherwise, they would even write *np* and *nb*, as is done by serious orthographies of heterorganic dialects (like, in general, those of northern Italy).

Ending with some Esperanto examples, we have: ['kɔmbi, kɔm'pɾɛ'ni] /'kɔmbi, kɔm'pɾeni/ *kombi, kompreni* ‹to comb, to understand›, [kɔŋ've'ni, kɔŋ'fɛ'si] /kon'veni, kon'fesi/ *konveni, konfesi* ‹to be suitable, to confess›, [kɔn'du'ki, 'kontrau] /kon'duki, 'kontrau/ *konduki, kontraŭ* ‹to drive, against›, [kɔŋ'tʃɛrtɔ] /kon'tʃerto/ *konĉerto* ‹concerto›, [kɔŋ'grɛ'sɔ, kɔŋ'ka'va] /kon'greso, kon'kava/ *kongreso, konkava* ‹congress, concave›.

But [kunmɛ'tɛb-la, kun'pɾɔdukt'a'dɔ, kun'bata'lantɔ] /kunmɛ'tɛbla, kun'pɾodukt'ado, kun'bata'lanto/ *kunmeteblo, kunproduktado, kunbatalanto* ‹combinable, coproduction, comrade in arms›; in fact, they belong to different lexemes, because they are compounds.



## Syllabification

13.3.3. The neutral Esperanto phonic syllabification, within a word, regularly occurs between two consonants: [ˈrɛs-ti, ˈlib-rɔ, ˈɛb-lɛ, ˈsig-nɔ, sinˈjɔrɔ, ɛdˈziːnɔ] /ˈresti, ˈlibro, ˈeble, ˈsigno, sinˈjoro, ɛdˈzino/ *resti, libro, eble, signo, sinjoro, edzino* ‹to remain, book, perhaps, sign, gentleman, wife›.

Instead, at lexeme-boundaries, the sequences are maintained intact: [miˈblɔːvis] /miˈblovis/ *mi blovis* ‹I blew›, [miˈstias] /miˈstias/ *mi scias* ‹I know›, [lianˌtawenˈiris, -aueŋˈ] /liantawenˈiris, -aueŋˈ/ *li antaŭeniris* ‹he came along›, [ˌʃisaˈlurtis, ˈantaŭ olˌforˈiri.] /ʃisaˈlurtis, ˈantaŭ olforˈiri./ *ŝi salutis antaŭ ol foriri* ‹she greeted before leaving›. When the formation of words is respected, the meaning is more easily understood. In other words, if something is correctly understood, this means that its formation has been analyzed well. For instance: [vɔrtˈarɔ] /vortˈaro/ *vortaro* ‹dictionary = word (*vort-*) collection (*ar-*)›.

As can be seen, a stressed syllable maintains the lexemes (or stems) separated, whereas the grammemes do not. As a matter of fact, we do not have \*[vɔrtˈar-ɔ] \*/vortˈar-o/. It should be obvious, however, that the transcription we have shown does not allude at all to excessive pronunciations such as \*[vɔrtʔarʔɔ]. Naturally, as a more ‹Teutonic› way of pronouncing it like \*[vɔrtʔarʔɔ] would not respect the internationality of this language, neither would a more ‹Romance› pronunciation like \*[vɔrtˈarɔ]. The correct solution, for all nations, is to follow a middle course, thus: [vɔrtˈarɔ] (otherwise the structures of some particular languages prevail, since all speakers are led to believe that the most familiar solutions for them are the most ‹correct› ones, as happens for regional or foreign accents).

With clusters of several consonants, words are syllabified according to the criteria of natural phonetics: [ˈɛks-ter, ɛksˈtsiti, ɛsˈtrado] /ˈɛkster, ɛksˈtsiti, ɛsˈtrado/ *ekster, eksciti, estrado* ‹outside, to excite, platform›.

In lexical *compounding*, neutral pronunciation separates the lexemes, but not the desinential grammemes (which are then resyllabified into more natural structures, even by modifying word boundaries): *fervojisto, malantaŭe, bankroti* [ˌfɛrˌvoʃˈjisto, ˌmal-anˈtaˌwe, -aue, ˌbanˌkroˈti] /fervoʃˈjisto, malanˈtawe, -aue, bankroti/ ‹railwayman, backwards, to go bankrupt› (*without* introducing –here too– sharp separations as the laryngeal stop, [ʔ]: \*[ˌfɛrˌvoʃʔˈjisto, -voʃʔis-; ˌmalˌanˈtaʔwe, -auʔɛ]).

## Word stress

13.3.4. In Esperanto, there is no stress exception, contrary to most ethnic languages: it invariably falls on the last *vowel* but one of each (non-monosyllabic) word, even if this may cause seemingly ‹strange› or ‹curious› differences for similar forms in various languages: *fraŭlo* [ˈfraulo] ‹bachelor›, *praulo* [ˌpraˈuˌlo] ‹ancestor›, *baldaŭ* [ˈbaldaŭ] ‹soon›; *balai* [baˈlai] ‹to sweep›, *soifi* [soˈiːfi] ‹to be thirsty›, *sojlo* [ˈsojlo] ‹threshold›; *maŝino* [maˈʃiːno] ‹machine›, *muziko* [muˈziːko] ‹music›, *tragedio* [ˌtrageˈdiːo] ‹tragedy›, *sukero* [suˈkɛːro] ‹sugar›, *logika* [lɔˈɡiːka] ‹logic›, *emfazo* [ɛmˈfaːzo] ‹emphasis›, *stacio* [staˈtsiːo] ‹station›, *jam* [ˈjam] ‹already›, *iam*

[i'am] <once>, *sabato* [sa'bartɔ] <Saturday>, *oceano* [ɔtsɛ'a'nɔ] <ocean>.

Instead, talking about the last *syllable*, for word-stress assignment, is extremely inaccurate. In fact, completely different and contrasting criteria are still followed upon the actual judgment and nature of syllables. These are too often considered only from a graphic, grammatical, and metrical point of view, which is incredibly subjective and variable depending on languages, when not totally absurd.

### Sentence stress

13.3.5. Let us now give some thought to the stressing of utterances. As it would be absurd in ethnic languages to stress every single word appearing in a sentence, such is the case even in E-o, whose grammemes (ie grammatical words, lacking a real semantic value) are completely unstressed, unless they are voluntarily emphasized for some particular reasons.

A sentence like *Mi estas la amiko de via frato* <I'm your brother's friend> would certainly not be \*[mi' ʔɛstas ˈla ʔa'mi'kɔ ˈdɛ ˈvia ˈfratɔ], which would –rightly– make people hate E-o as something unbearable! (On the other hand, even for foreign languages, it is not rare to hear such things, but this depends on incomplete learning, as well as on widespread ignorance of phonetics and its advantages.) A more appropriate rendition of the example given would be: [mi,ɛstas(a)a'mi'kɔ ,dɛvia'fratɔ].

As can be seen from previous transcriptions, even in compounds, we find different stress-degrees in their components, depending on their semantic relevance. However, the main stress of compounds falls on the stem vowel of the last element.

Quite evidently, a slow and strained delivery, with too many stresses on grammemes as well, in addition to the inevitably high frequency of the (sole) auxiliary verb *esti*, can before long become a real nightmare if *estas*, *estis*, *estos*... are always stressed in a rather mechanical way.

Therefore, accurate speakers carefully avoid falling into this nasty habit. In fact, they will destress, even completely, the forms of *esti*, by introducing the stylistic refinement of using instead the allomorphs with 'st-: [ˌmistas,tʃi'tiɛ, ˌlistɔsfɛ'li'tʃa] /mistastʃi'tie, listosfɛ'litʃa/ *Mi 'stas ĉi tie*, *Li 'stos feliĉa* <I'm here>, <he'll be happy> (either only when pronouncing or when writing as well – by providing a considerable visual-mnemonic help). Even the phrase [tiɔ'ɛstas] /tio'ɛstas/ *tio estas* <that is>, when it is not emphasized, surely gains by becoming [tiɔstas...] /'tiɔstas/ *tio 'stas*. Obviously, it is quite the contrary for: [ĉi'tʃu'ɛsti· ȷau'ne' ɛsti.] /ĉi'tʃu'ɛsti, ȷau'ne' ɛsti./ *Ĉu esti, aŭ ne esti?* <To be, or not to be?>.

Unfortunately, this use is not generally followed, since the backward-looking ideas that characterize most language teaching (starting from one's own language) do not manage to clearly separate the graphic level (which is secondary) from the phonic one (which is primary). All this leads people to believe that reduced forms are a signal of corrupted and slovenly language. This is the case of [əʃdʒəv'θoʊdʒəm, -σɔ-], which is quite normal for *I should have told them*, while –on the contrary– something like \*[-aʊ ʃoʊdʒəv'θoʊdʒəm, -σɔ-] would be quite unusual in-

deed. As a matter of fact, [aəʃdɔv'thooʃdɔm, -sɔ-] is exactly what is uttered by competent people, when they do not speak too slowly and are free from any spelling blackmail; since it is very important to be able not to confuse real language with current writing, because real language is, first of all, pronunciation (which is above all not <embalmed>).

13.3.6. Returning to our first example, we will have the following realization: [mistaslami'kɔ dɛvia'fratɔ], which is possible to write as: *Mi 'stas l'amiko de via frato*. The elision of *la* is official, although it is often erroneously limited to poetry.

Likewise, *personal pronouns*, which frequently appear at the end of sentences, do not need to be always and mechanically stressed. On the contrary, only for emphasis or contrast may they have a strong stress, otherwise they are destressed and enclitic (although written as separated forms, as in English, but not in many other languages); other *monosyllabic particles* behave in the same way: [ʃi'vidislin] /ʃi'vidislin/ *ŝi vidis lin* <she saw him>, [dan'konalvi] /dan'konalvi/ *dankon al vi* <thank you>, [tio'ʃi] /tio'ʃi/ *tio ĉi* <this>, [ĉi'ʃu'ne?] /ĉi'ʃu'ne?/ *ĉu ne?* <isn't it?, aren't you?, doesn't he?, haven't they?>...

It is worthwhile comparing the following cases: [ʃi'vidislin] /ʃi'vidislin/ *ŝi vidis lin* <she saw him>, [dan'konalvi] /dan'konalvi/ *dankon al vi* <thank you!>, [tio'ʃi] /tio'ʃi/ *tio ĉi* <this here>, [ĉi'ʃu'ne?] /ĉi'ʃu'ne?/ *ĉu ne?* <isn't that so?>.

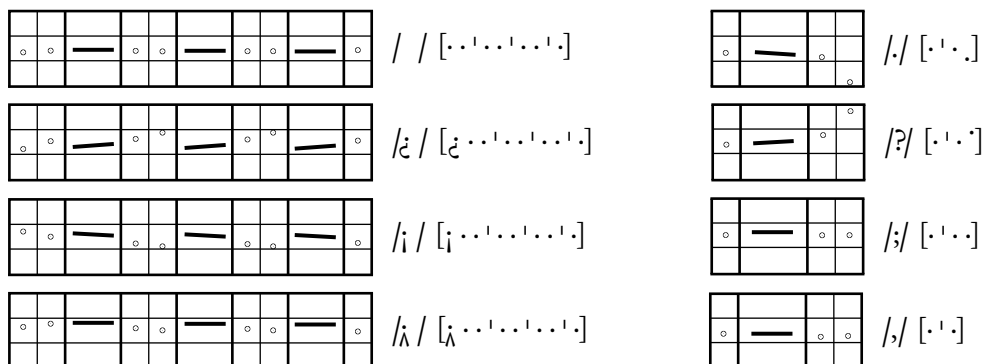
The case of *ju (mal)pli...*, *des (mal)pli...* is very interesting for stressing: [ju'plivipa'rolas] /ju'plivipa'rolas/ *ju pli vi parolas*, [des'malplimikom'prenas] /des'malplimikom'prenas/ *des malpli mi komprenas* <the more you speak, the less I understand>, [ju'plimulte] /ju'plimulte/ *ju pli multe*, [des'pli'bone] /des'pli'bone/ *des pli bone* <the more, the better>.

## Intonation

13.3.7. fig 13.3 shows the preintonemes and intonemes of neutral E-o (free from any influence from ethnic languages), so we will see only three fundamental examples:

/./: [ili'oftɛ kon'sultas l(a)ESPɛ'rantam, vort'a'ron.] /ili'oftɛ kon'sultas l(a)espe-

fig 13.3. Esperanto preintonemes and intonemes.



'rantan vort'aron./ *Ili ofte konsultas la esperantan vortaron* <They often consult the Esperanto dictionary>.

/?: [çtʃuili'ofte kɔn'sultas l(a)ESPɛ'rantam̩ vɔrt'arɔn·] /çtʃuili'ofte kon'sultas l(a)espɛ'rantan vort'aron./ *Ĉu ili ofte konsultas la esperantan vortaron?* <Do they often consult the Esperanto dictionary?>.

/s/: [ili'ofte kɔn'sultas l(a)ESPɛ'rantam̩ vɔrt'arɔn· | sed'tute sen'frukte.] /ili'ofte kon'sultas l(a)espɛ'rantan vort'aron; | sed'tute sen'frukte./ *Ili ofte konsultas la esperantan vortaron, sed tute senfrukte* <They often consult the Esperanto dictionary, but that's of no use.>

13.3.8. Besides being used in total questions, *ĉu* occurs in indirect questions too, with a subordinate function: [mine'stɕias tʃuli've'nɔs] /mine'stɕias tʃuli'venos/ *mi ne scias, ĉu li venos* <I don't know whether he will come>. *Ĉu* is also used in disjunctive clauses with a coordinate function: *ĉu li, ĉu ŝi* <either he or she>. In these cases –where, by the way, no final question mark is written– it is obvious that no (rising) interrogative intonation has to be used. Thus, the choice of an intoneme becomes important, decisive, and not at all redundant or useless. On the other hand, in colloquial and expressive usage sometimes it is possible to omit an interrogative *ĉu*: [çli'dɔrmas·] /çli'dormas?/ *li dormas?* <(is he) sleeping?>, [ç've're·] /ç'vere?/ *vere?* <really?>. Therefore, it is fundamental to use an interrogative intonation. (In cases such as these, in all ethnic languages of the world, colloquially, it is possible to omit initial or final particles.)

In *partial questions*, instead (with: [kiu, kiui, 'kio, 'kia, 'kies, 'kial, 'kiam, 'kie, 'kiel, 'kiom] /kiu, kiui, 'kio, 'kia, 'kies, 'kial, 'kiam, 'kie, 'kiel, 'kiom/ *kiu*, and *kiuj*, <who> (and a plural <who>), *kio* <what>, *kia* <what kind (of)>, *kies* <whose>, *kial* <why>, *kiam* <when>, *kie* <where>, *kiel* <how>, *kiom* <how much>), the most natural intoneme to use is *conclusive* (falling, [·'·]), but combined with a regular interrogative preintoneme (tendentally rising): [ç'kial ili'ofte kɔn'sultas l(a)ESPɛ'rantam̩ vɔrt'arɔn·] /ç'kial ili'ofte kon'sultas l(a)espɛ'rantan vort'aron./ *Kial ili ofte konsultas la esperantan vortaron?* <Why do they often consult the Esperanto dictionary?>.

In the case of commands or orders, an imperative preintoneme is used, where the falling movement of the conclusive intoneme is brought forward, although in a rather limited way (as happens for the interrogative one, which however moves in an opposite direction): [i'ofte kɔn'sultu l(a)ESPɛ'rantam̩ vɔrt'arɔn·] /i'ofte kɔn'sultu l(a)espɛ'rantan vort'aron./ *Ofte konsultu la esperantan vortaron!* <Consult the Esperanto dictionary often!>.

## Spelling and internationality

13.4.1. A consideration about E-o spelling, in the third millennium, is inevitable with regards to the six letters <with a hat> ([tʃapɛl'itai li'tɛ'roi] /tʃapɛl'itai li'teroi/ *ĉapelitaj literoj*). In fact, the time is ripe for definitely admitting that they are the major obstacle to the printing and diffusion of Esperanto publications, as we

have already said (§ 13.0.1). Besides, before Unicode, computers needed special fonts to be installed, or particular programs to create new characters or to modify existing ones in order to use them, and they are still necessary for the many things which are not yet part of Unicode.

But even in this way, these six letters are still a problem for orthographic correction or alphabetical arrangement. Besides, few normal typewriters could combine  $\hat{\ }^$ , and only for small letters; to say nothing of  $\tilde{\ }$ , for  $\check{\ }$ , too often replaced by  $\grave{\ }$ , or  $\`$ , or  $\acute{\ }$ , or  $\hat{\ }$ :  $\check{\ }^$ ,  $\grave{\ }^$ ,  $\acute{\ }^$ ,  $\hat{\ }^$  (unless one studies hard to become... a magician).

The problem could be overcome by simply modifying not the language (!), nor its phonemic system (!), but merely its spelling, although for many people this seems to mean –instead– to  $\langle$ alter $\rangle$  the very essence of E-o itself (whereas this is normal for natural languages)! Thus some evolution and structural simplification would be quite logical, as in natural languages. The way has already been indicated by Zamenhof himself, although it should be followed with rigorous criteria.

On the other hand, we find an appealing and reassuring parallelism with the International Phonetic Alphabet, which consists in the use (already suggested by various scholars) of  $w$ ,  $x$ , instead of  $\check{\ }$ ,  $\hat{\ }$ . Even for  $\hat{c}$ ,  $\hat{g}$ ,  $\hat{j}$ ,  $\hat{s}$ , Zamenhof himself was aware of the anti-modernism inherent in these signs, and suggested that –if there were typographical difficulties (which is not merely hypothetical)– they could be substituted with  $ch$ ,  $gh$ ,  $jh$ ,  $sh$ ,  $hh$ ,  $u$  (for  $\hat{h}$ ,  $\check{\ }$ ).

As usual, it is hard to manage to separate the prevailing graphic level from the underrated phonic level. But it is even more difficult to separate personal emotionality from linguistic objectivity.

13.4.2. Apart from the obvious inappropriateness of confusing  $\check{\ }$  and  $u$  (especially seeing that  $w$  was clearly available!), even in the other cases –since in E-o compounding is the rule– it ought to have been quite clear that forms like the following were not just a possibility:  $[\text{musha}^{\text{r}}\sigma, \text{pats}^{\text{h}}\text{u}^{\text{l}}\sigma] / \text{mus}^{\text{h}}\text{aro}, \text{pats}^{\text{h}}\text{ulo} / \text{mus}^{\text{h}}\text{aro}, \text{pachulo}$   $\langle$ a hair of a mouse, a hull of peace $\rangle$ , which must not be confused with  $[\text{mu}^{\text{f}}\text{a}^{\text{r}}\sigma, \text{pa}^{\text{t}}\text{ju}^{\text{l}}\sigma] / \text{mu}^{\text{f}}\text{aro}, \text{pa}^{\text{t}}\text{julo} / \text{mu}^{\text{s}}\text{aro}, \text{paculo}$   $\langle$ a horde of flies, patchouli $\rangle$ .

On the other hand, the forced use of digraphs (with a second Roman letter) should not be with  $h$ , as we have seen, but with another letter having no value in E-o, one which is not already used, but is common and normal.

Therefore, given that these sounds have a strong *palatal* component, added to their main articulation (which is lamino-postalveolar), the letter that will function as a diacritic has to be  $y$ : *agyo*, *ajyo*, *kacyo*, *kasyo*. In fact, by itself it has no value, except possibly when writing foreign family names, in addition to other characteristics which may lead to an appropriate identification of the language.

It is nothing but a diacritic, without ambiguities; certainly it is no longer above the letters, but immediately after them; and this is their advantage-disadvantage of having no more technological limitations for the press and international communications by any possible means based on the Roman alphabet, with no further complications. On the Internet, often the  $\langle$ diacritic-letter $\rangle$  is  $x$ , seemingly more by a visual-mnemonic influence (in fact, the lower part of  $x$  can recall  $\hat{\ }$ , and the higher one,  $\tilde{\ }$ ; all the more so because  $x$  is quite rare in many languages), rather

than for useful phonic and graphic considerations.

Lastly, *c* [ts], which has a different IPA value, would remain such, as in many Slavic languages.

### Esperanto <26>

13.4.3. Certainly, the most modern solution –and most useful to E-o itself– would be to move on to Esperanto <26>, [ESPĒrantσ dʉdĕk'sĕs], which uses only the twenty-six letters of the Roman alphabet, by renouncing –with more gains than losses– the two rarest and less useful sounds: [x, ʒ] /x, ʒ/ ĥ, ĵ. Thus the phonemic inventory will be simplified, by removing the source of some main problems, when we consider the different phonemic systems of the various languages of the world: it is not always easy to distinguish [h, x; dʒ, ʒ] (as few languages systematically do).

Obviously, it is not sufficient to delete. It is necessary to merge the forms containing these two signs (and sounds) with words having more similar sounds. This means: [x] = [k; h], [ʒ] = [dʒ; j]. It is already a common practice to effect the former substitution: [x] = [k], as for *kaoso*, *kemio*, *jakto* <chaos, chemistry, yacht>; also the change [ʒ] = [dʒ] has already been recorded: *ĵazo* = *ĝazo* <jazz>. This same application needs only to be generalized. When similar words containing [k, dʒ] already exist, [h, j] will (have to) be used; otherwise, the shape of the new words which would coincide will be slightly changed; or else they will have to be substituted, if necessary.

In the case of *ĥoro* <chorus>, since we already have *horo* <hour> and *koro* <heart>, the new form *koruso* has been added in order to finally replace it. For *ĥolero* <cholera>, since *kolero* <anger> is already there, the solutions can be: *holero* or *kolro* (<26>). In a series of oppositions like *justa* <just, fair> and *ĝusta* <right, exact>, we may insert *juro* <law>, *ĵuro* → *ĝuro* <vow>, *jako* <jacket>, *ĵako* → *ĝako* <jack> as well. As far as *ĵeto* <jet>, *ĝeto* <jetty>, *ĵeto* <throw> are concerned, if this last one becomes [dʒE'tσ] *yeto* (<26>), the second example can safely become [dʒE'tEσ] *yeteo* (<26>), approaching the related form [mσ'lEσ] *moleo* <mole>.

A really concrete case is *aĵo* <thing> (and the corresponding suffix *aĵ*, with an analogous meaning, which is very widely used) and *aĝo* <age>. Here, so as not to risk overlapping with the exclamation *aj!* <ow!, ouch!>, from which in E-o it is certainly possible to derive *ajo* <a cry of pain>, and without thinking of changing a whole series of words already formed with *aĵ* (and some more in the future), it would be convenient –and unproblematic– to change [a'ʒσ] into [a'dʒσ] (*aĵo* → *aĝo* → *ayo* <26>), and [a'dʒσ] into [a'idʒσ] (*aĝo* → *ajĝo* → *ajjo* <26>) or probably, better still, into [E'idʒσ] (*aĝo* → *ejĝo* → *ejjo* <26>).

13.4.4. Once the number of (distinctive) sounds has appropriately decreased to *twenty-six*, we have to decide how to pair the sounds with the <new letters>, as we have already shown in brackets. The advantage of not having to worry about the diacritics will certainly help to overcome some initial perplexities (leaving aside

any consideration about the ‹perversion› of the language, since they are not at all natural, nor necessary).

Obviously, as seen above, *ŭ* would become *w* [w], [ˈnawɑ, ˈnauɑ] (*naŭa* = *nawa* ‹26›), ‹ninth›; however *ĝ* would become *y* [dʒ], without causing much ado, given that even in Spanish, in many contexts and variants, for *y* we find a very similar pronunciation, [ˈpaːdʒo] (*paĝo* → *payo* ‹26›) ‹page (of book)›. In addition, *ĉ* would become *q* [tʃ], and here again we find similar pronunciations in Chinese and Albanian, [tʃeˈvaˌlo] (*ĉevalo* → *qevalo* ‹26›) ‹horse›. (On the other hand, does Esperanto not want to be the second language for ‹all› peoples?) Finally, *x* (having no further need to indicate [x] or to function as a diacritic) would be used for [ʃ], which has a similar sound in Portuguese, Catalan, Basque, Chinese, Maltese, and Sicilian (besides in Old Spanish), [ˈfiːʃo] (*fiŝo* → *fixo* ‹26›) ‹fish›.

It would be a matter of becoming accustomed to the value of the new letters; after all only for Slavists is *c* for [ts] actually familiar, [ˈtʃeˌlo] *celo* ‹aim›. For instance, is not *h* a real ‹nothing› for most Romance-language speakers: [ˈhaːvi] *havi* ‹to have› (and consequently a real problem)?

Those who defend the preservation of [ʒ, x], because they are useful to render some personal and place names of certain languages (with similar but not identical sounds), should also worry about all the other sounds that E-o does not manage to render (which are many more)... The exchange of *j* and *y* (with the value of *j* /dʒ/ and *y* /j/), although more in tune with a widespread English-like graphemic tradition, would push E-o away from both IPA usage and from the orthography of many languages.

## Text

13.5.0. The story *The North Wind and the Sun* follows, given in a number of ‹normalized› accents, mostly as useful introductory examples of the *phonetic method* of *natural phonetics*. As always, first there is the version which gives the typical Esperanto pronunciation of English. Then follows the actual Esperanto text, showing neutral E-o pronunciation.

### Esperanto pronunciation (of English)

13.5.1. [ZEˈnoʊs ˈwind· andZEˈsan· weɹdisˈpjuːtiŋ ˈwiʧ wɔːZEˈstroŋɡeɹ·| ˈwɛn eˈtrav-  
leɹ· ˈkɛm aˈloŋ· ˈrapt inɛˈwɔm ˈklouk·:] ZEaˈɡɹidː; zatZEˈwan huˈfɛɪst sakˈsiːdid· imˈmɛ-  
kiŋ ZEˈtravleɹ· ˈtɛk izˈklouk ˈɔf··| ʃʊbbikɔnˈsiːdɛɪd ˈstroŋɡeɹ ˌzanzɪˈaːzɛ·||

ˈZEN· ZEˈnoʊs ˈwind· ˈblu· azˈhard· azhiˈkud·| ˌbatZEˈmoʊ hiˈblu··| ZEˈmoʊ ˈklouli-  
ˌdidZEˈtravleɹː ˈfɔld hizˈklouk aˈraʊndhim·| ˌandətˈlastː; ZEˈnoʊs ˈwind· ˈɡɛv ˈap zia-  
ˈtɛmpt·|| ˈZEN· ZEˈsan ʃʊn ˈaɔt· ˈwɔɹmli·| ˌandiˈmiːdiatliː; ˌZEˈtravleɹ ˈtuk ˈɔf· ˌhizˈk-  
louk·|| ˌandˈsoʊ· ZEˈnoʊs ˈwind· wɔːzɔˈblaɛdʒ(d) tukɔŋˈfɛs·| ˌzatZEˈsan· wɔːZEˈstroŋ-  
ɡeɹ· ˌɔvZEˈtu··||

ˌdidjuˈlaɛk· ˌZEˈstoːriː| ˌdjuˈwɔnt tuˈhɪrɪt aˈɡɛnˈ|||]

### Esperanto text

13.5.2. *Iam, la norda vento kaj la suno disputis, ĉar ĉiu el la du asertis esti pli forta ol la alia. En tiu momento, ili ekvidis vojaĝanton, kiu antaŭeniris volvite en sia mantelo. La du disputantoj, do, decidis, ke konsideratos pli forta tiu el la du kiu sukcesos igi la vojaĝanton forpreni sian mantelon.*

*La norda vento ekblovis tre forte; sed, ju pli ĝi blovis, des pli la vojaĝanto mallozigis sian mantelon, kaj, finfine, la kompatinda vento devis rezigni. Tiam, la suno montriĝis en la ĉielo, kaj, mallonge poste, la vojaĝanto, al kiu estis varme, forprenis la mantelon. Tiel, la norda vento devis agnoski, ke la suno estas pli forta el la du.*

*Ĉu vi ŝatis la historion? Ĉu ni ripetu ĝin?*

### Esperanto pronunciation

13.5.3. [iam· la'nɔrda 'ventɔ· ,kaila'su'nɔ·| dis'purtis· 'tʃar· ɪtʃiu ,ella'du· a'sertis· ,esti,pli'forta· ɔll(a)'alia·,] en,tiumo'mentɔ·, |ili,ek'vidis· ,voja'dzanton· ,kiuan,tawen-'iris· vol'vite en,siaman'te'lɔ·,|| la'du ,dispu'tantoi· ɪ'dɔ·, de'tsi'dis· ,kekɔn,side'ratos· ,pli'forta·, |,tiu'ella'du·, |,kiusuk'tse'sos· ,igila,voja'dzanton·, |,for'preni ,siamman'te'lɔn·,||

la'nɔrda 'ventɔ·, |,ek'blovis ,tre'forte·, |'sed· 'ju· ,plidʒi'blo'vis·, |'des· ,plila,voja'dzanton· ,mallo'zigis ,siamman'te'lɔn·, |,kaifin'fi'ne·, |la,kompa'tinda 'ventɔ·, |,devis're'zigni·,|| 'tiam·, |la'sunɔ mon'tri'dʒis· ,enlatʃi'e'lɔ·, |,kaimal'lɔŋge 'poste·, |la,voja'dzanton· ,al-, |,kiu(ɛ)stis'varme·, |,for'prenis· ,laman'te'lɔn·,|| 'tiel·, |la'nɔrda 'ventɔ· ,devis-ag'nɔs-ki· ,kela'su'nɔ· ,estas,pli'forta· ,ella'du·,||

ɥi'ʃuvi'ʃatis· ɥlahisto'riɔn· | ɥi'ʃuniri'petu,dʒin·,|||]

### Foreign pronunciations of Esperanto

13.5.4. We add 13 foreign accents (ie [British and American] English, Italian, French, German, Spanish, [Brazilian and Lusitanian] Portuguese, Russian, Arabic, Hindi, Chinese, and Japanese. In the Italian version of this book 11 regional accents are also given, which are omitted in this English adaptation (ie Turinese, Genoese, Milanese, Venetian, Bolognese, Florentine, Roman, Neapolitan, Barese, Palermitan, Cagliari).)

Speakers of other languages could prepare their own versions. The author would be happy to receive their transcriptions and recordings, both in case of help –should they need it– and to make their contribution known to others (possibly in our website on *canIPA Natural Phonetics* – cf § 0.12).





ja'dʒan:to· ,mallo'zi:gis ,siamman'te:lɔn·| ,kaifim'fi:nɛ·| la,kompɑ'tinda 'ven:to·| ,dɛvɪz-  
re'zi:gni·|| 'tɪrɑm·| la'su:no mon'tri:ʒis· ,enla'tʃɛlo·| ,kaimɑl'lɔŋgɛ ˈpɔs:tɛ·| la,vɔja'dʒan:  
to· | ,al'kiu'estis ˈvɑr:mɛ·| ʃfor'prɛ:niz· ʌlɑman'te:lɔn·| 'tiɛl·| la'nɔrda 'ven:to· ʌdɛvi-sag-  
'nɔs:ki· ,kɛ(l)la'su:nɔ· ʌstɑspli(f)'fɔr:tɑ· ˌɛllɑ'du·||

çtʃu(v)vi'ʃɑ:tis· çla,isto'ri:ɔn·| çtʃu(n),niri'pɛ:tu· ç'dʒin:||||

### French pronunciation

13.5.8. [iɑm· la'nɔʁda 'vɑ̃ntɔ· ,sailɑ'sunɔ·| dʒis\_puʁtis·. (t)ʃɑʁ· ɛl(ɛ)ʃiμ ɛllɑ'dμ· A\_sɛʁ-  
tis·. ,ɛstipli'fɔʁtɑ· ,ollɑ\_ˈliɑ·| ʃn̄,ʃiμmɔˈmɑ̃ntɔ·| ʃiljɛk\_vɛdiz·. ,vɔʒɑ\_ʒɔ̃ntɔ̃n·. ,siμɔ̃ntɑ-  
we\_niʁis·. ,vɔl'vite ʃn̄,siamɔ̃n\_tɛlɔ·|| la'dμ ,dʒispu'tɔ̃ntɔi· ˈdɔ· dɛ(t)\_siʒis·. ,kɛkɔ̃n\_side-  
'ʁɑtɔs· ,pliˈfɔʁtɑ·|| ʃiμɛllɑ'dμ· | ,siμsɪk'sɛsɔs· ʃjilɑvɔʒɑ\_ʒɔ̃ntɔ̃n·| fɔʁ'pʁɛni ,siɔ̃mɔ̃n\_tɛ-  
lɔ̃n·||

la'nɔʁda ˈvɑ̃ntɔ·| ɛk'blɔvis tʃɛ\_fɔʁtɛ·| 'sɛd· ʃiμ ,pli(d)ʒiˈblɔvis·| 'dɛs· ,pliˌlɑvɔʒɑ\_ʒɔ̃ntɔ-  
to· ,mallo'zi:gis ,siɔ̃mɔ̃n\_tɛlɔ̃n·| ,sailɑ'fin'fɛnɛ·| la,kɔmpɑʁtinda 'vɑ̃ntɔ·| ,dɛviskɛ\_ʒignɪ·||  
'ʃiɑm·| la'sunɔ mɔ̃nt'ʁi(d)ʒis· ʃɛnla(t)ʃjɛlo·| ,saimɑl'lɔŋgɛ ˈpɔstɛ·| la,vɔʒɑ\_ʒɔ̃ntɔ· ˈɑl-  
,siμ'ɛstis ˈvɑʁmɛ·| ʃfɔʁ\_pʁɛnis· ʌlɑmɔ̃n\_tɛlɔ̃n·|| 'tiɛl·| la'nɔʁda 'vɑ̃ntɔ· ʌdɛvi-sag\_nɔs-  
si·. ,sɛlɑ'sunɔ· ʌstɑspli\_fɔʁtɑ· ˌɛllɑ'dμ·||

ç(t)ʃmvi'ʃɑ:tis· çla,isto'ʁi:ɔ̃n·| ç(t)ʃm,niri'pɛtμ· ç'(d)ʒin:||||

### German pronunciation

13.5.9. [ʔiɑm· la'nɔʁda 'fɛntɔ· ,khaela'zu:no·| dʒis'puʁtis·. 'tʃhɑʁ· ɛl'ʃhi:u ʔɛllɑ'du:·  
ʔɑ'zɛʁtis·. ʔɛstiphli'fɔʁtɑ· ʔollɑʔɑ'liɑ·| ʔɛn'thi:u moˈmɛntɔ·| ʔiliʔɛk'vi:diz·. ,foʒɑt'ʒɑn-  
tɔn·. ,khi:uʔɑn,tɑɔɛn'ʔi:ʁis·. ʔɔl'vɪtɪ ʔɛn,ziɑmɑn'the:lɔ·|| la'du: ,dʒispu'thɑntɔv· ˈdɔ·  
dɛ'tʃhi:diz·. ,khekɔn,zidə'ʁɑ:tɔs· ,phliˈfɔʁtɑ·| ,thi:uʔɛllɑ'du:| ,khi:uzɔk'tʃɛzɔs· ʔi:gi  
lafoʒɑtˈʒɑntɔn·| ʔɔʁ'pʁkɛ:ni ,ziɑmɑn'the:lɔn·||

la'nɔʁda ˈfɛntɔ·| ʔɛk'blɔ:vis ,tʃkɛ'fɔʁtɛ·| 'zɛt· ʃi:u ,phliˈtʒiˈblɔ:vis·| 'dɛs· ,phliˌlafo-  
ʒɑt'ʒɑntɔ· ,mallo'zi:gis ,ziɑmɑn'the:lɔn·| ,khaɛfɪm'fi:nɛ·| la,khɔmpɑ'thɪnda 'fɛntɔ·|  
,dɛviskɛ'zi:gni·|| 'thi:ɑm·| la'zu:no mɔn'tʃkɪ:tʒis· ʔɛnlatʃi'ʔɛ:lɔ·| ,khaɛmɑl'lɔŋgɪ ˈpʁɔs-  
tɪ·| lafoʒɑt'ʒɑntɔ· ˈʔɑl,khi:u'ʔɛstis ˈvɑʁmɪ·| ʃʔɔʁ'pʁkɛ:nɪs· ʌlɑmɑn'the:lɔn·|| 'thi:ɛl·| la-  
'nɔʁda 'fɛntɔ· ʌdɛvisʔɑk'ɔski·. ,kʰɛla'zu:no· ʌʔɛstɑspli'fɔʁtɑ· ˌʔɛllɑ'du:·||

çtʃhu'vi'ʃɑ:tis· çla,hɪsto'ʁi:ɔn·| çtʃhu,niri'pʰɛ:tu,tʒin'||||

### Spanish pronunciation

13.5.10. [iɑn· la'nɔrda 'βɛntɔ· ,kailɑ'ʃu:no·| diʃ'puʁtis·. 'tʃɑr· ɛl'ʃiμ ɛ(l)la'du· a'ʃɛrtis·.  
,ɛstipli'fortɑ· ,s(l)lɑ'liɑ·| ɛn,tiumo'mɛntɔ·| ʃiljɛʃ'βiːdiz·. ,βɔʒɑ'ʒɑntɔn·. ,kiuɑntɑwe'ni-

riz.. bol'birte enŝiaman'te'lo..|| la'du diŝputantoi· l'do· de(t)'θi'diŝ.. kekon,ŝide'ratos·  
pli'forta'·|| tiue(l)la'du· kiusu'θe'ŝos· i'gila,boja'janton'· for'pre'ni ŝiaman'te'lon..||

la'norda βento'· e'βlσβiŝ t're'forte.. 'sed· gju pliji'βlσβiŝ'· deŝ· plila,boja'janto·  
ma(l)lo'ŝi'g(i)· ŝia(m)man'te'lon..| kaifim'firne· la'kompa'tinda βento· deβirre'ŝi'g-  
ni..|| 'tian· la'suno mon'tri'jis· enla'tj'e'lo..| kaimal'longe 'poŝte'· la,boja'janto· l'kiu-  
'eŝtiz'βarme'· | for'pre'niŝ.. | laman'te'lon..|| 'tiel· la'norda βento· λδεβiŝa'γ'noŝki.. ke-  
la'su'no· λeŝtaŝpli'forta.. u(e)la'du..||

ĉi'βuβi'ŝa'tiŝ· ĉ'la'isto'ri'on· ĉ'βu,niri'pe'tu· ĉ'jin·|||]

### Brazilian pronunciation

13.5.11. [ĩẽn· kĕ\_nɔɔdɐ 'vẽntu· kaik'e'sũnu· dʒis\_pu'tʃis.. 'ʃaɾ· l'ʃiu e(t)k'ɛdu· a\_sɛɔ-  
tʃis.. ɛstʃip'li'fɔɔtɐ· o(t)k'ɛ\_kiɛ..] ẽn'tũĩmõ\_mẽntu· | ik'eci\_vi'dʒis.. voja\_ʒẽntõn..  
ciuẽn,tawẽ\_ni'ris.. vo't\_vitʃi ẽn'ũsiẽmẽn\_te'łõn..|| k'ɛ\_du dʒispu'tẽntwi· l'do· dʒi\_si'dʒis..  
cekõn'side'ratuŝ· pli\_fɔɔtɐ·|| tʃiue(t)k'ɛdu· | ciusuci'se'sus· 'iʃi k'a\_voja\_ʒẽntõn..| fɔɔ-  
pre'ni s'iẽmẽn\_te'łõn..||

kĕ\_nɔɔdɐ\_vẽntu· | eci\_b'kɔvis t're\_fɔɔtʃi.. 'sedʒi· ju plizib'kɔvis· | 'deŝ· plik'a\_voja-  
\_ʒẽntu· ma(t)lo\_zi'ji(s) s'iẽmẽn\_te'łõn..| kaifĩn'fi'ni· k'ɛkõmpa\_tʃĩnde 'vẽntu· | de-  
vi(s)ɛ\_zigni..|| tʃi'ĩẽn· k'ɛ\_sũnũ mõn'tri'ʒis· ẽnk'ɛ\_ʃje'lu..| kaĩma(t)k'ɛr'ji\_poŝtʃi· | k'ɛ-  
voja\_ʒẽntu· l'atʃi'ciu\_ɛstʃiz\_vaxmi· | fɔɔpre'nis.. | k'ẽmẽn\_te'łõn..|| tʃi'et· kĕ\_nɔɔdɐ  
'vẽntu· λdevizajĩ\_nɔsci.. cel'e'sũnu· λestɛspli\_fɔɔtɐ.. u(e)k'ɛ\_du..||

ĉi'βuvi'ʃa'tʃis· ĉ'k'ɛisto'riõn· ĉ'βu,niki'pe'tu· ĉ'ʒĩn·|||]

### Lusitanian pronunciation

13.5.12. [ĩẽn· k'ɛnɔɔdɔ 'vẽnt(u)· kaik'ɛ'su'nu· dʒis\_pu'tʃiŝ.. 'ʃaɾ· l'ʃiu e(t)k'ɛ'du· ɜ\_sɛɾtɪs..  
ɛstʃip'li'fɔɔta· o(t)k'ɛ\_kiɜ..] ẽn'tiumu'mẽntu· | ik'ik\_vi'dʒiŝ.. vojɜ\_ʒẽntõn.. kiuẽntɔwɪ\_ni-  
riŝ.. vo't\_vitɪ ẽn'ũsĩmẽn\_te'łõn..|| k'ɛ'du dʒi'p'u'tẽntwi· l'do· d'ɛ\_si'diŝ.. k'ɛkõn'sid'e'ratuŝ· pli-  
'fɔɔtɜ·|| tiue(t)k'ɛ'du· | kiusu'k'se'sus· 'iʃi k'ɛ\_vojɜ\_ʒẽntõn..| fuɾ'pre'ni s'iẽmẽn\_te'łõn..||

k'ɛnɔɔdɔ\_vẽntu· | ek'b'kɔviŝ t're\_fɔɔtʃiŝ.. 'sed· ju plizib'kɔviŝ· | 'deŝ· plik'ɛ\_vojɜ\_ʒẽntu·  
ma(t)k'ɛzi'g(i) s'iẽmẽn\_te'łõn..| kaifĩn'fi'n(ɛ)· k'ɛkõmpɜ'tĩndɜ 'vẽnt(u)· | devɪ(z)ɛ\_zi-  
ni..|| t'i'ĩn· k'ɛ'sunu mõn'tri'ʒiŝ· ẽnk'ɛ\_ʃje'lu..| kaima(t)k'ɛ'õngɪ 'poŝt(ɛ)· | k'ɛ\_vojɜ\_ʒẽnt(u)·  
l'at'kiu'eŝtiz\_varmɪ· | fuɾ'pre'niŝ.. | k'ɛmẽn\_te'łõn..|| 'tiel· k'ɛnɔɔdɔ 'vẽnt(u)· λdevizɜ-  
\_nɔki.. | k'ik'ɛ'su'nu· λeŝtɜpli\_fɔɔtɜ.. u(e)k'ɛ\_du..||

ĉi'βuvi'ʃa'tiŝ· ĉ'k'ɛi'ŝtu'riõn· ĉ'βu,nivi'pe'tu· ĉ'ʒĩn·|||]

### Russian pronunciation

13.5.13. [i'ɛm· ʎe\_nɔʁdɔ 'yɛntɔ· |kair'e'swɔ'nɔ·| dʒis\_pɔutʃis.. 'tʃar· ɫ\_tʃiujɛʎe·  
'dɔu· e\_ʃɛʁʃis.. ʎɛʃʃi\_pɫɪfɔʁtɔ· ʎɔʃʎe\_ʎiɔ..] jɪn\_tʃiumɛ\_mɛntɔ·· |iɫiic\_yi'dʒis.. ʎɔʃjɛ·  
\_dʒantɔn.. |ciuɔntɔʃ\_ni'ʃis.. vɛʎ\_yi'tʃi jɪn\_ʃiɔmɛn\_tʃɛ'tɔ..|| ʎe\_dɔu |dʒispu'tʃantɔi·  
ɫ'dɔ· ʎ dʒi\_tʃi'dʒis.. |cikɔn\_ʃidʒi'ʃɔ'tɔs· pɫɪ\_fɔʁtɔ··|| tʃiujɛʎe'dɔu· |ciusuk'tʃɛ'ʃɔs· \_i'jɪ  
ʎɔʃjɛ\_dʒantɔn· |fɛʁ\_pʃɛ'ni ʃiɔmɛn'tʃɛ'tɔn..||

ʎe\_nɔʁdɔ \_yɛntɔ·· |k\_bʎɔʁɣis |tʃɛ\_fɔʁtʃi· |'ʃɛt· 'ju· pɫidʒib\_ʎɔʁɣis· |'dʒɛs· pɫɫɔ·  
ʎɔʃjɛ\_dʒantɔ· |maʎʎe\_zi'ʃis ʃiɔmmɛn'tʃɛ'tɔn· |kair'iŋ'fi'ni· |kɔmpɛ\_tʃindɔ 'yɛntɔ· |  
dʒɛʃiʃi\_zi'ʒni· || 'tʃiɔm· |ʎe\_sɔu'nɔ mɔn'tʃi'dʒis· jɪn\_ʎe\_tʃɛ'tɔ· |kɛimɛʎ\_ʎɔʁɣi\_pɔʃ·  
tʃi· |ʎɔʃjɛ\_dʒantɔ· |ɛʎ\_ciu\_jɛʃʃis \_ʎɔʃɔ'ni· ʎ fɛʁ\_pʃɛ'nis.. ʎ\_ʎɔmɛn'tʃɛ'tɔn.. || 'tʃiɛʎ· |ʎe·  
\_nɔʁdɔ 'yɛntɔ· ʎ\_dʒɛʃiʃɛg\_nɔʃsci· |ci'e'swɔ'nɔ· ʎ\_jɛʃʃɔs\_pɫɪ\_fɔʁtɔ·.. |jɛʎ'e'dɔu·..||

ʎ\_tʃiuji\_ʎɔ'tʃis· ʎ\_ʎiʃiʃtɔ'ʃiɔn· |ʎ\_tʃi'niʃi\_pɛ'tu\_dʒin·|||]

### Arabic pronunciation

13.5.14. [ʔi'em· lɛ'nɔʁdɛ 'ventɔ· |kailɛ'su:nɔ·| di'spurtis· |ʃɔʁ· ɫ\_ʃiɔʔillɛ'du· ʔɛ'sɛʃtis·  
|ʔɛʃti\_bɫi'fɔʃtɛ· ʃillɛʔɛ'liɛ·.] ʔin\_tiumɔ'mɛntɔ·· |ili\_ɫ'vi:dɪs· ʎɔʃjɛ'zantɔn· |kiɔʔɛntɛwi·  
'ni:ʃis· vɔl'viriɪn\_siemɛn'tɛlɔ·|| lɛ'du |di'spɔ'tantɔi· ɫ'dɔ· |di'tsi:dɪs· |kɪkɔn\_sidi'ʃɔ'tɔs·  
pɫi'fɔʃtɛ··|| tiɔʔillɛ'du· |kiɔsuk'sɛsɔs· ʔi:ʒi lɛ\_ʎɔʃjɛ'zantɔn· |fɔʃ'bʃɛni\_siemɛn'tɛlɔ·||

lɛ'nɔʁdɛ 'ventɔ·· |ik'blɔvis |tʃɛ'fɔʃti· |'sɛd· 'ju· |bliʒib'lɔvis· |'dɛs· pɫilɛ\_ʎɔʃjɛ'zantɔ·  
|mallɔ'zi:ʒis |siemɛn'tɛlɔn· |kair'iŋ'fi'ni· |lɛ\_kɔmbɛ'tindɛ 'ventɔ· |dɛvi'siʒni·||  
'ti'em· |lɛ'su:nɔ mɔn'tʃi:ʒis· |nɫɛ'ʃjɛlɔ· |kaimɛl'lɔŋɣi 'bɔʃti· |lɛ\_ʎɔʃjɛ'zantɔ· |ɛl\_kiɔ'ɛʃtis  
'vɔʃmi· ʎ\_fɔʃ'bʃɛnis· ʎ\_lɛmɛn'tɛlɔn· || 'tiɛl· |lɛ'nɔʁdɛ 'ventɔ· ʎ\_dɛvi'sɛg'nɔski· |kɪlɛ'su·  
nɔ· ʎ\_ɛʃʃɔs\_bɫi'fɔʃtɛ· ɫ\_ʔillɛ'du·:||

ʎ\_ʃiɔvi\_ʃɔ'tis· ʎ\_lɛ\_histɔ'ʃiɔn· |ʎ\_ʃi'niʃi\_pɛ'tu\_ʒin·|||]

### Hindi pronunciation

13.5.15. [i'iɛm· lɔ\_nɔʃʎɔ ʎɔɛŋʎɔ· |kɛilɔ'su:nɔ·| dʒis\_puu\_tis.. 'tʃɛʎ· ɫ\_tʃiiu\_ɛllɔ'duu·  
ɔ\_sɔɛʎ\_tis.. ɛʃʃi\_pɫi'fɔʃʎɔ ʎ\_ollɔ\_ʎiɔ..] ɛŋʎiiu\_mɔɛŋʎɔ·\* |iɫiɛk\_bii\_dʒis.. |ʎɔʃjɛ\_dʒɛŋ·  
\_ʎɔn· |kiiuɛŋʎɔʎɛ\_nii\_tis.. |ʎɔl\_ʎiɛtɛ ɛn\_siiɔmɛn\_tʃɛ.lo..|| lɔ\_duu |dʒispu'tɛŋʎɔi· ɫ'dʃɔ·  
dɛt\_sii\_dʒis.. |kɛkɔn\_sidi'raɔ'tɔs· pɫi\_fɔʃʎɔ·\* |ʎiiuɛllɔ'duu· |kiiusuk'sɔɛsɔs· \_i:ʒi lɔ\_ʎɔ·  
ʎ\_dʒɛŋʎɔn·\* |fɔʎ\_pɛɛni\_siiɛmmɛn\_tʃɛ.lon..||

lɔ\_nɔʃʎɔ ʎɔɛŋʎɔ·\* |ɛg\_bɫɔʃʎis |tʃɛ\_fɔʃʎɛ· |'sɔɛd· 'juu pɫidʒib\_lɔʃʎis·\* |'dɛɛs·  
pɫilɔ\_ʎɔʃjɛ'dʒɛŋʎɔ· |mɛllɔ\_siiʒis\_siiɛmmɛn\_tʃɛ.lon· |kɛi'fɔŋ'fi'ni· |lɔ\_kɔmpɔ\_tɪŋʎɔ  
'ʎɔɛŋʎɔ· |dɛʎisɛ\_sɪʒ.ni· || 'ʎiiɛm· |lɔ\_su:nɔ mɔn'tʃi:dʒis· |ɛn\_lɔ\_tʃjɛ.lo· |kɛimɛl\_lɔʃɣ·

ge \_pəʃte.\* | ləbojə'dʒenjo \_elkiiu\_esti \_baaume.\* | λφοτ\_πρεε̃.nis.. λləmen\_τəε..lon.|| 'tʰiel- | lə\_nəʃdə 'βaenjo ;deβis-eg\_nəʃs.ki.. kelə'suũ.no λestəspli\_φəʃt.ə.. ellə\_duu..||

λtʰuubi'aa'is.\* εləhɪstə'riiðn- | εtʰu,niri'pee'tu.\* ε'dʒin.||||

**Chinese pronunciation**

13.5.16. [ʔiam·la'nɔ·da 'vən·dɔ·kaɛ·la'su·nɔ·dis'phu·dɪs·'tɕhja·l'tɕhiu ʔɛ·la·tu·ʔa'sɛ·dɪs·ʔɛs·tipli'fɔ·dɑ·ʔɔ·la'liɑ·] ʔən·tiu·m̄s'men·dɔ·ʔi·li·ʔɛ·kw'vi·dis·v̄s·ja·'tɕjan·dɔn·kiu·ʔan·dɑ·wɛn'ʔi·lis·v̄s·vi·dɛ·ʔən·ɕia·man'thɛ·lɔ·|| la·tu dɪs·bʊ'than·dɔ·l'tɔ·dɛ'tɕhi·dis·kɛ·ḡɔn·ɕi·dɛ'la·dɔs·pli'fɔ·dɑ·|| tiu·ʔɛ·la'tu | kiu·su·kw'tsɛ·sɔs·'i·gi·la·v̄s·ja'tɕjan·dɔn·fɔ·'phlɛ·ni ɕian·man'thɛ·lɔn·||

la'nɔ·da 'vən·dɔ·ʔɛ·kw'plo·vis·lɛ'fɔ·dɛ·'sɛ·dʊ ʔu pli·dʒi'plo·vis·tɛs·pli·la·v̄s·ja'tɕjan·dɔ·ma·lɔ'ɕi·gis ɕian·man'thɛ·lɔn·kaɛ·fin'fi·nɛ·la·kɔm·pa'thin·dɑ 'vən·dɔ·dɛ·vis·lɛ'ɕig·ni·|| 'thiɑm·la'su·nɔ m̄s'n'thli·dʒis·ʔən·la·tɕhjɛ·lɔ·kaɛ·ma'lɔŋ·gɛ 'p̄hos·dɛ·la·v̄s·ja'tɕjan·dɔ·ʔa·kiu'ʔɛs·tis 'va·mɛ·λ'fɔ·'phlɛ·nis·λla·man'thɛ·lɔn·|| 'thiɛz·la'nɔ·da 'vən·dɔ·λdɛ·vis·ʔag'nɔs·ki·kɛ·la'su·nɔ λes·tas·pli'fɔ·dɑ·u·ʔɛ·la'tu·|| εtɕju·vi'ɕja·dɪs·εla·his·tɔ'liɔn·εdʒju·ni·li'phɛ·dʊ·dʒɪn·||||

**Japanese pronunciation**

13.5.17. [ʔia·mɯ·ʔa'nɔ·ɽa·da 'βen·tɔ·kai·ʔa'su·nɔ·dʒi·su'pɯ·tɕi·su 'tɕja·ɽa·l'tɕjɯ ʔe·ɽa·ʔa'dzɯ·ʔa'se·ɽa·tɕi·su·ʔe·su·tɕi·pɯ·ɽi'fɔ·ɽa·ta·ʔɔ·ɽa·ʔa'ɽia·] ʔen·tɕiɯ·m̄s'men·tɔ·ʔi·ɽi·ʔe·ci·βi·dʒi·su·βɔ·ja'dʒan·tɔŋ·ciɯ·ʔan·ta·uɛŋ'ʔi·ɽi·su·βɔ·ɽa·βi·te·ʔen·ɕia·man'te·ɽɔ·la'dɯ·dʒi·su·pɯ'tan·tɔi·l'dɔ·de'tsɯi·dʒi·su·ke·kɔŋ·ɕi·de'ɽa·tɔ·su·pɯ·ɽi'fɔ·ɽa·ta·|| tɕiɯ·ʔe·ɽa·ʔa'dzɯ·ciɯ·su·kɯ'tsɯe·sɔ·su·ʔi·ɽi·ʔa·βɔ·ja·dʒan·tɔŋ·fɔ·ɽa·pɯ·ɽe·ni ɕiam·man'te·ɽɔŋ·||

la'nɔ·ɽa·da 'βen·tɔ·ʔe·kɯ·bɯ'ɽɔ·βi·su·tɯ·ɽe'fɔ·ɽa·te·se·dzɯ·'jɯ·pɯ·ɽi·zi·bɯ·'ɽɔ·βi·su·de·su·pɯ·ɽi·ʔa·βɔ·ja'dʒan·tɔ·ma·ɽa·ɽi·zi·ɽi·su ɕiam·man'te·ɽɔŋ·kai·hiŋ·'hi·ne·la·kɔm·pa'tɕin·da 'βen·tɔ·de·βi·su·ɽe'zi·ni·|| tɕia·mɯ·la'su·nɔ m̄s'n·tɔ'ɽi·dʒi·ʔen·la'tɕje·ɽɔ·kai·ma·ɽa'ɽɔŋ·ge 'pɔ·su·te·la·βɔ·ja'dʒan·tɔ·ʔa·ɽa·ciɯ·ʔe·su·tɕi·su 'βa·ɽa·me·λ'fɔ·ɽa·pɯ·ɽe·ni·su·λi·a·man'te·ɽɔŋ·|| tɕie·ɽa·la'nɔ·ɽa·da 'βen·tɔ·λde·βi·su·ʔa·ŋa'nɔ·su·ci·ke·ʔa'su·nɔ·λʔe·su·ta·su·pɯ·ɽi'fɔ·ɽa·ta·u·ʔe·ɽa·ʔa'dzɯ·|| εtɕjɯ·βi'ɕja·tɕi·su·εi·hi·su·tɔ'ɽiɔŋ·εtɕjɯ·ni·ɽi'pe·tsɯ·zi·ni·||||