

CHAPTER FOUR

DESCRIPTION OF THE SUPRASEGMENTAL FEATURES4.1 Introduction

The combination of the segmental phonemes in an utterance like excuse me [ˈikskuːzmi] may be used to convey a message which is not an apology at all depending on the way we say it. This is effected by our use of stress, the level at which we pitch our voice and the direction in which we let the pitch of our voice move by controlling the subglottal pressure. The characteristic quality of any dialectal variety of a language depends on these features -- stress and intonation -- which are known as the suprasegmental features. These features effectively brand us regarding the region we belong to, our mother tongue, and in India, particularly in Tamil Nadu and the Union Territory of Pondicherry, the caste too. These two features play a very significant role in the conveying of meaning. This chapter attempts a detailed description of the suprasegmental features -- the stress and intonation -- as observed in ETPK.

4.2 Stress4.2.1 Stress in Individual Words4.2.1.1 Stress in Disyllabic Words

The monosyllabic words ear, peer, poor, oil, and tears were made disyllabic, for, they were realised as /ijə/, /pijə/ and /pijə/, /puvə/, /ɔːjil/ and /tɪjəːs/ respectively.

The frequency of realisation being

<u>ear</u>	<u>peer</u>		<u>poor</u>	<u>oil</u>	<u>tears.</u>
	<u>pijʌr</u>	<u>pijə:</u>			
11	1	3	5	11	5

Of the fifty-three disyllabic words given in the data twenty seven of them were stressed on the first syllable.

The words against, ajar, about, behave, remove, increase, began, and replied were stressed on the second syllable. The frequency of this stressed realisation being

<u>against</u> ,	<u>ajar</u> ,	<u>about</u> ,	<u>behave</u> ,	<u>remove</u> ,	<u>increase</u> ,	<u>began</u> ,	<u>replied</u> .
20	19	13	17	20	15	14	18

The words also, spices, earlier, programme, progress, mirror, water, confused, today, and fortune were stressed on both the syllables. The frequency of this being

<u>also</u> ,	<u>spices</u> ,	<u>earlier</u> ,	<u>programme</u> ,	<u>progress</u> ,	<u>mirror</u>
14	15	12	15	14	20
<u>water</u> ,	<u>confused</u> ,	<u>today</u> ,	<u>fortune</u> .		
20	17	14	12		

Five words sheering, Asia, crucial, India, and idea were made trisyllabic because of the introduction of the semi-vowel /j/.

These were realised as /ʃijəriŋ/, /je:ʃija:/, /kruʃijəl/, /indija: / and /ʌidija: / respectively and were stressed on the first and the last syllable. The frequency of the stressed realisation being

<u>sheering</u>	<u>Asia</u>	<u>crucial</u>	<u>India</u>	<u>idea.</u>
10	17	5	11	9

These words were otherwise stressed on the first syllable only. An overall view of the stress on the disyllabic words revealed the fact that the preferred syllable is the first one.

4.2.1.2 Stress in Trisyllabic Words

In the case of the trisyllabic words like candidate, pathetic, archery and quantities the first syllable was assigned with stress/the following frequency:

<u>candidate</u>	<u>pathetic</u>	<u>archery</u>	<u>quantities.</u>
13	12	18	13

Regarding the words proposal, agression, reflected, and invention, they were stressed on the second syllable. The frequency being

<u>proposal</u>	<u>agression</u>	<u>reflected</u>	<u>invention.</u>
12	13	14	14

The words dignity and fisherman were realised with stress on the first and the last syllables. The frequency being

<u>dignity</u>	<u>fisherman.</u>
17	20

The word lullaby was realised by nine of them on the first syllable and seven of them on the first and second syllable. The other realisations of the words mentioned above: the words candidate, pathetic, archery and quantities were realised with stress on the first and last syllable by the following number of speakers.

<u>candidate</u>	<u>pathetic</u>	<u>archery</u>	<u>quantities.</u>
7	5	2	7

The words agression, reflected, and invention were realised with stress on the first and the second syllable, the frequency being

<u>agression</u>	<u>reflected</u>	<u>invention.</u>
7	5	6

Speaker No.4 realised dignity with stress on all syllables as /dɪdʒɪnɪti/.

4.2.1.3 Stress in Words With Four or More Syllables

The word ridiculous was realised with stress on the first syllable by nine of the speakers, on the first and last syllable by seven speakers, on the first and second syllable by two

speakers and on the second syllable by two speakers. The word certificate was realised by fourteen of them with stress on the first and the last syllable. Six of them realised the word with stress on all syllables. Regarding the word economics fourteen of them realised the word with three syllables only, as /((j)eknɒmiks/. Nine of them realised the word with stress on the first and the second syllable. Four of them stressed the first and the last syllable and three of them stressed the second syllable.

The word, infinitive, was realised by eleven of them with stress on the first and last syllable and by eight of them with stress on the first syllable.

The word, opportunity, was realised by thirteen of them with stress on the first and the last syllable and ^{by} two of them with stress on the first and the third syllable and ^{by} three of them on the third and the last syllable.

The word, curiosity, was stressed by thirteen of them on the first and the last syllables. Four of them stressed the first and the second syllable and three of them the first, third and fifth syllable. An overall view of the stress on polysyllabic words make us realise that, the first syllable was chosen for the assignment of stress. For it was chosen 99 times compared to the other syllables:

II Syll.	III Syll.	IV Syll.
20	15	43

4.2.2 Stress in Nominal Groups

The informants tended to stress the modifier and the head in the nominal groups: e.g., "that 'sharp 'noise"; "the 'poor 'man"; "my 'shirt 'pocket"; "this 'ancient 'port".

In the case of nominal groups which had qualifiers as in increase in the export; a world of their own; four measures of rice; they stressed the content words in the qualifier too. In the above groups increase, export, world, own, four, measures and rice were assigned stress. A detailed portrayal of the stress in nominal groups can be had in Appendix II.D.

4.2.3 Stress in Verbal Groups

In ETPK the auxiliary verbs were also assigned stress in addition to the lexical verbs: e.g., 'can you re'move; 'will you please 'shut; 'could you 'tell; 'would'have 'come. The verbal groups having infinitives were split by the informants. For example, the verbal group threatened to spoil was realised as threatened to/spoil by twelve speakers and the verbal group am going to make was realised as am going to/make by five speakers. Appendix II.E. gives a detailed description of stress assignment in the verbal groups.

4.2.4 Contrastive Stress

In English stress is distinctive, for, the alteration of stress brings about a change in the meaning in words like permit, object and so on. Three words were tested in the present data: export, protest and conduct. Of the twenty speakers six of them maintained the contrastive stress in the word protest, only two of them in the case of conduct and only one of them in the case of export. They showed a tendency to stress both the syllables. For example, the word export was stressed on both the syllables by sixteen of them. In the case of protest the vowel was /o/ in both, the noun and verb forms of the word in the case of thirteen speakers and regarding export it is /e/ in both the uses of the word (i.e., noun and verb) in the pronunciation of ALL speakers. Here we see a very strong influence of the spelling forms. The word conduct was realised as /kɒndʌkt/ when it is a noun, and /kʌndʌkt/ or /kændʌkt/ when it is a verb, by twelve of them. In ETPK, hence, we do not find the phenomenon of contrastive stress.

4.2.5 Rhythmic Stress

Stress in English occurs at regular intervals of time and hence native English is called a stress_timed language. By stress timed language "we mean one in which if it takes one unit of time to utter one unstressed syllable between two successive stressed syllables, three, four, or five unstressed syllables between two stressed syllables should take the same unit of time" (Balasubramanian; 1980: 466). Because of this, in native

English we find the use of weak forms of words like and, an, was, can and so on. These words are reduced to /ən/, /n/, /wəz/ sometimes /z/, /kən/ respectively. But in ETPK we do NOT find this phenomenon.

The words have, has, had were not reduced by any one.

The word as was realised as /æs/ by nineteen of them.

The indefinite article a was realised as /je/, /jɛ/ by four of them.

The phrase you're was realised as you are by all.

The phrase I'm was realised as /ɪm/ by only five.

Three of them realised it as /ɪjəm/.

The others used both the forms.

In the whole corpus the word of was realised as /əv/ by three of them once each.

The word was was realised as /wəz/ by speakers 3 and 6 once each.

The words and and an in the sentence Anger and aggression don't bring tears, but an act of kindness does were realised as /ən/ by eighteen and thirteen speakers respectively. The other instances had been mostly /ʌnd/ or /ænd/.

The word can was reduced to /kən/ by only five of them.

The case of 'that' in the sentence Stop that sharp noise in the shop is rather peculiar in that the weak form /dət/ is substituted for the strong form /dæt/ by nineteen speakers.

In addition to the absence of short forms we could also find them using stress on all the words in a tone group or on consecutive words, e.g.

Speaker 11: 'Do 'you/'eat/'pork/

Speaker 16: So/'when 'I 'was 'reading 'that/'I 'was
'able to/'remember 'this 'ooze/

One more factor which effects the absence of rhythmic stress is their tendency to stress the pronouns, articles, prepositions and auxiliary verbs.

4.3 Intonation

Intonation is pitch variation in utterances. It is a very important language resource which can be used by speakers for communicating with their interlocutors expressively and effectively. Jones observes that "intonation in language has meanings which are superimposed on dictionary meanings of the words uttered" (Jones: 1932: 277). We convey different shades of meaning by our selection of nucleus or the tonic syllable, division of our utterances into tone groups and most importantly by the direction of the movement of the pitch. The data is hence analysed in terms of:

- (1) Division of tone groups,
- (2) Selection of the tonic syllable,
- (3) Tones used.

4.3.1 Division of Tone Groups (See infra p.49)

The speakers showed a tendency to divide the sentences into several tone groups which did not always correspond to complete units of either meaning or grammatical structure. Neither can they be called breath groups:

Speaker 10: Anger/and/aggression/don't bring/tears/but
an act of/kindness/does/.

Speaker 18: People/in India/don't/use/forks/to eat their/
food with/.

Speaker 7: Can you/remove the/cork/from this/bottle/please/?

Even in their spontaneous speech we come across such divisions as can be seen in

Speaker 13: And this/word/startle/it's a/new/word/for
me/so I just/wanted to know the/meaning/
from my friend/.

Even short sentences are split, e.g. ,

Speaker 18: Do/you/eat/pork/?

They divided the sentences into so many groups that there was a halting rhythm.

Speaker 2: How/you/conduct/yourself/matters/most/.

Many speakers realised the following sentence as shown:

The cot/got/caught/in a/cart/and/tore/my/coat/.

In the spontaneous speech of speaker 2, we have ...

from that / passage/rather than / from the/
disconnected/disassociated/jumble/of words/.

The tone groups were made in such a way that clauses and phrases were divided into subparts.

Speaker 6: Anger and aggression/don't bring/tears/but an/
act of/kindness/does/.

Speaker 19: I was/under the/impression that/I was asked to
read/so as to/find out/whether/I'm/pronouncing/
the words/correctly/.

Speaker 10: ... new words/which come to my/contact/for the/
second time/is/lullaby/...

Speaker 15: I can /// think about the/word conduct/ because/
of/we finally/we got ə with the/grade sheet,and ə /
conduct/certificate/.

Speaker 13: And this/word/startle/it's a/new/word/for/me/ ...

Speaker 2: A man was/fishing/by the side of that///lake/
the water was there/the fishes/the word is there/
and did ə /the dollar that he was ss/asked for/
and the mirror that he was using/so the story value
helped me to/recollect more words/from that
passage/.

Many speakers made a pause immediately after the conjunctions and, so, that and so on. Nineteen speakers had a pause after that in the sentence Stop that sharp noise.

Speaker 12: It has some mm/ ə rhythmical ə /words/so/
I can/easily/remember/that one/...

Speaker 14: Anger/and/aggression//don't/bring/tears//but
an/act of/kindness/does/.

Speaker 18: Anger and/aggression/don't bring/tears/but an/
act of/kindness/does/.

The speakers had a tendency to split the infinitives as mentioned earlier in Section 4.2.3. In the spontaneous speech of Speaker 6 we have "we used to / teach". In the utterance of many we have tried to/recollect or I tried to/remember.

Speakers often paused after the lexical verb and divided them from the grammatical category, Noun, which go together in sentences of the pattern SVO. The sentence Anger and aggression don't bring tears, but an act of kindness does was uttered with a pause after bring in the utterance of seven speakers. Nineteen speakers have realised the sentence Has the poor man bought four measures of rice? with a pause after bought. In the spontaneous speech of speaker 14, we have the utterance:

We want to know something about the events/so it is/
remembered/.

Speaker 13: I remember these words/lullaby/as a mother/
I must know/this word/ ...

In the case of nominal groups we find the informants forming tone groups by pausing between modifier and head, head and qualifier. In the qualifier, they tended to pause after the preposition.

The nominal group that sharp noise was realised in the following way:

- (1) that/'sharp 'noise by 16 speakers,
- (2) that sharp/noise by 1 speaker,
- (3) that/sharp/noise by 3 speakers .

The nominal group my conduct certificate was realised as

- (1) my/'conduct 'certificate by 5 speakers,
- (2) my conduct/certificate by 2 speakers,
- (3) my/conduct/certificate by 13 speakers.

A detailed analysis of the tone group division of all the nominal groups has been given in Appendix II.D.

The verbal groups were divided arbitrarily by the speakers. There were pauses between auxiliary and the lexical verbs, and among the auxiliary verbs, and the infinitives were split:

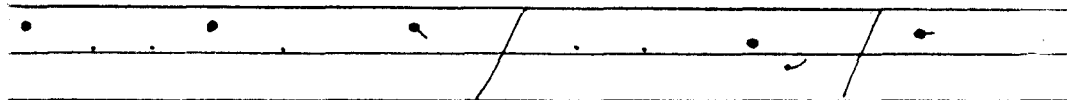
can you/do	15 speakers
can/you/do	1 speaker
would have/come	7 speakers
would/have/come	3 speakers
threatened to/spoil	12 speakers

A detailed analysis of the tone group division of all the verbal groups has been given in Appendix II.E.

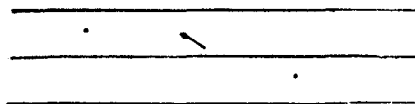
4.3.2 Selection of the Tonic Syllable

Generally, the last word of the tone group was made the nucleus. But if the last word happened to be a preposition or a pronoun they were post-tonic syllables. There were occasional exceptions:

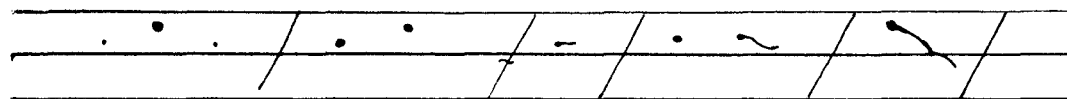
Speaker 1: 'Can you re'move the 'cork / from this 'bottle/'please?/



Speaker 6: ... they 'shot him.

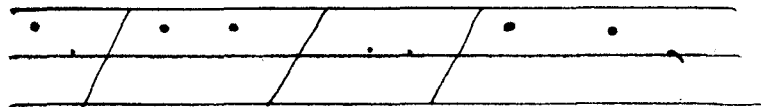


Speaker 11: ... a 'fort of 'this 'sort/'was/'built 'by/Clive/



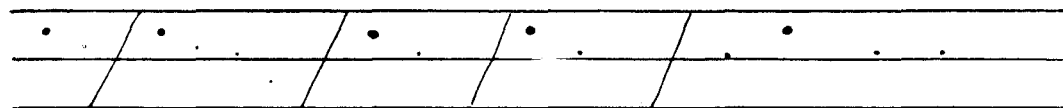
Sometimes they tended to divide tone groups only by pausing.
There were no nuclei in a succession of tone groups. e.g.

Speaker 6: 'Had a/'fair 'share/in the/'mad 'business?

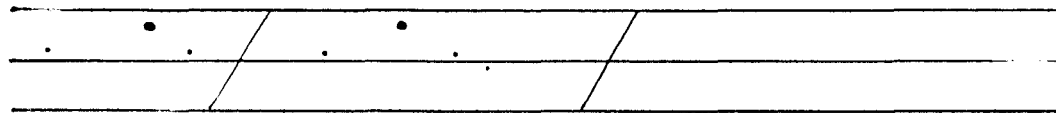


Occasionally, in the whole utterance there was no nucleus at all.

Speaker 16: 'Clerk/'inevitable/'public/'servant/we 'make use of

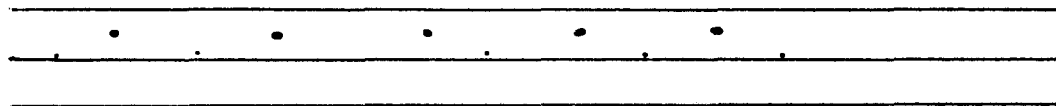


their 'service/for 'every thing /

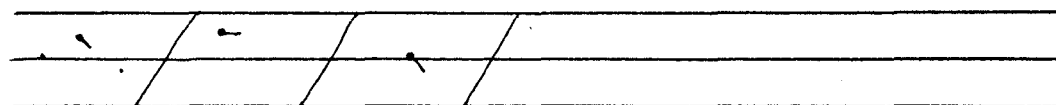


In speaker 16 we find a tone group of many words without a nucleus followed immediately by tone groups of single words constituting a nucleus. e.g.

... be'cause of 'this 'reason 'I was 'able to

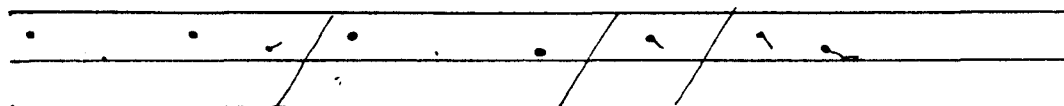


remember / these / words / ...

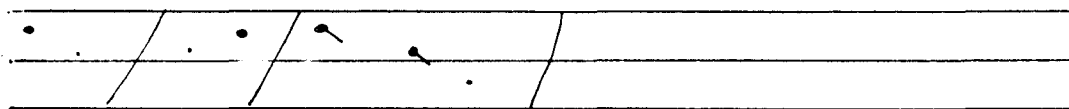


We also find that they sometimes had two or three nuclei in the same tone group.

Speaker 4: 'Had he 'known it/he 'would have/come/earlier



Speaker 5: 'Put that/in 'my/'shirt 'pocket.



Speaker 16: 'When 'they 'go/'they/bowing they /



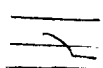
Speaker 7: You 'can't mean to tell me 'that /



4.3.3 Tones Used

The educated speakers of Pondicherry and Karikal used four different tones.

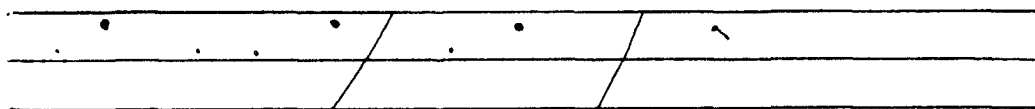
- (1) falling tone - both high fall and low fall
- (2) rising tone - both high rise and low rise
- (3) falling rising tone
- (4) level tone.

In the phonetic transcription, for the sake of accuracy, three more tones were marked which were Level Rise, Level Fall and Fall Level. The Level Rise tone began at the mid or high level and after a few milliseconds in the same level tended to rise and the Level Fall tone began at the mid or high level and after a few milliseconds in the same level tended to fall. But, in order to make significant predictions about the use of tones they were classified as rising and falling tones respectively. The informants tended to use a tone which fell from the level it began first and later levelled out. This was indicated as  and named Fall Level tone. The nature of the use of tones was found out by classifying sentences as statements, wh-questions, Yes/No questions, Orders, Requests, Exclamatory sentences, Compound sentences and Complex sentences.

The representation of the tonal contours are given below:

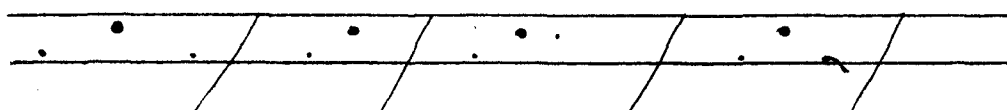
(1) High Fall

Speaker 11: The 'man in the 'hut/ ,was 'not / 'hurt.



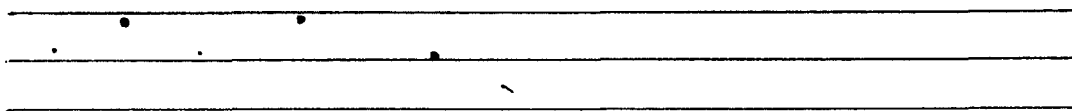
(2) Fall

Speaker 3: 'Why 'did you/pro'test/a'gainst the/pro'posal?/

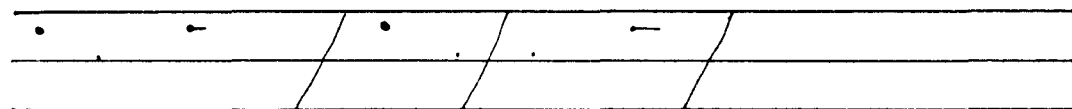


(3) Low Fall

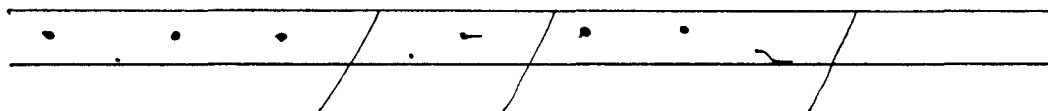
Speaker 20: "You 'are the 'fifth 'today./

(4) Level

Speaker 15: 'Will you 'please/'shut a/the 'door?/

(5) Fall Level

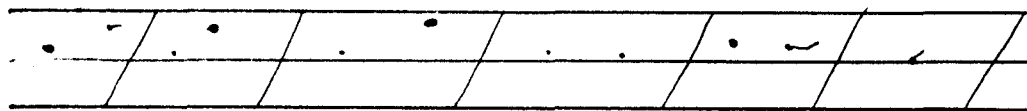
Speaker 7: 'Had a 'fair 'share/in 'the/'mad 'business?/

(6) High Rise

Speaker 5: Do you 'eat/'pork?/

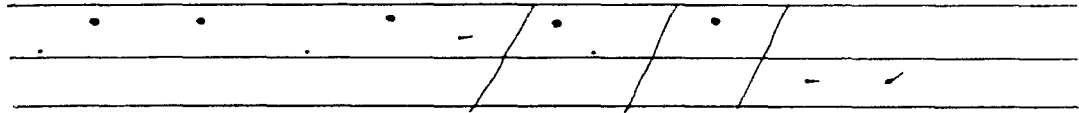
(7) Rise

Speaker 17: 'Can you/re'move/the 'cork/ from this/'bottle/please?/

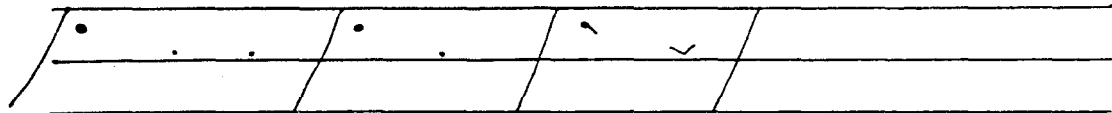


(8) Low Rise

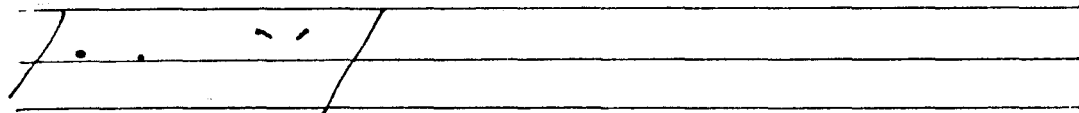
Speaker 17: You 'can't 'mean to 'tell me/'thats/'how/'you 'fish.

(9) Fall Rise

Speaker 16: 'Where did they/'stage the/'protest?/'

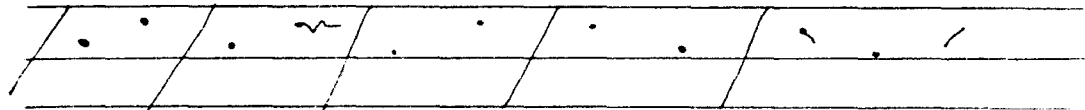
(10) Divided Fall Rise: (in the same word)

Speaker 4: /'with a 'mirror? "/



(in two words)

Speaker 20: /'Can 'you/'remove/the 'cork/from 'this/'bottle please?'

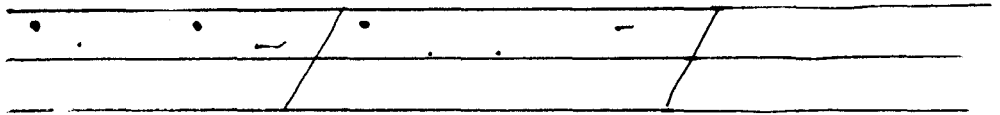
(11) Divided Fall Level

Speaker 18: /It'll/cost you a/hundred/dollars/

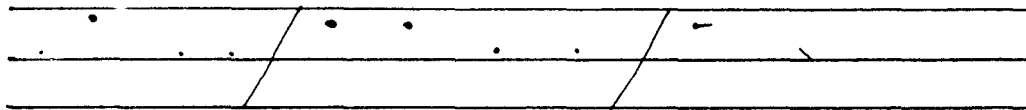


(12) High level

Speaker 17: 'Had he 'known it/'he would've 'come/...

(13) Divided Level Fall

Speaker 17: The 'tourist was/'not 's ure of the/'programme,



The Tables (see pages ¹⁵³152,4) present the choice of tone made by the informants in the different kinds of sentences.

A careful perusal of the tables will make us realise the fact that the dominant intonation contour is Fall. They used it in statements, wh-questions, orders, exclamatory sentences and in the independent clauses. The next preferred tonal contour is the Level Tone. The level tone could have been triggered by the fact that they read out the data. The spontaneous speech sample could not be taken as a basis of assessment because (1) the stretches of speech were not equal or in other words the time taken by them was not equal. (2) As described in section 2.2.3.2.4. the intonation used was like the one they used while reading. The rising intonation was preferred in

Table 40

Occurrence of Tones in Individual Sentences

Sp. No.	Tones used	State-ments	Wh.Qns.	Yes/No	Qns.	Orders	Requests	Excla- matory Sen.	Compound Ind. Cl./Ind. Cl.	Sen.	Complex Sen. Ind. Cl./D. Cl.	Total
81.												
1.	High Fall	103	14	21	26	10	10	24	10	18	4	240
2.	Fall	25	14	4	6	2	3	11	1	7	3	76
3.	Low Fall	5	1	2	1	1	0	1	0	1	0	12
4.	Divided Fall	0	0	0	0	0	0	0	0	1	0	1
5.	Level Fall	1	0	0	0	0	0	0	1	1	0	3
6.	High Level	20	2	3	1	7	4	2	7	0	5	51
7.	Level	4	3	1	0	2	0	0	0	2	4	16
8.	Low Level	0	0	0	0	0	0	0	0	0	0	0
9.	Fall Level	4	2	2	1	0	1	1	3	5	0	19
10.	High Rise	0	2	17	0	9	1	0	2	0	9	40
11.	Rise	0	0	2	0	5	0	0	6	0	9	22
12.	Low Rise	1	0	0	0	0	0	0	0	0	0	1
13.	Fall Rise	2	1	4	1	3	0	0	9	1	5	26
14.	Level Rise	0	0	0	0	0	0	0	1	0	1	2
15.	Div. Fall Level	2	0	0	3	0	0	0	0	0	0	5
16.	Div. Level Fall	8	0	0	1	0	1	0	0	3	0	13
17.	High Fall Lev.	3	0	0	0	0	0	0	0	0	0	3
18.	Div. Fall Rise	0	1	4	0	0	0	0	1	1	0	7
19.	Low Lev. Fall	0	0	0	0	0	0	0	0	0	0	0
20.	High Lev. Fall	1	0	0	0	0	0	0	0	0	0	1

Table 41
Occurrence of Tones in the Passage

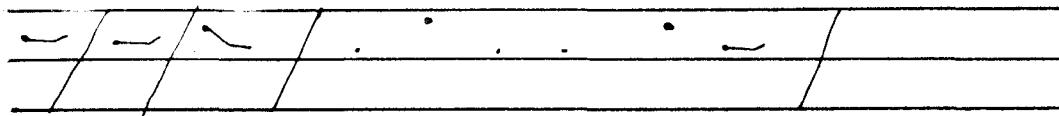
Sp.No.	Tones Used	State- ments	Wh. Qns.	Yes/No Qns.	Orders	Requests	Ref. Cl.	Indep. Cl.	Depen- dent Cl.	Total
81										
1.	High Fall	134	10	2	11	12	15	40	20	244
2.	Fall	49	3	0	2	3	2	6	3	68
3.	Low Fall	8	2	1	0	0	2	0	0	13
4.	Div. Fall	8	0	1	0	1	1	4	0	15
5.	Level Fall	0	0	0	0	0	1	1	0	2
6.	High Level	31	4	0	4	6	7	7	10	69
7.	Level	17	0	0	0	5	3	4	3	32
8.	Low Level	2	0	0	0	0	2	1	1	6
9.	Fall Level	8	1	0	0	5	8	0	4	26
10.	High Rise	2	0	1	0	2	0	0	2	7
11.	Rise	6	0	2	0	4	3	1	5	21
12.	Low Rise	0	0	1	0	0	0	0	1	2
13.	Fall Rise	22	0	9	1	16	8	8	9	73
14.	Div.Fall Level	6	0	0	0	2	3	4	0	15
15.	Div.Level Fall	5	0	0	0	2	0	0	0	7
16.	High Fall Lev.	1	0	0	2	0	2	3	0	8
17.	Div.Fall Rise	0	0	3	0	2	1	1	1	8
18.	Low Level Fall	1	0	0	0	0	0	0	0	1
19.	High Level Fall	0	0	0	0	0	0	0	1	1

the case of Yes/No questions, dependent clauses and requests. When we compare the choice of tones in the passage and the individual sentences, we find that, in the case of reading the passage, they used High Fall and Fall Rise to a greater extent and in the individual sentences they used Fall. Both of them are similar in the relative choice of tones in the different kinds of sentences.

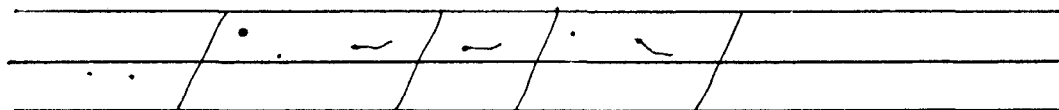
4.4 Some Tendencies Noted in the Use of Intonation

When the informants listed things, they tended to use different tonal contours. Speakers 11 and 19 used a level tone which ended in a slight rise when they listed things.

Speaker 11: 'Isle/earl/'poke/I 'asked you the 'meaning,/

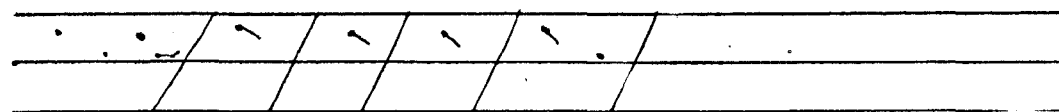


Speaker 19: ... that is, 'fisherman/poke/and sure,/'



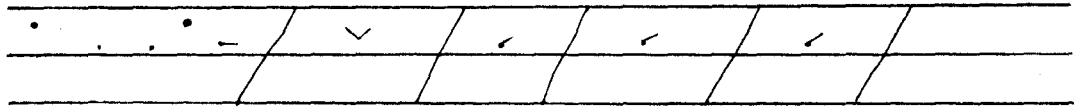
Both of them used a tone which fell and levelled out at the end of the listening. Speaker 9 used a falling tone when he listed things:

Speaker 9: for example/oil/dot/stage/weapon/ ...

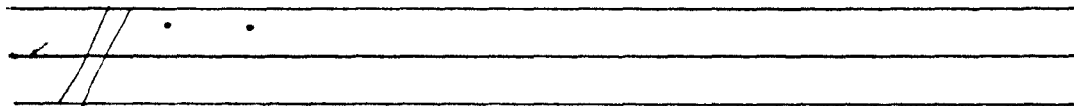


Speakers 17 and 4 used a rising tone when they listed

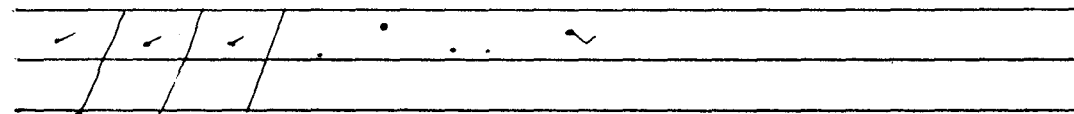
Speaker 17: 'So I re'member/'mirror/h air,c'lothes/'finger/



'ate//these 'words.

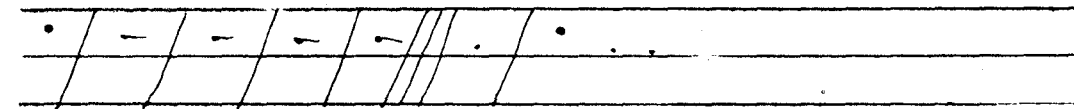


Speaker 4: ...go/out/ate/is ordinary words,



Speakers 2 and 10 used a level tone to test words like

Speaker 2: eat/pike/then/go/act///so/some of the ...

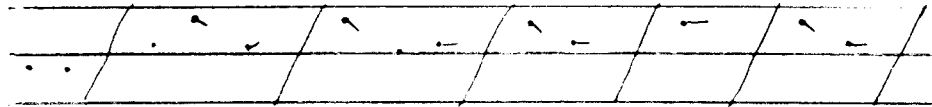


Speaker 10: short/oil/ooze/pike/pit/pork/is/...

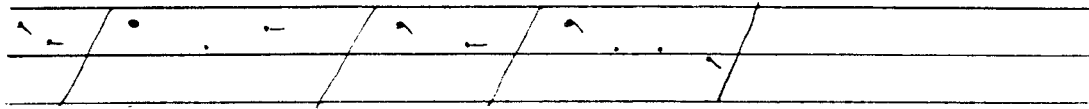


Speaker 13 used fall level tone and once there was no pitch change when she listed

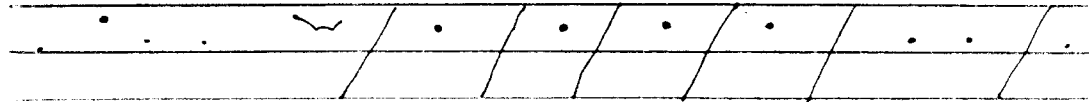
Speaker 13: 'I 'could/re'collect/'fisherman/'fishing/'lake/'mirror/



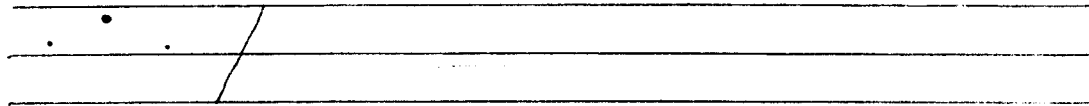
'money/'rays of 'light/'startle/'ridiculous/...



The 'following words / 'eat/'ate/'take/'took/'are 'all/a

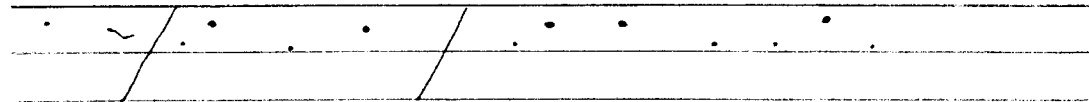


in common use/

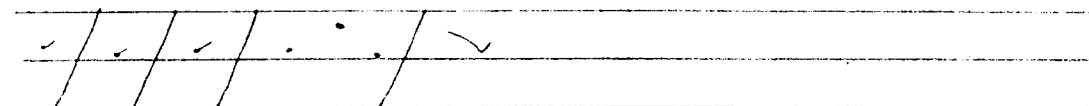


Speaker 16 mixed these phenomena -- using no pitch change and pitch change while listing:

and then/along with 'egg/I 'was 'able to remember



'rice/'eat/'oil/and 'also/'toil/...



This variety of intonation contour indicates the carryover of the mother tongue use into their English too. There had been occasional uses of complex tonal contours:

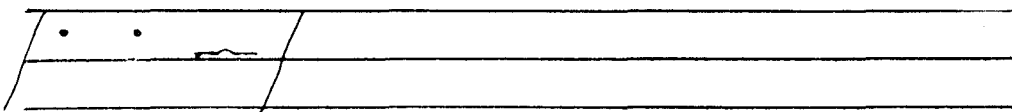
Speaker 2: Fall Rise Fall

/with a mirror?/



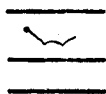
Speaker 7: Level Rise Fall Level

/'Ex'cuse me/



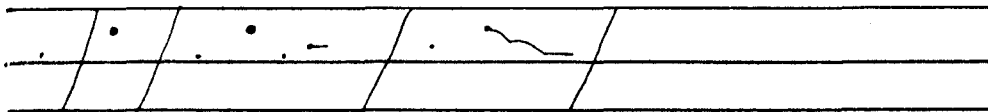
Speakers 11X and 17X: Fall Rise Fall Rise

/Okay/



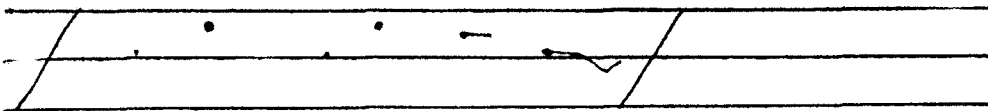
Speaker 11: Double Fall and Level

/he'gave/the'fisherman/the'money/



Speaker 11: Level Fall Rise

/... and 'when a 'fish goes-by/



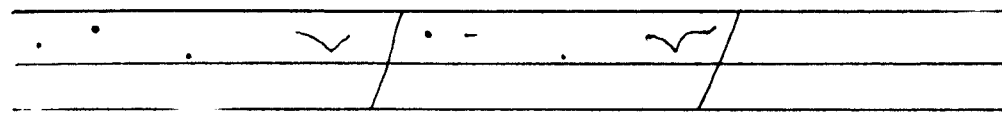
Speaker 15: Level Rise Level

/the 'first man 'asked/



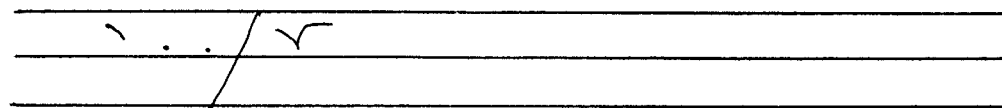
Speaker 15: Fall Rise Level Rise

'You 'aim the 'mirror/'into the 'water/

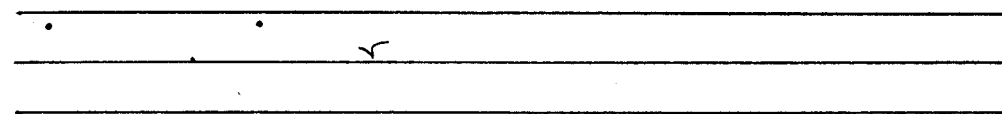


Speakers 17 and 20: Fall Rise Level

Speaker 20: ... into the/water



Speaker 17: 'could you 'tell me



4.5 Conclusion

The detailed analysis of the suprasegmental features very clearly reveals how the mother tongue very strongly influeⁿces the use of stress and intonation. By nature, human beings assimilate the intonation contours of the utterances first.

In L₂ classrooms little attention has been paid to change the habits. That is why we see the absence of rhythmic stress and contrastive stress in ETPK. The intonation contours make a listener feel, if he could forget about the combination of segmental features, that he is listening to Tamil and NOT English. This is a purely impressionistic view. An instrumental study of this phenomena would be an eye opener not only ^{to} linguists but to teachers as well.

...