

A PHONETIC AND PHONOLOGICAL STUDY  
OF SOME CHARACTERISTIC FEATURES  
OF TELUGU ENGLISH  
INCLUDING REFERENCE  
TO THE SOURCE AND TARGET LANGUAGES

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A B S T R A C T

The purpose of this study is to examine the phonology of English spoken by educated Telugu speakers in southern India. Telugu English is one of the non-native varieties of English. The study aims at interpreting the description of this variety of English in terms of the influence of the source language (Telugu) on the target language (English).

In order to assess the extent of influence of the source language, a broad description of certain phonological and phonetic features of Telugu is given. Particular attention is drawn to the word structures in Telugu which are different from those in English.

Both segmental and suprasegmental features are included in this work. Vowels and consonants, word accent, emphasis and intonation are the features examined both at the phonological as well as the phonetic levels. The patterns of Telugu English are broadly compared with the patterns of Received Pronunciation of England.

Instrumental work carried out includes palatographic evidence in support of the phonetic description of Telugu consonants. Mingograms are provided to illustrate the durational differences between emphatic and non-emphatic forms of Telugu words.

The findings of this research point to three major phenomena:

- (1) Certain features are carried over from the source language (Telugu) to the target language (English). The carryover seems to be greater in respect of suprasegmental features (e.g., word accent, intonation) than the segmental features.
- (2) Certain features which are not characteristic of Telugu are acquired for English.
- (3) There are areas in which English patterns are kept distinct from Telugu patterns.

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B.A. Prabhakar Babu.

ABBREVIATIONS AND SIGNS

adv	adverbial
C	consonant unit
ĈĈ	double consonant (homorganic)
CC	consonant cluster (non-nomorganic)
com	complement
NP	homorganic nasal plus plosive
R.P.	Received Pronunciation
s	subject
T	Telugu
T.E.	Telugu English
v	verb
V	vowel unit
̄V	long vowel
̆V	short vowel
[ ]	enclose phonetic transcription
/ /	enclose phonemic transcription
:	length mark (following vowel symbol)

The phonetic values of vowel and consonant symbols are specified at appropriate places. Signs used to describe intonation are explained in Chapter VI.

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Chapter IINTRODUCTION1.1 Andhra Pradesh, the Telugu state:

After India became independent in 1947, the Andhras (or the Telugu speaking people), who lived as part of the composite Madras state, demanded a separate state for themselves. On October 1, 1953, the Andhra state was formed with Kurnool as the capital. At this time a section of the Telugu speaking people were living in Telangana (formerly ruled by the Nizam of Hyderabad). As a result of the linguistic reorganisation of states in India, both Telangana and the Andhra state were merged into a single state on November 1, 1956, and this state came to be known as Andhra Pradesh with Hyderabad as its capital (Andhra means Telugu, and Pradesh means region).

Andhra Pradesh is one of the states of the Union of India. Spread over an area of 276,814 square kilometres, with a population<sup>1</sup> of 43,502,708, Andhra Pradesh is popularly known as the 'rice bowl' of India because of its surplus rice production. The people in most parts of this state are agriculturists who cultivate the soil enriched by the perennial rivers, Godavari and Krishna, and also irrigated by the Nagarjunasagar Dam, built across the Krishna river. Two major

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1. Figures quoted from India 1973 published by the Ministry of Information and Broadcasting, Government of India, New Delhi, 1973, p.373.

cities, Hyderabad and Visakhapatnam, are the state's industrial pockets.

The literacy rate in the state is 24.5%. The state has six universities including one agricultural and one technological university. The Andhra people are mild but hospitable. They love art, and have contributed Kuchipudi dance and Karnatic music to the artistic wealth of India.

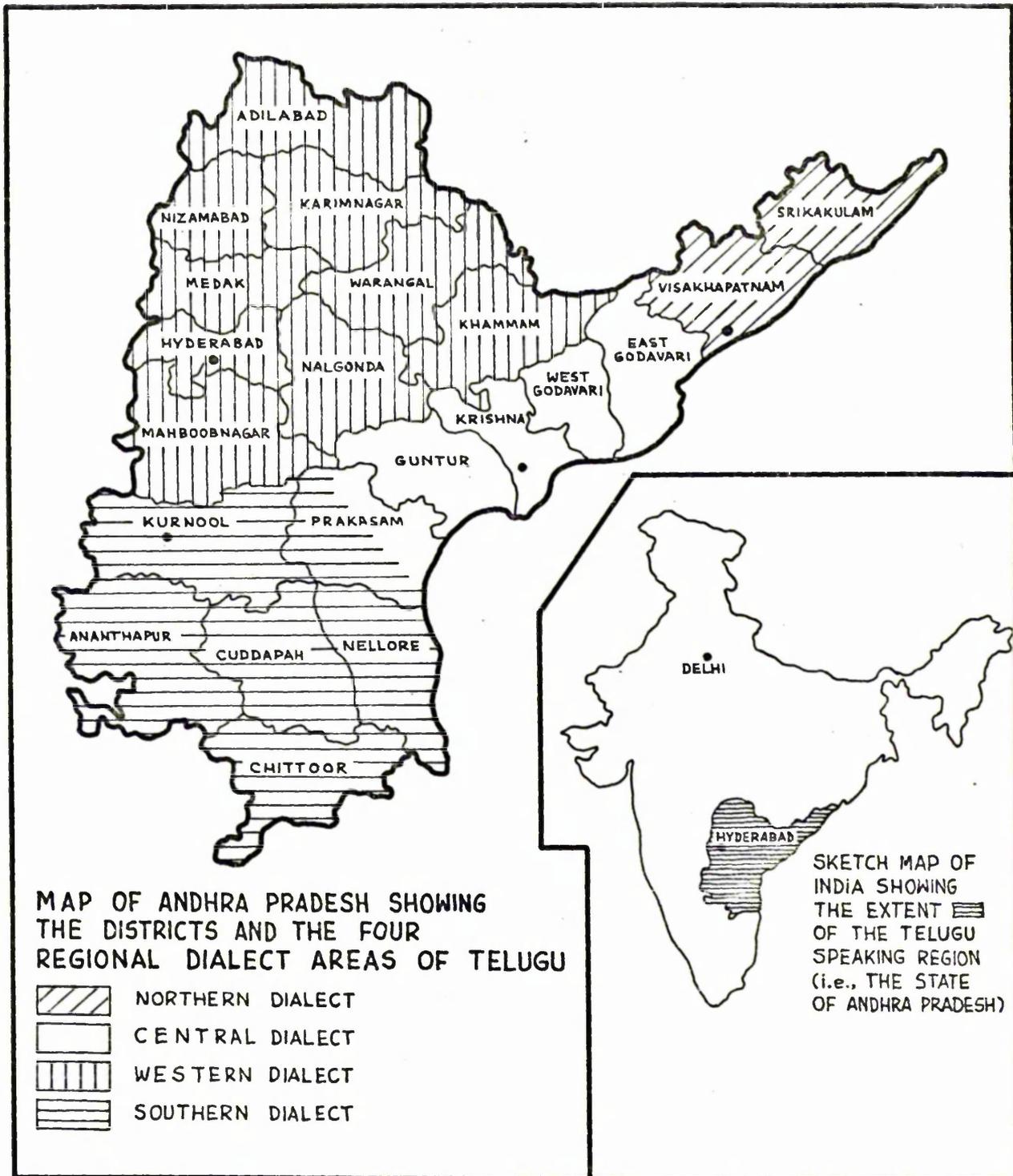
### 1.2 The Telugu language:

Telugu is a Dravidian language spoken mainly in South India. There are about forty five million native speakers of Telugu<sup>1</sup> all over India, most of them concentrated in their home state, Andhra Pradesh. Telugu speakers form the second largest language group in India next only to Hindi speakers.

There are four main regional dialects of Telugu spoken in Andhra Pradesh, namely (1) the Northern dialect, covering the districts of Srikakulam and Visakhapatnam, (2) the Central dialect, spoken in Krishna, Guntur, East and West Godavari districts, (3) the Western dialect, spoken in the districts of Adilabad, Karimnagar, Warangal, Khammam, Nalgonda, Hyderabad, Nizamabad, Medak and Mahboobnagar, (4) the Southern dialect, spoken in the districts of Kurnool, Cuddapah, Anantapur, Chittoor, Nellore and Prakasam.

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1. The exact figure is 44,707,697 as found in Language Handbook on Mother Tongues in Census: Census of India 1971, published by the Office of the Registrar General, India, Language Division, New Delhi, 1972, Appendix II, p.333.



There are also social dialects based on education, profession and caste. There is a vast and well developed literature in Telugu which is believed to have attained its maturity as far back as the 11th century A.D. when Nannaya Bhatta's Mahabharatamu appeared on the literary scene. Since that time many writers have enriched Telugu literature with their contributions in the form of poetry, essay, drama, novel and literary criticism. The most prominent among the writers are (in chronological order) Tikkana, Potana, Sri Krishna Devaraya, Peddana, Vemana, Vishwanatha Sathyanarayana and Sri Sri (the last two being contemporary writers).

Formal and literary style of Telugu differs from colloquial Telugu in terms of vocabulary, syntax and phonology. For instance the use of Sanskritic words in Telugu is characteristic of formal and literary style. The verb endings also differ in some respects - /waccenu/ 'he (or) she (or) it has come' in formal style is said /waccæ :ɖu/ 'he has come' and /waccindi/ 'she (or) it has come' in colloquial style. Aspirated plosives used in formal Telugu words are either non-aspirated or alternative words used in colloquial Telugu. /bhu:mi/ 'earth' used in formal speech with the initial plosive aspirated, is generally non-aspirated in colloquial Telugu. /wadha/ 'slaughter' used in formal speech is replaced by /campu/ (which is a synonym of /wadha/) in colloquial speech.

### 1.3 Contact language:

India is heterogeneous in terms of language and religion, and therefore the number of 'contact speakers'<sup>1</sup> is high. By contact speakers of a language we mean those who speak a language as a subsidiary to their mother tongue. Contact speakers of a language are thus distinguished from the native speakers of that language. A Telugu speaker in contact with a Tamil speaker may use English, which is mutually intelligible. In such a situation English is the contact language for both speakers. A Malayalam speaker in contact with a Kannada speaker may use Kannada, which is mutually intelligible. In such a case, Kannada is the contact language for the Malayalam speaker. English is used as an effective and important contact language by various language groups in India.

### 1.4 Bilingualism:

A speaker who uses two languages alternately is a bilingual. According to Uriel Weinreich "all remarks about bilingualism apply as well to multi-lingualism, the practice of using alternately three or more languages".<sup>2</sup> So the

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1. Khubchandani, L.M., Distribution of Contact Languages in India: A Study of the 1961 Bilingualism Returns. Paper presented at the 'Linguistics' session of the Indian Census Centenary Seminar organised by the Registrar General of India at New Delhi, October, 1972, p.4.
  2. Weinreich, Uriel, Languages in Contact - Findings and Problems, (Mouton, The Hague, 1968), p.1.

number of languages involved in bilingualism need not be only two, but can be more. Bilingualism can also be completely passive, involving only understanding without speaking. It may also include mastery of two different but mutually comprehensible dialects of the same language. A bilingual who "has complete mastery of two languages and makes use of both in all uses to which he puts either"<sup>1</sup> is an ambilingual. An ambilingual is also a bilingual, but a bilingual need not be an ambilingual.

#### 1.5 English in Andhra Pradesh:

In general, all educated Indians are bilinguals. English is widely used by the educated Telugu speakers in Andhra Pradesh, even while talking among themselves, in offices, business concerns, hotels, clubs, buses and trains, about subjects ranging from their personal affairs to international politics. The use varies only in degree, from frequent use of English words in Telugu speech to total idiomatic use of English, depending on the speaker and the context. The proficiency in English of the Telugu speakers is a cline where at the bottom is a beginner and at the top is one who speaks English fluently and effectively like a good educated native speaker (the proportion of such speakers is low). The context refers to the nature of the communication, whether official, casual or personal. A speech

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1. Halliday, M.A.K., McIntosh, A., Strevens, P., The Linguistic Sciences and Language Teaching, (Indiana University Press, Bloomington, 1964), p.78.

event between two persons with a reasonably high level of proficiency in English can be distinguished from that involving two unequal speakers. The standard of one speaker can affect the other. The kind of English used will also vary in certain respects from official to personal purpose.

Many English words are used in everyday life even by the not-so-well educated people — coffee, tea, cigarette, soda, hotel, radio, cinema, cycle, bus, postman, doctor, lawyer, engineer, collector, driver, conductor, office(r), minister, school, college, cricket, football, tennis, etc. Expressions like Good morning, Good night, please, thank you, sorry, excuse me, are often used by educated speakers. Educated Telugu speakers normally use English as the contact language while speaking to educated speakers of other language groups in India, and to English-speaking foreigners.

Although the government of Andhra Pradesh has declared Telugu as the official language for state administration, English continues to be the de facto language for all practical purposes particularly in offices with state-wide jurisdiction. For rural and district level administration, Telugu is being used increasingly. Communications with the central government of India are made in English.

At school English is introduced in Class V. Till recently English was the only medium of instruction in colleges, but now the government has opened Telugu medium classes at the Intermediate level. However, for many undergraduate courses, and all post-graduate courses, and for research purposes English is still used.

For the purpose of correspondence, most of the business concerns, and industries in private ownership use English. Their signboards are invariably in English, and most of the publicity is done in English.

#### 1.6 Interference:

The word 'interference' refers to the linguistic influence exercised by one language over another. Einar Haugen defines it as follows: "a single item is plucked out of one language and used in the context of another".<sup>1</sup> According to him, diffusion of a language is of three types: "(1) switching, the alternate use of two languages, (2) interference, the overlapping of two languages, (3) integration, the regular use of material from one language in another, so that there is no longer either switching or overlapping, except in a historical sense".<sup>2</sup> Interference of one language over another may be noticed at the phonological, grammatical and lexical levels.

#### 1.7 Source language and Target language:

The present study examines the extent of interference of Telugu on English in the speech of educated Telugu

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1. Haugen, Einar, Bilingualism in the Americas: A Bibliography and Research Guide, (American Dialect Society, Alabama, 1956), p.39.

2. Ibid., p.40.

speakers. For these speakers Telugu is the first language and the mother tongue. It can also be called the primary language or  $L_1$ . English is learnt by these speakers relatively later in their lives and therefore, it is their second language, or secondary language, or  $L_2$ . The difference in learning a first language and a second language is explained by Corder:

"the learning of the mother tongue is inevitable, whereas, alas, we all know that there is no such inevitability about the learning of a second language; that the learning of the mother tongue is part of the whole maturational process of the child, whilst learning a second language normally begins only after the maturational process is largely complete; that the infant starts with no overt language behaviour, while in the case of the second language learner such behaviour, of course, exists; that the motivation (if we can properly use the term in the context) for learning a first language is quite different from that for learning a second language". 1

The English spoken by Telugu speakers is bound to have a Telugu colour because of the influence of  $L_1$  on  $L_2$ . However, most educated speakers have a certain target, that is to speak English as it is spoken by the educated native speakers of English. Depending on the strength of motivation, effort and intelligence, each individual speaker gets as close as he can to his target. The closer he gets to native English in his speech the farther he moves from the influence of Telugu. For historical reasons, British English has the longest and deepest roots in India among all the native

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1. Corder, S.P., 'The Significance of Learner's Errors', International Review of Applied Linguistics in Language Teaching, (Heidelberg, 1967), Vol.V (1967), p.163.

varieties of English. It is to British English that Telugu speakers are exposed in most situations, namely in educational institutions and radio news broadcasts. Therefore, in the context of a Telugu speaker speaking English, the target language is English. In speaking English, the speaker draws certain features from his experience of the mother tongue which is the source language. The source language here is Telugu.

#### 1.8 Telugu English:

The term Telugu English is used for the variety of English spoken by Telugu speakers in Andhra Pradesh. Abercrombie<sup>1</sup> broadly classifies the English-speaking people of the world into Standard English speakers and dialect speakers. The Standard English speakers in England are further classified into those who speak without an accent, and those who speak with an accent. The pronunciation of those who speak English without an accent in England is called 'Received Pronunciation' (R.P.) which according to Abercrombie is a prestigious and an advantageous accent. However, for speakers outside England, R.P. is Standard English with an accent. Telugu English can fit into Abercrombie's classification as Standard English with an accent. It is a non-native variety of Standard English. It is not a dialect in Abercrombie's terminology because

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1. Abercrombie, David, Studies in Phonetics and Linguistics, (Oxford University Press, London, 1965), pp.10-13.

its grammar, syntax and vocabulary are not very different from those of Standard English although its pronunciation is relatively more different. This is because Telugu speakers are exposed more to English books and writings than to English speech.

1.9 Aim and scope of this study:

The main objective of this study is to find out what happens to English when it is spoken as a second language ( $L_2$ ) by speakers of Telugu, what features are carried over from Telugu ( $L_1$ ) to English and what others are acquired by the speakers.

In this thesis the functioning of the system of Telugu English is interpreted in terms of how much it is influenced by Telugu, and consequently how it differs from native English. It is not the aim of this study to make an exhaustive comparison of Telugu English with native English, or Telugu English with Telugu, or native English with native Telugu. The scope of this study is restricted to features such as the vowel and consonant systems, word accent, emphasis and intonation.

The work includes both phonological and phonetic descriptions. The phonetic description employs instrumental evidence in certain places.

Daniel Jones and Gimson have adopted the phonemic approach to describe English phonology, and their books<sup>1</sup> are easily available and commonly used (in India). It is therefore felt advisable and convenient to describe Telugu phonology also according to the phonemic approach.

The model of native English pronunciation chosen for comparison is R.P. since it is well described (in the books by Daniel Jones and Gimson) and is widely accepted.

The analysis of Telugu is based almost entirely on the intuition and observations of the author who is a native speaker of Telugu and who lived in Andhra Pradesh for 29 years. The description of Telugu English is based mostly on the observations of the author (who is trained in phonetics) during his stay in Andhra Pradesh. The findings are based mostly on his auditory impressions. Only the English spoken by educated Telugu speakers is chosen for study. By 'educated' we mean that the speakers were all university graduates. Evidence is also drawn from the recorded data used for an earlier investigation made by the author on Telugu English. It comprised recordings made by 23 educated Telugu speakers of different districts

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1. Jones, Daniel, An Outline of English Phonetics, (Heffer & Sons, Cambridge, 1960).  
 ——— English Pronouncing Dictionary, (Dent & Sons, London, 1958).  
 Gimson, A.C., An Introduction to the Pronunciation of English (Edward Arnold, London, 1970).

of Andhra Pradesh, drawn from various professions. The text included a list of 44 simple English words and a dialogue. Free speech also was recorded. The data were interpreted without much insight into the phonology of Telugu. The present work, on the other hand, throws more light on the phonology of Telugu as a powerful influence on the English spoken by Telugu speakers. Therefore, the phonological structure of Telugu words is examined to find out its basic structural difference from English. A detailed study of accent and emphasis in respect of each structure is made for Telugu.

References to R.P. are made where Telugu English is compared with native English. R.P. is not described in detail in this thesis, because it would be simply repeating what others have said about it already. Therefore, reference to R.P. is based primarily on Jones's An Outline of English Phonetics<sup>1</sup>, and English Pronouncing Dictionary<sup>2</sup>, and Gimson's An Introduction to the Pronunciation of English<sup>3</sup>. For intonation patterns of English O'Connor and Arnold's Intonation of Colloquial English<sup>4</sup> is used as the framework for description, but the examples given here are checked with a few R.P. speakers in London. The symbols used for R.P. vowels and consonants are from Gimson.

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1. op.cit.

2. op.cit.

3. op.cit.

4. (Longman, London, 1974).

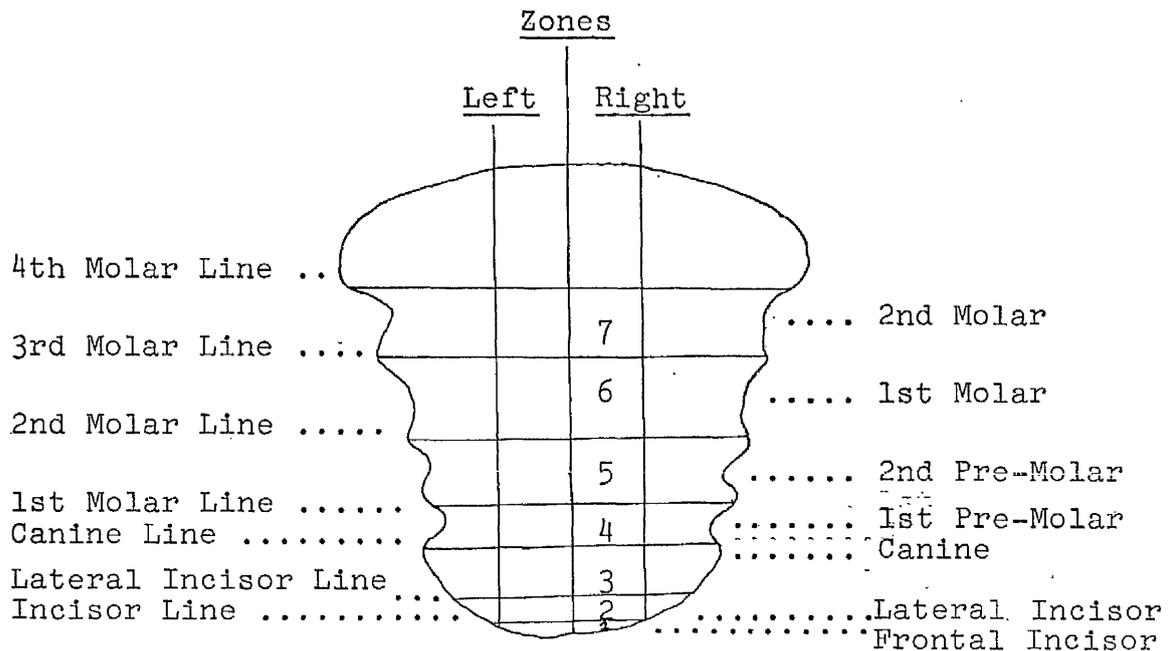
### 1.10 Instrumental Analysis:

Analysis is done with instrumental techniques in support of certain findings on Telugu only, the subject of the analysis being the author himself.

### 1.11 Palatograms:

Word palatograms are made to illustrate mainly the point of contact between the tongue and the roof of the mouth. The method employed is indirect palatography with projection photography as described by Firth and Adam.<sup>1</sup>

#### The Grid



1. Firth, J.R., and Adam, H.J.F., 'Improved Techniques in Palatography and Kymography' in Firth's Papers in Linguistics 1934-1951, (O.U.P., London, 1957), pp.175-176.

In order to interpret the palatograms a grid is made (it is enclosed in the pocket inside the back cover of this book). The outline of the palate is sketched on a transparent paper (or film). Lines are drawn across the outline dividing the palate into different zones. The zoning is based on the dentition plan suggested by Firth.<sup>1</sup>

The numbers found between the horizontal lines represent the following zones.

- 1 — Dental zone
- 2 — Denti-alveolar zone
- 3 — Alveolar zone
- 4 — Post-alveolar zone
- 5 — Pre-palatal zone
- 6 — Mid-palatal zone
- 7 — Post-palatal zone

The extent of wipes in different zones on the palatograms can be seen by keeping the grid over the palatogram so that the outlines of the palate are exactly over each other.

### 1.12 Mingograms

Mingograms are made mainly to examine the duration of vowels and consonants for the study of emphasis (Chapter V). A description of the instruments used for this purpose is found in the Appendix.

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1. Firth, J.R., 'Word-palatograms and Articulation', Papers in Linguistics 1934-1951, op.cit., pp.148-151.

Chapter II

TELUGU VOWELS AND CONSONANTS

2.1 Telugu word structure:

The phonological structure of a Telugu word is interpreted as comprising the general units of vowel (V) and consonant (C), and is represented as an organisation of C and V units in different combinations. The structure of the word is characterised not only by the number of syllables in it but also by the nature of those syllables. The nature of the syllable includes consideration of whether the syllable is closed (-C final) or open (-V final) and whether the syllable is heavy in quantity or light in quantity. Heavy quantity syllables include those which are -C final, and those with a long vowel unit ( $\bar{V}$ ). Light quantity syllables are those with a short vowel unit ( $\check{V}$ ).

The structure of monomorphemic words in Telugu can be stated in terms of the following patterns:

	<u>structure</u> *	<u>examples</u>
<u>Disyllabic:</u>		
With medial single consonant	) ) (C) $\check{V}$ C $\check{V}$ (C) $\bar{V}$ C $\check{V}$	/ala/ 'wave' /kala/ 'dream' /e:ru/ 'stream' /nu:ne/ 'oil'

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\* Structures with the initial C in brackets indicate that there are words both with and without an initial consonant. The sign  $\bar{\quad}$  over CC indicates that the consonant articulation is homorganic. Absence of this sign on CC means that the consonant articulation is non-homorganic.

	<u>structure*</u>	<u>examples</u>
<u>Disyllabic:</u>		
With medial double consonant	) ) (C)ṽCCṽ	/anna/ 'elder brother'  /kappa/ 'frog'
With medial homor- ganic nasal plus plosive	) ) ) (C)ṽNPṽ  CṽNPṽ	/antu/ 'limit'  /binde/ 'metal pot'  /wa:nti/ 'vomit'
With medial con- sonant cluster	) ) CṽCCṽ (C)ṽCCṽ	/kuṭra/ 'conspiracy'  /a:sti/ 'property'  /pu:rti/ 'complete'

Trisyllabic:

(C)ṽCṽCṽ	/isuka/ 'sand', /kalimi/ 'fortune'
(C)ṽCṽCṽ	/a:kali/ 'hunger', /ci:kaṭi/ 'darkness'
(C)ṽCṽCṽ	/eḍa:ri/ 'desert', /cira:ku/ 'nuisance'
(C)ṽCCṽCṽ	/alluḍu/ 'son-in-law', /niccena/ 'ladder'
(C)ṽNPṽCṽ	/andamu/ 'beauty', /wantena/ 'bridge'
CṽNPṽCṽ	/ka:nḍamu/ 'chapter'
(C)ṽCCṽCṽ	/iṣṭamu/ 'will', /marmamu/ 'mystery'
CṽCCṽCṽ	/pu:rwamu/ 'previously'

Tetrasyllabic:

(C)ṽCṽCṽCṽ	/alajaḍi/ 'agitation', /parimiti/ 'limit'
(C)ṽCṽCṽCṽ	/a:mudamu/ 'castor', /ka:puramu/ 'living'
CṽCṽCṽCṽ	/wife:ḡamu/ 'speciality'
(C)ṽCṽCṽCṽ	/a:lo:cana/ 'thought', /ka:le:yamu/ 'liver'

<u>structure</u>	<u>examples</u>
(C)V̄CCV̄CV̄C	/uttaramu/ 'letter', /wittanamamu/ 'seed'
(C)V̄NPV̄CV̄C	/ankitamamu/ 'dedication' /santakamamu/ 'signature'
CV̄NPV̄CVCV	/banga:ramu/ 'gold'
CV̄CCV̄CV̄C	/pustakamamu/ 'book'
CV̄CCV̄CV̄C	/karpuramu/ 'naphthalene ball'

The general units, C and V, in the above structures may be given values by the statement of commutation systems appropriate to the various places in structure.

## 2.2 Telugu vowels:

Syllable 1 in Telugu word structures shows the largest range of commutation in the V system compared with medial or final syllables. At this place a general system of five distinctive vowels can be set up on the basis of the lexical contrasts provided. On a phonological basis, the vowels can be classified as front and non-front on one parameter, and high, mid and low on another. For the low vowel, the front/non-front distinction is not required.

	Front	Non-front
High	i	u
Mid	e	o
Low		a

Examples:

/wirugu/ 'break'  
 /purugu/ 'insect'  
 /perugu/ 'yoghurt'  
 /porugu/ 'neighbour'  
 /parugu/ 'run'

Length is lexically significant at certain places in structures. For instance, in disyllabic structures (CVCV), there is a short/long vowel contrast at the first syllable as the following examples illustrate:

/ika/i:ka/ 'now'/'feather'  
 /puri/pu:ri/ 'town'/'wheat pancake'  
 /meḡa/me:ḡa/ 'neck'/'upstairs'  
 /dora/do:ra/ 'respectable man'/'ripe'  
 /adi/a:di/ 'that'/'beginning'

Final syllables do not provide any lexical contrasts between long and short vowels. At this place however vowel length has certain grammatical functions as the following examples show:

a) conjunction

[adi:idi] 'That and this'.

[wa:ḡu: wi:ḡu] 'That man and this man'

b) emphasis

[wa:ḡe:] 'It is he'.

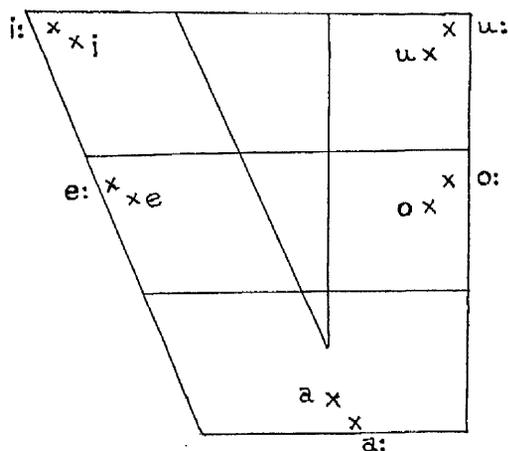
c) alternation

[wa:ḡo: wi:ḡo:] 'Either that man or this man'

d) question

[wa:ḡa:] 'Is it he?'

The chart below indicates the typical phonetic qualities to be associated with the vowel symbols in the transcription.



/i/ is in the front, close, unrounded area.

/e/ is in the front, half-close, unrounded area.

/a/ is between front and back, open, unrounded.

/o/ is in the back, half-close, rounded area.

/u/ is in the back, close, rounded area.

The short vowels are less tense and more centralised than the long vowels.

In the following sections a few Telugu words of different monomorphemic structures are examined with reference to restrictions on vowel occurrence at various places.

### 2.3 Monosyllabic words:

Monosyllabic words (free morphemes) have a restricted use in Telugu and therefore have so far not been exemplified in the list of Telugu word structures given previously.

Long vowels ( $\bar{V}$  structure) are generally used as interjections.

/a:/	'yes'
/o:/	'oh'
/u:/	(to express surprise)

Words of  $C\bar{V}$  structure are used as imperative verbs and onomatopoeic words.

/le:/	'stand up' or 'wake up'
/po:/	'go away'
/ra:/	'come here'
/ku:/	(whistle of the steam engine)
/jo:/	(soothing a baby to sleep)

In monosyllabic words no short/long contrast in vowels occurs. And also, there is no contrast between closed and open syllables, since all the words are  $V$  final.

#### 2.4 Disyllabic words:

In words of  $(C)\check{V}C\check{V}$  structure, the mid vowels /e,o/ do not occur finally.

Examples:

/idi, ika, i <u>t</u> u/	'this', 'now', 'this side'
/uli, busa, —*/	'chisel', 'hiss'
/celi, era, e <u>t</u> u/	'friend', 'prey', 'which side'

---

\* There is no word with /u/ in both syllables of this structure. This might be considered an accidental gap.

/pođi, kosa, konu/	'powder', 'end of a thread', 'buy'
/adi, ara, ađu/	'that', 'drawer', 'that side'

The mid vowel /e/ can occur finally if there is a double consonant or a homorganic nasal plus plosive medially, that is to say in (C)ṽCCṽ, or (C)ṽNPṽ structures. In these cases the mid vowel /e/ does not occur in the first syllable.

Examples:

/ginne/	'bowl'
/kaṭṭe/	'stick'
/gorre/	'sheep'
/sutte/	'hammer'
/binde/	'metal pot'
/gaṅṭe/	'spoon'
/oṅṭe/	'camel'
/kunṅce/	'brush'

In words of (C)ṽCVṽ structure also /e/ can occur finally.

/i:me/	'this woman'
/nu:ne/	'oil'
/te:ne/	'honey'
/do:ne/	'small boat'
/a:me/	'she'

## 2.5 Trisyllabic words:

In words of (C)ṽCVṽCVṽ and (C)ṽCVṽCVṽ structures the vowels /e,o/ do not occur in final nor in penultimate syllables.

Examples:

/ciluku/	'latch'
/burada/	'mud'
/beḡada/	'nuisance'
/golusu/	'chain'
/kalimi/	'fortune'
/ci:kaḡi/	'darkness'
/du:lamu/	'a beam (of wood)'
/we:ḡuka/	'entertainment'
/ko:maḡi/	'salesman'
/ca:widi/	'portico'

The vowel /e/, however, can occur in the penultimate syllable when preceded by a double consonant or a homorganic nasal plus plosive ((C)ḡCḡCḡ or (C)ḡNPḡCḡ structures).

/niccena/	'ladder'
/wantena/	'bridge'

## 2.6 Tetrasyllabic words:

Words with (C)ḡCḡCḡCḡ structure do not have the vowels /e,o/ in final, penultimate or antepenultimate syllables.

Examples:

/biḡiyamu/	'shame'
/puruḡuḡu/	'male person'
/welakala/	'supine'
/tolakari/	'initial'
/narakamu/	'hell'
/muripamu/	'exultation'

/birudamu/ 'title'

/pulipiri/ 'wart'

The vowels /e,o/, however, can occur in antepenultimate syllables of words with (C)VCVCV structures.

/wife:ṣamu/ 'speciality'

/wiro:damu/ 'enmity'

All the structures examined so far show that the high and low vowels have a fairly wide occurrence whereas the mid vowels have a restricted occurrence.

## 2.7 Vowel harmony:

Several types of vowel harmony are found in Telugu words. One of them is described here.

In monomorphemic words of trisyllabic structure containing short vowels in the second and third syllables ((C)VCVCV) the distinction between frontness and non-frontness coupled with absence or presence of lip rounding functions as a feature of vowel harmony between the final and penultimate syllables. The harmony is restricted to the vowels /i,u/. It does not include the low vowel /a/. The mid vowels /e,o/ do not occur in final or penultimate syllables in this structure.

Examples:

/cilipi/ 'silly'

/uniki/ 'existence'

/teliwi/ 'intelligence'

/soridi/	'regularly'
/kalimi/	'fortune'
/ciluku/	'latch'
/urumu/	'thunder'
/erupu/	'red'
/mogudu/	'husband'
/arudu/	'rare'

There are also words with open vowels in both syllables:

/pidapa/	'afterwards'
/buḍaga/	'bubble'
/beḍada/	'nuisance'
/molaka/	'plant'
/paḍaka/	'bed'

There are some mixed patterns, that is to say, /a/ occurring with /i/ or /u/.

/rawika/	'blouse'
/nemali/	'peacock'
/miḍuta/	'grasshopper'
/taracu/	'often'

The pattern of vowel distribution in words of this structure is shown below:

Syllable: 1	2	3	
All vowels long or short	i	i	High
	u	u	
	-	-	Mid
	a	a	Low
	a	i,u	Mixed patterns
	i,u	a	

There is a tendency in colloquial speech for the second vowel to harmonise with the third (but not vice versa) when one of them is /a/.

Examples:

/nemali/ is also pronounced /nemili/, but not \*/nemala/.

/taracu/ is also pronounced /tarucu/, but not \*/taraca/.

/miḍuta/ is also pronounced /miḍata/, but not \*/miḍutu/.

These examples indicate that between the second and the third syllables, the third syllable is the dominant one from the point of view of vowel harmony. In words of the above type (with mixed pattern of vowels) harmony can take place when the second and the third syllables have respectively

/a/ and /u/,

/u/ and /a/, and

/a/ and /i/.

But harmony does not take place when they are /i/ and /a/. For instance, /rawika/ is never pronounced \*/rawaka/.

## 2.8 The diphthongs /ai/ and /au/:

The diphthongs /ai/ and /au/, when used in certain styles of Telugu speech, contrast with other vowels, and therefore can be lexically significant.

Examples:

/paikamu/pa:kamu/ 'cash'/'solution'

/maunamu/ma:namu/ 'silence'/'shame'

But in rapid colloquial speech /ai/ and /au/ are generally replaced by /ayi/ and /awu/ respectively. There is an increasing tendency to use the latter forms, and therefore,



The above examples show that there is a structural relationship of [æ] with other vowels or consonants in the words. In examples under (1), [æ] occurs non-finally when the vowel in the following syllable is an open one. In examples under (2), [æ] occurs finally when preceded by a homorganic nasal plus plosive, or a double consonant. In examples under (3) and (4), [æ] occurs following palatal consonants.

The structure of the word is important in understanding the inter-relation of vowels in a word, and also the occurrence of vowels at different places. As shown previously the occurrence of mid vowels /e,o/ in a structure is different from that of other vowels. Moreover, the quality of /e,o/ can vary as conditioned by the vowel in the following syllable of a structure. For instance,

- 1) /me:ka/'goat' can be pronounced either [me:ka] or  
[mæ:ka].
- 2) /go:ða/'wall' can be pronounced either [go:ða] or  
[gɔ:ða].

But,

- 3) /me:ku/[me:ku]'nail' is never pronounced \*[mæ:ku].
- 4) /go:qu/[go:qu]'pestering' is never pronounced \*[gɔ:qu].

Because of the open (low) vowels in the second syllables of 1) and 2), the vowels /e,o/ in the first syllables can be made slightly more open. But there are close vowels in the second syllables of 3) and 4), and therefore the vowels /e,o/ in the first syllables are not made more open.

While length can be contrastive in initial and medial positions, there is no lexical contrast of short and long vowel in the final position. Long vowels do not occur immediately preceding or following a double consonant in monomorphemic word structures.

#### 2.10 Telugu consonants:

Consonants in Telugu are studied under the following heads: plosives, nasals, laterals, the continuant /r/, fricatives and semivowels.

#### 2.11 Plosives:

The plosives of Telugu can be classified as follows:

	<u>voiceless</u>	<u>voiced</u>
velar	/k/	/g/
palatal	/c/	/j/
retroflex	/ʈ/	/ɖ/
dental	/t/	/d/
labial	/p/	/b/

The voiceless/voiced distinction is of lexical importance.

Examples:

/kampa/	'thorns'	/gampa/	'basket'
/ta:ku/	'to touch'	/ta:gu/	'to drink'
/cu:lu/	'pregnancy'	/ju:lu/	'long hair'
/ra:cu/	'to rub'	/ra:ju/	'king'

/pi:tʃa/ 'stool'      /pi:ɖa/ 'nuisance'

/taggu/ 'low'      /daggu/ 'cough'

/matamu/ 'religion'      /madamu/ 'arrogance'

/paɖi/ 'a measure'      /baɖi/ 'school'

/uppu/ 'salt'      /ubbu/ 'swelling'

There is mutual contrast between /k,c,t,t,p/.

/ka:lu/ca:lu/ta:lu/pa:lu/

'leg'/'enough'/'wait'/'milk'

/pa:tʃa/pa:pa/

'song'/'baby'

In monomorphemic words there can be a single/double consonant contrast in respect of plosives in intervocalic positions (between short vowels). For example, /maɖi/ 'agricultural farm' contrasts with /maɖɖi/ 'residue'. In this case, the duration of hold of the plosive is approximately in 1:3 ratio between single and double consonants.\*

Plosives do not occur in word final positions.

/k,g/ are velar plosives articulated by the contact of the back of the tongue with the soft palate.

Palatogram (1) of /ba:ki/ 'loan' indicates a narrow contact at the back in the central region (between the

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\* See the mingograms on page 74.

left and right vertical lines on the grid). Palatogram (2) of /ba:ku/'dagger' does not show the kind of back wipe of pal. 1. Nor does it show the side wipes found in pal. 1. Therefore, it can be deduced from the comparison of palatograms 1 and 2 that the side wipes in /ba:ki/ are made while the front of the tongue was raised towards the roof of the mouth for articulating the final vowel /i/. The back wipes are very small in both 1 and 2 and this is due to the contact made by the back of the tongue outside the false palate (on the soft palate). However, for /ba:ki/ the velar contact seems to have been extended forward on account of the following vowel which is a front one. There is a narrow wipe in the median region at the back edge of /ba:ki/, while for /ba:ku/ there is no wipe of this kind because the velar contact is relatively retracted.

At the phonetic level /c,j/ are affricates because compared to plosives they are released slowly. However, they are classified with the other plosives as part of the plosive system for the reasons that they have voiced/voiceless distinction like plosives, and also they have a single/double consonant contrast in the medial position of words.

/c,j/ are realised as [t<sub>ɕ</sub>,d<sub>ʒ</sub>] before front vowels, and [ts,dz] before non-front vowels. Before low (open) vowels either form can occur. [t<sub>ɕ</sub>,d<sub>ʒ</sub>] are articulated with the tongue tip down, and the blade raised to make contact with the alveolar and post-alveolar zones of the palate. [ts,dz] are articulated with the tip and blade of the tongue making contact with the dental, denti-alveolar and alveolar zones on the palate.

Palatograms (3) of /ci:mu/'puss' and (4) of /cu:pu/ illustrate the phonetic variation of /c,j/ before front and non-front vowels. The side wipes of /ci:mu/ are wider than in /cu:pu/ because of the raising of the front of the tongue for /i:/. .

... /t̪,d̪/ are retroflex plosives and are distinguished from dental plosives. Auditorily, the Telugu /t̪,d̪/ have a resonance quality which is intermediate between the /t,d/ of native English speakers of R.P. and the /t̪,d̪/ of Malayalam and Tamil speakers. Retroflex plosives do not occur in word initial position except in a few foreign words, e.g., /t̪o:pi/'cap', /d̪o:lu/'side drum'.

/t̪,d̪/ are articulated by slightly curling back the tongue so that the tip and the blade make a firm contact with the roof of the mouth somewhere within the post-alveolar and pre-palatal zones. Palatograms (5,6) of /ma:t̪a/'word' and /i:ɖu/'age' illustrate the place of contact of the retroflex plosives. The wider side wipes of /i:ɖu/ are made while the front of the tongue is raised for /i:/. .

/t,d/ are dental plosives. They are articulated by a firm contact of the tip and blade of the tongue with the inside of the upper incisors (and possibly canines sometimes) and the front part of the alveolar ridge. Palatograms (7,8) of /ti:pu/'sweet' and /tu:mu/'sluice' show that the contact on the palate extends from the dental zone to the front half of the alveolar zone, covering the

denti-alveolar zone. The wider side wipes of /ti:pu/ are made while the front of the tongue is raised for /i:/.

/p,b/ are bilabial plosives. As with other plosives, for /p,b/ lips are spread before front vowels, rounded before non-front vowels, and neutral before low (open) vowels.

## 2.12 Nasals:

The occurrence of nasals in Telugu words can be described as follows:

	<u>Initial</u>	<u>Medial single</u>	<u>Medial double</u>
labial	m-	-m-	-mm-
dental	n-	-n-	-nn-
retroflex	-	-ŋ-	-

In the initial and medial positions /m/ and /n/ contrast.

/ma:ɖu/ 'something baked until black'

/na:ɖu/ 'region'

/ta:mu/ 'they'

/ta:nu/ 'he'

/ŋ/ occurs in medial single position and contrasts with /m/.

/wa:mi/ 'haystack'

/wa:ŋi/ 'goddess of speech'

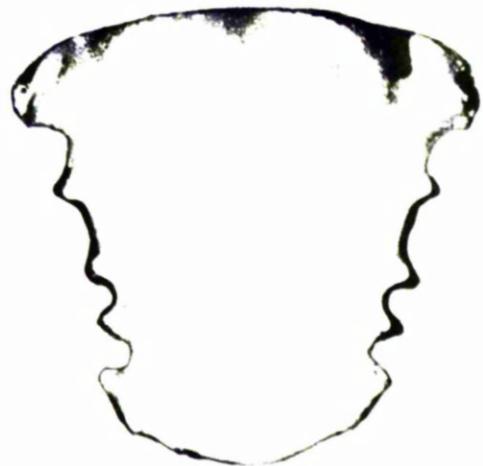
In the medial double position /mm/ and /nn/ contrast.

/amma/ 'mother'

/anna/ 'elder brother'



1. /ba:ki/



2. /ba:ku/



3. /ci:mu/



4. /cu:pu/



5. /ma:ʔa/



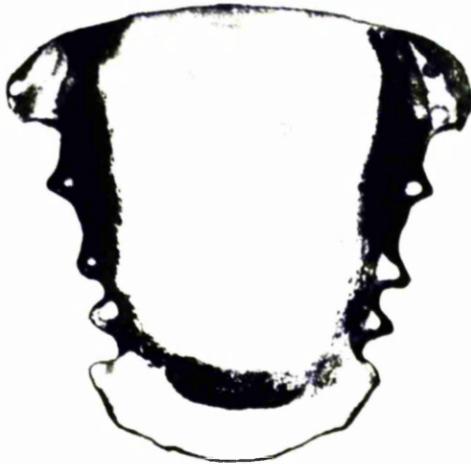
6. /i:qu/



7. /ti:pu/



8. /tu:mu/



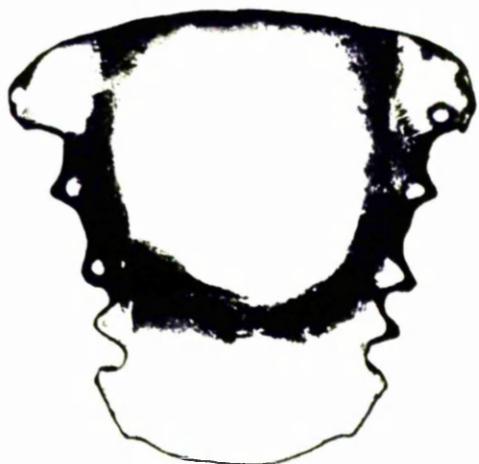
9. /manamu/



10. /wi:ŋa/



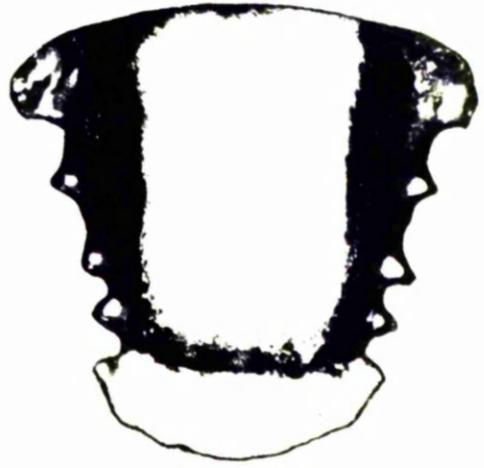
11. /kala/



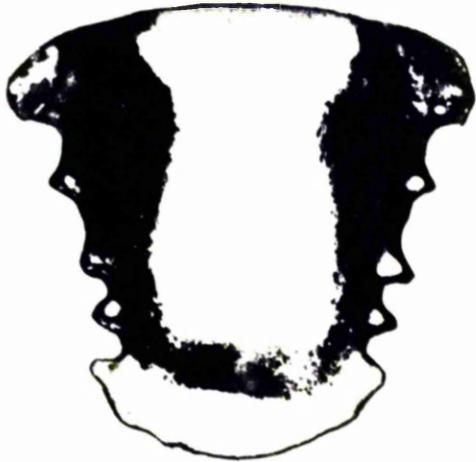
12. /ka]a/



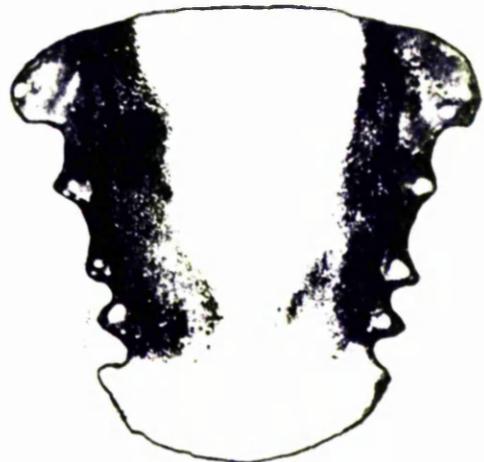
13. /ala/



14. /pu:ri/



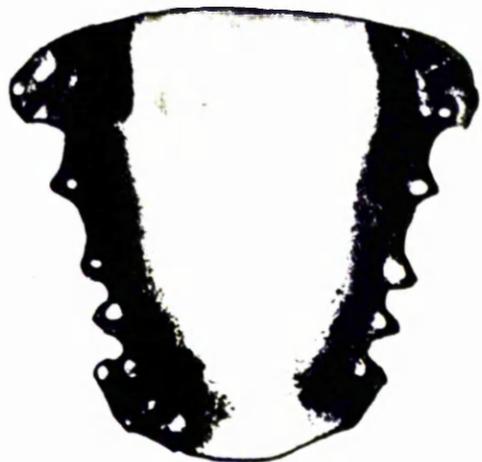
15. /marri/



16. /ʃa:pamu/



17. /wiʃamu/



18. /sa:mu/

/m/, voiced bilabial plosive, is sometimes realised as [m̃], a weakly articulated nasalised bilabial frictionless continuant, before /y,w,ʃ,s,h/.

[sam̃yukta] or [saṽyukta] 'combined'

[sam̃watsaramu] or [saṽwatsaramu] 'year'

[am̃çamu] or [aṽçamu] 'topic'

[ma:msamu] or [ma:ṽsamu] 'meat'

[simhamu] or [siṽhamu] 'lion'

/n/ is articulated by the contact of the tip and blade of the tongue with the alveolar zone of the palate. In contrast /ṅ/ is made by the tip and the blade making a contact within the post-alveolar and pre-palatal zones. Palatograms (9,10) of /manamu/ 'we' and /wi:ṅa/ 'a musical instrument' illustrate the contrast.

### 2.13 Laterals:

Laterals which are voiced occur in Telugu words in the following positions:

	<u>Initial</u>	<u>Medial single</u>	<u>Medial double</u>
alveolar	l-	-l-	-ll-
retroflex	—	-ḷ-	-ḷḷ-

Retroflex/ḷ/ does not occur initially. /l/ and /ḷ/ contrast medially.

/kala/ 'dream'      /kaḷa/ 'art'

Palatograms (11,12) of /kala/ and /kaḷa/ show that for /l/ the contact is with the alveolar zone, while for /ḷ/ it is with the pre-palatal zone. However, these palatograms do

not show the laterality because the back, and the sides at the back have registered a wipe while the back of the tongue was raised for the first syllables. The palatogram (13) of /ala/ 'wave' clearly shows the gap on both sides at the back proving that the medial consonant is a lateral.

#### 2.14 The continuant /r/:

/r/ is voiced and post-alveolar and is realised as follows:

- a) initially as a fricative [ɹ],  
/ri:ti/ 'manner'      /ra:ju/ 'king'
- b) intervocally as a tap [ɾ],  
/puri/ 'wheat pancake'    /ni:ru/ 'water'
- c) and is rolled as a double consonant [r],  
/marri/ 'banyan (tree)'  
/karra/ 'stick'.

Medially /r/ and /rr/ contrast.

/mari/ 'and'    /marri/ 'banyan (tree)'.

Palatograms (14,15) of /pu:ri/ and /marri/ show that the tip and blade are in contact with the post-alveolar zone of the palate. For /marri/ the front wipe is wider (slightly extended to the alveolar zone) resulting from successive taps of the tongue as compared with the single tap for /mari/. The wider side wipes at the back for /marri/ also indicate that the back of the tongue is slightly raised so that the sides push themselves against the inside of the upper molars in order to trill the tip and blade against the palate.

2.15 Fricatives:

There are three sibilants /ʃ,ʒ,s/ used in formal speech.

In colloquial speech /ʒ/ is often replaced by /ʃ/ or /s/.

Examples:

/wiʒamu/ → /wiʃamu/ or /wisamu/ 'poison'

/do:ʒamu/ → /do:ʃamu/ or /do:samu/ 'guilt'

Less frequently, /ʃ/ is replaced by /s/.

Examples:

/ʃukrawa:ramu/ → /sukrawa:ramu/ 'Friday'

/ʃaniwa:ramu/ → /saniwa:ramu/ 'Saturday'

Palatograms (16,17,18) of /ʃa:pamu/ 'curse', /wiʒamu/, and /sa:mu/ 'feat of strength' illustrate the median gap representing the groove through which air escapes during the articulation of the sibilants.

The side wipes of /wiʒamu/ terminate at the pre-palatal zone, those of /ʃa:pamu/ at the post-alveolar zone, and those of /sa:mu/ near the denti-alveolar zone, suggesting that relatively the contact for /sa:mu/ is at the front, for /wiʒamu/ at the back, and for /ʃa:pamu/ between the two. Compared to /sa:mu/, /ʃa:pamu/ has wider wipes indicating that the front of the tongue is raised higher for the palatal sibilant. In /wiʒamu/ the wipe in the pre-palatal zone is made when the tongue is curled back and the underside of the tongue makes contact with the right and left sides of the palate.

The three sibilants can be classified as follows:

/ʃ/ voiceless palatal fricative phonetically realised as [ç] voiceless, alveolo-palatal fricative, /ç/ voiceless retroflex fricative, /s/ voiceless alveolar fricative.

/h/, voiceless glottal fricative, occurs both initially and medially.

/ha:yi/ 'pleasant'      /da:hamu/ 'thirst'

/ʃ,ç,s,h/ are all voiceless; there is no contrast as single and double fricative consonants in monomorphemic words. /ʃʃ,ss/ indicate a morpheme boundary in words such as

/manaʃʃa:nti/ 'peace of mind',  
and /nissa:ramu/ 'not fertile'.

/f/, voiceless labio-dental fricative, is now widely used in Telugu words of English and Urdu origin.

/a:fi:su/ 'office'      /ka:fi:/ 'coffee'  
/sifa:rasu/ 'recommendation'  
/fala:na/ 'such and such'

## 2.16 Semivowels:

/y,w/ are articulated like vowels without audible friction and with free passage of air. But they behave as consonants by taking a marginal place in syllable structure. Like other consonants they generally do not occur word-finally. In terms of duration they are much shorter than vowels. Both of them are voiced.

Among the non-open (non-low) vowels, /y/ before back vowels, and /w/ before front vowels are contrastive word-initially. Conversely, they are optionally used as markers of word-initiality. /y/ and /w/ contrast before open vowels at this place.

Examples:

*/i:ɖu ~ yi:ɖu/	'age	/ukti ~ wukti/	'speech'
/i:ɖu/wi:ɖu/	'age'/'this man'	/ukti/yukti/	'speech'/'trick'
/e:ɖu ~ ye:ɖu/	'seven'	/okka ~ wokka/	'one'
/e:ɖu/we:ɖu/	'seven'/'request'	/okka/yokka/	'one'/'of'
/a:ɖu/wa:ɖu/ 'play'/'he'			
/ati/yati/ 'excess' / 'concord of sound in verse'			

\* The sign ~ means 'or'.

Chapter IIIVOWELS AND CONSONANTS IN TELUGU ENGLISH3.1 Vowels:

A group of 16 distinctive vowels can be set up for Telugu English (T.E.) on the basis of contrast. These vowels can be classified into three categories, viz., the front vowels, the back vowels and the central vowels.

Front vowels:

/bi:d/bId/bɛd/bæd/	)	
bead bid bed bad	)	- /i:,ɪ,ɛ,æ/

/hi:/hIə/*	)	
he here	)	- /Iə/

/sɛl/se:l/	)	
sell sale	)	- /e:/

Back vowels:

/pu:l/pʊl/	)	
pool pull	)	- /u:,ʊ/

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\* In the case of diphthongs such as /Iə/ in T.E., the starting point of the glide is taken as the principal quality of the vowel, for the purpose of classification.

/ko:t/kɒt/            )  
                           ) - /o:,ɒ/  
 coat caught            )

/baɪ/bɔɪ/                )  
                           ) - /ɔɪ/  
 buy boy                 )

Central vowels:

/bɜ:d/bəd/                )  
                           ) - /ɜ:,ə/  
 bird bud                 )

/ka:t/kɑɪt/                )  
                           ) - /ɑ:,ɑɪ/  
 cart kite                )

/haɪ/haʊ/                 )  
                           ) - /aʊ/  
 high how                 )

The phonetic features of T.E. vowels are described here briefly:

1. /i:/

Front, close, unrounded; long and tense.

2. /ɪ/

Front, between close and half close, unrounded; shorter, slightly more open and centralised, and laxer than /i:/

3. /e:/

Front, between half-close and half-open, unrounded; long and slightly tense.

4. /ɛ/

Front, just above half-open, but more open than /e:/, unrounded; shorter and laxer than /e:/

5. /æ/  
Front, just below half-open, unrounded; sometimes it is long, particularly in accented syllables.
6. /u:/  
Back, close, fully rounded; long.
7. /ʊ/  
Back, between close and half-close, rounded; shorter, slightly more open and centralised than /u:/
8. /o:/  
Back, between half-open and half-close, rounded; long.
9. /ɒ/  
Back, between half-open and open, slightly rounded.
10. /ɜ:/  
Central, between half-close and half-open, unrounded; long.
11. /ə/  
Central, between half-close and half-open, unrounded; more open and shorter than /ɜ:/
12. /ɑ:/  
Between front and back, open, unrounded (the quality can be compared to an advanced form of R.P./ɑ:/); long.

### 3.2 Diphthongs:

13. /Iə/  
The glide /Iə/ begins with a tongue position approximately that used for /I/ and moves in the direction of /ə/. The lips are neutral throughout.

## 14. /ɔɪ/

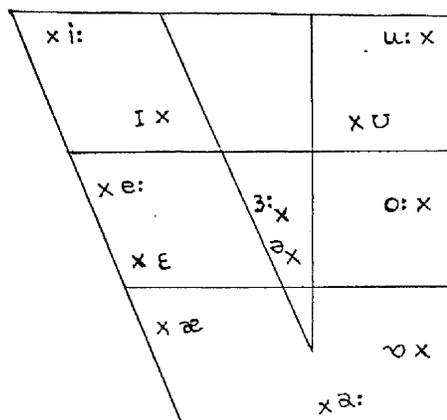
The tongue glide begins at a point between the back half-open and open positions and moves in the direction of /ɪ/. The lips which are open rounded at the beginning change to a neutral position.

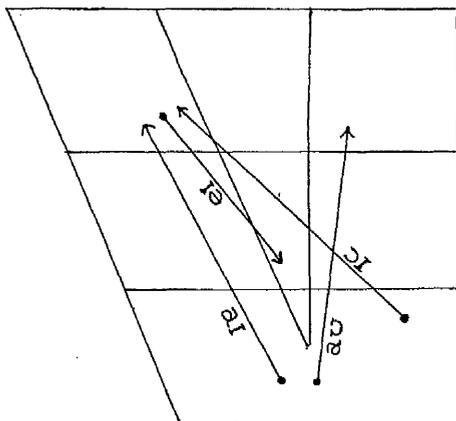
## 15. /aɪ/

The glide /aɪ/ begins with a tongue position approximately that of /a:/ and moves in the direction of /ɪ/. The lips beginning with a neutral position change to a spread position.

## 16. /aʊ/

The glide of /aʊ/ begins with a tongue position approximately that used for /a:/ and moves in the direction of /ʊ/. The lips which are neutral at the beginning change to a weakly rounded position.

3.3 Vowel chart of T.E.:

3.4 Chart showing the diphthongs of T.E.:3.5 Vowels in R.P. and T.E.:

The vowel contrasts made in R.P. are compared with those in T.E.

Front vowels:

	<u>R.P.</u>	<u>T.E.</u>
bead/bid	/i:/ɪ/	/i:/ɪ/
bid/bed	/ɪ/e/	/ɪ/ɛ/
sell/sale	/e/eɪ/	/ɛ/e:/
lake/lack	/eɪ/æ/	/e:/æ/
fear/fare	/ɪə/ɛə/	/ɪə/[e:ɹ]

The front vowel system of T.E. is similar to that of R.P. The R.P. /eɪ/ is monophthongised in T.E. and the length is kept. The qualitative difference is maintained along with the length difference between /i:/ɪ/ in both R.P. and T.E.

The fear/fare distinction is maintained not only by the vowels, but also by the final /r/ in fare. The final /r/

in fear may or may not be retained, but that of fare is always retained. This is done in order to distinguish between fay/fare, day/dare /e:/[e:ɹ] in T.E. The T.E. /e:/[e:ɹ] distinction corresponds to the R.P. /eI/εə/ distinction. T.E. lacks /εə/.

Back vowels:

	<u>R.P.</u>	<u>T.E.</u>
pool/pull	/u:/ʊ/	/u:/ʊ/
stock/stalk	/ɔ:/ɔ:/	/ɔ:/ɔ/
cot/cart	/ɔ:/ɑ:/	/ɔ:/ɑ:/
car/cow	/ɑ:/aʊ/	/ɑ:/aʊ/ (central vowels)
boy/bow	/ɔɪ/aʊ/	/ɔɪ/aʊ/
cure/cue	/ʊə/u:/	[u:ɹ]/u:/
cot/coat	/ɔ:/ə/ (central vowel)	/ɔ:/o:/

Except for the /u:/ʊ/ distinction, the T.E. back vowel system is quite different from R.P. The number as well as the type of distinctions made differ between R.P. and T.E.

Against the five distinct qualities of R.P. /u:, ʊ, ɔ:, ɔ, ɑ:/, there are only four in T.E. /u:, ʊ, o:, ɔ/.

The R.P. /ɔ:/ɔ:/ distinction maintained in stock/stalk or in certain pairs such as cod/cord, or cot/caught is either not maintained, or maintained irregularly in a way different from R.P. because /ɔ:/ does not exist in T.E. Where R.P. speakers use /ɔ:/, T.E. speakers use a variety of vowels:

<u>R.P.</u>	<u>T.E.</u>
/ɔ:/	[ɒ] as in <u>caught</u> , <u>almost</u>
	[ɔ:] as in <u>caught</u> , <u>all</u>
	[a:] as in <u>caught</u> , <u>talk</u>
	[o:ɹ] as in <u>fort</u> , <u>course</u>
	[o:] as in <u>fort</u>

The back vowel difference between car/cow in R.P. is realised in T.E. as /a:/aʊ/.

The cure/cue distinction is brought about in T.E. by always retaining the final /r/ in cure. T.E. lacks /ʊə/.

Central vowels:

	<u>R.P.</u>	<u>T.E.</u>
bird/bud	/ɜ:/ʌ/	/ɜ:/ə/
bud/cup <u>board</u>	/ʌ/ə/	/ə/ə/
nut/note	/ʌ/əʊ/	/ə/o:/
bird/bard	/ɜ:/ɑ:/	/ɜ:/a:/

R.P. has three distinctive vowel qualities /ɜ:,,ə,ʌ/;  
T.E. has three /ɜ:,,ə,a:/.

The R.P. /ʌ/ does not exist in T.E. T.E. /ə/ is used in places where R.P. would use /ʌ/ and /ə/. Therefore, /ə/ in T.E. occurs in accented syllables as well as in unaccented syllables.

T.E. has /a:/ as in bard which contrasts with bud /ə/ and also with bird /ɜ:/. This is a threefold distinction of the central vowel system. R.P., on the other hand, makes these distinctions in a different way. It is a central/central/back vowel distinction between bird /ɜ:/, bud /ʌ/, and bard /ɑ:/.

Based on the contrasts discussed above, a list of R.P. distinctive vowels and their equivalent vowels in T.E. is given below.

<u>R.P.</u>	<u>T.E.</u>
i:	i:
ɪ	ɪ
e	ɛ
æ	æ
ɑ:	a:
ɒ	ɒ
ɔ:	-
ʊ	ʊ
u:	u:
ɜ:	ɜ:
ə	ə
ʌ	-
ɪə	ɪə
eɪ	e:
ɛə	-
aɪ	aɪ
ɑʊ	aʊ
ɔɪ	ɔɪ
ʊə	-
əʊ	o:

In R.P. the vowel length varies considerably between various positions in structure. For instance, the vowel in bead is longer than the vowel in beat, and bee has the longest vowel of the three.

/bi:/ open syllable; vowel very long,

/bi:d/ vowel followed by a voiced consonant; vowel long.

/bi:d/ vowel followed by a voiced consonant; vowel long.

/bi:t/ vowel followed by a voiceless sound; vowel shorter than in /bi:d/.

The /i:/ in these words belongs to the system of long vowels and therefore contrasts with a short vowel /I/ (as in bit /bIt/). Phonologically the /i:/ in the above group of three words is the same even though its phonetic duration varies.

In T.E. the duration of the vowel remains more or less the same in bee, bead and beat.

### 3.6 Telugu and T.E. vowel systems:

In Telugu there is a narrow difference in quality between the long and short vowels, namely between /i:/ and /i/, /u:/ and /u/, and /e:/ and /e/ (see the chart on page 20). Compared to Telugu, T.E. has a wider difference in quality in each pair - /i:/I/, /u:/U/, and /e:/ε/. T.E. /o:,a:/ have no short vowels.

T.E. has acquired the diphthongs /Iə,ɔI/ for its system. The other T.E. diphthongs are /aI,au/. In Telugu /ai,au/ occur as variants of [ayi, awu] respectively, and are interchangeable with these.

[æ] is not a distinctive sound in Telugu monomorphemes. It occurs, for instance, as a variant of /e/.

[pe:ka] or [pæ:ka] 'playing cards'

[binde] or [bindæ] 'metal waterpot'

But in Telugu English it is a distinctive sound.

pet/pat /e/æ/

part/pat /a:/æ/

The length of /æ/ varies but has no lexical significance in T.E.

Telugu English has two central vowels and a back vowel /ɜ:, ə, ɔ/ in addition to the Telugu system of vowels.

T.E. and Telugu agree on the lip position of the vowel systems.

Front vowels - unrounded lips

Back vowels - rounded lips

Central vowels - neutral lips

### 3.7 Consonants:

The consonants of Telugu English are set out under the following heads: plosives, affricates, nasals, lateral, the continuant /r/, fricatives and semi-vowels.

### 3.8 Plosives:

The following contrasts are made between plosives.

/p /t /ʈ /k /

pick/thick/tick/kick

/b /d /ɖ /g /

bay /they/day/gay

voiceless / voiced

pill / bill	/p/b/	labial
thigh / thy	/t/d/	dental
tie / die	/ʈ/ɖ/	retroflex
cut / gut	/k/g/	velar

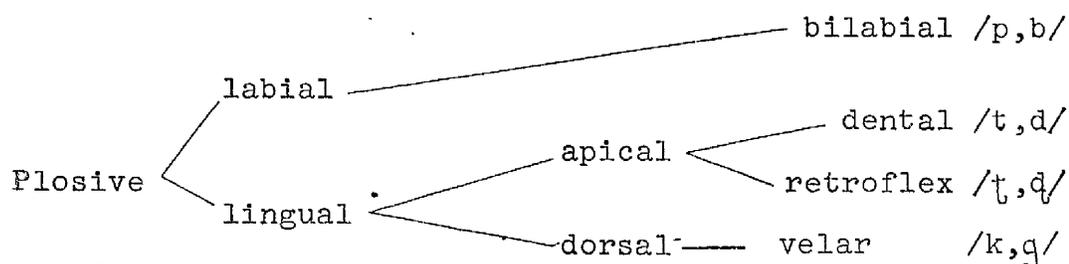
The above contrasts establish eight distinctive plosives in T.E.: /p,b,t,d,ʈ,ɖ,k,g/.

/p,b/ are bilabial plosives. As with other plosives, the lips are rounded for /p,b/ before back vowels, spread before front vowels, and neutral before central vowels.

/t,d/ are dental plosives. They are articulated by a firm contact made by the tip and the blade of the tongue with the inside of the upper incisors (and possibly canines sometimes) and the front part of the alveolar ridge. The contact is released suddenly.

/ʈ,ɖ/ are retroflex from the point of view of the resonance quality. The main body of the tongue lies low while the tip and the rims of the tongue make a firm contact with the post-alveolar region of the roof of the mouth. The contact is released suddenly.

/k,g/ are velar plosives articulated by making a firm contact between the back of the tongue and the soft palate. The contact is released suddenly.



3.9 Affricates:

/c/ and /j/ contrast with each other and with other consonants.

/c / j /

chin /gin

chick / kick /c/k/

jay / gay /j/g/

On the basis of the above contrasts /c/ and /j/ can be treated as two distinctive consonants in T.E.

/c,j/ are alveolo-palatal affricates [tʃ,dʒ]. They are articulated by keeping the tip down, and raising the front of the tongue to make a post-alveolar contact. The contact is released rather slowly so that the air inside the mouth escapes with some friction.

3.10 Nasals:

The contrasts between mail/nail and sin/sing establish a set of three distinctive nasals /m/n/ŋ/.

The occurrence of the nasals in monomorphemic words is stated below:

	<u>Initial</u>	<u>Medial</u>	<u>Final</u>
labial	m-	-m-	-m
alveolar	n-	-n-	-n
velar	-	-	-ŋ

Examples:

mess	camel	game
net	many	pen
-	-	king

3.11 Lateral:

There is a single lateral consonant which contrasts with other consonants.

let/net/bet	/l/n/b/
meal/meat/mean	/l/ɹ/n/

The lateral, which is alveolar, is sometimes realised as retroflex [ɭ], for example in the final positions of the words nil, girl and pull. [ɭ] occurs irregularly and does not contrast with [l]. The use of the dark lateral [ɮ] is extremely rare.

/l/ (clear) occurs initially, medially and finally in words.

look, fellow, call

3.12 The continuant /r/:

road/load/node/code /r/l/n/k/

The above contrast makes /r/ a distinct consonant. It is a voiced post-alveolar and is realised as follows:

Initially as a fricative [ɹ] - red, road

Intervocally as a tap [ɾ] - rey, rorry

Finally as a frictionless continuant [ɹ̥] - rare, rare, roor, rure.

3.13 Fricatives:

T.E. maintains the contrast between fee/see/ʃhe/he. Consequently, /f/s/ʃ/h/are set up as distinct consonants.

In addition to these lazy/lady, and leisure/leather contrasts provide two more consonants /z,ʒ/. The fricatives can be classified as follows:

	<u>voiceless</u>	<u>voiced</u>
labio-dental	f	
alveolar	s	z
palatal	ʃ	ʒ
glottal	h	

/f/ is used in initial, medial and final positions.

Examples: foe, offend, enough.

In T.E. /z/ occurs mostly in medial and final positions.

easy, buzz

/ʒ/ occurs only medially

vision, pleasure

/h/ is used in initial and medial positions

harm, ahead

/f/ is articulated by a light contact made by the edges of the upper incisors with the inner surface of the lower lip. The air in the mouth is blown out with friction.

/s,z/ are articulated by raising the tip and blade of the tongue towards the alveolar ridge and allowing the air in the mouth to escape with friction.

/ʃ,ʒ/ are articulated by keeping the tip down and raising the front of the tongue towards the post-alveolar region. The air in the mouth is then blown out with friction. Phonetically they are [ç,ʒ̥].

/h/ is a glottal fricative. The vocal cords are wide open to allow the sub-glottal air to come out with friction through the mouth.

3.14 Semivowels:

Yet/wet are contrasted in T.E. Therefore, /y/ and /w/ can be set up as two distinctive consonants.

/y/ is a voiced palatal semivowel. In words having front vowels in the initial position, /y/ is sometimes used as an onset to the vowels.

/i:t/ — [yi:t] eat

/æd/ — [yæd] add

east/yeast may be pronounced alike.

/y/ is used in initial and medial positions.

yard, young, seure, new

It does not occur in final position.

/w/ is a voiced bilabial semivowel. In words having back vowels in the initial position, /w/ is sometimes used as an onset to the vowels.

/u:z/ — [wu:z] ooze

/o:n/ — [wo:n] own

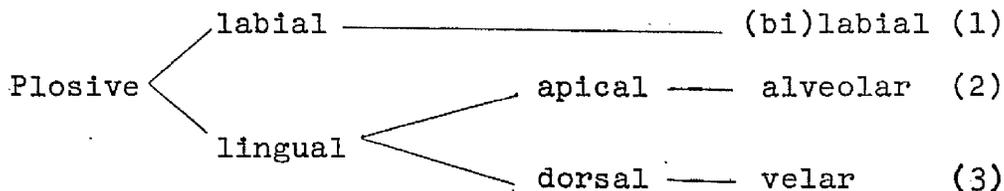
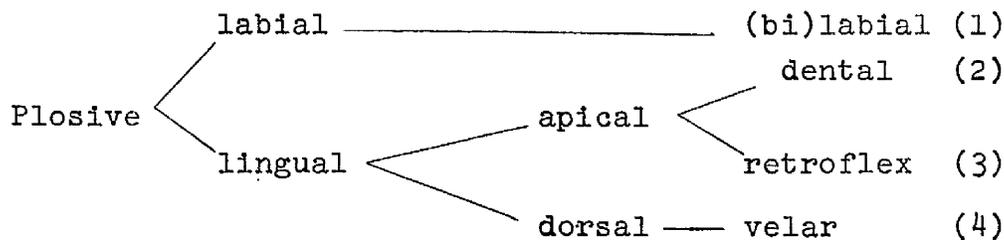
ooze and woos may be pronounced alike.

/w/ is used in initial position of words such as win, what, wood, very, vine and village.

It is used medially in words such as awake, severe and fever. /w/ is not used in word final position.

3.15 A comparison of consonants in T.E. and R.P.:

R.P. has a three-fold plosive distinction whereas T.E. has a four-fold distinction.

R.P.T.E.

Retroflex /ʈ, ɖ/ are used in T.E. in place of R.P. alveolar plosives /t, d/.

The R.P. dental fricatives /θ, ð/ are replaced by the dental plosives /t, d/ in T.E.

/p, t, k/ are aspirated in R.P. in the initial position of accented syllables. In T.E. they are always unaspirated.

T.E. /c, j/ are articulated with the tongue tip down. Phonetically they are realised as [tɕ, dʒ]. Their counterparts in R.P. are /tʃ, dʒ/ which are articulated with the tongue tip up.

The R.P. dark lateral [ɫ] is used in final positions and also before consonants in words, whereas in T.E. the dark

[ʈ] is very rarely used. Instead the retroflex [ʂ] in T.E. occurs irregularly in word final position.

/r/ in R.P. is retained only when it is followed by vowels. In all other positions /r/ is dropped.

<u>retained</u>	<u>dropped</u>
The <u>car</u> is good.	The <u>car</u> goes ....
C <u>ar</u> ing for the sick.	Its <u>car</u> efully done
	.... buy the <u>car</u> .

In T.E. /r/ is retained before vowels. But in other positions it is sometimes dropped irregularly.

T.E. uses a weak voiced bilabial semi-vowel /w/ in place of two distinctive R.P. consonants /v/w/. Therefore, vine and wine are pronounced alike.

Many Telugu speakers do not distinguish front vowel /y/+front vowel, e.g., east/yeast. Similarly back vowel /w/+back vowel, e.g. ooze/woos distinction is not maintained. In R.P. these distinctions are maintained.

### 3.16 Consonants in Telugu and T.E.:

There are different structural limitations for the occurrence of consonants between Telugu and T.E. For instance, in Telugu there is a single/double plosive contrast in word medial position whereas in T.E. this contrast does not exist. In T.E., on the other hand, consonants can occur in the final position of words, while in Telugu this does not happen.

/c,j/ in Telugu have conditioned variants - [tʃ,dʒ] before front vowels, and [ts, dz] before non-front vowels (see page 31). In T.E., however, they are always realised as [tʃ, dʒ].

There is no single/double contrast of the nasals /n,m/ in word medial position in T.E., as there is in Telugu. /ŋ/ which occurs medially in Telugu words, is not used in T.E. at all. /ŋ/ is a distinctive nasal in T.E. whereas in Telugu [ŋ] is one of the realisations of /n/ occurring before velar plosives in medial position. Example: /ankamu/.

In the medial position of Telugu words there is (a) single/double contrast of the lateral /l/, (b) the contrast between /l/ɭ/. In T.E. neither of the contrasts operates.

The qualities of /r/ used in the initial position and the intervocalic position in Telugu words corresponds respectively to those used in the same positions in T.E. Medial double consonant /rr/ used in Telugu is avoided in T.E.

In addition to the fricatives used in Telugu, T.E. has acquired /z,ʒ/. Neither in Telugu nor in T.E. fricatives have single/double contrast in monomorphemic words.

/y/ before front vowels, and /w/ before non-front vowels are non-contrastive in the initial position of Telugu words (see page 41). This phenomenon is reflected in T.E. in which east is pronounced /yi:st/ and ooze is pronounced /wu:z/ by many speakers.

## Chapter IV

### WORD ACCENT

#### 4.1 Word Accent in English and Telugu:

While describing the English word Gimson states that the word shape has an identity determined by the relationship of its parts. These parts are of varying prominence. "The syllable or syllables of a word which stand out from the remainder are said to be accented, to receive the accent" (Gimson, IPE, 1970, p.222). In other words, the accented syllable of a word is the syllable which is relatively more prominent than its neighbours.

Gimson refers to four factors significant in communicating prominence in English - stress, pitch, quality and quantity (IPE, p.223). He observes that the accentual pattern of English words is fixed in the sense that the main accent always falls on a particular syllable of any given word. In again /ə'gen/ for instance, the second syllable is accented and the first is weak. In paper/'peIpə/ the first syllable is accented and the second is weak. Accent in most cases bears certain distinctive phonetic properties. Accent is a characteristic feature of the phonological structure of English word, and therefore is indicated by a sign (such as ' ) in pronouncing dictionaries.

In Telugu accent is more flexible and less significant than it is in English. There is no 'fixed' syllable for

accent in the same sense as for an English word. The phonetic contrast between an accented and an unaccented syllable of a Telugu word is quite narrow compared to the wide contrast in English. Moreover, accent is not contrastive in Telugu as it is in some English words where different location of the accent distinguishes the grammatical function of that word:

/'æbstrækt/	(noun)	/æb'strækt/	(verb)
/'Insʌlt/	(noun)	/In'sʌlt/	(verb)

Accent in Telugu functions at the phonetic level. It refers to the relative prominence of a syllable or syllables of a word. Certain syllables stand out from their neighbours by virtue of their quantity, quality or their potentiality to initiate a change in pitch level or pitch direction. This prominence is phonetic and therefore can be physiologically felt by the speaker or auditorily recognised by the listener or both.

A syllable with long vowel stands out from others. For instance, in /ka:lu/ 'leg' the first syllable is accented. When there is no long vowel in the word, the syllable ending in (a) a double consonant, (b) a consonant cluster, (c) a homorganic nasal is accented.

In

/balla/	'table'
/karta/	'author'
/panʤa/	'crop'

the first syllables stand out from the second. In words with structures other than the above four, prominence can

be determined only by the pitch potentiality of syllables. In /adi/ 'that' pitch can be changed on either one of the syllables keeping the other on a level pitch. Therefore, in this word both the syllables are prominent. But in a word of more than two syllables having a (C)VCVCV structure, all syllables are not pitch potential.

For instance, in /palaka/ 'slate' pitch can be changed on the first syllable keeping the second and the third on a level pitch, or pitch can be changed on the second syllable keeping the first and the third on a level pitch. But pitch is never changed on the third syllable, keeping the others on a level pitch. This is untypical of Telugu. However the pitch movement initiated on the first or second syllable can be extended to the third. This means that the first two syllables of this word are pitch potential and therefore more prominent than the third.

Different word structures in Telugu and the relative prominence of their syllables in descending order are shown below.

<u>Structure</u>	<u>Example</u>	<u>Numbers of syllables marked in descending order of prominence</u>
Disyllabic		
(C)VCV	/idi/ 'this'	Both syllables
(C)V̄CV	/ma:ma/ 'uncle'	First, second
(C)V̄NPV	/gan̄ʃa/ 'hour'	First, second
(C)V̄CCV	/picci/ 'madness'	First, second
(C)V̄CCV	/karta/ 'author'	First, second
(C)V̄NPV	/wa:nti/ 'vomit'	First, second
(C)V̄CCV	/wa:rt̄a/ 'news'	First, second

## Trisyllabic

(C)ṽCṽCṽ	/pulupu/	'sour'	First and second are pitch prominent; then the third
(C)ṽCṽCṽ	/mu:lugu/	'groan'	First pitch prominent; then second and third
(C)ṽCṽCṽ	/cira:ku/	'annoyance'	Second } both pitch First } prominent Third }
(C)ṽNPṽCṽ	/wantena/	'bridge'	First pitch prominent; Second Third
(C)ṽCṽCṽCṽ	/paccadi/	'pickle'	First } pitch prominent; Second } Third }
(C)ṽCCṽCṽ	/wastuwu/	'thing'	First } pitch prominent; Second } Third }

The pattern for tetrasyllabic words is the same as that for trisyllabic words, the last syllable being the least prominent.

4.2 Word Accent in Telugu English:

In Telugu English the general tendency is to accent the first syllable of a word. Accent in this case is brought about mainly by initiating a change in pitch level or pitch direction on the first syllable. The subsequent syllables carry the pitch movement initiated on the first syllable.

## Examples:

about

ə b aʊ t \*

very

w e r I

because

b I k oʊ z

economics

e k ə n ə m I k s

university

y u: n I w ə s t I

hotel

h o: t e l

- 
- \* ˈ sign indicates that the syllable is accented by initiating a change in pitch direction which in this case is falling.
  - sign is used for an unaccented syllable and to show the relative pitch level.

4.3 T.E. and R.P.:

The word accentual pattern of Telugu English is quite different from R.P. While accent is tied to the first syllable in T.E. words, R.P. has a wide variation between words.

Examples:

<u>T.E.</u>		<u>R.P.</u>	
'traffic	(1)	'traffic	(1)
'about	(1)	a'bout	(2)
'economics	(1)	eco'nomics	(3)
'examination	(1)	exami'nation	(4)

The phonetic contrast between an accented and an unaccented syllable is made reasonably clear in R.P. Two of the different ways of achieving this phonetic contrast are given below.

(a) Aspiration of /p,t,k/ initially in accented syllables.

In unaccented syllables they are not aspirated. For instance, the first syllables in the following words are accented and therefore the /p,t,k/ in those syllables are aspirated. There is no aspiration in those of the second syllables.

/'pItI/

/'tIkIt/

/'kItI/

In T.E. /p,t,k/ are unaspirated in all positions thereby obscuring the contrast maintained in R.P.

(b) A vowel normally has greater duration in an accented syllable compared to an unaccented syllable. This

contrast is not clearly brought out in T.E.

In R.P. certain phonetic properties (such as the two mentioned above) characterise the accented syllable irrespective of its place in the structure of the word. In T.E. the place in the structure (first syllable) determines the accent.

The location of accent distinguishes the grammatical function of certain words in R.P., a distinction ignored in T.E.

R.P.

/'daɪdʒest/ (noun)      /daɪ'dʒest/ (verb)

/'trɑ:nsfɜ:/ (noun)      /trɑ:ns'fɜ:/ (verb)

T.E.

/'daɪjɛst/ (noun or verb)

/'trɑ:nsfə/ (noun or verb)

A Telugu speaker is ignorant of the properties and function of accent in native English and has not acquired that system. Therefore, he uses his own system of accent in T.E. which is similar to the Telugu system.

Chapter VEMPHASIS5.1 Emphatic forms:

Emphasis, in a broad sense, is brought about by various means. In English, for instance, certain grammatical devices reinforce the meaning.

<u>Non-emphatic form (NEM)</u>	<u>Emphatic form (EM)</u>
I go to the cinema.	I do go to the cinema.
This person stole my car.	This very person stole my car.

Certain lexical means also are used for emphasis. For instance, in Telugu reduplicative words are used for this purpose.

<u>NEM</u>	<u>EM</u>
/waddu/ '(I) do not want'	/wadde: waddu/ ((I) don't want (it) at all)
/ka:du/ 'No'	/ka:de:ka:du/ (Not at all)
/modaṭa/ 'at the beginning'	/mottamodaṭa/ (At the very beginning)
/pagalu/ 'day'	/paṭṭapagalu/ (In the broad day)

There are certain situations in which the speaker uses a particular type of tone to reinforce his meaning. For instance, as an answer to the question 'Do you go to the cinema?' a native English speaker might just answer 'Never' with a low falling tone ~. But as an emphatic form



1	2	3
-C- (single)	-CC- (double)	-CC <sup>G</sup> - (double plus emphasised)
/maɖi/	/maɖɖi/	/maɖɖi/
'agricultural farm'	'residue'	'residue'
Duration ) of medial ) consonant )	short                      long	extra long

The occurrence of double consonants word-medially is characteristic of Telugu. In this place in structure there is a lexical contrast between single/double consonants, as between 1 and 2 shown above. Therefore, if /maɖi/ were to be emphasised the medial consonant cannot be prolonged. But this can be done in /maɖɖi/ without impairing the lexical meaning because there is already a double consonant. In other words, at this place in structure a single consonant cannot be prolonged but a double consonant can be. Similarly, there is a lexical contrast of the short and long vowels in /paɖi/ 'a measure (of rice)' and /pa:ɖi/ 'dairy'. For emphasis /a/ cannot be prolonged in /paɖi/, but the /a:/ in /pa:ɖi/ which is phonologically a long vowel can be prolonged further. The possibility of medial gemination of consonant or prolongation of vowel for the purpose of emphasis in the four examples discussed here can be represented as follows:

	Vowels		Consonants	
NEM	- $\bar{V}$ -	-V-	-C-	- $\hat{C}C$ -
	/pa:qi/	/paqi/	/maqi/	/maqqi/
*EM	- $\bar{V}^G$ -	-	-	- $\hat{C}C^G$ -

Mingogram (1) is a tracing of the non-emphatic form of /adi pacci abaddam/. Mingogram (2) is a tracing of the same sentence said with emphasis on /pacci/. The mouth tracing shows that the duration of the hold for the medial plosive in non-emphasised /pacci/ is 0.15 seconds while that of the emphasised /pacci/ is 0.5 seconds. This means that the medial closure for the emphatic form is about thrice as long as that of its non-emphatic form. Moreover, at the point of release of this plosive the line shoots up vertically a little higher in (2) compared to (1), indicating that the air comes out with greater pressure in emphasised /pacci/.

Mingogram (3) is a tracing of /maqi/ with a medial single consonant. Mingogram (4) is that of /maqqi/ with a medial double consonant. Mingogram (5) is the emphatic form of /maqqi/. The duration of closure of the medial consonants in (3), (4) and (5) is 0.05 seconds, 0.15 seconds, and 0.35 seconds, respectively. Between the three words, the closure of the medial double consonant is thrice as long as the medial single consonant, and the closure of the medial double consonant in the emphasised word is about twice as long as that in a non-emphasised word.

Mingogram (6) is the tracing of /paqi/ with a short

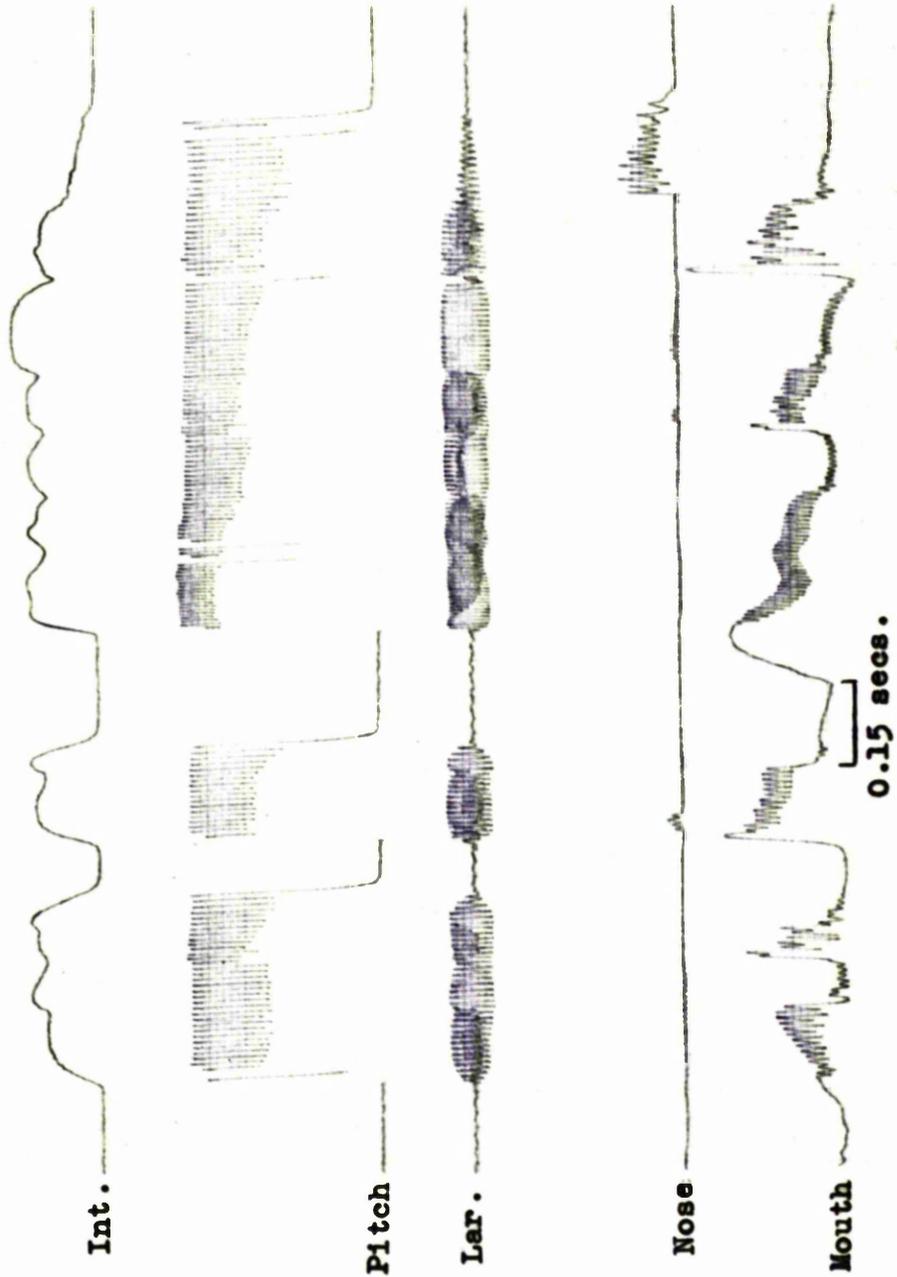
\* G on the right top of C indicates that the consonant is geminated, and on the right top of V indicates that the vowel is prolonged.

vowel in the first syllable. Mingogram (7) is that of /pa:qi/ with a long vowel in the first syllable. Mingogram (8) is the tracing of the emphatic form of /pa:qi/. The duration of the vowels in the first syllables of (6), (7) and (8) is 0.1 secs., 0.3 secs., and 0.5 secs. respectively. This shows that the duration of the long vowel is thrice as much as that of a short vowel. The duration of the long vowel in the emphasised word is about one and a half times as high as that in a non-emphasised word.

The fact that the medial consonant in /maqi/ cannot be geminated, nor the medial vowel in /paqi/ prolonged for emphasis calls attention to the need for different means to emphasise words of different structures. For instance, /paqi/ and /maqi/ have to be emphasised without medial gemination or prolongation. A list of different structures and the way emphasis is realised on those is given below:

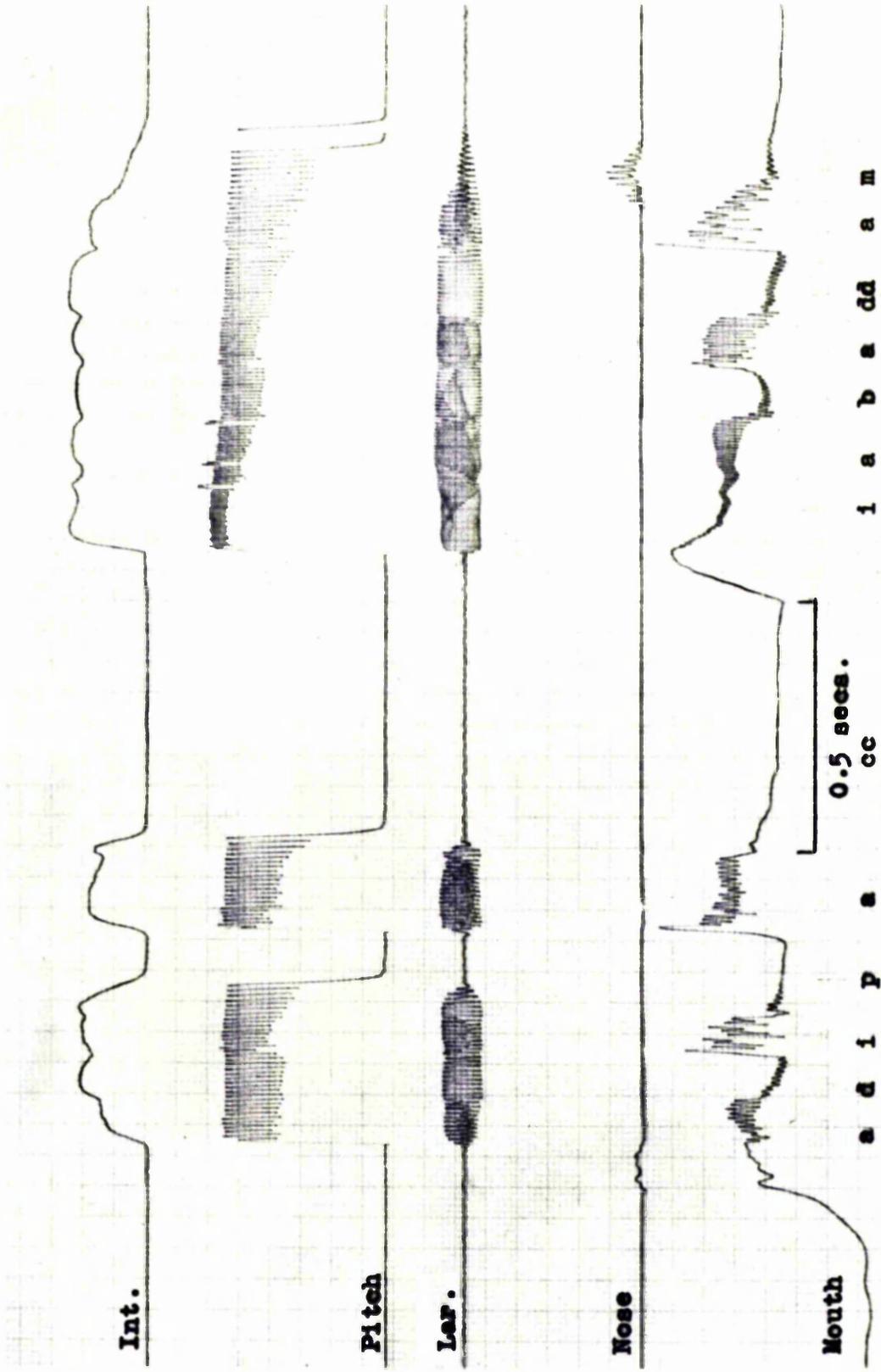
(Structure)	<u>Examples</u>	
<u>NEM</u>		<u>EM</u>
1) (C) $\bar{V}_1 C\check{V}_2 (C\check{V})$	/pa:qi/ 'dairy' /po:kiri/ 'silly' /a:kali/ 'hunger'	$\bar{V}_1^G$
2) (C) $\check{V}_1 C\bar{V}_2 C\check{V}_3$	/cira:ku/ 'annoyance' /eda:ri/ 'desert'	$\bar{V}_2^G$
3) (C) $\bar{V}_1 C C\check{V}_2 (C\check{V})$	/a:sti/ 'property' /tu:rpu/ 'east'	$\bar{V}_1^G$
4) C $\bar{V}_1 N P\check{V}_2 (C\check{V})$	/wa:nti/ 'vomit' /ka:nti/ 'brightness'	$\bar{V}_1^G$

Ming. 1.

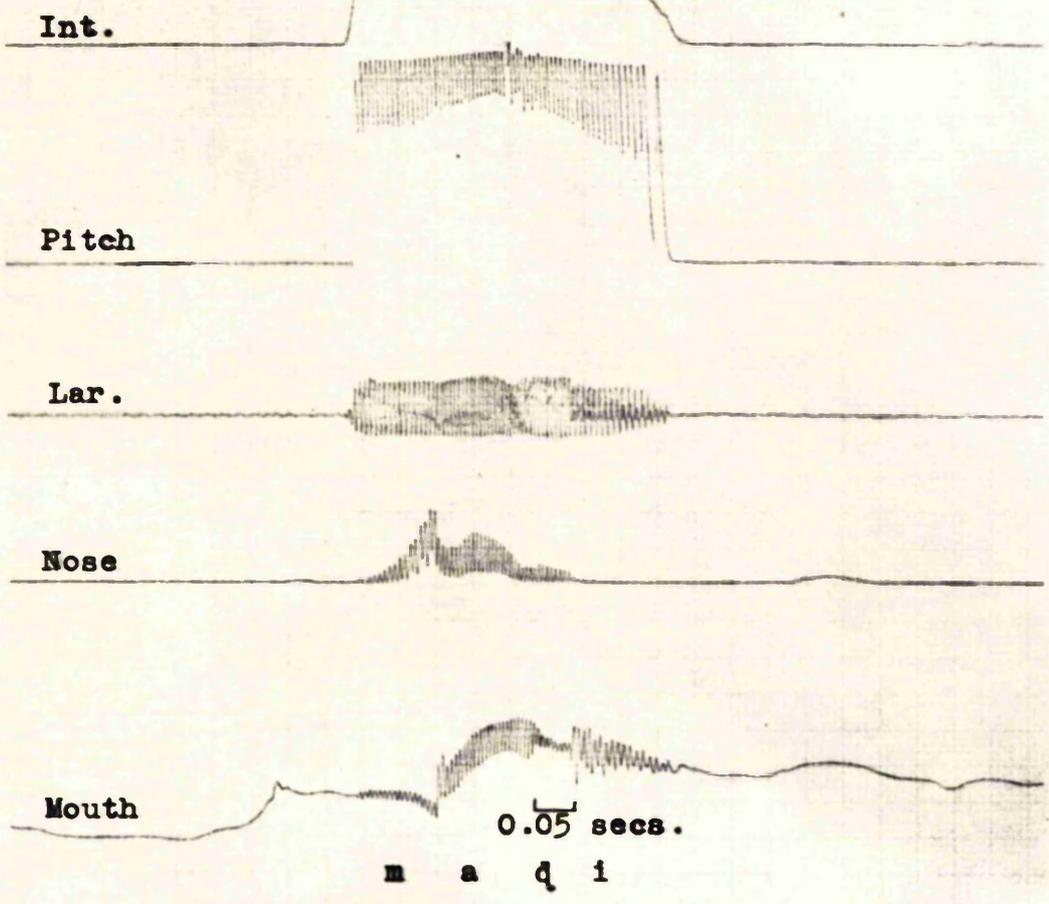


a d i p a e c c i a b a d d a n

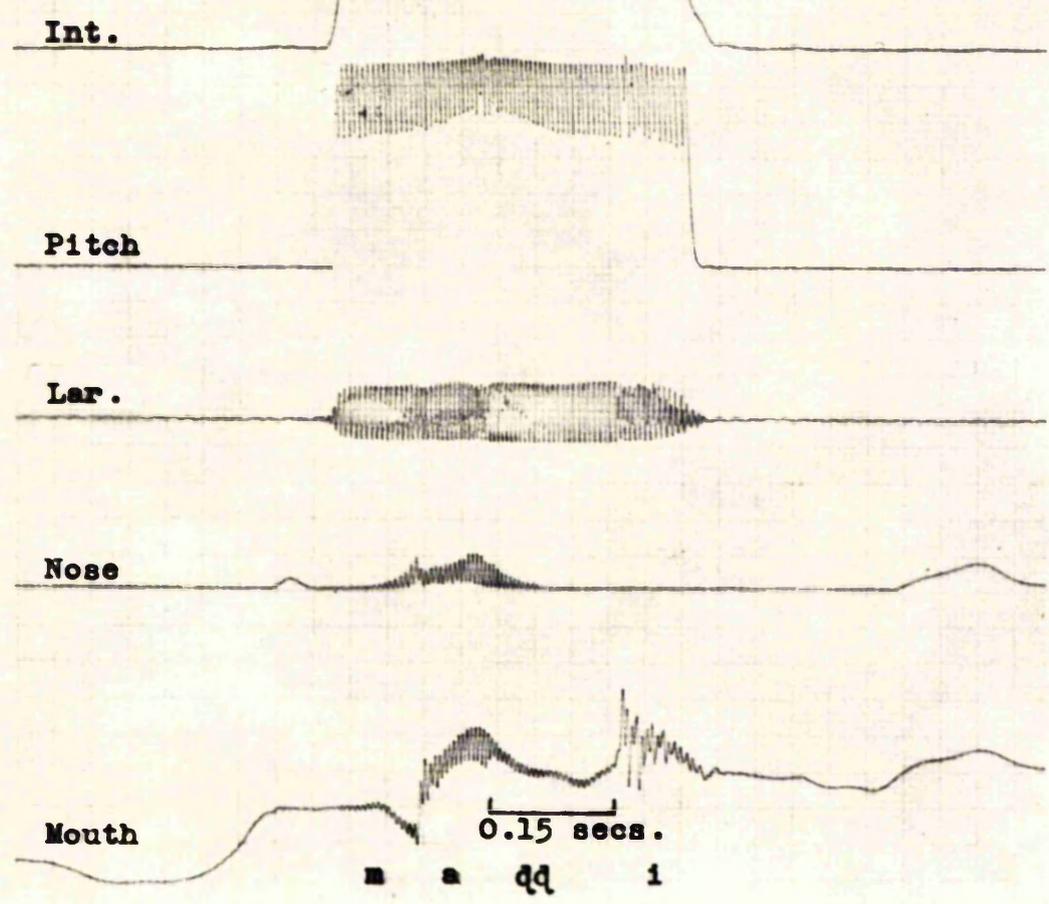
Fig. 2.



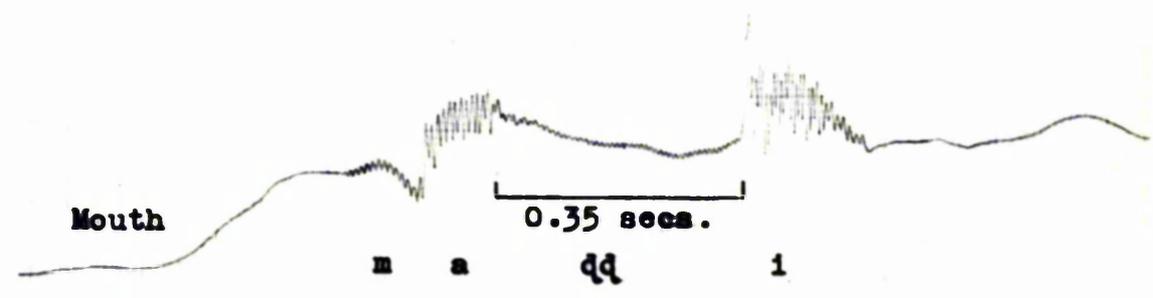
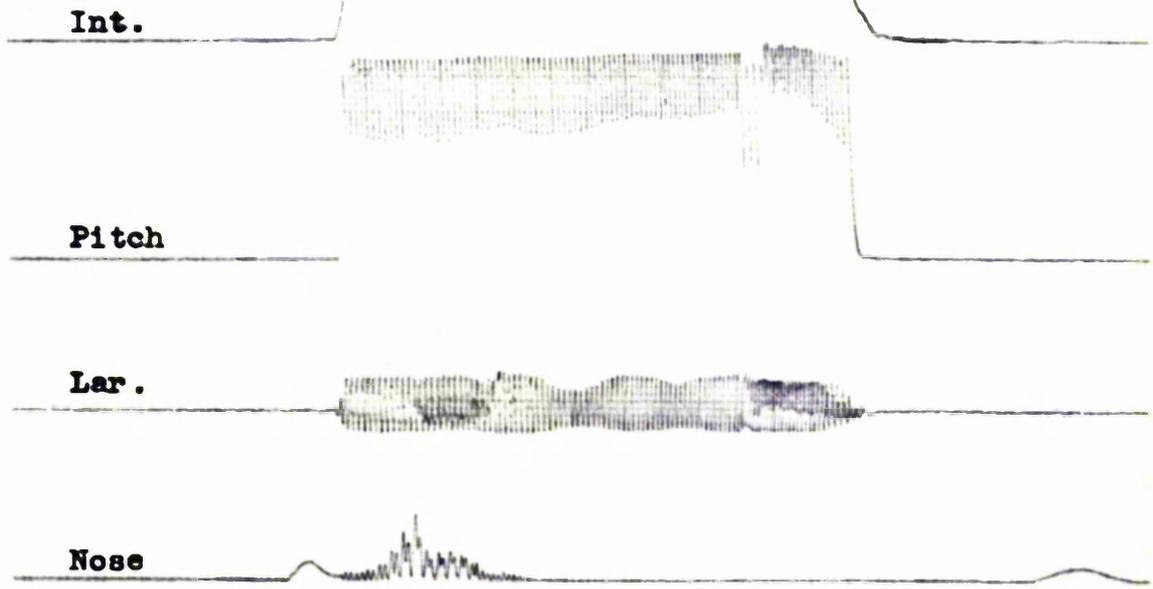
Ming. 3.



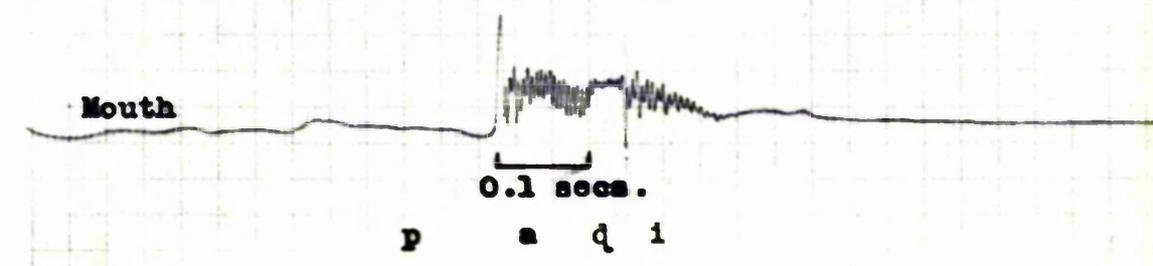
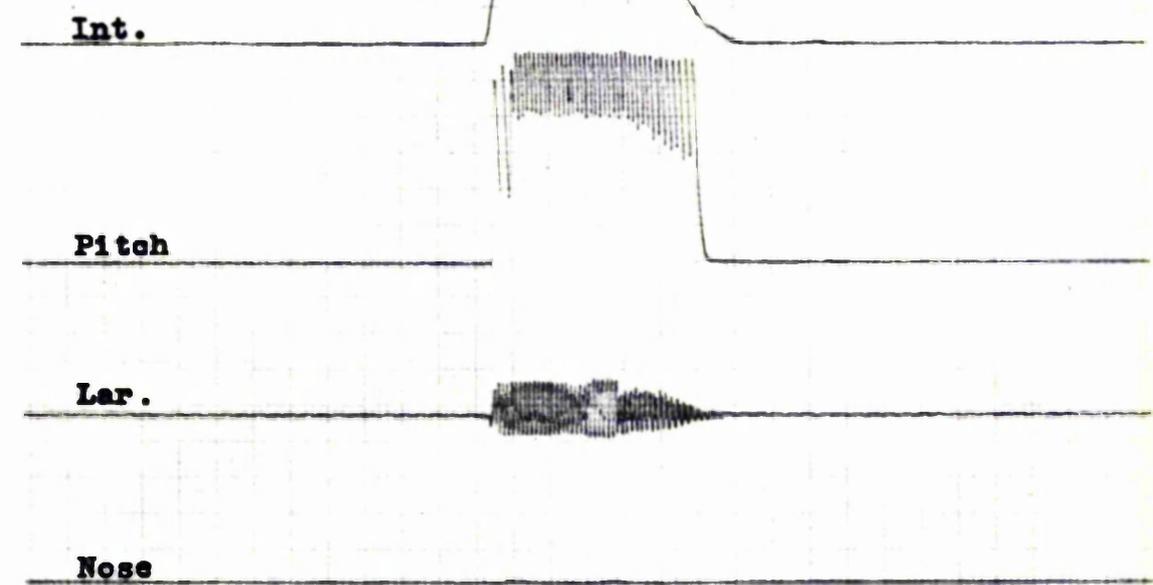
Ming. 4.



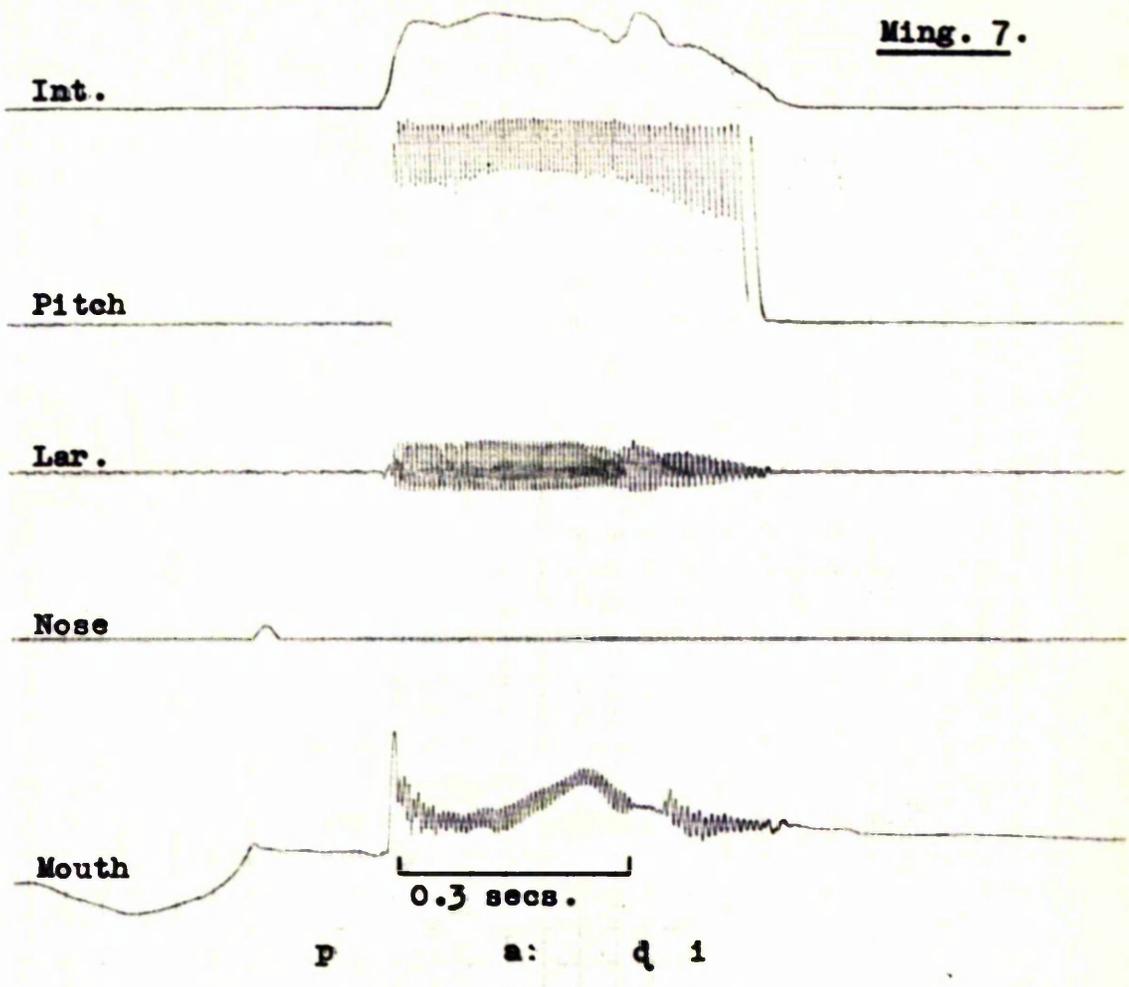
Ming. 5.



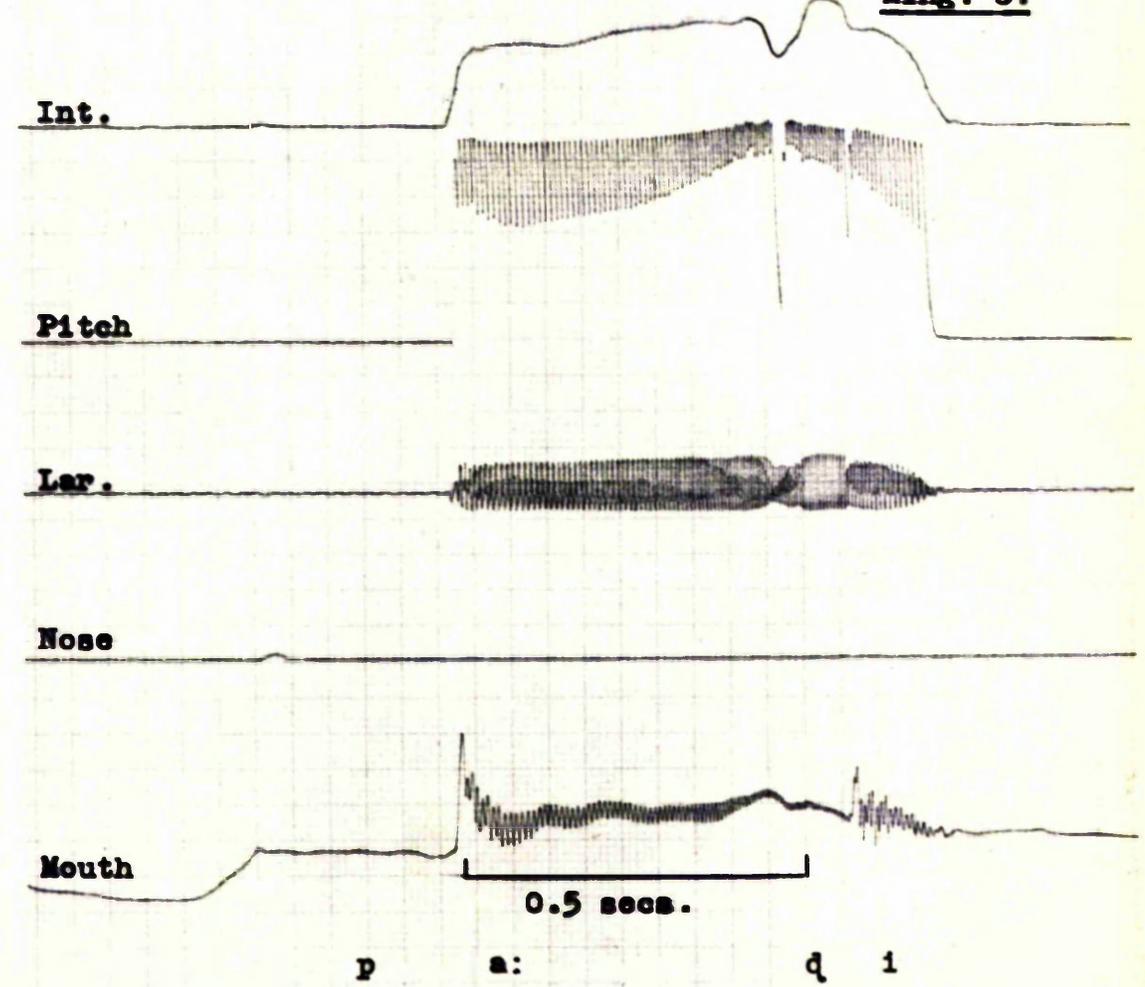
Ming. 6.



Ming. 7.



Ming. 8.



If there is no long vowel in the structure, emphasis will be realised as follows:

<u>NEM</u>	<u>Examples</u>	<u>EM</u>
5) $\check{V}_1 C \check{V}_2 (C \check{V})$	/adi/ 'that' /uɖuta/ 'squirrel'	? $V_1$ (glottal onset)
6) $C_1 \check{V} C_2 \check{V} (C \check{V})$	/pani/ 'work' /manamu/ 'we'  /sagamu/ 'half'  /lipi/ 'script'  /rasamu/ 'juice' /waramu/ 'boon' /yamudu/ 'Yama'	$C_1^G$ - if plosive or nasal, long duration of closure - if sibilant, long duration of friction - if liquid, long duration of hold - if semi-vowel, long articulation with a little friction
7) (C) $\check{V}_1 NP \check{V}_2 (C \check{V})$	/tunɽari/ 'naughty' /ganɽa/ 'hour'	$NP^G$ (the nasal has long duration)
8) (C) $\check{V} \check{C} \check{C} \check{V} (C \check{V})$	/pacci/ 'raw' /ɲinna/ 'yesterday'	$\check{C} \check{C}^G$ - if plosive or nasal extra long duration of closure

	/nalla/ 'black'	- if liquid extra long
	/erra/ 'red'	duration of hold
	/nuwwu/ 'you'	- if semi-vowel, long
	/tiyyana/ 'sweet'	articulation with a little friction
9) (c)ṽccṽ(cṽ)	/patyamu/ 'diet'	cc <sup>G</sup>
	/pustakamu/ 'book'	the first C (main form is affected in the same way as in 8). If the first C is a sibilant, there is an extra long duration of friction.

The emphatic patterns as shown above are applicable to tetrasyllabic structures also.

### 5.3 Emphasis in English (R.P.):

Since the phonological structure of an English word is different from that of a Telugu word, the phonetic realisation of emphasis also differs. Emphasis in English is normally realised on the accented syllable of a word.

The long vowels of accented syllables in the following words are made extra long when emphasised.

'huge  
'beatiful  
'marvellous  
'numerous

(The initial consonants of the accented syllables might at the same time be geminated).

The initial consonant of the accented syllable is geminated for emphasis in words with short vowels.

'lovely'

#### 5.4 Emphasis in Telugu English:

In words containing a long or open vowel (/æ, a, ɔ/) in Telugu English, the vowel is made extra-long for emphasis.

Examples:

' <u>e</u> asy	It's so easy.
'tra <u>ff</u> ic	Traffic is the real problem.
'mo <u>d</u> ern	It looks so modern.

In the event of the word not having a long or open vowel, emphasis is realised in the following ways.

<u>NEM</u>	<u>EM</u>	<u>Examples</u>
1) (C <sub>1</sub> ) <u>VC</u> <sub>2</sub>	C <sub>2</sub> <sup>G</sup>	bed, sit.
	- if plosive, long duration of closure, and consequent release	He wants to sleep in <u>bed</u> . He didn't even ask me to <u>sit</u> .
	- if nasal, long nasal release	sin, dim. It was a <u>sin</u> . It was <u>dim</u> .

<u>NEM</u>	<u>EM</u>	<u>Examples</u>
	- if lateral, long release	His bank balance is <u>nil</u> .
	- if sibilant, fric- tion prolonged.	The <u>bus</u> came late.
2) (C) <sub>1</sub> ǂC <sub>2</sub> ǂ(Cǂ)	C <sub>2</sub> <sup>G</sup> (geminated as in 1)	Q. Do you go to the cinema? A. <u>Never</u> . <u>Nothing</u> can stop him now. He cured a <u>leper</u> .
3) (C)ǂCCǂC(ǂ) <sub>3-5</sub>	The first C of the CC is geminated as in 1).	It's a <u>custom</u> . The <u>system</u> is to blame. It's most <u>certain</u> . He's <u>particular</u> about it. He works <u>sincerely</u> . <u>Ultimately</u> , he won.
4) (C)ǂNPǂC(ǂ) <sub>3-5</sub>	NP <sup>G</sup> (long duration of closure)	It's so <u>wonderful</u> . You find it in <u>plenty</u> He did it <u>single</u> handed. He is a <u>simple</u> man. It's <u>fantastic</u> . He is <u>under</u> thirty.

The phenomenon of emphasis reveals the following characteristic features:

- 1) Emphasis is realised without disturbing the phonological structure of the word.
- 2) Consequently, different means are used to realise emphasis on words of different structures in English and Telugu. For instance, a medial consonant is geminated in Telugu English because at that place there is no contrast between a single and a double consonant. But in Telugu there is a contrast at this place, and so gemination is avoided.
- 3) Within the constraint of the phonological structure of English and Telugu, the Telugu speaker has an identical way of realising emphasis. For example, a) making the long vowel extra long both in Telugu and English, b) geminating a medial consonant in English and geminating a medial double consonant in Telugu.
- 4) Where allowed, the preferred way of realising emphasis is as follows:
  - a) prolonging a vowel, and
  - b) geminating a consonant.

## Chapter VI

### INTONATION OF COLLOQUIAL TELUGU

#### 6.1 Tone group:

Patterns of pitch variation in Telugu operate at the level of phrase or sentence to bring about different shades of meaning. Difference of meaning brought about by intonation is not lexical, but mostly attitudinal and to a limited extent grammatical.

An utterance may be divided into certain meaningful units called tone groups.<sup>\*</sup> In each tone group a major change in pitch direction or pitch level is initiated on a particular syllable of a word. That syllable is known as the nuclear syllable, and the word containing that syllable the nuclear word. The major change in pitch is called the tone.

To study the intonation of Telugu, tone groups of various types were examined. The sentences chosen for analysis are simple in structure, colloquial in style, and are of normal everyday use. This restricted choice

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\* The framework of Telugu intonation analysis is broadly based on O'Connor and Arnold's analysis of English intonation (Intonation of Colloquial English, 1973) with the following major modifications:

(a) O'Connor and Arnold use the word 'tone group' to mean grouping of tunes conveying the same attitude, and English intonation is treated as a system of ten groups (pp.39-45). In this analysis 'tone group' is used in a general sense to mean a sense group.

(b) The distinction between stress and accent maintained by O'Connor and Arnold is not found necessary in this analysis.

was made for purposes of convenience and current relevance.

A Telugu tone group contains a nuclear word (or two nuclear words in some cases) and may also have one or more non-nuclear words. Tone is located on a syllable of the nuclear word. The syllables preceding the nuclear syllable comprise the head, and those following it comprise the tail of that tone group.

For analysing Telugu intonation it was found sufficient to distinguish between nuclear and non-nuclear words. A nuclear word has a nuclear syllable and may have one or more non-nuclear syllables in it.

Example:

<hr style="width: 100px; margin: 0 auto;"/> . .    ^    .	/adi nijam/ (it true)
/adi nijam*/	It is true.

In this sentence /nijam/ is the nuclear word because there is a major change in pitch direction on that word indicated by the sign ^ . /ni/ is the nuclear syllable of that word. But /jam/ could instead be nuclear without any change in meaning. For phonological purpose, it is sufficient to know on which word the tone is located, it does not matter on which syllable of that word it is located. The pitch potentiality and the relative prominence of syllables in words of different structures is discussed in Chapter IV (pp. 62-6). Preceding the sign ^ there are two dots used for

---

\* The full form of this word is /nijamu/. The final /u/ of /mu/ ending words is very weak and is dropped at times. /m/ also is often weakened to [w̃].

the two syllables of the word /adi/. This word is non-nuclear and comprises the head. The dot appearing after the nuclear syllable is the short tail.

There are tone groups without a head or a tail or both, but each tone group must have a nuclear word.

Examples:

<u>          </u> <u>   .   </u> <u>          </u>	/tinu/ (eat)
/tinu/	Eat (an order).

This tone group has a tail but no head.

<u>          </u> <u>   .   .   ^</u> <u>          </u>	/ni:wu po:/ (you go)	This tone group has a head but no tail.
/ni:wu po:/	You go away.	

In normal Telugu statements of s(o)v type of structure\* generally the nuclear word is the one immediately following the subject which may be present or implied. The nuclear word may be a nominal, a complement or an adverb if they occur in the sentence, or else it will be the verb. The subject which may be in the form of a noun or a pronoun remains a non-nuclear word.

---

\* Auxiliary, modal and person are added at the end of verbs; number and case are tagged at the end of nouns in Telugu. For topicalisation and stylistic purpose the ordering of the chain of words in a sentence is flexible. (such cases are excluded in this chapter).

## Examples:

\_\_\_\_\_

· · · · ·

\_\_\_\_\_

/a:me wellindi/

s v

/a:me wellindi/  
(she go did)  
She's gone.

\_\_\_\_\_

· · · · ·

\_\_\_\_\_

/a:me badiki wellindi/

s adv v

/a:me badiki wellindi/  
(she school to go did)  
She went to the school.

\_\_\_\_\_

· · · · ·

\_\_\_\_\_

/a:me twaraga wellindi/

s adv v

/a:me twaraga wellindi/  
(she quickly go did)  
She went quickly.

\_\_\_\_\_

· · · · ·

\_\_\_\_\_

/adi nijam/

s com

/adi nijam/  
(it true)  
It's true.

In noun phrases normally the nuclear word is the first non-determiner modifier.

\_\_\_\_\_

· · · · ·

\_\_\_\_\_

/tella ka:yitam/

/tella ka:yitam/  
(white paper)

White paper

\_\_\_\_\_

· · · · ·

\_\_\_\_\_

/pa:ta baṭṭa/

/pa:ta baṭṭa/  
(old cloth)

Old cloth

\_\_\_\_\_

· · · · ·

\_\_\_\_\_

/a:ndhrasa:raswata pariṣattu/

/a:ndhrasa:raswata pariṣattu/  
Telugu Literary Council

\_\_\_\_\_

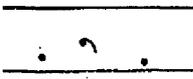
· · · · ·

\_\_\_\_\_

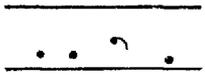
/mu:ḍu gaṅṅalu/

/mu:ḍu gaṅṅalu/  
(three hours)

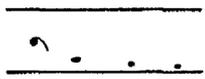
Three hours

	/a:gurram/ (that horse)
/a:gurram/	That horse.

The examples discussed so far and cited later with regard to intonation are those in which no single word in the utterance is of special importance for the speaker in the context of its utterance. Intonation of these examples as given here is characteristic of the type of utterance. However, a speaker can use intonation for accentual purpose. In an utterance of more than one word, a speaker can draw the listener's attention to any single word by initiating the major pitch change on that word. For instance, instead of the normal and characteristic pattern

	(It's true)
/adi nijam/	

he might use

	pattern
/adi nijam/	

with focus on /adi/ to point out to the listener that 'That is true, not this (/idi/)'.

## 6.2 Types of tones:

The prominent pitch change initiated on the nuclear word is primarily of five types: falling, rising, falling-rising, rising-falling and level. It is not very important to distinguish between high fall and low fall or high rise and low rise because normally the range of pitch change of a single speaker is not very wide in Telugu.

6.3 1) Falling tone:

In the graphic representation of pitch patterns of some tone groups the sign ˆ was used earlier in this chapter.

\_\_\_\_\_

ˆ

\_\_\_\_\_

/adi nijam/

The sign ˆ used here marks not only the nuclear syllable of the tone group (in this case /ni/) but also the type of tone. The dot with a downward clockwise line indicates that the pitch falls to a lower level than that of the dot. In phonetic transcription of an utterance the sign ˆ is used before the nuclear syllable for a falling tone.

A falling tone is used in ordinary statements (for example /adiˆnijam/). It is also used to express firmness, positiveness and finality.

\_\_\_\_\_

ˆ

\_\_\_\_\_

/ne:nu ra:nu/

/ne:nu ra:nu/

/ne:nu ra:nu/

(I come not)

I won't come.

At the end of listing and counting a falling tone is used to indicate completion.

\_\_\_\_\_

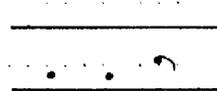
ˆ

\_\_\_\_\_

/annamu ku:ra neyyi peruɡu/

(rice, curry, ghee, yoghurt)

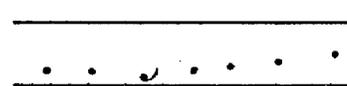
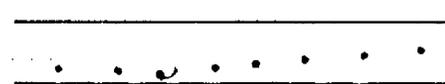
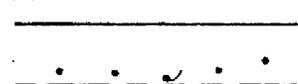
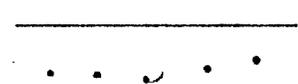
It is also used in imperative sentences.

	/ni:wu ra:/ (you come)
/ni:wu ra:/	You come on.

#### 6.4 2) Rising tone:

A dot with an upward anticlockwise line represents the movement of pitch to a higher level than that of the dot . In transcription the sign / is used for a rising tone.

The rising tone is used in questions of both /e/ type and /a:/ type\* (English equivalents are 'wh' and 'yes/no' type questions respectively).

	/a:me endukoccindi/ (she why come did)
/a:me endukoccindi/	Why did she come?
	/ni:wu eppuḍu po:ta:wu/ (you when go will)
/ni:wu eppuḍu po:ta:wu/	When will you go?
	/ni:ku telusa:/ (you to know)
/ni:ku telusa:/	Do you know?
	/a:me mancida:/ (she good)
/a:me mancida:/	Is she good?

\* See pages 96-97 for detailed intonation of these types.

Rising tone suggests incompleteness, anticipating something more to follow.

.....  
 \_\_\_\_\_  
 . . . .  
 \_\_\_\_\_  
 /ni:wu welli(ja:bu ra:yi)/  
 (you go and letter write)  
 You go away (and then write a letter).

It is sometimes used in listing and counting.

.....  
 \_\_\_\_\_  
 . . . . .  
 \_\_\_\_\_  
 /annamu ku:ra neyyi(perugu)/  
 (rice, curry, ghee, yoghurt)

.....  
 \_\_\_\_\_  
 . . . . .  
 \_\_\_\_\_  
 /enimidi tommidi padi/  
 (eight, nine, ten)

### 6.5 3. Falling-rising tone

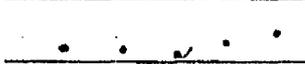
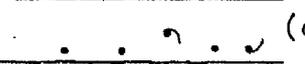
A falling rising tone ↘ or ↗ (the sign ∨ in transcription) is used to express doubt or hesitance. The tone may both fall and rise on the same syllable, or fall on one and rise on a subsequent syllable of the nuclear word.

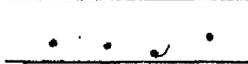
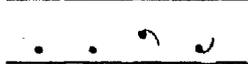
.....  
 \_\_\_\_\_  
 . . . .  
 \_\_\_\_\_  
 /adi mancidi/

/adi mancidi (ka:ni na:koddu)/  
 (it good (but me don't want)  
 It is good (but I don't want it).

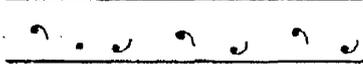
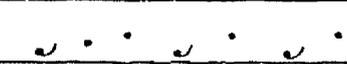
.....  
 \_\_\_\_\_  
 . . . .  
 \_\_\_\_\_  
 /ra:/(/ka:ni ma:ɽla:ɖoddu/)  
 (come but talk not)  
 Come along (but don't talk).

In many cases a falling-rising tone is used as an alternative form of a rising tone, and therefore, it can be considered to be a rising tone basically.

	(or)		(or)	
/ni:ku telusa:/		/ni:ku telusa:/		/ni:ku telusa:/
Do you know?				

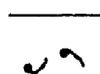
	(or)	
/ni:wu welli/		/ni:wu welli/

You go away (and then write a letter).

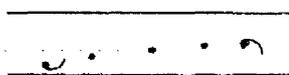
	(or)	
/annamu ku:ra neyyi/		/annamu ku:ra neyyi/
(rice, curry, ghee...)		

The difference in meaning, if any, between the items in each pair mentioned above is narrow.

#### 6.6 4) Rising-falling tone:

A rising-falling tone  or 

(^ in transcription) is generally used in exclamatory sentences. The tone may be divided between two words, rise on the /e/ word and fall on the /o:/ word (see page 97).

	/e:mi pa:pamo:/
/e:mi pa:pamo:/	(what sin )
What a pity!	

.....  
 .....  
 /ataɖu enta ama:yakuɖo:/  
 (he how innocent)

How innocent he is!

A rising-falling tone is also used as an alternative form of a falling tone, and therefore, in such cases, it can be considered to be a falling tone basically.

..... (or) .....  
 .....  
 /mi:ru randi/  
 you come (honorific)

You come along.

.....  
 .....  
 /mi:ru randi/

..... (or) .....  
 .....  
 /a:me wellindi/  
 (she go did)

She's gone.

.....  
 .....  
 /a:me wellindi/

The difference of meaning, if any, between the items in each pair mentioned above is narrow.

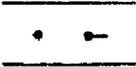
#### 6.7 5) Level tone:

The pitch is sustained over a stretch of time

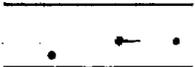
( ' in transcription). The level tone is generally used in interjections.

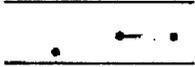
.....  
 .....  
 /ayyo:/  
 Alas!

/ayyo:/


  
 /o:ho:/
   
 Is that so!
   
 /o:ho:/

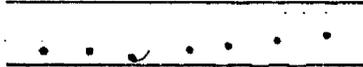
Sometimes the level tone is used for a question asked in a rather casual manner.


  
 /mi: pe:ru/
   
 (Your name)
   
 Your name?

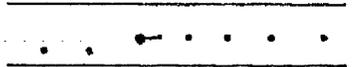

  
 /mi: u:ru/
   
 (your town)
   
 Your town?

#### 6.8 Attitudinal function:

Intonation is very important in carrying the speaker's attitude to the listener.


  
 /a:me endukoccindi/
   
 (she why come did)
   
 /a:me endukoccindi/ Why did she come?

Uttered on a rising tone, this sentence is a sincere enquiry, expressing some interest.


  
 /a:me endukoccindi/

When the nuclear word and the tail are said on a level tone, the question is casual and asked somewhat disinterestedly.

\_\_\_\_\_

.....

\_\_\_\_\_

/a:me endukoccindi/

(meaning she should not have come  
here at all)

The rising-falling tone on this sentence expresses disapproval or dislike.

\_\_\_\_\_

.....

\_\_\_\_\_

/a di enta /

/adi enta/  
(it how much)  
How much is it?

A rising tone in the above sentence expresses a sincere enquiry with some interest.

\_\_\_\_\_

.....

\_\_\_\_\_

/adi enta /

A level tone makes it a casual and disinterested question.

\_\_\_\_\_

.....

\_\_\_\_\_

/adi enta /

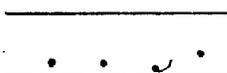
When said with a rising-falling tone this sentence means:

- a) it is insignificant, or
- b) you cannot guess how much it is.

### 6.9 Head and tail:

As seen in the examples mentioned so far, the tone groups in Telugu are rather short. In most cases the head

comprises a single word (a noun or a pronoun) functioning as the subject of the sentence. If the subject happens to be a long (multisyllabled) word or a phrase then it is most likely made a separate tone group.

1)   
 /wa:ɖu e:ɖi/  
 (he where)  
 Where is he?

2)   
 /wenkaɕe:swarulu e:ɖi/

(Venkateswarulu where)

Where is Venkateswarulu?  
 (name of a person)

The pitch level of the head is normally below the mid and it is sustained.

The tail, on the other hand, varies in pitch as well as length. The second example given above has a long tail in the first tone group and a short one in the second. The tail remains level after a level tone, gradually falls after a falling tone and gradually rises after a rising tone (the last two are shown in the second example).

#### 6.10 Sentence types:

Sentences of simple grammatical structure, subject + (object +) verb, found in everyday use of colloquial Telugu can be broadly categorised into four main types on the basis of the intonation patterns. The intonation patterns

are characteristic, but not necessarily distinctive to the respective types of sentences. This point is discussed later (pp.97-98). Each of the sentences chosen for study constitutes a single tone group. The four types of sentences are:

- 1) general type,
- 2) /e/ type,
- 3) /a:/ type,
- 4) /e-o:/ type.

#### 6.11 General type:

Positive and negative statements and imperative sentences can be listed under this type. The nuclear word in tone groups of this category is always next to the subject. For instance, in subject + object + verb sentences the nuclear word will be the object. This word may be a nominal or an adverb in form. The pitch pattern of this tone group is shown below.

---

. . . . .

---

/ataɖu sna:nam ce:ʃa:ɖu/  
(he bath did)

He took his bath.

---

. . . . .

---

/a:me a:fi:suku po:yindi /  
(she office to go did)

She went to the office.

In the absence of an object the nuclear word will be the verb.

.....  
 \_\_\_\_\_  
 . . . .  
 \_\_\_\_\_  
 /a:me po:yindi/  
 (she go did)

She's gone.

Positive statements:

/ataɖu `inɕiki wacca:ɖu/                      He came home.

(he        home to come did)

/ataɖu `wacca:ɖu/                                He's come.

(he        come did)

Negative statements:

/a:me `onɕariɕa po:le:du/                      She can't go alone.

(she alone        go cannot)

/a:me `po:le:du/                                  She can't go.

(she go cannot)

Imperative sentences:

/ni:wu `po:/                                      You go away.

(You go)

/ni:wu `wembaɖe ra:/                            You come immediately.

(you immediately come)

As seen in the above examples the characteristic feature of this type of tone group is a falling tone located on the word next to the subject. The subject in this case may be present or implied.

In the next three types of groups the word made nuclear is the one with a grammatical marker such as /e/.

6.12 2) /e/ (question word) type: (informative questions)

In tone groups containing an /e/ question word, a rising tone is located on the first syllable of the /e/-word and the pitch of the subsequent syllables keeps gradually rising.

Some of the /e/ question words are: /ekkaḍa/'where', /eppuḍu/'when', /eṭṭa/'which way', /enni/'how many', /enta/'how much', /enduku/'why', /ewaru/'who'.

---

• • • • •  
 /ni:wu ekkaḍiki po:tunna:wu/  
 (you where to go -ing)

Where are you going?

---

• • • • •  
 /ni:wu eppuḍu wasta:wu/  
 (you when come will)

When will you come?

6.13 3) /a:/(question word) type:

Word final /a:/ is a marker of a confirmative question. Sentences ending in /a:/ have a pitch pattern which terminates in a rise. The tone is normally located on the /a:/ word. The tone may be realised in any one of the following ways:

(I come can)  
/ne:nu ra:wacca:/  
\_\_\_\_\_

Can I come?

(rise at the beginning of the  
/a:/ word)

\_\_\_\_\_

(fall at the beginning and rise  
at the end of /a:/ word)

\_\_\_\_\_

(rise only at the end of /a:/  
word)

Other examples of this type of tone group are:

/ni:ku telusa:/  
(you know)

Do you know?

/nannu pejja:qta:wa:/  
(me marry will you)

Will you marry me?

#### 6.14 4) /e-o:/ word type:

Exclamatory sentences contain an /e/ word and also have an /o:/ ending. The general pattern of intonation of these sentences is a rising tone on the /e/ word and a falling tone on the /o:/ word.

\_\_\_\_\_

How deceitful it is!

/adi enta mo:samo:/  
(it how deceitful)

\_\_\_\_\_

How innocent he is!

/wa:du enta ama:yakuqo:/  
(he how innocent)

Each sentence type discussed above will be communicated effectively when said with its characteristic intonation. But the factors important in distinguishing sentence types

are extra-intonational. Certain grammatical clues such as /a:/ endings and /e/ question words are crucial to the respective sentence types. For example

/ne:nu ,ra:wacca:/

can be said with a falling tone instead of the characteristic rising tone, without obscuring its status as a question. But if the final /a:/ is not kept, the sentence ceases to be a question though said on a rising tone.

Chapter VII

Intonation of Telugu English

7.1 Intonation of various sentence types:

Just as in the case of Telugu, sentences of Telugu English of simple grammatical structure, subject + verb (+ object) of colloquial style and of everyday use were chosen for examining their intonation pattern. Only sentences in which the speaker did not focus the listener's attention on any single word were included for study, and speech events of this kind are considered 'normal' in this analysis. Intonation in such cases is characteristic of the sentence type. However, for the purpose of topicalising, the speaker can locate the tone on any other word than the one used in the characteristic pattern.

The pattern of graphic representation used here is the same as used for Telugu intonation. The head and the tail pitch patterns of T.E. are similar to the Telugu patterns. Therefore, only the nuclear word and the tone are discussed here. Intonation of Telugu English is described under different sentence types.

Positive statements:

A falling tone is used on the word immediately following the subject.

\_\_\_\_\_

\_\_\_\_\_

He's come

He's 'come.

\_\_\_\_\_

\_\_\_\_\_

He came home

He 'came home.

Other examples are:

She's 'gone.

She 'went to the office.

Negative statements:

A falling tone is used on the word next to the subject (as in positive statements).

\_\_\_\_\_

\_\_\_\_\_

He hasn't come

He 'hasn't come.

\_\_\_\_\_

\_\_\_\_\_

He hasn't come home

He 'hasn't come home.

Other examples are:

She 'can't go.

She 'can't go alone.

'Wh' questions:

\_\_\_\_\_

\_\_\_\_\_

Where are you going?

Where are you going?

\_\_\_\_\_

\_\_\_\_\_

When will you come?

When will you come?

In 'wh' questions a rising tone is located on the 'wh' word, and the pitch on subsequent syllables keeps gradually rising.

## 'Yes/no' questions:

A tone terminating in a rise is used on the word next to the subject.

\_\_\_\_\_

. . ~

\_\_\_\_\_

Can I ^come?

Can I come

(or)

\_\_\_\_\_

. . ~

\_\_\_\_\_

Can I ,come?

Can I come

Other examples are:

Do you ^know? (or) Do you ,know?

Is she ^beautiful? (or) Is she

,beautiful?

## Imperative sentences:

A falling tone is used in imperative sentences on the word next to the subject (the subject may be present or implied).

\_\_\_\_\_

. ~ .

\_\_\_\_\_

(You) ^come on.

(You) come on

\_\_\_\_\_

. . ^ . .

\_\_\_\_\_

(You) ^let it go.

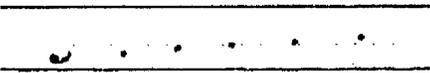
(You) let it go

Other examples: (You) ^come here.

(You) ^let it happen.

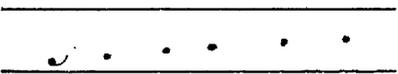
## Exclamatory sentences:

A rising tone is used on the 'wh' word, and the pitch on the subsequent syllables keeps gradually rising.



How deceitful it is!

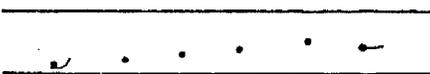
How deceitful it is!



How innocent he is!

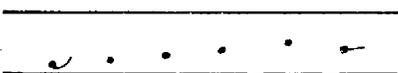
How innocent he is!

There is also another pattern which is equally common for exclamatory sentences, where the final syllable terminates in a level tone.



How deceitful it is!

How deceitful it 'is!



How innocent he is!

How innocent he 'is!

## 7.2 A comparison of Telugu and T.E. patterns:

In respect of intonation the influence of Telugu on Telugu English is almost total. A comparison of Telugu sentences with Telugu English sentences of the same type shows the similarity between the two.

In statements both positive and negative a falling tone is used on the word next to the subject.

Telugu (T)  
/a:me `po:yindi/  
(she go did)

Telugu English (TE)  
She's `gone.

Telugu (T)Telugu English (TE)

/a:me`a:fi:suku po:yindi/

She `went to the office.

(she office to go did

/ataḍu`ra:le:du/

He `hasn't come.

(he come not)

/ataḍu `inṭiki ra:le:du/

He `hasn't come home.

(he home to come not)

In imperative sentences also a falling tone is used on the word next to the subject.

TTE

/(ni:wu)`ra:/:

(You) `come on.

(you come)

/(niwu) `wembaḍe ra:/:

(You) `come immediately.

(you immediately come)

/e/ questions of Telugu and their equivalents in Telugu English, the 'wh' questions, have a rising tone on the 'e' word and the 'wh' word respectively. The pitch following the nuclear syllable gradually rises.

TTE

/ni:wu ,ekkaḍiki po:tunna:wu/

Where are you going?

(you where to go -ing)

/ni:wu ,eppuḍu wasta:wu/

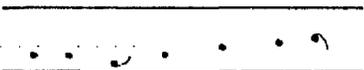
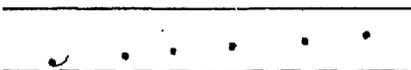
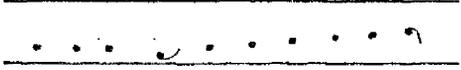
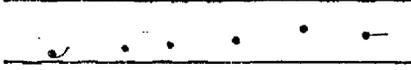
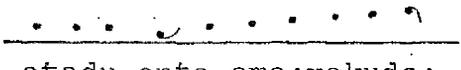
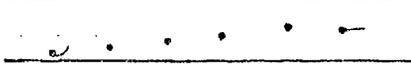
When will you come?

(you when come will)

In /a:/ questions of Telugu a tone which terminates in a rise is located on the /a:/ word, while T.E. uses a tone terminating in a rise on the word immediately following the subject.

<u>T</u>	<u>TE</u>
/ne:nu ,ra:wacca:/ (I        come )	Can I ,come?
/ni:ku ,telusa:/ (you    know)	Do you ,know?
/ni:wu nannu ,pejja:q̄ta:wa:/ (you    me        marry)	Will you ,marry me?

Exclamatory sentences in T and TE are similar in intonation to the extent of the location of a rising tone on the /e/ word and the 'wh' word respectively. They differ in respect of the final syllable. While in T the pitch which keeps on gradually rising after the /e/ word falls on the final /o:/ syllable, in TE the pitch following the /e/ word either keeps on gradually rising until the end of the sentence, or gradually rises until the last syllable and terminates in a level tone.

<u>T</u>	<u>TE</u>
	
adi enta mo:samo: (it how deceitful)	How deceitful it is! (or)
/adi ,enta mo:samo:/  	
ataqu enta ama:yakuḍo: (he how innocent)	How innocent he is! (or)
/ataqu ,enta ama:yakuḍo:/  	
	How innocent he is!

7.3 A comparison of T.E. and R.P. patterns:

A brief comparison of intonation of T.E. and R.P. is attempted below. The comparison is restricted to the location of the nuclear word and the type of tone in the two systems. On the whole the two systems have quite different patterns of intonation.

Statements:

<u>T.E.</u>	<u>R.P.</u>
She's \gone.	She's \gone.
She \went to the office.	She went to the \office.
He's \come.	He's \come.
He \came home.	He came \home.
He \hasn't come.	He hasn't \come.
He \hasn't come home.	He hasn't come \home.
She \can't go.	She can't \go.
She \can't go alone.	She can't go \alone.

In statements both positive and negative the T.E. pattern is to use a falling tone on the word immediately following the subject (a carryover from the Telugu pattern). In R.P. a falling tone is located on the last accented syllable of the tone group. It is apparent from these examples that the nuclear word of the same sentence differs between T.E. and R.P.

Informatory questions:

<u>T.E.</u>	<u>R.P.</u>
Where are you going?	Where are you \going?
When will you come?	When will you \come?

In T.E. a rising tone is used on the 'wh' word (its equivalent in Telugu is the /e/ question word) whereas in R.P. a falling tone is used on the last accented syllable. In informatory questions, therefore, the difference is not only in the location but also the type of tone.

Confirmatory questions:

<u>T.E.</u>	<u>R.P.</u>
Can I ,come? (or) Can I ^come?	Can I ,come?
Is she ,mad? (or) Is she ^mad?	Is she ,mad?

In T.E. either a falling-rising tone or a rising tone is located on the word immediately following the subject. In R.P. a rising tone is used on the last accented syllable. The difference between the two systems with regard to this sentence type is rather narrow.

Imperative sentences:

The T.E. pattern is to use a falling tone on the word next to the subject in imperative sentences, whereas the R.P. pattern is to locate a falling tone on the last accented syllable.

<u>T.E.</u>	<u>R.P.</u>
(You) `sit down.	(You) sit `down.
(You) `let it happen.	(You) let it `happen.

Exclamatory sentences:

T.E.

How deceitful it is!

(or)

How deceitful it 'is!

(terminating in a level tone)

How innocent he is!

(or)

How innocent he 'is!

R.P.

How de'ceitful it is!

How 'innocent he is!

In exclamatory sentences of T.E., a rising tone is used on the 'wh' word and the pitch of the subsequent syllables keeps gradually rising. The alternative pattern is to use a rising tone on the 'wh' word and the pitch keeps on gradually rising until the last syllable which is said on a level tone. On the other hand, R.P. uses a falling tone on the first content word after the 'wh' word.

The role of intonation in Telugu English is quite limited compared to R.P. Intonation in R.P. operates with many subtleties of meaning, conveying different attitudes. These are quite unknown to T.E. speakers. T.E. speakers however, express some of those attitudes mainly through extra-intonational means such as using lexical items 'please' or 'kindly' for polite requests.

In R.P. the same sentence can be said with different tones to convey different attitudes. For instance,

/ 'ju: meI gəu /

a low rising tone used on this sentence makes it an expression of a polite request.



Chapter VIIICONCLUSION8.1 Summing up:

An attempt is made in this chapter to sum up what has been done in the previous chapters and to highlight the key phenomena observed in the analysis of English spoken by the Telugu speakers.

The first chapter which is the introduction provides a brief description of the Telugu land and its people, and explains the terms 'source language', 'target language' and 'Telugu English'. It also lays down the aim and scope of this work. This background is necessary in order to understand Telugu English in terms of the influence of the source language (Telugu) on the target language (English).

The second and third chapters deal with segmental features, that is, the vowels and consonants. The phonological and phonetic descriptions of the vowels and consonants of Telugu English are compared with those of Telugu. A brief account of how the Telugu English system differs from the R.P. system is given in the third chapter.

Having studied the segmental features, we proceed to look at features of larger domain in the following chapters.

The fourth chapter, dealing with word accent, points out how Telugu differs from English not only in respect of the realisation of accent but also the significance of accent. Word accent in Telugu English is then seen as a carry-over from Telugu.

The chapter (V) on 'Emphasis' exposes the different ways of emphasising a word in Telugu, English, and Telugu English. It also explains how emphasis is realised without disturbing the phonological structure.

Chapters VI and VII describe the intonation patterns of some simple sentences both in Telugu and in Telugu English. It is observed that the source language (Telugu) has a profound influence with regard to intonation over the patterns of the target language (English). The intonation of Telugu English is then compared to that of R.P.

## 8.2 L<sub>1</sub> and L<sub>2</sub>:

The description of certain characteristic features of Telugu and Telugu English has been useful in revealing what happens to a language like English when it is spoken as a second language (L<sub>2</sub>) by speakers whose mother tongue (L<sub>1</sub>) is Telugu. Three major phenomena can be observed in the study of Telugu English phonology:

- (1) Certain features are carried over from the source language (Telugu) to the target language (English).
- (2) Certain features not characteristic of Telugu are acquired for English.

- (3) There are areas in which English patterns are kept distinct from Telugu patterns.

The influence of  $L_1$  on  $L_2$  seems to be greater in respect of suprasegmental features (e.g., accent, intonation) than in respect of the segmental features. The use of accent on the first syllable of words by Telugu speakers of English, and the type and location of tone used by these speakers in English sentences are features untypical of native English but very similar to the patterns of Telugu. They show the strong pull of the mother tongue. Even with regard to the segmental features the carryover from  $L_1$  to  $L_2$  is considerable. For instance, the dental plosives of Telugu /t,d/ are carried over to English and used in places where a native English speaker uses the dental fricatives /θ,ð/.

Carryover from  $L_1$  to  $L_2$  also has its negative aspect. /p,t,k/ are not aspirated in Telugu and therefore not aspirated in English by Telugu speakers. /v/ (voiced labio-dental fricative) is not found in Telugu English because it is not used in Telugu.

There are also certain features of native English which Telugu speakers have acquired, although they are not used in Telugu. For example, the consonants /z,ʒ/ and the vowels /ʊ,ɜ:, ɔɪ, ɪə/ which are not used in Telugu are acquired for use in English.

In some respects the systems of Telugu and English are kept distinct. For instance, /c,j/ in Telugu have

conditioned variants [tʃ, dʒ] before front vowels, and [ts, dz] before back vowels. This variation is not retained in English by Telugu speakers because it is not needed there.

APPENDIX

A description of the instruments used for making the mingograms is given below:

The Mingograph:

The mingograph is a writing machine (to which the electro-aerometer or the microphone) can be connected. It provides a moving graph paper, over which is mounted a number of ink galvanometers. These are thin glass jets suspended in the magnetic field of the galvanometer so that fluctuations of this field, influenced by the energy content of the utterance, cause these jets to pivot in an arc, about a mean zero line. Ink is forced through these jets under high pressure and this results in a stream of ink being deposited on the moving paper, writing the information contained in the utterance for immediate visual interpretation.

The Electro-Aerometer:

The instrument allows the display of volumes of air from the nose and mouth simultaneously. It consists of a face mask which covers the front of the face completely, a foam rubber rim sealing the face from leakage of air, and a rubber seal to isolate the nose and mouth into two separate channels. The expelled air passes through rubber valves which, dependent on the volume, open up progressively to allow a beam of light from a lamp fitted on each individual valve to react on a photoelectric cell. The degree of light intensity is converted by the electronics of the device into varying D.C. currents, which actuate the mingograph to produce peaks and

curves of varying height, the higher peaks showing more air content. Voicing and nasality is superimposed on the trace, so that segmenting is relatively simple.

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