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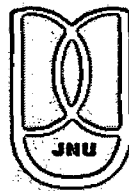
A PHONOLOGICAL SKETCH OF KOREN

**Dissertation Submitted to Jawaharlal Nehru University
in partial fulfillment of the requirements
for the award of the degree of**

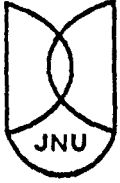
MASTER OF PHILOSOPHY



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2006**



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This dissertation titled "**A Phonological Sketch of Koren**", submitted by me for the award of the degree of Master of Philosophy, is an original work and has not been submitted so far in part or in full, for any other degree or diploma of any University or Institution.



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DEDICATION

TO APA AND ANU

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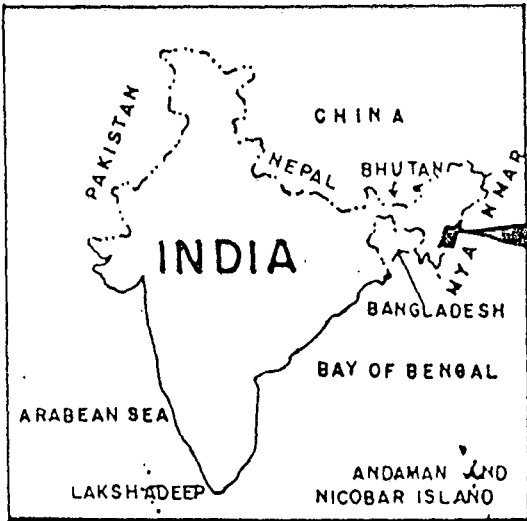
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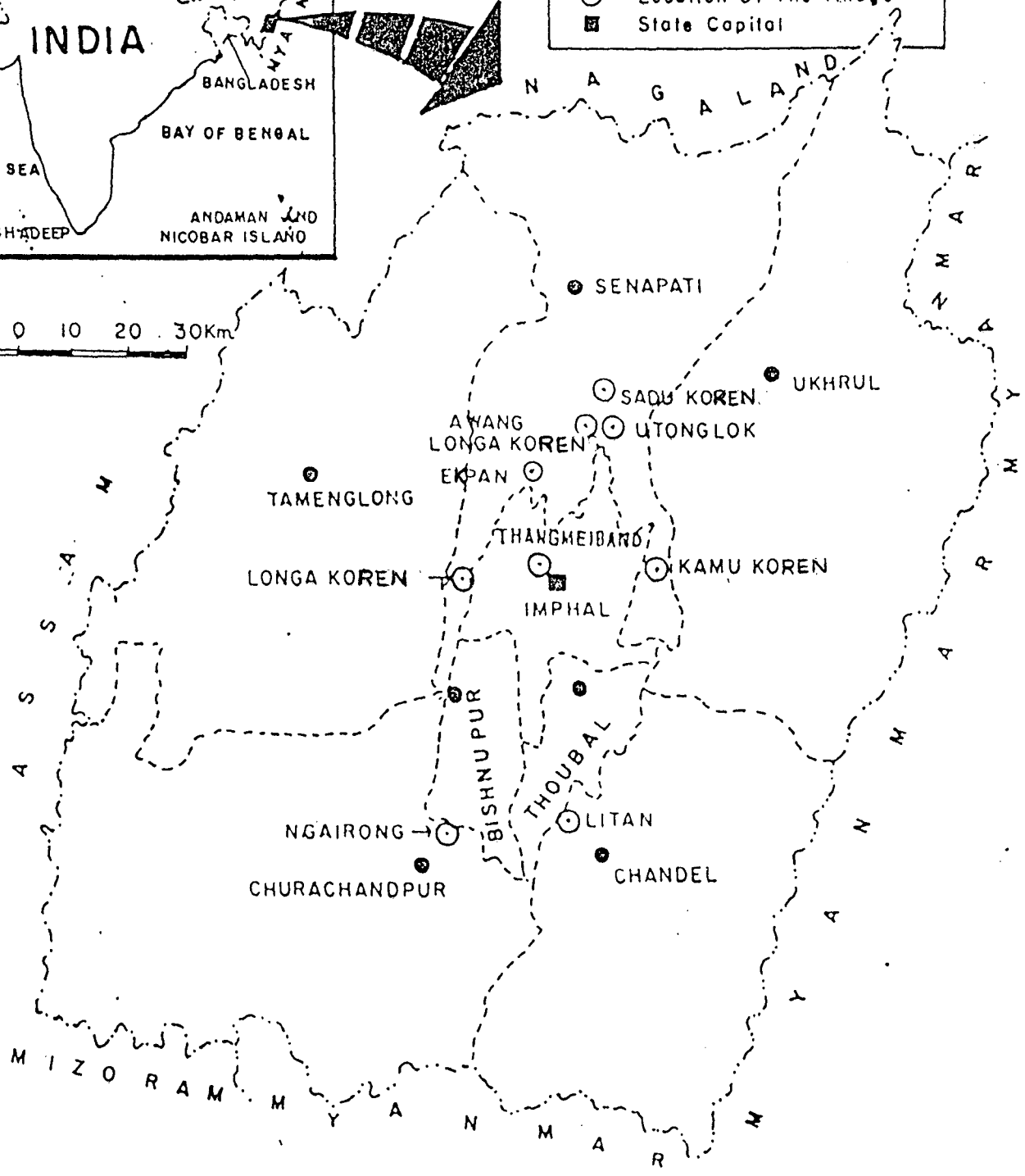
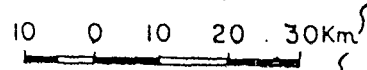
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MAP OF MANIPUR SHOWING THE KOREN INHABITED AREAS



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- International Boundary
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 - District Hd. Qtr.
 - Location Of The Village
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Chapter 1

1.0 INTRODUCTION

1.1 The Koren Language:

“The gift of language is the single human trait that marks us all genetically setting us apart from the rest of life.”

- Lewis Thomas, *The Lives of a Cell*.

“Language is among many things - a system of communication, a tool for thought, a medium for self-expression, a social institution, a source of ethnic pride and political controversy. All normal human beings have at least one language, and it is difficult to imagine much significant social, intellectual, or artistic activity taking place in the absence of language. The centrality of language to virtually every aspect of human life gives each of us a reason to want to understand more about its nature and use.”¹

Language in itself stores much more information in it than is apparent from its structure. It draws bridges across individuals, communities and nations. The power of language goes beyond the space and other far off things. The history of mankind, of past deeds, is recorded by language. Language, in recorded or oral forms has the building blocks to create information of the past, the present as well as the future. Above all, the identity of the community is denoted by the culture, which is expressed by the language.

So the importance of language in a society is indeed undeniable. The two are so entwined with each other but still give out ample space for the world to

¹ W.O' Grady, J. Archibald, M. Aronoff and J. Rees – Miller: 'Contemporary Linguistics' An Introduction., 4th edition. Bedford. Bedford/ St Martin's, 75 Arlington Street, Boston, MA 02116.2001. page 1.

express whether language determines culture of the societies or vice versa. The debate continues with many experts trying to place culture perception and ordering of the world on one side and cultures language on the other.

Despite being the main vehicle that rotates within the cultures, language change. And change is the only thing constant when it comes to language. The world is changing in such a fast pace that it affects the languages as a result of increasing world communication and the demise of language isolation. Due to such reasons, many societies are becoming concern as to maintain the language that was and is theirs as their real identity is woven with the language they use. The unique sets of traditions and cultures that are inherited from the forefathers are passed down to generation after generation. And it is required of the community to preserve what is solely theirs. It is possible to see language as a means of ordering culture in the areas of knowledge acquisition, societal roles, and power. Language also functions adaptively as a means of assimilating new ideas and technologies.

And especially when it comes to tribal languages, there is a sea change which is visible even in a span of 50/60 years, as most tribal languages don't have script of their own. So lack of written record to trace the origin as well as the preserved form of the language used during olden times. With the spread of modernization there arises the need to delve into the oral history to know more about the tribe, their past culture and the language. In such cases the existing oral history is the only reliable source to bank upon. The importance of language to a community is undeniable not only because much of the social and cultural behaviors is expressed by means of the spoken word but it is a mark of identity as well language labels each member his or her place within that society or community.

So, the importance of a language in a society is even more valuable if the language belongs to an indigenous community on the verge of losing the authenticity of the language. In a way, there is a threat to that society and can be passed off more or less as an endangered language that needs to be preserved.

1.2 Name and its Derivation:

The Koren language is almost unknown to linguistic scholarship. No attention has been given like many of the tribal languages in the country due to lack of awareness for detailed research as well as inadequate information on the language. The language is known as Koren as also the tribe. Grierson, wrote about the derivation of the name “Koireng”, thus: “Kolhen” become “Kolren” which means tribe from the East (Kol-‘east’; ren—‘tribe’). The word somehow changes to Koren, the name which the tribe gave to itself, and ‘Koireng’, as they are known to outsiders as probably a Manipuri corruption of this name. The tribe is believed to have migrated from the south East Asian from the pre-historic times down to Manipur, India. “The Korens were referred to by earlier British writers who were administrators under the colonial British rule; John Shakespeare (1913) called them for Kolhen. Greirson also mentioned about the tribe in his *Linguistic Survey of India*”¹. Despite being one of the oldest tribes in Manipur, the Korens remain one of the smallest tribe

1.3 Cultural Information:

Like most of the tribes in North-East India, the Korens, despite the absence of written literature have preserved a large number of traditional literature, mythology, legends, folktales and songs which are mostly not historical but could

¹ Kabui, Gangmumei: The Koirengs of Manipur, Published by the Koren Historical Research Committee, Imphal, Manipur, 1987, p. 1.

be regarded as the non-literate people's style of bequeathing history to posterity. It may be said that if history is the collective memory of a community, the Koren history is their traditions, folklore and songs. "According to Koren tradition, the supreme being or supreme father known as 'Pathien' is believed to be the creator of the universe, the earth and mankind. Pathien made two beings, male and female out of mud, gave them life and surfaced them out on the earth from subterranean region."¹ As the legend continues, the emergence of eight clans is seen, which forms the name of the week as well. There are also claims of linguistic affinities between the Koren and Karen tribes of Myanmar which required further studies.

The Korens have a rich cultural heritage as manifested through their beautiful dance and rich music, their festivals and ceremonies, dress and customs and games and sports. Their love for beauty and life, their sense of color and refinements in their own style, their expression of joy at the changing seasons, on victory over enemies, hunting, raising stone megalithic are expressed in different forms of fine arts, music, dance and many sports, though small number, their rich culture has preserved their distinctive identity among the myriad of tribes as in this part of India.

Festivals to celebrate harvesting, coming of age, warding off diseases are an important part of their life. Various dance forms and traditional musical instruments, games and sports makes up a riot of colors in the canvas of their life. The mode of worshipping God was through a series of sacrifices rites and ceremonies. They believed in the one supreme God. However after the coming of Christianity, there occur some changes in the cultural as well as traditional front. The use of alcohol, sacrifices was not the norm to be followed by Christians.

¹ ibid. p. 3.

“Historical incident happened at Thangching in Manipur. The Korens were quite populous and came in contact with the Meities of Moirang. They fought against the Moirang king who was several times defeated by the Korens with the help of a sword with miraculous power. Later on, this king by a stratagem stole away the magic sword and the Korens were defeated. Then the king cursed to the Koren. Some believed that this resulted in diminishing population. But this is yet to be investigated.”¹

1.4 Language: Situation and Position:

The Koren tribe of the North-East state of Manipur, India, is one such indigenous community which does not have any reliable written records to prefer to for information about the tribe as well as for further research. With the change of time, the value of the language within the Koren society is changing in the sense that the language has undergone is clearly visible in just 60/70 years gap. The old traditional folk songs, tales and certain ritual chants are unintelligible to the current generations. The Koren language spoken as of today is a diluted form of the original one.

The reasons for change in the language are mainly due to the amalgamation with other communities, especially with the Meities (Manipuries) as well as the influence of Christianity, of modernization and the new technologies. The issue of preserving language and exploring it is introduced to the importance of one's language and the various facades or significant features it has. As mentioned before, it becomes an issue of the society. And linguistics always increases the beauty of a language group. So a linguistic research is not only the answer to the

¹ Kabui, Gangmumei: The Koirangs of Manipur, Published by the Koren Historical Research Committee, Imphal, Manipur, 1987, p. 13.

language in detail but is also a way to study and bring out the significant features of the language which will benefit not only the speakers, society or community but will also be a contribution in the ever interesting and informative world of language and linguistics.

Here is where the need of an intensive study of the Koren language, because language has been the carrier of culture for a society based on oral tradition. From time immemorial, the folk songs and folk tales have been the only vehicle to preserve the cultural beliefs and practices of the tribe/community since there is no script of their own. And so, it is possible that with the passing of generation, socio-cultural norm and customs of the tribe will lose its authenticity unless an effort is taken to linguistically record the oral tradition into written materials which will be much more effective in cultural history that is very much embedded in the language.

When the whole situation draws upon a linguist, the urge to work on the issues becomes more or less a necessity. And as a speaker and member of the Koren tribe and being a student of Linguistics I can experience the urgency in exploring the language to bring out the essence of its unique features and stress upon bringing out what comprises the language which in turn is the reflection of the culture. Since the setting of Christianity and influences of other communities, there have been dramatical changes in the influence of Christianity, living in close proximity with the Meities and other communities had a huge impact in the change of language as the Korens had a close associate with them since the British regime. The change is a slow process but every time an elderly dies he carries away the valuable knowledge of the language and culture as they have not been recorded and it is at the risk of being lost forever. In fact, it is an endangered language of an indigenous tribe.

To the best of my knowledge, there is no systematic phonological and morphological study of the language. The Department of Linguistics at Manipur University has carried out individual post-graduate level studies on noun phrase, negation and question tags. A thorough structural account of the language needs to be done. The only existing literature works are a history of the Korens which has many irrelevant information, a few books of folk songs and tales. The language is in such a state that any linguistic research will be a building block for the community.

1.5 Speakers and Dialects:

Due to the scattered situation of the Koren community in different area of the state, it is very difficult to have the exact number of speakers and the census always features inaccurate numbers of speakers. Sometime it's a little too high and sometime it's less. Despite being one of the oldest tribe of the state, its population does not seem to grow that as fast as other communities. According to 2001 Census of India, the total population of Manipur state was 2,388,634 out of which only about 2000 were speakers of Koren¹. The current number of speakers is not available but others sources reveal a not so striking numbers of speakers.²

Rather than geographical conditions or locations, the dialect varies according to the villages the variation in the language is there, more or less, dialectal differences arises due to the existence of the villages alongside other village community. The difference in dialect is not that prominent. The degree of the difference is hardly seen as it sounds like words with just one meaning.

¹ Census of India 2001, Series 14, Manipur Provisional Population totals, Paper 1 of 2001, Directorate of Census Operation, Manipur.

² During the fieldwork carried out, the elders of the community estimated speakers to be more or less the same with the 2001 population census.

However, the speakers stick to their dialects. but do not apply to all the speakers in the village.

The following are some of the dialectal differences:

1. For the word 'bag'

Places

- a) Longa Korens - [k^hoco]
- b) Kamu Korens - [paitu]
- c) Other Korens - [k^ho]

2. For the sentence 'when are you leaving'?

Places

- a) Utonglok Korens - [əŋtiké ce?iŋ ?]
- b) Longa Korens - [əŋtiké ce?inte?]
- c) Other Korens - [əŋtiké cenite ?]

3. For expressing surprise:

Places

- a) Sadu Korens - [əbǝí]
- b) Other Korens - [ənù]
- c) Longa Korens - [əjənù]

These are employed by speakers of particular places but do not necessarily apply to all the speakers of each place as there s always the case of exception .The example cited above is based on the understanding of subtle language variation, the Kamu Korens speak in a slow, elongated manner, while the Longa Korens put stress on every word that makes it sound a bit harsh to the ear. The differences are just dialectal differences.

1.6 The Distribution and Location:

At present, the Korens are distributed over settlements in Manipur state, India. They are Utonglok, Sadu Koireng, Iril Mapal, kamu Koireng, Longa Koireng, Awang Longa Koireng in Senapati district, Tarung in Sadar hills, Lamphel Koireng colony at Imphal, Ngairong at Churachandpur district, and a couple or so households in Ekpan (Senapati district) and Litan district in Chandel district.

Other than Lamphel Koireng, the rest of the settlements are in the hilly areas or slopes of varying heights. The Korens live in small settlements. They are found distributed in four districts of Manipur (Senapati, Imphal, Churachandpur and Chandel). They reside permanently in their villages.

1.7 Scopes and Objectives:

This dissertation will basically deal with the phonological sketch of the language, including the segmental phonology, syllable structure, word-stress and also the distribution and realization of tone and intonation as the language is a tone one. This area is chosen for the research because through this topic, the language can be studied from the sound system as well as the word level.

1.8 Methodology:

The study would require methods that involve fieldworks, translation in Koren traditional approach. Fieldwork, to collect primary and secondary materials/data through interviews, audio recordings and questionnaires. For the

collection of data visiting of different villages and interviewing people from different age group is included. Keeping in mind the changes and influences through religion, contact with other languages, mass media etc. adopting of PRAAT for difficulties in identification of phonetic features. The main method is the collection of linguistic corpus and data analysis and description. The work includes identification of sound systems (consonants, vowels, diphthongs, etc.) of the language. Labeling of linguistic corpus can't be done due to time constraint.

1.9 Fieldwork and Data Collection:

First of all, data was collected in the form of a basic word list, which numbers more than 350 words. The data is enlarged by adding in some sentences and recordings of songs, stories and chants. For this collection, various Koren settlements were visited. Data was collected from places of complete Koren settlement like Sadu Koireng in Senapati district to Imphal area and as far as Litan where only a couple of Koren speaker households are there. The collection of data was done to keep in mind the historical facts that were passed down from generation to generation by choosing the elders as first priority informants. It was an enriching experience about the community which becomes more enchanting and interesting as the history unfolds. The beauty in unlocking the otherwise obscure to a younger age, by the old and experienced was indescribable. Most of the data, besides the songs and stories, are from my knowledge which comes without effort as a speaker. Only for historical information or accuracy of certain things need the help of elders and for comparative features from the younger generation. The journey through dusty narrow roads across the fields to the villages was another experience altogether.

Sometimes the sickness of an informative and experienced elder hampered the data collection. In such cases, I had to convince the elders from running away midway as they don't see the purpose to do a research. Then I also encountered a group, almost an entire village, claiming they no longer belong to the Koren community despite still speaking the same language and their reluctance to be associated with Koren was disheartening as they don't seem to stress much upon the importance of one's language which is one's identity. The problem of letting informants sit for a while when they feel they have better things to do. Then there was also the strain to grasp some old unfamiliar sounding words that sometimes have long explanation as well.

1.10 Data Analysis:

Analyzing and repetition of examples an umpteen times was very time consuming. Even as a speaker, when certain words or sounds are repeatedly uttered, the ascent does not come clear. The analysis of the data was also taxing as for every phoneme needs referring to the entire set of word list numerous times. Almost the entire way of analyzing involve running through the words list, searching for possible sounds that changes under some circumstances sometimes realizing that analysis takes lots of time even if one speaks the language. After sound systems for the minimal pairs as well as tone differences were done. A thorough study of the language was also done. Playing of the recorder for sounds and finally recording voice samples for determining the properties of phonemes and tones are simplified by the software PRAAT. And above all, nothing matches the ever analyzing of sounds and examples all the time and this is were the knowledge of linguistics becomes immensely useful.

Chapter 2

2.0 ABOUT THE LANGUAGE

2.1 The Language:

According to Grierson¹, the Koren language belongs to the Tibeto–Burman. Kuki–Chin group of languages. The Koren language shares many essential features with other languages like Aimol, Kharam and Hmar. The following properties of the language will show the foundation of the Koren language.

2.2 Some Impressionic Observations - Pronunciation:

The vowels and consonants are pronounced rather distinctly. Thus, *səri* - (seven); *əpo:l* - (blue); *ləmpì* - (road); *kokmā:* - (a sour fruit); *zuk^há* – (alcohol), etc. but sometime consonants and vowels appears indistinctive as well. For example: *kə-nu:* or *ki-nu:* - (my mother), the vowel sound in the prefixes becomes barely audible sometime that it might perhaps be denoted by means of as ‘ə’ or ‘i’ above the consonant ‘k’, thus, *k^a-nu:* or *kⁱ-nu:*.

The two consonants ‘j’ and ‘ɟ’ are interchangeable most of the time. Thus, ‘*ja:n*’ or ‘*ɟa:n*’ both mean ‘night’; *sam ja:k* or *sam ɟa:k* which means ‘jaggery’. But the two phonemes are not always exchangeable for example; *əjer* means ‘to

¹ Grierson, G.A: Linguistic Survey of India, Vol. III, Part II, pp. 234-239, Delhi: Low Price Publications, 1994.

frý' while *a jer* does not mean anything, when a post position beginning with a vowel is added to a word ending in a vowel, there is usually a contraction. Thus, *əpa:n* for *əpa:* in which means 'by the father'. An euphonic 'j' is inserted after 'e:' and 'i', thus, *əce: ja:* - (going); *leija:* - (in the field). The word for "to come out" can be pronounced as 'su:wok', 'su:ok' and 'sok'. Double /m/ and /n/ are sometimes pronounced almost as single.

Thus its *omak* for *ommak* – (is not) and *ənni:* for *əni:* - (they are). The sound /h/ seems to be rather faint in some instances in the second specimen; after a preceding /n/; thus, *ən-oŋ-jei* for *ən-hoŋ-jei*, (they have come). /n/ seems to be occasionally dropped in cases of someone or more than one person causing someone or something to do an action as in *əmisuo* for *əminsuo* (to let go), *əmit^hei* for *əmint^hei* (to let know) etc.

2.3 Morphological Structure:

Some general features of the morphological structure of Koren are discussed below.

2.3.1 Prefixes and suffixes:

Most suffixes are used in order to effect the inflection of noun and verbs, the same are the case of prefixes. The letters are often used before verbs and their proper meaning cannot always be ascertained. Some prefixes seem to have a rather wide meaning.

Thus, the prefix 'ə', which usually seems to be identical with the possessive pronoun of the third, is used in the formation of nouns and adjectives. Thus, *ənei* – (rich); *əna:r* – (nose); *əla:m* – (dancing); *əla:k* – (far). A prefix beginning with /k/ occurs in numeral and verbs; thus, *kinni:* – (two); *kin^him* – (three); *kuruk* – (six); *kersem* – (to share); *kermu:* – (to meet). The suffix *ro* is added to verbs when telling someone to do something, for example, *t^horo* – (do it); *cer_o* – (go); *om_o* – (stay); *risumak_{ro}* – (don't wash); *inmak_{ro}* – (don't drink) etc. but the suffix *ro* will change to *ru* if its for plural, thus *t^horu*, *ceru*, *omru*, *risumkru*, *inmakru*, etc.

2.3.2 Articles:

There are no articles. The numeral *k^hat* – (one) is used as an indefinite article, and suffixes, demonstrative pronouns, and relative clauses supply the place of the definite article. Thus, *uik^hat* – (one dog) or (a dog); *k^hatso* – (the other one); *k^hathi* – (this one).

2.3.3 Noun:

Nouns denoting relationship and parts of the body are usually preceded by a possessive pronoun. Thus, *kicənu:* (daughter, literally, my daughter); *əke* – (leg, literally, his leg).

Gender is only apparent in the case of animate nouns. It is, when necessary, distinguished by means of suffixes, or in the case of human beings, also by using different words. Thus, *kpa:* - (my father); *kənu:* - (my mother); *pəsal* - (man); *numei* - (woman). 'Pa:' and 'nu:' are the usual suffixes in the case of human beings; thus, *cəpa:* - (son); *cənu:* - (daughter). The usual suffixes in the case of animals are *cəl* and *taŋ* for male and *pi* or *əpi* for female. Thus, *səkor cəl* - (horse); *səkor əpi* - (mare); *uitəŋ* - (dog); *uipi* - (bitch).

2.3.4 Number:

There are two numbers, the singular and plural. When it is necessary to denote the plural some word meaning 'many', 'all' etc. is added. Thus, *ənaireŋkhua* - (all his younger siblings, *ənai*- 'his younger sibling', *reŋk^hua*- 'all'); *numeitəm inkuo* - (woman many family, family with many woman).

2.3.5 Case:

The Nominative and Accusative do not take any suffix. 'ko' probably a demonstrative pronoun, is sometimes added to the noun in order to emphasize it. Thus, *keiniko mé camauŋ* - (we meat not eat/we don't eat meat). The suffix -in denoting the agent is usually added to the subject of a transitive verb. Thus, *əpa:n ələl pumpaŋ əcapa: kini jieŋ asempəkjei* - (his father his property all his sons two to he divided gave/ his father divided his property and gave it to his two sons). The genitive is usually expressed by putting the governed before the governing word.

For example *ərieŋta kum əni* - (the year/the year of the poor); *nipa: inna* - (your father's house -in). A suffix *ta:* probably meaning 'belonging to', 'being', is sometimes added to the governed noun. Thus, *kipa:ta seló əsuok hai* - (my father's hired servants all). Other relations are expressed by means of postpositions. Such are: *a:* (*in, to, on*); *in* 'in'; *kara* - (from); *kuŋnuojə-* - (under); *le?* - (together with, by means of); *maitieŋ, ma:tieŋ* and *maikuŋà* - (before); *nuŋtieŋ* and *nuktieŋ* - (behind); *suŋa* - (in); *jeiŋ*-(to); *jieŋa* - (from), etc.

2.3.6 Adjectives:

Adjectives are usually preceded by the prefix /ə/ and in some cases by /m/. For example: *əsen* - (red); *ərik* - (heavy); *mitun* - (youngest); *ənaiteka:* - (near) is an adverbial expression, literally, 'near much in'. A suffix *pa:* probably forming a relative participle is sometimes added. Thus, *mitumpa:* - (young being); *u-pa:* - (old being). Adjectives usually follow, but occasionally precede, the noun they qualify; thus, *acapa mitumpa:* - (his son the younger); *əla:k r̄am k^hata* - (far country one -in). The particle of comparison seems to be /neka:/; thus, *ama neka: kei kira:tdeŋ* - (he than me stronger, literally I am stronger than him). Another form of the comparative is - *əma:nekinto əma: sadet* - (him than he good more/better). Superlative is formed by adding /tək/ - (best), to the adjective. Thus, *asa:ŋtak t^hiŋkuŋ* - (the tallest tree). A kind of superlative is also form by adding

kodok – (very/best); for example: *əsakodok nuhà* – (beautiful very woman the). It does not actually means the best but it's a feeling incited by awe and wonder.

2.3.7 Numerals:

The numerals are given in the list of words. They follow the noun they qualify. They follow the noun they qualify. The *ki/kin in kini/kinni* – (two); *kint^him* – (three), etc. *ce:ŋ* is another prefix used when the number applies to money. Thus, *ce:ŋk^hat* – (one rupee); *ceŋriŋa* – (five rupees). But this is used till *cei:ŋsomlei kuo*, i.e., nineteen rupees.

2.3.8 Pronouns:

Given below is a table for personal pronouns: –

Singular	<i>kei</i> – (I)	<i>naŋ</i> – (thou)	<i>əma:</i> - (he/she)
	<i>ka, ki</i> – (my)	<i>na, ni</i> – (thy)	<i>əma:, a</i> – (his her)
	<i>keita:</i> - (mine)	<i>neŋta:</i> - (thine)	<i>əma:ta</i> – (his'/her)

Plural	<i>keini</i> – (we)	<i>nəŋni</i> – (you)	<i>ənmani</i> – (they)
	<i>keinita:</i> - (our)	<i>nəŋnita:</i> - (your)	<i>ənmanita:</i> - (their)

Table 1. *Personal pronouns of Koren.*

Demonstrative pronouns such as *ha:* - (and), *ko* – (that) are often added to the personal pronouns in order to emphasis; thus, *əmaha:* - (him/her); *ənmaniko* – (they). The objectives case may be formed by adding ‘*ci*’ to the verb; thus, *nipemakci* – (thou did not give me). The genitive is formed in the same way as with substantives or by means of the possessive pronouns. Thus, *keinicoŋ* – (our word, of us); *naŋni sipa* – (thou thy service, thy service); *nimiŋ* – (thy name), etc.

a) Demonstrative pronouns – *hi*, *hiwa:* and *hiwa hiko* – (this); *ha* and *hawa* – (that). ‘*ko*’ is often added to nouns and pronouns. For example – *naipaŋhai la:mko* – (children dance, the children dance of children). In *hawa:han ko* – (thereupon) but *hiwahinako* means ‘from here’.

b) Interrogative pronouns: *k^hoimo* and *k^hoi jieni* – (who?); *aŋe* and *aŋmo* – (what?); *aŋsikmo* and *aŋsiken* – (why?); *ijatmo* and *anjatmo* – (how many?). Thus, *k^hoihai ramme ani?* – (whose land is it?); *amiŋ aŋeni?* – (what is his name?); *kiwahi aŋmo niti?* – (what do you call this? etc. *ijatmo*

contains another stem 'i': it means how much. A pronoun *tumo* (who?) may be inferred from *tunum* – (anyone).

- c) Relative pronouns: There are no clear cut views of relative pronouns. Suffixes denote such sentences – *hiwa in hi ani nikuma: kiniricok* – (this house the last year I bought).

2.3.9 Verbs:

Verbs are conjugated on person and number by means of pronominal prefixes. The following occurs: /ka/ and /ki/ - (I); /kin/ - (we); /na/ and /ni/ - (thou); /nin/, /nina/ and /nini/ - (you); /a/ - (he/she/it); /an/ and /ana/ - (they). The final vowels in *nina*, *nini*, and *ana* are perhaps an inorganic vocalic sound inserted between concurrent consonants in order to make the pronunciation easier as well as to stress upon the person: *ani* –(it is/it was), is sometimes added, apparently in order to emphasis that the action really takes place. Thus, *enitiani* – (he said it is, he said indeed); *kini liŋ eni* – (I-plant-it is, I plant it). Sometimes a suffix /a/ is added, for example, *keiniko hawa: ramhan kinlei om a:* - (we that place we stayed...); *sapal kink^ha:rra:..* – (fence we put up...). But in these cases the sentences are expected to continue as the 'a:' at the end indicates that there is something that should follow it. The suffix of the past tense is *jei*, *lei*, *suo*, *pet*.

Thus, *ki? en jei* – (I see already/I have seen /I saw); *kai la: ki lei t^ho:* - (I song sung); *əma: cuon t^ho: suo eni* – (he worked already/ he already working);

buha kicəpet – (the rice I ate all/ I ate the rice). Something very interesting is that all the words can be used in one sentence to denote an action of the past. Thus, *kinlei cəpet suo jei* – (we had eaten finished). However, *jei*, *lei*, *suo* and *pet* can be used to denote the present time when the action is denoted as a completed or established fact. Thus, *nəsik kiti jei* – (sick I have said/ I am about to get sick); *əmaral əni jei* – (his guilty he is it/ it is his guilt).

A present definite and an imperfect are indicated by adding */om/* - (to be) to remain, to the principle verb. The principle verb takes the form of a participle or verbal noun. */om/* is apparently used as an impersonal verb. Thus, *ənsinna: ən om* – (they making they are/they are making).

The future is formed by adding *iŋ*, *sik*, and *roŋ*, which probably means ‘will’, ‘going to’, etc. conveying the force of a future or an imperative. To these forms are added the verbs */ni/* - (to be); *ta:*, *te* and *ti* – (to say/to do) etc. Thus, *t^hei k^hekiŋ kite* – (fruit plucking I will); *wasuaŋiŋ kita* – (cooking I will); *t^hroŋ kiti jei*, (dying I said/ I am dying). The suffix of the imperative is *ro* or *ru*, and in the 1st person singular and plural *roŋ* and *roi* respectively. *oŋinlaŋ omroi* - (sitting let us remain).

2.3.10 Particles:

The relative participle has been mentioned in connection with relative pronouns. Adverbial participles are formed by adding the postposition ‘*a:*’ thus, *əhoi ja:* - (merrily/happily); *nəlei səlei ja:* - (without ill health or safety). The

same is used as a conjunctive participle, thus, *ace jei ja: əhoŋ nol* – (he having been gone again come).

In passive voice, not all the sentences that are possible in English cannot be applied. But the language does have passive voice, thus:–

- Active voice – *ŋaitoŋin mizu: at^hat* – (cat the rat killed)
- Passive voice – *mizuha ŋaito:ŋin at^hat* – (the rat cat by killed)
- Active voice – *mirikipin əma: əndei* – (everyone he they like)
- Passive voice – *əma:hi mirikipin əndei* – (he everyone they like)

Compound verbs are freely formed in order to modify the meaning of the principal verb. Thus, *əsem pekjei* – (he divided gave); *əhoŋ ki:rjei* – (he came he returned/he came back); *ənhəŋ ce* – (they came-went/they went). There are prefixes that denotes motion towards, example, *hei t^hak* – (to send); *hei en* – (to look); *hei he ro:* - (to throw), etc. *lei* does not give a clear meaning when used alone but in sentences like *lei se ro* – (ahead you go/you go ahead); *lei tən ru:* - {ahead cut you (pl), you (pl) go ahead and cut (something)}. The prefix */min/* forms causatives, for example. *ən min sin jei* – {they cause to make-they made (let someone make)}; *min risu ro* – {cause (someone) wash-let (someone) wash}. Another prefix */ni/* is found that denotes request, for example, *ni hoŋ pek ru* - {you (pl) some please}; *ni la:m pek ro* – {you (sgl) dance please/ you please dance}.



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'ni' can be combined with other prefixes such as /ri/ in *ni ri cok* (to buy): *ni ri kel* – {(you) to buy}, etc. with transitive verbs – *əniti əni* – (he-said-it is/he said indeed); *ənisem əni* – (he distributed it is/he distributed). *wa:* is a verb meaning 'to go', 'to come'. It is often prefixed to other verbs and conveys the idea of motion, example, *əwa aʔoŋ* – (he came he sit/he came and sit): *wacen laŋ riŋro* – (go you and say/tell-you go and tell). *juoŋ* indicates 'to go and...' example. *juoŋ cenlaŋ hoŋro* – (come-go and come-here/you go and come back-here); *juoŋ ca ro* – (go/come and eat). Desiderative are formed by adding *nuom*, to wish, example, *t^heitui ki in nuom* – (juice I drink want); *me kicə nuom me* – (I feel like eating meat). Potentiality is denoted by adding *t^hei*, thus, *keiko bu sauŋt^hei məʔin* – (I am food cook know I not/I don't know how to cook). *cuan t^ho t^hei mak u:* – (work do know not them). *suom* means together, example, *t^ho suom ro* – {do together we/let's do (the work) together}.

The negative particles are *mak* and *məʔu*, *məʔ uŋ*. Thus, *nimək* – (is not/no); *nipemək ci* – (you give-not-to me); *keiniko cəmaʔ uŋ* – {we are eat not /we don't eat (something)}. Reduplication of the verb can also be seen, example, *nipepek ro* – (you give please/please give it).

The word order is subject, object and verb. The indirect object always follows the direct one, example, *seri:n reipa:r ək^htek* – (Seri flower she plucked).

Chapter 3

3.0 SEGMENTAL PHONOLOGY OF KOREN.

3.1 Phonemes:

The following consonants and vowels are what constitute the Koren segmental speech sounds:-

3.1.1.1 Consonant phonemes:

There are twenty-six consonant phonemes in Koren, excluding two borrowed phonemes /g/ and /f/. The following phonetic symbols are those used in the IPA (International Phonetic Association).

3.1.1.2 Consonant chart:

Articulation n Place→ Manner↓	Bilabial	Labio- dental	Dental	Alveola r	Post- alveolar	Palatal	Velar	Glottal
Stop	p p ^h	b	t t ^h	d		c ɟ	k k ^h	(g) ʔ
Nasal		m			n	ɲ	ŋ	
Trill					r			
Fricative		(f)			s z ʃ			h
Approx.		w				ɟ		
Lat.Approx					l			

The parentheses for (g) and (f) indicate their marginal status.

3.1.1.3 Phonetic Distribution of Consonants:

- a) [t^h] can be replaced by the aspirated [t^h] when used in sentences that are uttered with more speed than uttering normal words. For example, /t^horoʔ/ - 'do it' becomes /t^horoʔ kiʔi/ - 'do it I say'. The difference is not that viable, but while uttering the tip of the tongue touched the alveolar ridge in the sentence level and the back of the teeth at the word level. It is too vague to label it as an allophone of [t^h] because it happens unconsciously and not in all cases that involves the said phoneme [t^h]. More or less it is the speed of the utterance that determinate it.
- b) [t̪], [d̪], [t^h] are pronounced differently from dental sounds. The Koren [t̪], [d̪], and [t^h] are dental in nature and not alveolar. But the tip of the tongue touches the back of the teeth slighter than a proper dental manner. But when emphasizing on the word having these phonemes the presence if the tongue increases.
- c) [ŋ] velar nasal is pronounced in the same way as the English [ŋ] as in sing [siŋ]. But the difference between the two is that in English (or for that matter in Hindi too) it does not occur in the word initial position whereas in Koren, it is free to occur in all the three position, initially, medially and finally.

d) [ɲ] nasal is an interesting feature and has a restricted occurrence in the Korean language. The phoneme occurs in onomatopoeic words or in describing certain sounds, action or nature of something. It is often reduplicated to emphasize the sound or action. Reduplicating indicates the occurrence of the sound or action more than once. For example, [ɲepɲep] means ‘graceful or fluid’ in movement, while [ɲep] means the same but the movement is done once. More examples are: ᄃᄃᄃᄃ ‘cries of cat’: ᄃᄃᄃᄃᄃᄃ ‘melodious voice of a person or a bird or bell’ which is not loud and is a bit far away but quite audible. The phoneme occurs in initial position and medial position only.

e) [r] in Korean is uttered more prominently, i.e. the front part of the tongue vibrates more than the English [r]. For example, [mertʰa] – ‘wings’; [ner] – ‘lip, etc. The air passed over the raised tongue tip and allowing it to vibrate.

3.1.1.4 Minimal pairs for consonants :

A number of minimal pairs that demonstrate consonant contrasts for Korean are given below:-

1) /p/ and /b/

a) [pʰ] – ‘grandpa’

[bʰ] – ‘cooked rice’

b) [əpa:n] – ‘scabies’

[əba:n] – ‘arm’

2) /t/ and /d/

- a) [tomsik]– ‘lesser’
[domsik]– ‘to lift’
- b) [ətèt] – ‘to keep’
[ədet] – ‘strong/durable’

3) /c/ and /ʒ/

- a) [cincin] – ‘swaying of something silky’
[ʒinʒin] – ‘fluid movement of something’
- a) [əcer] – ‘sprout’
[əʒeʁ] – ‘fry, sauté’

4) /m/ and /n/

- a) [mé:l] – ‘looks’
[né:l] – ‘sand’
- b) [aman] – ‘lost’
[anɑŋ] – ‘slow’
- c) [əmú] – ‘to see/saw’
[ənu] – ‘mother’

5) /n/ and /ŋ/

- a) [ná:] - ‘leaf (banana)’
[ŋá:] - ‘fish’

- b) [kellon] – ‘to pass’
[kellon̩] – ‘open’

6) /m/ and /ŋ/

- a) [əmom] – ‘bud (flower)’
[əmon̩] – ‘his/her/its behind’
- b) [əmə:] - ‘he/she’
[əŋà:] - ‘his/her fish’

7) /ʔ/ and /t/

- a) [léʔ] – ‘and’
[léʔ] – ‘baby burp’
- b) [ʔinsik] – ‘to be drank’
[tinsik] – ‘to be hit’

8) /ʃ/ and /ʒ/

- a) [əʃuaŋ] – ‘he see’
[əʒuaŋ] – ‘to fly’
- b) [əʃùm] – ‘his/her wooden mortar’
[əʒúm] – ‘pointed’

9) /ʃ/ and /j/

- [əʃúan̩] – ‘he/ she cooks’
[əjùan̩] – ‘he/ she comes’

10) /l/ and /r/

a) [lèm] – ‘way/road’

[rèm] – ‘extinct’

b) [əlíŋ] – ‘to plant’

[əríŋ] – ‘alive’

11) /c/ and /k/

a) [əcòŋ] – ‘handle’

[əkòl] – ‘embrace’

b) [əcéem] – ‘his/her knife’

[əkèem] – ‘its husk (of grains)’

12) /c/ and /ʃ/

a) [əcim] – ‘crumbling in bits’

[əʃim] – ‘sliding in big amount’

b) [cùansik] – ‘to weed out’

[ʃùansik] – ‘to get the pot down from the fire’

13) /c/ and /k/

a) [coknəsik] – ‘for stirring’

[koknəsik] – ‘for wrapping’

b) [əkok] – ‘container’

[əcok] – ‘to stir’

14) /c/ and /t/ ¹

a) [cetsik] – ‘to tear’

[tetsik] – ‘to keep’

3.1.1.5 Distribution of Consonants:

Environment of the distribution of consonants within the word are given below:-

Sl.n o.	Consonants	Initials	Medial	Final
1	/p/	pé:k (give)	əpa:r (flower)	əpop (wound)
2	/b/	bé:l	cabé:l	

¹ One added feature about the pairs /c/ and /t/ is that there exist two action with similar but yet different meaning, that is,

cokkelet – scooping out something in a place

tokkelet – digging out something in a place

The above examples are the minimal pairs that exist in the Koren language. It can be seen from the examples that it established the existence of a minimal pair for a set of two segments; it may be assume that those two segments contrast or are distinctive. Segment that contrast with each other in a particular language are said to belong to separate phonemes (contrastive phonological units) of that above language. Thus, al the consonants in the above examples belong to separate phonemes in Koren since all of them are contrastive in the language.

		(pot)	(teapot)	
3	/p ^h /	p ^h ek (a fruit)	əp ^h iɛɾ (to braid)	
4	/t/	tiŋ (back)	nita: (yours)	mo:t (banana)
5	/d/	d̄erna (prayer)	əndɛŋ (chutney)	
6	/t ^h /	t ^h in (wood)	àit ^h í:ŋ (ginger)	
7	/c/	coŋ (language)	ɾamcaŋ (forest)	
8	/j/	ʒalmun (bed)	əʒie (pattern)	
9	/k/	ké:l (goat)	ɾiká: (necklace)	cá:k (food)
10	/g/	gəməla (flowerpot)	gəŋga (ganga)	
11	/k ^h /	k ^h uo (village)	meik ^h o: (smoke)	
12	/ʔ/	ʔem (green)	leiləʔai (medicine)	leʔ (with)
13	/m/	mercá: (chilli)	mitmul (eyelash)	əmon (bud)
14	/n/	numéi: (belly)	kinní (belly)	won (belly)

		(female/woman)	(two)	
15	/ŋ/	ŋetŋet (sound made by insect)	ŋoŋŋoŋ (cat cries)	
16	/ŋ/	ŋaitò:ŋ (cat)	dèŋká: (money)	əboŋ (short)
17	/r/	r̄umèŋ (dream)	kerda:i (play)	ner̄ (lips)
18	/f/	futbol (football)	ofis (office)	
19	/s/	sarí (seven)	niŋsiet (love)	
20	/z/	zu: (alcohol)	əzi:k (tender shoots)	
21	/ʃ/	ʃump ^h ai (cloud)	ʃá:ŋʃà:n (mosquito)	
22	/h/	há? (tooth)	cahù:m (husk)	
23	/w/	wa:ncuŋ (sky)	hiwah (this)	
24	/j/	jà:mma (slowly)	aja:m (creeper)	
25	/l/	lu: (head)	ənlená (necklace)	kedill (heel)

g and f sounds in Koren occur in borrowed words such as 'gam -'gum' and 'futbol -'football' etc. in the speech of the younger generation but sometimes older generation pronounced the two phonemes as /k/ and /p^h/.for example, /kam/ as in 'gum' or /p^hutbol/ for 'football' or /op^hiʃ/ for 'office'. etc. And the /-bol/ in 'futbol' can also be replaced by /-buol' as in 'futbuol/.

3.1.1.6 Generalization about Consonants:

- i) Aspirated phonemes do not occur in word final but extensively in initial and media positions.
- ii) [g] does not have an original place in Koren. So in typical Koren pronunciation, which the elders above 60 years still used to replace [g] is the velar voiceless [k]. That is for the two alphabets [k] and [g], there is only one sound [k] (but these does not apply to the younger generation as they pronounced the [g] sound as it is, still that occurs in borrowed words only). So old informants pronounced [g] as [k] in Hindi words such as {gulab} 'rose' i.e. as kulap (in this word the change in final phoneme is due to un-occurrence of [b] in the final position in Koren language). Even intervocally, it is pronounced as [k] only e.g. [gaŋga] becomes [kaŋka].
- iii) The fricatives [s], [z], [ʃ], [h] fricatives, the dental plosive [d], the continuant [w], the voiced bilabial plosive [b], the voiceless palatal plosive [c] are not found to occur in the word final position. The plosive

[p], [k] [ʔ], the lateral [l], nasals [m], [n], [ŋ] occurs initially, medially and finally.

iv) [ʔ] occurs in the word initial, medial and final. But it mainly occurs before or often a vowel. For example, [ʔom] – ‘there is’, [ʔem], [leʔ] – ‘with’ [ha:ʔ] – ‘tooth’, etc.

v) [z] and [ʃ] occurs rarely in the language and are always preceded or followed by vowels. Thus, [zeini] – ‘tuesday’, [ʃa:ŋʃa:ŋ]

3.1.2 Vowel phonemes:

Vowels are sonorous, syllabic sounds made with the vocal tract more open than it is for consonants and glide articulations. Different vowel sounds are produced by varying the placement of the body of the tongue and shaping of the lips. The shape of the vocal tract can be further altered by protruding the lips to produce rounded vowels, or by lowering the velum to produce nasal vowels. Finally vowels may be tense or lax, depending on the degree of vocal tract constriction during their articulation. There are eleven vowels in Koren.

Vowels: /ə/, /i/, /e/, /a/, /o/, /u/

/i:/, /e:/, /a:/, /o:/, /u:/

3.1.2.1 Vowel chart- Monophthongs:

	Front	Central	Back
Close	i		u
	i:		u:
Mid-close	e		o
	e:		o:
Mid-open		ə	
Open		a a:	

3.1.2.2. Diphthongs:

The Korean vowels can be divided into two major types – vowels and diphthongs. Simple vowels do not show a noticeable change in quality during their articulation. Diphthongs are vowels that exhibit a change in quality within a single syllable. Korean diphthongs show changes in quality that are due to tongue movement away from the initial vowel articulation toward a glide position.

Diphthongs –There are twelve (12) diphthongs in Korean,

/uo/, /ou/, /ei/, /ie/, /ai/, /ia/, /uə/, /əu/, /iu/, /ui/, /oi/, /io/.

3.1.2.3 Minimal pairs for vowels:

a) /i/ and /i:/'

[əsin] – ‘to make’

[əsi:n] – ‘small’

b) /e/ and /e:/

[əneɪm] - 'cheap'

[əneɪ:m] - 'soft'

c) /a/ and /a:/

[əna] - 'leaf'

[əna:] - 'sick'

d) /u/ and /u:/

[ənu] - 'seed'

[ənu:] - 'to see'

e) /o/ and /o:/

[əro] - 'to insert'

[əro:] - 'glottis'

f) /ə/ and /a/

[ələ] - 'burden'

[ələ] - 'guilty'

g) /i/ and /e/

[ɪnsɪk] - 'to drink'

[ɛnsɪk] - 'to see'

h) /o/ and /u/

[əro] - 'to roast'

[əru] – ‘seed’

i) /a/ and /o/

[əpaɹ] – ‘to bloom’

[əpoɹ] – ‘over saturated’

j) /ə/ and /o/

[ələm] – ‘way’

[ələm] – ‘lump’

k) /ə/ and /u/

[t^həsik] – ‘to pluck down’

[t^husik] – ‘to rot’

l) /a/ and /u/

əlam – ‘dance’

[ələm] – ‘hot’

m) /a/ and /e/

[ʃalsik] – ‘to sleep’

[ʃelsik] – ‘to cut/chop’

n) /e/ and /o/

[emró] – ‘be flirty’

[omro] - 'stay'

o) /i/ and /a/

[əri] - 'he/she speaks'

[əra] - 'thirsty'

p) /i/ and /ə/

[rimhoi] - 'sweet smell'

[rəmhoi] - 'beautiful place'

q) /i/ and /u/

[əsik] - 'pinch'

[əsuk] - 'punch'

r) /e/ and /u/

[əlé] - 'opposite'

[əlu] - 'expensive'

3.1.2.4 Minimal pairs of diphthongs:

1	uo	toul	outside
	ou	roumro?	should burn
2	ei	mei	fire
	ie	nijsiet	love

3	ai	ai	crab
	ia	ətia	he/she said
4	uə	kuər	ear
	əu	məuŋ	shape
5	iu	mium	man also
	ui	rui	rope
6	oi	moi	doll/bride
	io	kioŋ	pineapple

- In the pronunciation of the diphthongs [ei], [ie], a natural sound of /j/ is realized between the two segments of each of the two segments of each of the diphthongs, making them sound like [eji], [ije]. The /j/ is optional.
- Three vowel glides –Apart from diphthongs Koren has three forms of pure three vowel glides -

/uoi/, /uia/ and /uəi/

1.	uəi	neinuəi	earth	atuəi	to wipe
2.	via	ruiak ^h ət	hundred	úíətiə?	a vegetable
3.	uoi	mo <u>i</u> ruoi k ^h uo <u>i</u> ni:ŋ	wedding honey	muoida ci <u>t</u> ruoi	flour danger

3.1.2.5 Distribution of Vowels:

Sl no.	Vowels	Initials	Medial	Final
1	ə	əla:m (dance)	wəʔak (crow)	əcə̃ (exclamation mark)
2	e	esél (to tease)	əsen (red)	əke (leg)
3	a	ai (crab)	əra (its fruit)	əma (him/her)
4	i	inn (house)	rimhoi (aroma)	riki (horn)
5	o	oŋ (sit)	kolkái (sweet potato)	mitcó (blind)
6	u	upa (elders)	zupĩ (coconut)	ərù (seed)
7	e:	e:lwar (outshine)	əse:m (blow)	me: (meat)
8	a:	ar:si (star)	səmʒa:k (juggery)	əsà: (thick)
9	i:	i:te (nothing)	asi:n (small)	ni: (sun)
10	o:	o:ineŋ (tender/soft)	əco:p (wet)	əlò: (to earn)
11	u:	u:m (gourd)	əhu:m (husk)	əmu: (he/she saw)

In the distribution of vowels in words, they occur in the initial, medial and final, without any restrictions and that applies to even the elongated forms of the vowels. But this does not occur in the distribution of all Koren diphthongs.

3.1.2.6 Generalization on vowels:

1. All the Koren vowels have two forms, i.e. short and long, for example, [əra] – ‘its fruit’; [a:rsi] – ‘star’.
2. The vowel[ə] is used extensively before words in the language which can mean to possess, confirm, indicative express emotions and indicate seconds and third person singular as well. for example [anci] – ‘he/she/it has’; [acer] – ‘it sprouts’; [allaʔe], [anu:] – ‘surprised or shocked expression; [anijei] – ‘it is’.
3. Only the change of vowels can also give different meaning in a word.

For example,

əpiɾ – ‘uneven edge’

əpeɾ – ‘to kick’

əpoɾ – ‘over saturated’

əpəɾ – ‘frills/flare’

əpaɾ – ‘to bloom’

3.1.2.6 One Morphophonological Feature:

When two vowel come together in morpheme boundary –

a) DELETION: one vowel gets dropped, i.e. v # - # v -> - v-

For example, [əna ani] -> [ənani] – ‘he is unwell’

[əru ara:n] -> [ərura:n] – ‘bones and others’

b) EPENTHESIS: glide is inserted , i.e. v # - # -> v [j] v

For example, [əpi əpu] -> [əpijəpu] – ‘grand parents’

[əti əni] -> [ətijəni] – ‘he said’

3.1.2.7 Vowel Symbolism:

One of the most interesting features of Koren, as of some other languages of the Tibeto-Burman family, is that it has a wealth of words for close distinction of things by changing the vowels; the degree of the thing described can change. This phenomenon appears in many things, from describing different stages of flowers, of texture, state, taste, length, height, oiliness, ways of cutting, patterns, colours, and many others. Even within a category, it can be further sub-divided into different sections. This phenomenon is an example of the importance of expressing culture through language. It also reveals the rich tapestry of the language woven with vivid descriptions regarding various actions or states of things, the way nature and the surroundings are observed at close range that resulted in rich use of vowels. Not only this, the language has various words that reflect many unique features of the Koren culture and tradition, with the keeping of detailed behaviour of the thing that is close to the speakers and in employing the vowels as vehicle to categorize the world around. And it is overwhelming to

know that the language is structured in such a way as to unearth interesting linguistics features. The following examples will highlight the role of vowel in the language in determining the various ways of expressing something. The whole concept of using which vowel to use where is rather predictable but not always.

Emphasis on flower:

A. The budding stage:

- a) amombit – a newly emerged bud and small
- b) amombet – a slightly better formed bud than before
- c) amombot – a half formed bud, not properly formed
- d) amombut – a fully formed bud about to bloom

- e) amombiel – a shapely formed bud and small
- f) amombuol – a bigger shapely formed bud

- g) amomsir – many small tight buds in clusters
- h) amomser – many better formed buds in clusters
- i) amomsor – many half formed buds in clusters but un-uniform
- j) amomsur – many full formed buds in clusters

- k) amomci:m – clusters of newly formed buds
- l) amomcu:m – clusters of bigger formed buds

- m) amomci:t – many small tightly closed buds
- n) amomce:t – many small better formed buds
- o) amomco:t – many small not fully formed buds
- p) amomcu:t – many fully formed buds in clusters

- q) amomhit – forming out of small newly buds

- r) amomhet – forming out of a small bud
- s) amomhot – forming out of a bud unknowingly or of a sudden
- t) amomhut – forming out of well formed buds

B. Flowering stage:

- a) əpa:r uŋ – fully bloomed big flower
- b) əpa:r iŋ – perfectly formed smaller flower
- c) əpa:r p^hit – a perfectly formed small flower
- d) əpa:r phet – a small newly bloomed flower
- e) əpa:r p^hot – newly bloomed not that fully formed
- f) əpa:r p^hut – big newly bloomed flower.
- g) əpa:r bit – a recently opened bloom
- h) əpa:r bet – a recent slightly opening bloom
- i) əpa:r bot – a half opened bloom
- j) əpa:r but – a big recently opened bloom
- k) əpa:r ieŋ – a properly medium sized bloom
- l) əpa:r bom – a bunch, cluster or bough of flowers
- m) əbombəlikapa:r – heavily laden bough of flowers

Not only are these descriptions but there more to describe the colours of the blooms, the shades and degree of the smell produced etc. Some examples are as follows:

- a) əpa:r cékp^hit – small but distinct white bloom
- b) əpa:r báŋvùr – big white bloom]

- c) əpa:rrimhitti – strong and distinct fragrance of the flower
- d) əparrimhutti – blooms with fragrance spread wider

Apart from these examples, still more can be added but one thing which can be seen clearly is the role of certain vowels that gives out certain meanings, thus, the vowel, [i] express the sense of smallness, the vowel [e], with slightly a degree more than the small, vowel [o] is related with something that is not properly formed or not that impressive, while vowel [u] is related with something with big and visible. These uses of vowels extend to the description or the state of existence or action of other things as well, for example, softness of things or person:

- a) ənempir – small and soft
- b) ənemper – soft
- c) ənempor – soft and unhealthy
- d) ənempur – big and too soft
- e) ənémđim, ənémci:t – small and soft/supple
- f) ənémđèm, ənémce:t – slightly soft and supple
- g) ənémđòm, ənémco:t – soft or supple
- h) ənémđùm, ənémcu:t – too soft or supple

C. Roundness of things:

- a) əceŋl̄il – small and round
- b) əceŋl̄èl – slightly small and round
- c) əceŋl̄òl – round but unappealing
- d) əceŋl̄ùl – big and round

The use diphthongs indicates shape as well. for example.

- e) əcenbiel – shapely and small
- f) əcenbuol – shapely and big

D. Crack or split:

- a) əkekrak – the crack or split is slightly big
- b) əkikrak – the crack or split is small
- c) əkekrek:k – short small crack or split
- d) əkikrek:k – shorter small crack or split

Here the changes of vowel happen in the second syllable.

E. Oiliness:

- a) ət^haidek – slightly greasy
- b) ət^haiduk – greasy
- c) ət^haisir –oily
- d) ət^haiser – a bit oily
- e) ət^haisor – oily and not that appealing
- f) ət^haisur – very oily

F. Length [mainly clothes]:

- a) acualpir – small and long
- b) acualper – slightly long
- c) acualpor – long and un-appealing
- d) acualpur – very long

G. Dryness:

1	əca:rbir	These degrees of dryness is due to lack of moisture and resulted from excessive heat, can be leaves, soil, etc.
2	əca:rber	
3	əca:rbor	
4	əca:rbur	
1	əreibir	Dryness can be a result of prolonged exposure heat or sunlight and also done for other purpose. For example, smoking meat for storage, etc.
2	əreiber	
3	əreibor	
4	əreibur	
1	əhu:lbir	Dryness referring to something that was wet and is aired or spread out or heated. Something that was wet before as in clothes, etc.
2	əhu:ber	
3	əhu:bor	
4	əhu:rbur	

H. Ways of cutting:

- a) ətuktən – to cut it off
- b) ətuk lek – to cut into bits
- c) ətuk kelek – to curve out by cutting
- d) ətuk t^heir – to clear an area by cutting
- e) ətuk ŋal – to cut down an area bare
- f) ətuk noi – to cut into pulp

- g) ətuk ʒum – to cut sharp edges
- h) ətuk cɪr – cut by leaving marks
- i) ətuk bɔŋ – cut it short
- j) ətuk k^hiek – to cut it down
- k) ətuk k^hur – scooping out by cutting
- l) ətuk k^huor – making a depression by cutting
- m) ətuk sət – to cut down with strikes

The above forms might be a different way of expressing the various forms of cutting. Here the pattern does not follow the usual vowels [i], [e], [o] and [u], because all the suffixes do not allow except examples like in (b) [atuklek], which can allow [atuklok] – ‘cut off a bit’ and [atukluk] – ‘cut off a chunk’, but [atuklik] is not used.

The whole thing can be a way of highlighting the numerous semantic categories, its use in giving cultural features that is people’s interests in flowers, natures and the attention paid to almost every way of describing a thing or an action. In forming the words the lexical features are given importance as well as the function of those words with the use of certain vowels in the language to convey messages.

3.1.2.8 Free variations:

There are some cases of vowel variation sometimes, for example:

pu:r, po:r – talkative

bu:r. bo:r - cover/ shell

Here both the vowel /u:/ and /o:/ can be used with no effect on the meaning of the two words.

3.2 Allophones:

3.2.1 Consonants:

- i. The consonant [h] has two allophones, [h̥] that occurs when the lexical item has the sense of emphasis, and a vowel follows or precedes it, for example, [ḁhuat] – ‘to scratch’, [tuihip] – ‘cold water’, [ḁhai:l] – ‘to burn’; [heʔ] – ‘throw’, etc. the condition is pragmatic and not grammatically or phonologically conditioned. And [h] occurs elsewhere, for example, [kihe] – ‘turn’; [hawaha] – ‘that’, etc. the [h] is pronounced as [h̥] in normal sense of speaking when emphasis is not given to the item.
- ii. The voiced fricative consonant [ʒ] has an allophone [j] which can be interchanged with each other in use, except in some cases, it gives out a different meaning, for example, [ʒan], [jan] – ‘night’; [aʒum], [ajum] – ‘pointed (as in objects)’; [aʒin], [ajin] – ‘crack’ etc. but in some words when the two phonemes are interchanged they give out different meanings, thus, [aʒati] – ‘his/her community’ and [jʒati] – ‘its paining’.
The /ʒ/ and /j/ are two different phonemes.

- iii. The fricatives labio-dental [v] is the allophone of [w]. The two phonemes can be interchanged, especially in emphasizing the word that contains [w], [v] is used. Thus, [wen] and [ven] means 'today'; [awom] and [avom] means 'black'. But native speaker prefer to use [vur] for 'snow' instead of [wur] or [avoi] for 'flesh' instead of [awoi]; [wa:ncuŋ] for 'sky' instead of [va:ncuŋ], and [hawahan] for 'there' instead of [havahan] even if both the pronunciation are acceptable.
- iv. The fricative /z/ has two allophones, that is, /z/ and /ʒ/. For example, in front of diphthong, /z/ can be replaced by the long /ʒ/ as in [əʒuaŋ] and [əzuaŋ] both refers to 'flying'.

3.2.2 Vowels:

The vowels have common allophones. All the eleven vowels have the nasalized allophones when they are preceded by the nasals /m/, /n/, /ŋ/ and /ɲ/.

Nasalization of a vowel before a nasal consonant is caused by speakers anticipating the lowering of the velum in advance of a nasal segment the result is that the preceding segment takes on the nasality of the following consonants as in [khēŋ] – 'plate'. The Koren language has this type of assimilation that is termed as regressive assimilation, since the nasalization is, in effect moving backward to a preceding segment. The presence progressive assimilation can be seen in the language since the nasality moves forward from the nasal consonant into the

vowel. This results from not immediately raising the velum after the production of a nasal stop. Some examples are given below:

[n̄e:l] – sand

[m̄i:] – person

[n̄a:] – fish

[m̄ul] – fur or hair.

3.3 Syllable structure:

3.3.1 Canonical Syllable structure:

(C)(C)V(C)

Illustration of possible syllable structure:

Monosyllabic words:	V	ò	yes
	CV	la	song
	VC	u:m	gourd
	CVC	ban	arm
	CCVC	kreŋ	falling sound
	CVV	mei	fire
Disyllabic words:	CVCV	sari	seven
	VCVC	oŋor	sit still
	VCV	ite	nothing
	CVCCVC	ramcaŋ	forest

	CVCVC	waʔak	crow
	VCCVC	ink ^h ar	door
	VCVC	aithi:ŋ	ginger
	CVCCV	t ^h iempu	priest
Trisyllabic words:	CVCCVCCV	t ^h iemmincu	teach
	VCVCCVC	əka:rrəʔ	sometimes
	VCVCVC	ət ^h eidəŋ	remember
	CVCVCVC	sonəsut	goldsmith
	CVCCVCCV	kinnisu:n	double
	CVCVCCVC	k ^h oma:k ^s a:m	curse
	CVCVCV	səmja:kbəŋ	sugar
	CVCVCCV	sabəkkai	lion
	VCVCV	ənumei	wife
	VCCVCV	ənmani	they
Tetrasyllable	CVVCCVCCVCV	t ^h iemmincupu	teacher
	VCVCCVCV	əji:ŋnisuo	everyday
	CVCVCVCVV	serinutui	milk
	VCCVCVCVC	ənlenəʔeŋ	green vegetable

Koren language is basically monosyllabic. The division of utterance into syllable is not always predictable in this language. In case of disyllabic and polysyllabic words seen, most of them appear to be compound words. For

example. [sabakkai] (sa-animal, bak-hair, kai-long). These structures are the ones found in the collected basic words data. Even from these examples it is clearly visible that there are a great number of syllables.

Initial consonant cluster is absent in the Koren word system, but it occurs in borrowed words only or in onomatopoeic words, thus, [bras] from English ‘brush’ which is interpreted as toothbrush in Koren. Other examples are [klas] for ‘class’; [bron] for ‘brown’ etc. but the typical Koren speaker who is above 55/60 years or illiterate will pronounced with the addition of the existing vowel in between the consonant cluster. Thus. [kalas] – ‘class’; [boron] – ‘brown’; [pelet] – ‘plate’ etc.

3.4 Geminate consonants:

Geminate is the combination of two identical consonants in a cluster form.

In Koren, the geminate clusters are:-

1	rr	arritui	eggs
2	nn	kinni	two
3	pp	apoppá	its wounded
4	mm	nemmók	expensive/costly
5	ll	kellet	turn
6	kk	sabəkkai	lion
7	tt	kuttin	nail
8	ηη	caηηok	stiff

The generalization of the above examples is that geminate consonants occur only word medially between vowels.

3.5 Consonant Non-Geminate Clusters:

There is absence of consonant clusters in word initial and final position in the language. However, there is an exception in formation of onomatopoeic words, for example, 'kriŋkriŋ' for the sound of bell, 'kloikloi' for a rolling object, etc. (the cluster usually comprise of /k/ with /r/ or /l/. Consonant clusters occur only in word medial position.

3.6 Permissible Consonant Clusters (Word Medial):

↓→	p	b	t	d	c	ʃ	k	k ^h	s	h	ʒ	l	r	w	ŋ	p ^h	t ^h	n	m	ɲ
p	pp																	pn		
b																				
t	tp		tt		tc		kk	tk ^h					tr							
d								dk ^h												
c																				
ʃ																				
k		kb	kt						ks			kl								
k ^h																				
s						sʃ														
z																				
ʔ										hʔ										
h																				
ʒ																				
l												ll								
r		rb	rt	rd	rc		rk		rs	rh			rr	rw	rŋ				rm	
w																				
ŋ			ŋt				ŋk	ŋk ^h	ŋs	ŋh	ŋʒ	ŋl			ŋŋ			ŋn	ŋm	
p ^h																				
t ^h																				mt ^h
n		nb	nt	nd	nc				ns			nl						nt ^h	nn	nm
m	mp		mt		mc											mp ^h	mn		mm	
ɲ																				ɲɲ

Generalization of the above consonant clusters shows no clustering of [ʎ], [ʝ], [j] and [ɲ] with any other consonants. There is absence of three consonant clusters.

3.7 Word stress:

In my utterance, some vowels are perceived as more prominent than others. Syllabic segments perceived as relatively more prominent are stressed. “Stress is a lower term for the combined effects of pitch, loudness, and length- the result of which perceived prominence.”¹ In general, Koren stressed vowels are higher in pitch, longer, and louder than unstressed ones. But exceptions are three as well. Koren being a tone language does not change the pitch level or contour of tones to mark stress. So relative prominence is marked by exaggerating the vowel length or pitch contour. The symbols / */ for primary stress / / for secondary stress or stresses. In Koren language, the placement of stress occurs word-finally. For example, [waiwidk^hũ] – ‘dust’, and [əruət^heĩ] – ‘husband’.

/la:ɲsĩk/ - ‘to make noise’.

/t^ha:sĩk/ - the water to be filled’.

/wa:nrǝm/ - ‘heaven’.

¹ W. O Grady, T. Archibald, M. Aronoff and J. Rees-Miller, *Contemporary Linguistics*, 4th Edition, Bedford, Boston, 2001, p. 42.

Chapter 4

4.0 TONE AND INTONATION

4.1 Tone in Language:

Speakers of any language have the ability to control the level of pitch of the utterance. They are able to do this by controlling the tension of the vocal folds and the amount of air that passes through the glottis. The combination of tense vocal folds and greater air pressure results in higher voice pitch on vowels and sonorant consonants, while less tense vocal folds and lower air pressure results in lower voice pitch. This controlled pitch movement found in human language can be of two kinds; tone and intonation.

This chapter will deal with the formation of tone and its function in the Korean language. The chapter will show the importance of tone in the language and its significance in Korean word meaning. Being a tone language, this part of the study describes some, but by no means all, of the various aspects of Korean tone, along with difficulties involved in their analysis. The main object is to bring out the key features of the tone system in the language. The attempt to show a basic organizational difference and existence of the tone on the action of gliding – tone and level – tone of the Korean language is of the advances in the field proposed in this section.

4.2 Basic Characteristics of the Language:

“A language is said to have tone or be a tone language when differences in word meaning are signaled by differences in pitch.”¹ Or a tone language may be defined as a language having lexically significant, contrastive, but relative pitch on each syllable. Pitch on forms in tone languages functions very differently from the movement of pitch in a non-tone language. When a speaker of English says “a cat?” with a rising pitch, the word ‘cat’ does not mean anything different from the same form pronounced on a different pitch level or with a different pitch contour. In contrast, when a speaker of a tone language such as Koren pronounces the form [amal] with a falling pitch [amal], it means ‘grain or pieces’, but when the same form is pronounced with a rising pitch [amal], the meaning is ‘to pick off corns from corncob, chilies from the plant or small fruits, etc.’ There is no parallel to anything like this in non-tone languages such as English. In fact, Koren language show tones at certain pitch levels. It has tones head at high, mid, and low pitch levels. In the examples below the upper cases letters H, M, and L stand for high, mid, and low tones respectively. An auto-segmental notation is formed as an association line, is drawn from the letters to the vowel links the segments with their tones:-

H	M	L
↓	↓	↓
[athij]	[athij]	[athij]
swollen	hinder/block	wood

Tone languages can be divided broadly into two types:- “Level tones that signal meaning differences are called register tones: two or three register tones are the norm in most of the world’s register- tone languages, though four have been

¹ W. O’Grady, J. Archibald, M. Aronoff and J. R. Miller. Contemporary Linguistics. IV Edition. Bedford, Boston: 2001.p 38

reported for Mazatec, a language spoken in Mexico.”¹ A single tone may be associated with more than one syllabic element; in Koren also there are certain polysyllabic forms that show the same tone on each syllable (here, the diacritic [ˈ] indicates a high tone and the diacritic [ˉ] indicates a low tone) --

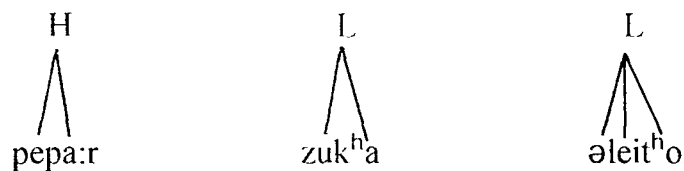
High tone and low-tone words in Koren:

pépa:r -- cheap and quality clothes shops

zùk^hà -- local brewed alcohol

əleit^ho -- farming/he did

Auto-segmental notation and association lines can be used to represent the tone or characteristic of an entire form. The single underlying tone unit is associated with all vowels.





“In some languages, tones change pitch on single syllabic elements. Moving pitches that signal-meaning differences are called contour tones. In Mandarin, both register and contour tones are heard.”² For examples:-



¹Keneth L. Pike – *Tone Languages*. The University of Michigan, Michigan:1948. p. 1.

² Ibid, p.2

MH

 [ma] 'hemp' - mid rise

HI.

 [ma] 'scold' high fall

Although, tones may seem exotic to native speakers of Western Europe and other non-tonal languages, they are not uncommon but very widespread in world languages. According to Pike, "The languages of Southeastern Asia (China, Burma, Indo-China, Siam) are largely tonal, as are the languages of Africa, west of Ethiopia and south of the Sahara (Sudanic, Bantu, Bushman, and the Hottentot groups). In North America, various tone languages are found in Southwestern Mexico (Mixteco, Mazateco, Amuzgo, Chatino, Chinanteco, Chocho, Cuicateco, Otomi, Ilapaneco, Iriquo, and Zapoteco) and the United States (Navho, Apache, and others)."¹ In tone languages the pitch contrasts or significant pitch differences entail one pitch being kept different or separated from another in the immediate context. Two level pitches may contrast by one of them being relatively higher than the other. On the other hand, a rising pitch may contrast with a falling pitch or one rising pitch with a second pitch which, relatively, rises higher. Tone languages have a major characteristic in common: it is the relative height of their tonemes (the contrastive lexical units of sounds are phonemes, or, in tonal analysis, tonemes) or their actual pitch, which is pertinent to their linguistic analysis. A man and a woman may both use the same tonemes, even though they speak on different general levels of pitch. Either of them may retain the same tonemes while lowering or raising the voice in general, since it is the relative pitch of syllables within the immediate context that constitutes the essence of tonemic contrast.

Each syllable of a tone language carries at least one significant pitch unit. Most frequently, there is a one-to-one correlation between the number of syllables and the number of tonemes in any specific utterance. Korem tends to be of this

¹ Kenneth L. Pike – *Tone Languages*. The University of Michigan, Michigan:1948.p 2

type: in the word [athin] - 'swollen', instanced before, there are two syllables may have more than one toneme. Tone languages may have monosyllabic or dissyllabic (or trisyllabic). Tone languages are by no means all alike in the kinds of tonemes they utilize or in the function of these tonemes in their grammatical systems. One of the most striking differences exists between those systems which are comprised largely of level tonemes and those whose tonemes are mostly of a gliding type. Koren falls under the level toneme or within the limits of perception, the pitch of a syllable does not rise or fall during its production. While in a gliding toneme, during the pronunciation of the syllable on which it occurs there is a perceptible rise or fall, or some combination of rise and fall, such as rising-falling or falling-rising. A language has restricted number of pitch contrasts or registers between level tonemes. The number of permitted registers in Koren is about three in numbers.

4.2.1 Lexically Significant Pitch:

Significant pitch distinguishes the meaning of utterances. Lexically, pitch distinguishes the meaning of words. Pitch is also significant in English, but in English, the semantic differential applies to the phrase as a whole constituting a shade of meaning rather than a dictionary or lexical meaning. For this reason, English is not a tone language even though it utilizes significant pitch, since a tone language must have pitch that is both significant and lexical. For example- in Koren, [mai] means 'pumpkin', but [mai] means 'face', and the only difference between them is that the first word ends in a high pitched vowel cluster and the second word ends in a low pitched one.

4.2.2 Contrastive Pitch:

By a contrast there is a difference from one thing to another within a functional system. As within the system of English [p] is different from or contrasts with [b] as seen in [pin] and [bin]; the contrastive lexical units of sounds are phonemes or can be known as 'tonemes' in tonal analysis according to Pike. In tone languages, the pitch contrasts or significant pitch differences is being kept different or separated from another pitch in the immediate context. There is contrast in two level pitches with one of them being relatively higher than the other. Contrast between a rising pitch with a falling one, or a rising pitch with a second pitch which rise higher than the former.

4.2.3 Relative Pitch:

The languages have a major characteristic in common; it is the relative height of their tonemes, not their actual pitch, which is pertinent to their linguistic analysis. The important feature is the relative height of a syllable in relation to preceding and following syllables. The relationship of one specific syllable to the other syllable in the specific syllable is important. A man and a woman may both use the same tonemes even though they speak on different general levels of pitch. Either of them may retain the same tonemes, while lowering or rising the voice in general, since it is the relative pitch of syllables within the immediate context that constitute the essence of tonemic contrast.

4.2.4 Syllable Pitch:

As mentioned earlier, each syllable of a tone language carries at least one significant pitch unit. Most frequently, there is a one to one correlation between the number of syllable and the number of tonemes in any specific utterances.

Koren tends to be of this type: in the word [cacam] ‘tea without sugar’, are two syllables and two tonemes. “However, a syllable may have more than one tonemes in some language.”¹

4.2.5 Level Pitch Register System:

No tone languages are alike in the kinds of tonemes they utilize, or in the function of these tonemes in their grammatical systems. The striking differences that exist between those tonemes are comprised largely of level tonemes and those whose tonemes are mostly of gliding types.

A level toneme is one in which within the limits of limits of perception, the pitch of a syllable does not rise or fall during its production.

A gliding toneme is one in which during the pronunciation of the syllable on which it occurs there is a perceptible rise or fall or some combination of rise and fall, such as rising-falling or falling-rising. The manner of level-gliding distinction may affect a tonal system is indicated in the following:

4.2.5 Number of Register:

When a language has a small, restricted, number of pitch contrasts between level tonemes, these contrastive levels can be termed as registers. The number of permitted registers in various languages seems to be limited to two or three.

¹ Kenneth L. Pike – Tone Languages. The University of Michigan, Michigan:1948.

4.3 Tones in Koren:

The most distinctive feature of the Koren tone is that it has a two-pattern tone system. And there are three main level tones namely mid-high 2, mid 3 and low 4. Besides this, there is one more tone which is high 1 and does not occur in abundance. It also rarely occurs in monosyllabic words and it is usually preceded or followed by low 4 tone syllable.

For example;

1+4 → [ite] – ‘nothing’

1+4 → [sopa] – ‘that male’

1+4 → [piŋti] – ‘very angry’

4+1 → [əŋŋeʔ] – ‘what’

4+1 → [nəŋ nuʔ] – ‘you?’

4.3.1 Pitch pattern:

4.3.1.1 Noun:

<u>Monosyllable</u>	<u>Disyllable</u>	<u>Polysyllable</u>
a:r (chicken)	ɟalmun (bed)	cəpibut (boiled cabbage)
2	4 2	2 3 4
u:m (gourd)	a:rsi (stare)	cəmpərəkuŋ (lime tree)
3	2 4	3 3 2 4

ən (vegetable)	inco:r (backyard)	ləmkeipu (leader)
4	4 3	4 4 2
mit (eye)	motko:r (banana peel)	əcekp ^h it sparkling
3	4 2	3 2 2

4.3.1.2 Verbs:

<u>Disyllable</u>	<u>Polysyllable</u>
əca:k (eat)	ənuiʒa (amuse)
3 4	3 4 2
əla:m (dance)	risut ^h ier (clean)
3 2	3 3 3
əmu (see)	cokjelduk (mix)
3 3	4 2 4
ʔin (sleep)	k ^h omrepsik (gather)
4 3	2 4 3

Monosyllable verbs do not exist on their own but takes a suffix when written as a word.

4.3.1.3 Adjectives:

<u>Disyllable</u>	<u>polysyllable</u>
əsa (good)	əwa:rpɛŋ (bright)
3 4	3 2 4
melsət (good looking/beautiful)	ədairɛl (cool)
2 4	3 2 4
əbəŋ (white)	əʃiŋmɦul (dark)
3 2	3 2 4
ceŋlul (round)	əseijon (tall)
2 4	3 3 4

4.3.2 Tone in syllable:

Monosyllable	2
	3
	4
Disyllable	2 4
	3 2
	3 3
	3 4
	4 2

	4 3
Polysyllable	2 3 4
	2 4 3
	3 2 2
	3 2 4
	3 4 2
	3 3 3
	3 3 2 4
	4 4 2
	4 2 4

4.3.3 For tones concerning syllables with diphthongs:

<u>Monosyllable</u>	<u>disyllable</u>	<u>polysyllable</u>
ui (dog)	maibuo (pumpkin leaf)	tuolp ^h ietna
4	3 4 3 4	3 2 3 4 2
lei (tongue)	neinuoi (earth)	moiruoibuca:k (wedding feast)
3 4	3 4 3 4	3 4 3 2 3 3
suoŋ (cook)	ja:mp ^h uoŋ (jackfruit)	pət ^h ienoi (believer)

3 2

3 3 2

3 3 2 3 4

In the examples above, many of the diphthongs usually have mid to high rise or mid to low fall. In case of three vowel clusters, instead of three distinct tones only two tones are realized as the middle vowel closely follows the first.

4.3.4 Tones and their changes:

When a Korean word or syllable is uttered aloud, the sound produced consists of not only the consonants and the vowels but also a tone. But for a syllable or tone word occurring in a phrase or a sentence, the tone is often replaced by another tone. The original tone and those which take its place are all tones of one toneme.

Each tone has its shape or feature. This consists of two elements, pitch and glide. 'Pitch' indicates whether the tone is high or low or mid. And 'glide' means the rise or fall. The pitch here is relative in the sense that every individual has his/her range of voice.

4.3.4.1 Monosyllable:

The pitch of an individual's voice range can be divided into:

- a) high
- b) mid high
- c) mid
- d) low

The four naming tones in the Korean language may be described as follows:

- a) tone 1. high – it starts from mid high and rises to high. e.g. [piŋ] – ‘height of anger’
- b) tone 2. mid high – it starts from mid and rises to mid-high. e.g [wa:] – ‘bird’
- c) tone 3. mid – it starts somewhere a bit lower than mid and from mid it ends between mid and low, e.g [som] – ‘ten’
- d) tone 4. low – it starts about mid-low and falls to low. [bel] – ‘stung’

4.3.4.2 Disyllables:

- a) Toneme 1 becomes 2 when followed by 2. remains high when preceded or followed by toneme 4. and it changes to toneme 2 when preceded or followed by toneme 3 or 1.

For example;

1+1 → 1 2 [piŋ piŋ] – ‘very angry’

1+2 → 2 2 [k^hI k^hi] – ‘that (up)’

1+3 → 2 3 [ʃo ʃo] – ‘that (across)’

1+4 → 1 4 [k^hi k^hin] – ‘there’

2+2 → 2 2 [cek p^hit] – ‘[sparkle]’

3+1 → 3 2 [com sik] – ‘to be washed’

4+1 → 4 1 [ba:l k^hI] – ‘that aurum’

- b) Toneme 2 remains high if preceded by tonemes 3 and 4, it changes to 4 if preceded by 2 and it remain as it is even if preceded or followed by 1.

For example;

2+2 → 2 4 [a:r cak] – ‘chicken’

3+2 → 3 2 [t^hiŋ cəŋ] – ‘branch’

4+2 → 4 2 [daŋ ka:] – ‘money’

2+3 → 2 3 [a:r si] – ‘star’

2+4 → 2 4 [wa:l lul] – ‘shine’

2+2¹ → 2 2 [a:r a:r] – ‘chicken to chicken’

- c) Toneme 3 remains the same when preceded by 2, 43, 1, 3, it changes to toneme 2 when followed by the tone 4 when it is reduplicated.

For example:

1+3 → 2 3 [ʃa:ŋ k^hoŋ] – ‘tall’

2+3 → 2 3 [wai pɔ:l] – ‘rice cake’

3+3 → 3 3 [sam hoi] – ‘sporting long air’

4+3 → 4 3 [hu:m pi] – ‘tiger’

3+2 → 3 2 [rəm a:r] – ‘wild fowl’

3+4 → 2 4 [rəm ui] – ‘wolf/fox’

3+3² → 3 4 [ja:m ja:m] – ‘slowly’

- d) The toneme 4 remains unchanged except when the same syllable is reduplicated, the second syllable becomes slightly lower than the first one.

For example;

4+4³ → 4 4⁴ [ən ən] – ‘curry to curry’

[ui ui] – ‘dog to dog’

¹ In the case of reduplication, the tones remain same.

² Ibid..

³ Ibid.

⁴ Slightly lower than the low tone 4

4.3.4.3 Polysyllable:

In polysyllabic words, tone variation is not clearly predictable.

For example;

3+3+2 → 4 2 2 [səmk^hitna] – ‘hairband’

2+3+2 → 4 2 2 [a:rritui] – ‘egg’

3+3+2+2 → 4 3 22 [mei əl cep na] – ‘tong’

3+4+2 → 2 4 4 [nai paŋ doŋ] – ‘child’

4+2+4 → 3 2 4 [wai wid k^hu] – ‘dust’

3+2+2 → 4 2 2 [kut ca:m bel] – ‘pot for washing hand’

3+4+4 → 3 4 2 [thei caŋ kuŋ] – ‘wild fig tree’

4+2+3 → 4 3 2 [sum phai ji:ŋ] – ‘cloudy’

4.3.5 Phonological Status:

Tone functions on three main levels besides the one level which occurs rarely. For the case of reference, tones are numbered from 1 to 4 (high to low) but for the pitch pattern only three are being used and here kid-high is replaced by high to avoid complications as is easier to read. Every syllable bears at least one or two of the four level tones and glides, which can readily be analyzed as combination of the level tones, are not uncommon. It is not problematic to find minimal pairs of three words but minimal quadruplets do not exist.

Examples of lexical tonal contrasts level tones:

<u>Word</u>	<u>tone</u>	<u>gloss</u>
-------------	-------------	--------------

əkəl	2	climb
_____	3	strain
_____	4	latch
t ^h iŋ	2	shake off
_____	3	hinder /stop
_____	4	wood
Bel	2	pot
_____	3	smear
_____	4	string
əncəm	2	they are simple
_____	3	their opinion
_____	4	mustard
əcum	2	correct
_____	3	slow
_____	4	distant
əŋɪr	2	he/she/it stands
_____	3	to stand
_____	4	his/her/its way of standing
tɔŋ	2	a smaller variety
_____	4	to receive
əbək	2	messy/tangled

_____	4	hair
Budu	2	fond of rice
_____	4	foolish

4.3.6 Reduplication:

Reduplication of a word is abundant in Koren. When a word is reduplicated the tones on the syllables do not change, in general.

For examples:

inkil inkək – ‘nook and corner of the house’

3 3 3 3

bubel ənbəl – ‘pots and all’

3 2 3 2

t^hijkuŋ luŋkuŋ - ‘trees and plants’

4 4 4 4

However, in the examples below, the tone changes but for all these forms the tone level is the same.

For examples:

Parent form	duplicated form
ənei (rich)	əninei (richer)
3 4	3 4 3
əhoi (nice)	əhihoi (nicer)
3 4	3 2 3
əva:r (bright)	əviva:r (brighter)
3 2	3 2 3

The tone change results from the insertion of a syllable in between the existing two syllables. And the reduplicated syllable always consists of the first consonant of the second existing syllable, followed by the vowel [i]. .

4.4 Intonation:

As humans' most sophisticated means of communication, the mode of language exploits numerous formal devices in order to get the meaning of the message across. When words are strung together, the resulting meaning of the whole structure is a function of the semantic properties of the individual lexical items and of the syntactic relations that hold among them. It is also a function of the linguistic and situational context in which the utterance is produced. When speech is uttered, the vocal organs are set into motion in order to generate the sound pattern that corresponds to the underlying linguistic elements. In this generation process the speaker does not merely articulate the successive speech sound that makes up an utterance, but simultaneously controls other vocal features such as loudness, tempo, rhythm, pitch, voice quality etc. The latter variations do not shape the phonetic identity of the segmental speech-sounds., but construct a truly 'supra-segmental' or 'prosodic' layer in the sound pattern. The prosody of an utterance adds an expressive dimension to the communication process: by modifying the prosodic features the speaker can supplement his utterance with element of meaning that is not explicitly contained in its lexical and syntactic make-up. The added meaning must be taken in a broad sense as communicative information which can be widely interpreted as: I want this to be done; this is a polite request; I don't believe that; I don't mean what I say; I mean the opposite of what I say; I emphasize this world; etc.

Intonation is one prosodic feature, which can be defined as the ensemble of pitch variations in speech caused by the varying periodicity in the vibration of the vocal cords. The most fascinating and intriguing thing about language is that it functions so eminently well in human communication. Therefore the evident goal of linguistic analysis is to lay bare the properties of language that supports its communicative role in the speech community. Undoubtedly intonation is one of the vocal means that can be put to use in conveying a message from speaker to listener. One of the main concerns is to come to grips with the communicative value of intonation.

In some ways it resembles music not only in its physical basis but in other ways as well-both have ties with emotion. The chief difference is that music is an art form and it is highly elaborated; we insist on exact intervals and exact combinations, and we play allsorts of imitative and imaginative tricks which melodies & rhythms. Language cannot afford that degree of originality, for it has to be conventional; it has more important business than transmitting feelings and this forces it to harness emotion in the service of meaning. It may be that the rising pitch on a question really reflects the speaker's inner uncertainty or his excitement or interest in getting an answer; but questions are a grammatical category & high or rising pitch is one way of telling them from statements.

The typical use of intonation in a language usually means one of two things: the total quality of the sound by which he can distinguish one dialect from another whether he understands what is being said or not, and the tone of voice to which he reacts more or less emotionally.

In the example below one can feel the different sensations one feels on hearing the same sentence spoken in three different ways:

(a) Don't be angry

(b) Don't be angry

(c) Don't be angry

The first is soothing or pleading; the second is assertive-it imposes the speakers will and is the way commands are usually made; the third most likely to be explanatory-it could be in answer to "How can I react to this?"

Yet language is a multi-façade subject and even here things are not as simple as they seem. The soothing intonation maybe overruled by a warning look-the speaker may be expressing something else or trying to subdue an impatience urge etc.

Intonation, as whole compromises of factors like rhythm, pause, length, and stress as well as pitch- that combine to make the prosody of the language.

4.4.1.1 General Characteristics of Intonation:

1. Constituted by sequences of pitches-intonation contours:

Every sentence, every word, every syllable is given some pitch when it is spoken. Even a sound in isolation is produced by vibrations whose frequencies constitute its pitch .In a way-there are no pitch less sentences. Fluctuations in pitch occur in the sentences of all languages. The intricacy of pitch change & pattern of variation, rules of change can be blocked even though one speaks his language with little effort, their analysis is extremely difficult & may induce one to conclude that no actual organization or rules are present, but that people use pitches by whim and fancy.

2. Intonation Contours:

In each language, however the use of pitch fluctuations tends to become semi-standardized, or formalized so that all speakers of the language use basic pitch sequences in similar ways under similar circumstances. These somewhat abstracted characteristics sentence melodies may be called intonation contours. The characteristics of intonation can be roughly divided into several types. Some contours may be completely colorless in meaning: they give to the listeners no implication to the speaker's attitude or feeling. The mechanical contours are important for learning a language since failure to use them distinguishes one with a bad accent.

Other intonation characteristics may be affected or caused by the individual's psychological state-anger, happiness, excitement, age, sex, and so on. Change of pitch contour will change the meaning of the sentence: thus "what?" "what?!" are different.

3. Accompanied by shades of meaning:

One characteristic of intonation contours is the tremendous connotative power of their somewhat elusive meanings. Reaction is often seen in the intonation meanings than to the lexical ones. Meanings of intonation contours are largely of this type- the attitudes of the speaker. Most sentences or parts of sentences can be pronounced with several different intonation contours, according to the speaker's momentary feeling about the subject matter.

4. Compared to the tone of tone languages:

Two most important characteristics of intonation are (a) the distribution of its contours over phrases and (b) the addition of shades of meaning to phrases rather than the giving of lexical meaning to words. Both of these characteristics can be seen in contrast with a different type of pitch system in tone languages.


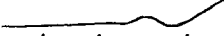

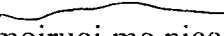
In tone languages the pitch of each syllable is basic to the word. Pitch contours are located on single syllables, not on groups of syllabus. Every syllable has a pitch which is determined by the nature of the word itself. The tones of tone languages with the consonants and vowels form the actual words themselves so that no word exists unless its phonemic tone exists along with its sounds. The tone contributes its share towards carrying the basic lexical meanings of words. Just as the substitution of [l] for [ʃ] in Koren [lam] to [ʃam] and change the lexical meaning from “way” to “hair”.

In addition to this lexical pitch, however tone language may have various types of pitches superimposed upon them. Thus, the general pitch of the voice may carry implications of anger, disgust, joy and so on.

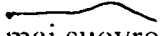
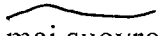
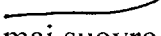
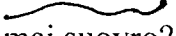

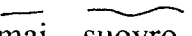
4.4.1.2 Intonation in Koren:

Like other languages variation in pitch & contour define the meaning of the utterance as well as the subtle embedded, underlying meaning intended by the speaker is there. Following are some of the intonation examples in Koren.

1. Did you go for the wedding?

- (a)  moiruo*i* mo nice? [question]
- (b)  moiruo*i* mo nice? [used to express rebuke]
- (c)  moiruo*i*... mo nice? [used to express hesitation]
- (d)  moiruo*i* mo nice...? [used to express doubt]

2. Cook the pumpkin

- (a)  mai suo*y*ro [statement]
- (b)  mai suo*y*ro [emphasis on pumpkin]
- (c)  mai suo*y*ro [emphasis on cook]
- (d)  mai suo*y*ro? [question]
- (e)  mai suo*y*ro. [rebuke/authoritative]
- (f)  mai...suo*y*ro. [hesitant]

(g) $\overbrace{\text{maisuo}y\text{r}\acute{o}}$. [unpleasant]

3. They went to catch crabs.

(a) $\overbrace{\text{ai cur } \acute{\text{a}}\text{nce}}$ [simple statement]

(b) $\overbrace{\text{ai cur } \acute{\text{a}}\text{nce}}$ [emphasis on crab]

(c) $\overbrace{\text{ai cur } \acute{\text{a}}\text{nce}}$ [emphasis on want]

(d) $\overbrace{\text{ai cur } \acute{\text{a}}\text{nce?}}$ [question]

(e) $\overbrace{\text{ai cur } \acute{\text{a}}\text{nce}}$ [authoritative]

(f) $\overbrace{\text{ai} \dots \overbrace{\text{cur}} \dots \overbrace{\acute{\text{a}}\text{nce}}$ [hesitant]

(g) $\overbrace{\text{aicur}\acute{\text{a}}\text{nce}}$ [unpleasant/dismissive]

4.4.2 Generalization:

Generalization over the samples above, the dimension of meaning postulated are associated with the elements in contour variation.

- (a) Simple statement – final fall
- (b) ‘Emphasis on noun’ -- rising noun syllables (front), final fall
- (c) ‘emphasis on verb’ – high rising verb syllable (and)
- (d) ‘Question’ – rising- falling- rising final
- (e) Authoritative/rebuke – falling mid sentence, rising and falling final.
- (f) Hesitant -- breaks in between words, falling final
- (g) Unpleasant/dismissive – pronounce together all the words in quick succession, falling final.

Most of the Koren speakers employ this method of expression in the intonation front. But it is not so rigid as un-liable to change as sometime a speaker can always adapt a style that deviates a bit from the norm to suit his own intention.

Chapter 5

5.0 CONCLUSION

Although the present dissertation has been written of Koren as spoken today, the language described in it is not without the traits of speech of earlier generation. Even if Koren today has a small number of speakers or is undergoing a slow transformation, the indigenous language is still being routinely acquired by children as their first tongue. The language is the identity of the close knitted community, although open to change as in the case of a living language.

So this dissertation is an attempt to create some basic knowledge of an endangered language belonging to an indigenous community. Thus the importance of research from any front is the need of the hour as very little has been explored of the Koren community. The main aim and objective of this dissertation is to bring out the basic sound system of the language in terms of its phonemes, allophones their distribution, the syllable structure, word-stress, tone and intonation. Phonemes are the first step to study the linguistic features of the language. Only after such a study, will it be possible to study the language on other levels such as morphology, syntax and semantics.

As the language has not been investigated, it was found necessary to establish the basic sound system first, i. e. the consonants and vowels. For this work, the data collected during the fieldwork come in handy. The consonants and vowels were obtained from the basic words lists which were about three hundred (300).

There were lots of difficulties in writing about the language as a whole. The process was somewhat equal to writing a mini grammar of the language. It consumes a lot of time to analyze and took days to examine and come up with the correct forms. In the course of analyzing the sounds, many facts came up for discussion. Not all of them could be treated here. One striking feature of the language is the existence of describing the stages and properties of things by changing the vowels. In Koren language, a set of vowel is used to describe almost each and every state, may be the colour, thickness, way of an action etc. etc. there are also many other features of consonants and vowels that behaves differently from the rest of the examples. But it is not easy to pinpoint those features as the whole dissertation is a first of its kind for the language concerned, so it can be said that almost all the point as mentioned in the chapters before are important finds.

The chief purpose of this dissertation is not a critical analysis of the subject, but:

- 1) A simple approach to establish the existing sound system and tonal system of the language. A methodology based on available linguistic advance, and
- 2) The presentation of firsthand data on Koren language which represent a sound system of its own with its structural arrangements of linguistic tone. Specifically, the dissertation does not pretend to be a complete report on all the information of Koren tone that may exist- though it gives hints and is open ended for the future analysis. But the generalizations on Koren tones and sounds systems represented in this dissertation is culturally important as well.

Voice, purely as voice pays many parts in communication. It provides the overtones that are the raw material f vowels; determines the differences between certain consonants and certain others, it is what gives speech its power to ride over noise and carry long distances. Besides these roles- which, though they evolve

voice and hence tone, could almost as well be monotone – the fundamental pitch of the voice plays others that overlap in their physical manifestations like the motion of the sea, the ups and downs surface, identifying where one stops and another begins; to identify other phonetic events such as duration and loudness, that are associated with them, and relate each to some separate function in communication. The work is far from finished, but enough is known so that broad generalization is done.

Yet intonation is not as ‘central’ to communication as some of the other traits of language. If it were, we neither could understand someone who speak in monotone; and on so far as or comprehension of written language is due to its being a faithful reproduction of speech, we could not read. We therefore must be wary of giving it undue attention first because it is something new.

1. Tones pronounced in isolation behave differently from those pronounced in connected speech. In connected speech they go through perturbation. This is usually governed by the position they occupy in the phrase or by the tonal environment. It may also be governed by grammatical structure, though this does not form part of the present inquiry.
2. Besides the four main tones in the Korean language, there are two glides, i. e. falling-rising and rising-falling.
3. Intonation in Korean language is superimposed in the sentence as a whole and it is this superimposed intonation that modifies that individual tones and not the tones themselves that decide the intonation of the sentences.

The research brought about many firsthand information regarding phonemes, tones, intonation and their conditions in Korean language. Following are some of the important findings:-

1. There are 25 (twenty five) consonants and eleven vowels, as well as 12 (twelve) diphthongs. The language is such that many sounds can replace each other that sometime it's difficult to term the exact allophones of certain phonemes.
2. Phonemes like /ɲ/, /f/ and 'g' occurs very rarely, this is, limited to onomatopoeic or borrowed words.
3. In the formation of tone also, the main tones numbered four but the high tone occurs very rarely.

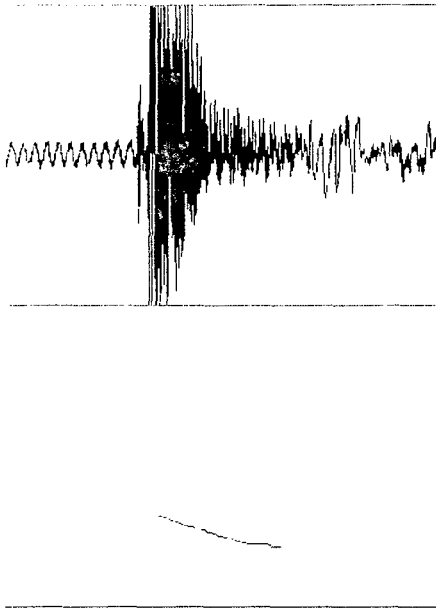
This dissertation was meant to highlight the linguistic features of an endangered tribe but also has left many things unanswered when it comes to the finality of the finds as it is done for the first time and within a short and limited period. This still leaves the Koren language in a front where further research is needed very much.

Little is settled but much is illuminated. The main hope is that the reader will leave this writing with a deepened curiosity about what goes on when he hears or produces a stream of fundamental pitch.

Appendixes

1.0 Picture Diagrams:

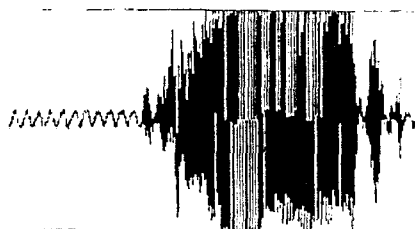
1.0.1 en



Time s	F0 Hz
0.553889	--undefined--
0.563889	219.836752
0.573889	215.676280
0.583889	205.019851
0.593889	201.503989
0.603889	198.767515

Minimum pitch	- 191
Maximum pitch	- 219
Difference	- 28

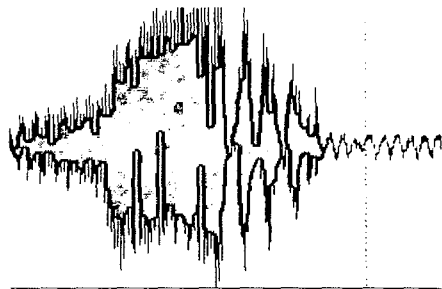
1.0.4 kusr



Time s	F0 Hz
0.491474	237.251867
0.501474	235.013100
0.511474	232.986226
0.521474	232.568941
0.531474	231.961416
0.541474	231.278260
0.551474	231.191546
0.561474	232.132526
0.571474	234.449306
0.581474	235.673913
0.591474	235.865718
0.601474	234.330894
0.611474	232.270875
0.621474	230.248528
0.631474	228.357439
0.641474	230.678815
0.651474	233.653766
0.661474	233.932988
0.671474	233.580034
0.681474	234.101379
0.691474	233.720647
0.701474	232.705769
0.711474	231.562350
0.721474	229.291845
0.731474	230.628509
0.741474	233.147913
0.751474	234.923210
0.761474	235.418232

Minimum pitch	- 228
Maximum	- 258
Difference	- 9

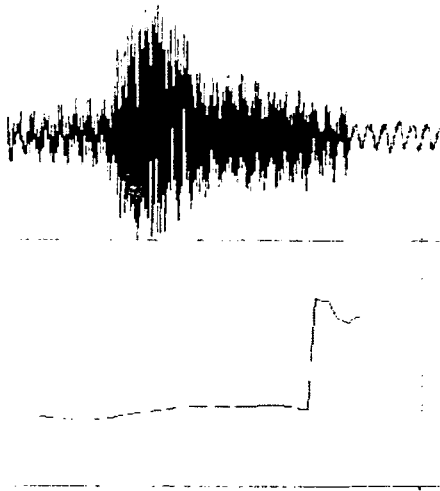
1.0.5 ner



Time_s	F0_Hz
1.032336	216.776720
1.042336	220.052268
1.052336	220.531573
1.062336	222.790041
1.072336	222.591036
1.082336	221.778833
1.092336	222.934954
1.102336	224.355280
1.112336	224.780708
1.122336	224.222789
1.132336	224.064798
1.142336	224.997048
1.152336	227.069217
1.162336	229.137495
1.172336	230.318871
1.182336	232.059449
1.192336	233.692327
1.202336	233.759061
1.212336	232.242412
1.222336	231.534645

Minimum pitch - 216
Maximum pitch - 233
Difference - 17

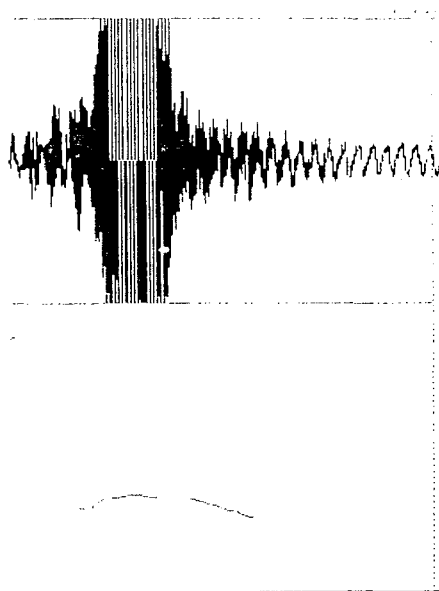
1.0.6 moi



Time_s	F0_Hz
0.490794	201.028107
0.500794	204.304731
0.510794	207.678396
0.520794	210.121238
0.530794	212.029925
0.540794	213.269871
0.550794	216.192806
0.560794	219.418048
0.570794	220.351551
0.580794	222.245791
0.590794	225.838213
0.600794	226.030314
0.610794	225.776954
0.620794	223.649443
0.630794	222.626561
0.640794	222.859752
0.650794	223.394759
0.660794	225.451221
0.670794	226.159033
0.680794	224.366467
0.690794	223.056249
0.700794	221.984853
0.710794	221.898544
0.720794	221.908728
0.730794	222.537663
0.740794	222.901393
0.750794	220.308853

Minimum pitch - 186
Maximum pitch - 226
Difference - 40

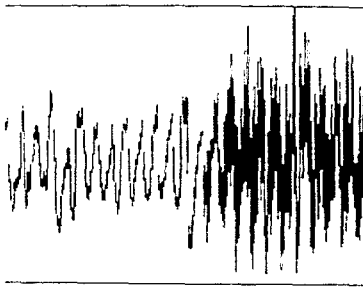
1.0.7 ram



Time s	F0 Hz
0.542574	205.253318
0.552574	207.693654
0.562574	208.852288
0.572574	209.396019
0.582574	210.005295
0.592574	210.791771
0.602574	211.397367
0.612574	211.891033
0.622574	211.888185
0.632574	211.811681
0.642574	212.556653
0.652574	212.996458
0.662574	213.092999
0.672574	212.965601
0.682574	211.353959
0.692574	210.215428
0.702574	210.689973
0.712574	210.493627
0.722574	209.612061
0.732574	208.384817
0.742574	206.940495

Minimum pitch - 201
Maximum pitch - 213
Difference - 12

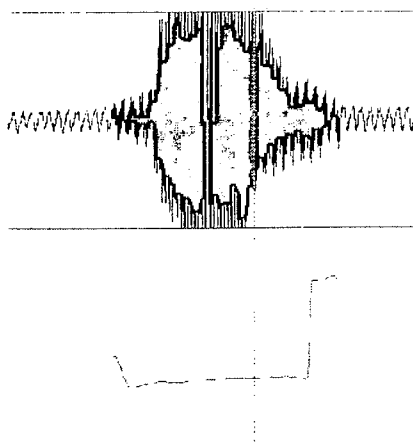
1.0.8 ui



Time s	F0 Hz
0.454444	272.858004
0.464444	266.664554
0.474444	260.906574
0.484444	252.054348
0.494444	236.048177
0.504444	231.407829
0.514444	--undefined--
0.524444	--undefined--
0.534444	--undefined--
0.544444	218.930495
0.554444	215.625592
0.564444	213.459972
0.574444	211.203433
0.584444	208.821822
0.594444	205.713106
0.604444	202.352705
0.614444	199.911783
0.624444	195.363089

Minimum pitch - 195
Maximum pitch - 275
Difference - 77

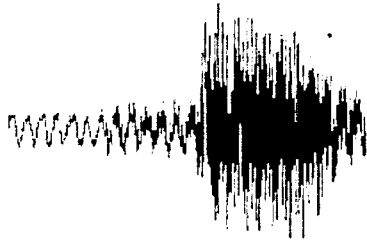
1.0.9 mai 2



Time_s	F0_Hz
0.532766	217.923114
0.542766	219.171294
0.552766	220.729447
0.562766	222.537914
0.572766	222.595358
0.582766	223.288273
0.592766	224.362926
0.602766	225.000164
0.612766	227.712887
0.622766	231.601324
0.632766	234.015901
0.642766	235.123986
0.652766	235.142515
0.662766	235.197571
0.672766	235.122608
0.682766	235.135247
0.692766	234.979983
0.702766	234.935212
0.712766	235.281704
0.722766	235.725080
0.732766	235.410607
0.742766	235.965168
0.752766	238.021728
0.762766	238.398955
0.772766	238.794112
0.782766	239.170877
0.792766	238.662319
0.802766	241.260568
0.812766	242.344645

Minimum pitch - 225
Maximum pitch - 245
Difference - 20

1.0.10 mai 4



Time_s	F0_Hz
0.452143	190.613948
0.462143	189.883609
0.472143	190.220425
0.482143	190.033738
0.492143	188.797086
0.502143	188.235355
0.512143	186.603489
0.522143	185.141995
0.532143	183.798419
0.542143	183.370660
0.552143	182.017460
0.562143	179.682867
0.572143	177.964489
0.582143	176.056244
0.592143	173.062095
0.602143	170.238276
0.612143	167.514724
0.622143	164.387286
0.632143	162.103581
0.642143	159.748917
0.652143	157.253218
0.662143	154.739655
0.672143	153.392099
0.682143	151.928888
0.692143	150.763546
0.702143	149.714320
0.712143	149.013103
0.722143	147.686602
0.732143	146.106193
0.742143	144.823884

Minimum pitch - 143
Maximum pitch - 190

1.1 Tone Analysis through PRAAT (Monosyllable):

- a) If [n] is preceded by a vowel the syllable take low tone
- b) If the syllable has a diphthong in between two consonants, the tone is usually mid
- c) If syllable ends in [r] preceded by a short vowel, it usually takes mid-high tone.
- d) If a consonant is followed by a diphthong with [i], it takes mid-high tone
- e) If a short vowel is between two consonants, it usually takes mid-tone
- f) If both the vowels in the diphthong are short vowels it usually takes low tone
- g) & h) in case of a syllable containing a diphthong with one long vowel followed a short one, it usually takes more than one tone which carries different meanings. For example, when /mai/ is mid tone it means 'pumpkin' and when it takes low tone it means 'face'.

This generalization is based on the data collected and that other possible conditions might be there.

1.1 KOREN LANGUAGE WORD LIST

1.1.1 WORD LIST (A-E)

1	All	əɾɛŋk ^h uó
2	And	leʔ
3	Animal	sa:
4	Ashes	meivan
5	At	jeŋ
6	Back	íŋ
7	Bad	saléi
8	Bark	t ^h ɪŋkór
9	Because	əja:ɾkoʔ
10	Belly	won
11	Big	əlien
12	Bird	wá
13	Bite	əpèt
14	Black	əwon
15	Blood	t ^h i:
16	Blow	əse:m
17	bone	saru:
18	Breast	əro:p
19	Breathe	p ^h u:k

20	Burn	əkɑ:ŋ
21	Child	na:i
22	Claw	əhuot
23	Cloud	ʃump ^h ai
24	Come	wa:
25	Count	ətɛl
26	Cut	ʔəʔa:t (cut in to & fro motion), ətɑn (cut by striking), tuktən (cut by blows), rentən (cut with one go)
27	Day	k ^h owɑ:r
28	Die	ət ^h i:
29	Dig	ək ^h uor, əcci .akel
30	Dirty	əcok, əŋɛp, t ^h iɛŋlɔi
31	Dog	ui
32	Drink	ʔiŋ(v), insik(n)
33	Dry	ərei, əca:r, əhu:l
34	Dull	t ^h aseit
35	Dust	wutk ^h u, wəiwidk ^h u
36	Cold	ədai, əhip, k ^h obur
37	Ear	kuər
38	Earth	neinuəi
39	Eat	əca:k
40	Egg	a:rritui

41	Eye	mit
42	Fall	əta:
43	Far	əla:k
44	Fat/grease	əthai. aɾɪk
45	Father	pa
46	Fear	əci
47	Feather	a:ɾmul. wəɾmul
48	Few	əlek
49	Fight	kerwok, kersuəl, kerŋo, kerbuan
50	Fire	mei
51	Fish	ŋá
52	Five	riŋa:
53	Float	tonla:n
54	Flow	əta:, əta:n
55	Flower	reipa:r
56	Fly	mit ^h ei(n), aɟuán(v)
57	Fog	sump ^h aiji:n
58	foot	ké
59	Four	minlí
60	Freeze	əp ^h am
61	Fruit	t ^h ei
62	Full	əsip
63	Give	əpek
64	Good	əsa:

65	Grass	la:ŋ
66	Green	ʔe:m
67	Guts	əri:l
68	Hair	bàk. sàm
69	Hand	kut
70	He	əmapa
71	Head	lú:
72	Hear	ənai
73	Heart	lún
74	Heavy	ərik
75	Here	wahin
76	Hit	əwuak
77	Hold/take	ʔo: əlei
78	Horn	riki
79	How	əŋəŋa
80	Hunt	əthat
81	Husband	ərvat ^h er
82	I	kei
83	Ice	vur
84	If	iŋkò
85	In	əsu:n, {.aʔ suffise with places}
86	Kill	ət ^h at
87	Knee	k ^h u:k

88	know	t ^h cidan
89	Lake	pa:t
90	Laugh	ənui
91	Leaf	əbuo. nabuo
92	Left side	veitiej
93	Leg	ke
94	Lie (be in lying position)	əja:l, ətal
95	Live	ʔom
96	Liver	ət ^h in
97	Long	əsei
98	Louse	ɾik
99	Man/made	pasal
100	Many	ətam
101	Meat	mé, ətak, əvoi
102	Moon	t ^h a
103	Mother	nu:
104	mountain	ciŋ
105	mouth	băi
106	Name	miŋ
107	Narrow	əbik, əsi:n
108	Near	ənai
109	Neck	ri:ŋ
110	Now	ət ^h ar
111	Night	ja:n

112	Nose	naŋ
113	Not	nimak
114	Old	əluí, ətár
115	One	k ^h at
116	Other	lamlak
117	Person	mi, mirin
118	Play	kerdai
119	Pull	əkei
120	Push	ənam
121	Rare	
122	Red	əsem
123	Right/correct	ədik
124	Right side	caŋtɛŋ
125	River	tuiduŋ
126	Road	lampi
127	Root	ridʒuŋ, rijuŋ
128	Rope	rui
129	Rotten	əthú
130	Round	əcen
131	Rub	ətak, ənul
132	Salt	mici:
133	Sand	leiŋjói
134	Say	əti, əril
135	Scratch	əhuat, əthai, əjiet
136	Sea	tuit ^h ampĩ

137	See	əmú
138	Seed	əmù
139	Sew	əsúi
140	Sharp	əŋci
141	Short	əboŋ
142	Sing	lət ^h o
143	Sit	ʔon
144	Skin	wùn
145	Sky	wa:ncuŋ
146	Sleep	ʔin
147	Smell	əsi:n
148	Smell	ərim
149	Smoke	meik ^h u. ək ^h u(n). aɔ:p(v)
150	Smooth	əni:l
151	Snake	ru:l
152	Snow	vur
153	Some	əlék
154	Spit	əcil (v), cil (n)
155	Split	əkhoi
156	Squeeze	əmet
157	Stab/pierce	əsun, ət ^h il, əwit
158	Stand	əŋjɪr
159	Star	ə:rsi

160	Stick	mól
161	Stone	lùŋ
162	Straight	kerdiŋ, əcúm
163	Suck	əjop
164	Sun	ní:
165	Swell	əpuor, əthiŋ
166	Swim	tuibuol
167	Tail	rumei
168	That	hawaha
169	There	wahan
170	They	anmani
171	Thick	əsà:, əthà:
172	Thin	əko:ŋ, arc̣ey
173	Think	kerŋai
174	This	hiwahi
175	Thou	nəŋ
176	Three	kint ^h um
177	Throw	ədeŋ, əhé, əvó:r
178	Tie	əkhit
179	Tongue	léi
180	Tooth	ha:, ha:ʔ
181	Tree	t ^h iŋkuŋ
182	Turn	kellet, kihe
183	Two	kinni
184	Vomit	əluó

185	Walk	əcc
186	Warm	əlum
187	Wash	əʃo:m, ʃisu:k
188	Water	tui
189	We	cini
190	Wet	əco:p
191	What	ənno, əje
192	When	əɲtik
193	Where	honmò, honajé, honé
194	White	əbaŋ
195	Who	tu:mo, k ^h oyé, k ^h oimò
196	Wide	əpak, əpek
197	Wife	ənumci
198	Wind	p ^h áiwuò
199	Wing	meɾt ^h a
200	Wipe	ənu:l, ətuai
201	With	le?
202	Woman	numei
203	Woods	t ^h iqhai, ʃamcàŋ
204	Worm	ʃumphù:ɾ
205	Ye	naŋ
206	Year	kúm

1.1.2 WORD LIST (B):

1	Brother	náipà (younger), ú:pà (elder)
2	Clothing	puondier
3	Cook	əsuəŋ
4	Dance	əla:m
5	Eight	kiɾiet
6	Hundred	ɾuiakhat, ruõik ^h at
7	Seven	saɾí
8	Shoot	əka:p
9	Sister	náinú (younger), ú:nù (elder)
10	Spear	t ^h al
11	Twenty	somní
12	Work	cuan
13	Bindi	bindí
14	Flour	muoidá
15	Dough	muoidəpolsa
16	Bun (hair)	samtúm
17	Banana	mo:t
18	Blouse	sóŋkòl
19	Book	larik
20	Brother's wife	ú:nù
21	Cat	ŋaitoŋ
22	Chili	mercá
23	Cold (ailment)	dainimet

24	Comb	samt ^h i
25	Copper	kuo _r i
26	Cough	kik ^h u:k
27	Crow	wəʔek
28	Cry	əcap
29	Dog	ui
30	Door/entrance	ink ^h a:r/ əlutná
31	Down	ənuoi
32	Drizzle	ruoʃírti
33	Earring	kuarkà:i, kuarbèt
34	Elephant	sàipi
35	Eye-brow	mitmùl
36	Fever	k ^h abu:r
37	Finger	kutmal
38	Fish	ŋa
39	Flour (dry)	moida
40	Food	cá:k
41	Forest	ramcaŋ
42	Garlic	khaisó:n, kha:só:n
43	God	pat ^h ien, pumà
44	Goodness	pat ^h iennu
45	Gold	soná:
46	Grand father	pu
47	Grand mother	pi

48	Green vegetable	ənlenaʔeŋ
49	Hot	əlum
50	House	inn
51	Itch	ət ^h ək
52	Language	cónŋ
53	Lion	sabakkai
54	Lips	neŋ
55	Liquor	dʒú
56	Mango	t ^h eihai
57	Medicine	léilaʔai
58	Milk	serinútùì
59	Mirror	meŋʃiel
60	Money	dankà
61	Mosquito	ʃa:nʃa:n
62	Mouse	Mizu
63	Nails	kuttin
64	Necklace	rika:
65	Oil	sariek
66	Onion	tillò
67	Pain	əna
68	Peacock	vahuan
69	Plait	əp ^h ier
70	Pond	puk ^h ari
71	Potato	a:lu

72	Rice (cooked)	bu:
73	Rice (raw)	cacai
74	Round	əceŋ
75	Run	əta:n
76	Shawl	puǎnba:ŋ
77	Shirt	sónkòl
78	Sister's husband	ú:pà
79	Spectacles	a:no:t
80	Spices	maŋu mara:ŋ
81	Spoon/ladle	mik ^h e/k ^h etei
82	Sugar	samja:kbaŋ
83	Tasty	ənik, ətúi
84	Tea	ca:
85	Teeth	haʔhai
86	Thumb	kútpi
87	Turmeric	áièŋ
88	Ginger	ait ^h i:ŋ
89	Up	acuŋ
90	Village	k ^h ua

1.1.3 WORD LIST (C):

1	Abuse	raŋsán
2	Air	p ^h aiwuo
3	Ant	sikŋi:r
4	Aroma	ɹimhoi
5	Bald	luté
6	Bathe [v. cause]	minbual
7	Bathing	əbual
8	Bathe	tuibual
9	Bazaar	p ^h ai
10	Begin	əp ^h ut
11	Behind	ənunθhieŋ
12	Blind	mitcó
13	Brass	kuəri
14	Brave	əra:t
15	Bull	sara:tcəl
16	Butterfly	belep
17	Buy	ɹicok
18	Cheap	ətem
19	Coconut	zúpi
20	Corpse	mit ^h iɹuak
21	Costly	əlú
22	Cry of 'x'	əcap
23	Curse	k ^h oma:ksa:m

24	Daily	əji:ŋnisuo
25	Danger	ci <u>tr</u> uoi
26	Deaf	ku <u>er</u> set
27	Donkey	gada:
28	Double	kinnisun
29	Draught	ikaŋ
30	Earn	ata:l
31	End	ətorna
32	Enemy	ʔeŋsietpu
33	Farmer	leit ^h omi
34	Feed	amincak
35	Flood	tuilien
36	Front of	əmaikun
37	Goat	kel
38	Goldsmith	sonasut
39	Halves	ə <u>h</u> er
40	Hard	atat
41	Heels	kedil
42	Her	wanuta
43	High	asa:ŋ
44	His	wapata
45	Honey	k ^h uoiniŋ
46	Horn	a <u>r</u> iki
47	Hunger	wonca:m
48	Ill	ana/ŋamlei
49	Ironsmith	t ^h i <u>r</u> sut

50	King/chief	reŋ/kulak
51	Landlord	leipuma
52	Lazy	t ^h asiet
53	Letter	cit ^h i
54	Lonely	kerhoron
55	Love	niŋsiet
56	Mad	əkiwe:t
57	Maize	meiteini:m
58	Memory	
59	Mine	kita/keita
60	Monkey	ʒo:ŋ
61	Paint	raŋ
62	Pig	wók
63	Price	əmən
64	Priest	t ^h iempu
65	Read	apá
66	Remember	at ^h eidan/ajiet
67	Rice (crushed)	cakersuk
68	Rice (husk)	cəhum
69	Rice (paddy)	ca:ŋ
70	Rice (puffed)	bupok
71	Sell	əʒuór
72	Sheep	ʒò
73	Shop	tuka:l
74	Silver	dəŋka

75	Sometimes	aka:rraʔ
76	Sparrow	wacek
77	Sugar-cane	micú
78	Sweet potato	kolkái
79	Tailor	puonsúi
80	Teach	t ^h iemmincu
81	Teacher	t ^h iemmincupù
82	Thirst	əra:l
83	Tongs	ceicé/mei alcepna
84	Train	tʀe:n
85	Upside down	əlep ^h aləm/ale əkhup
86	War	ra:l
87	Weave	əp ^h iēr
88	Well	ədám
89	Wheat	gehu:
90	Worship	əmò:k
91	Write	ʔi:
92	Yours	nita:

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