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## Chapter 1

### 1. Introduction

The Reang is one of the smallest linguistic communities living in the state of Mizoram. Some historians and writers have preferred to call them as Tripuris<sup>11</sup>. Though the Reangs have much affinity with the Kokborok Language, their socio-cultural customs and style of living are very different from the Kokborok. Linguistically and ethnically, the Reangs are akin to the Bodo group of Tibeto-Burman tribes of Northeast India. Languages and dialects of this Family spread in different areas as their speakers moved in degrees in search of food and shelter. Reang has linguistic affinity with several dialects spoken by Kacharis, Garos, Rabhas, Lalungs, Kochs, Dimasas, Chutiyas, Tripuris, Jamatias, Noatias, and a few others. The languages of these tribes are closely related to each other.

The Indian government inadvertently employed the name Reang during a census reckoning. The correct nomenclature for this ethnic group is actually **Bru**. The term Reang is popularly known by the people of different linguistic communities. They speak a language, which is of Tibeto-Burmese origin and in the local vicinity referred to as **Kau Bru**. Kau stands for language and Bru stand for ethnic. The Reang clans are divided into Meska and Molsoi Groups. Meska group is further divided into seven sub groups or Dophas i.e., Meska, Mhsa, Corkhy, Raikcaoh, Wairem, Taumayakco and Tuimuiyaphaoh. On the other hand, the Molsoi group is

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<sup>11</sup>Tripuri: The term Tripuri is a community and are the original inhabitants of Tripura and Mizoram. Their language belongs to the Bodo-Garo languages of Tibeto-Burman family. Which includes Debbarma, Reang (Bru), Uchai, Jamatia, Koloi, Rupuni, Murasing etc.

sub-divided into six groups known as Molsoi, Apeto, Nouhkham, Congpreng, Yakstam and Reang.

### **1.1. Origin and Migration**

There is no sufficient information regarding the origin and migration of Reangs. The homeland of the Reang of the present day is the state of Tripura and the Hill Tracts of Chittagong but there they have not been living from time immemorial. They immigrated here from elsewhere.

Grierson, Guha, Chattopadhyaya, Taraporewala, Majumder, Bartakati and many others have suggested that the original homeland of the speakers of the Tibeto Burman dialects of which the Reang is a branch may be located in the south west of China near the headwaters of yangtse and the Haongho river. It was from that place that they are different batches in difference time moved southeastward and settled in greater Assam, Burma, Chittagong Hill tract, Tripura.

Choudhury (1983) have stated that it may be assumed that leaving their original homeland in China, the Reang in search of food and fertile lands for shifting cultivation halted temporarily at different places the north western corner of Burma was one of those temporary abodes the memory of which still faintly known. Here, probably, a division took place between the Tipra and the Reang. From the place, the Reang gradually moved towards south-west leaving the Naga Hills and The Manipur Hills to the left, while the Tipra moved westward and entered Assam. He further stated that, the division and diversion took place long before the invasion. Reangs in course of their movement, might have temporarily settled in the Mayani Kanthlang hills a place said to have been located in the southern Fringe of the Mizo hills from which the river Karnaphuli originates from Mayani Kanthlang onward almost all hills and river crossed and settled in the top valley of Mizoram permanently for peace and shelter. There may be overlapping while

memorizing those places. The route of the Reang migration and movement can also be ascertained from the distribution in Tripura and the hill tract of Chittagong. Choudhury (1983) pointed out that the Reangs are largely concentrated mainly in two-sub divisions, namely, Kailasharhar and Amarapur that have common borders with the Chittagong Hill Tracts. So it is presumed that the Reang came from Burma through Arakan to the Chittagong Hill tracts and Tripura and Mizoram.

## **1.2. Geographical and Demographic distribution**

The speakers of Reangs are mainly found in Mamit, Lawngtlai, Lunglei and Kolasib districts of Mizoram. Their inhabitation is also noticed in the neighboring state of Tripura that is in North Tripura, South Tripura, Dholai, and Gomati. A handful of Reangs (Bru) are also noticed in Cachar and Hailakandi Districts of Assam. Besides this, their population is also traced in the country of Bangladesh and Burma.

According to the Census of India 2001 the total population of Reang in India is 76,450. The following table shows the state population of Reang in the name of Tripuri and other tribal population

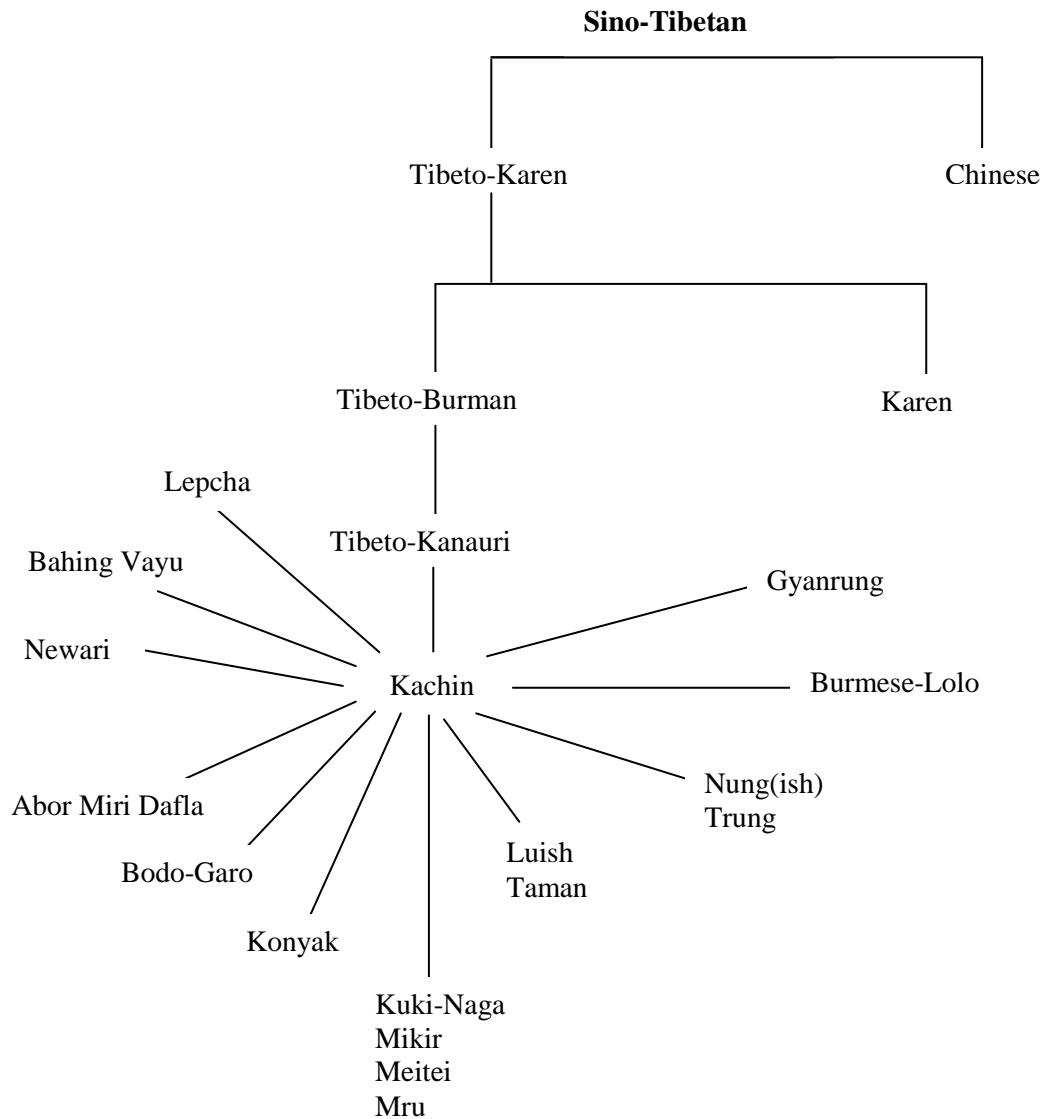
Sl.No	Name of the Scheduled Tribe	Total Population	Proportion to the total ST population
1	All Scheduled Tribes	839,310	100
2	Any Mizo (Lushai) Tribes	646,117	77
3	Chakma	71,283	8.5
4	Pawi	42,230	5
5	Lakher	36,018	4.3
6	Any Kuki Tribes	21,040	2.5
7	Hmar	18,155	2.2
8	Tripuri	17,580	2.1
9	Any Naga Tribes	1,194	0.1
10	Synteng	419	”
11	Dimasa	95	”
12	Garo	74	”
13	Mikir	18	”
14	Man (Tai Speaking)	3	”
15	Hajong	2	”
16	Khasi	1,514	0.2

**Table 1 shows the Tribal population of Mizoram.**

### **1.3. Linguistic affiliation**

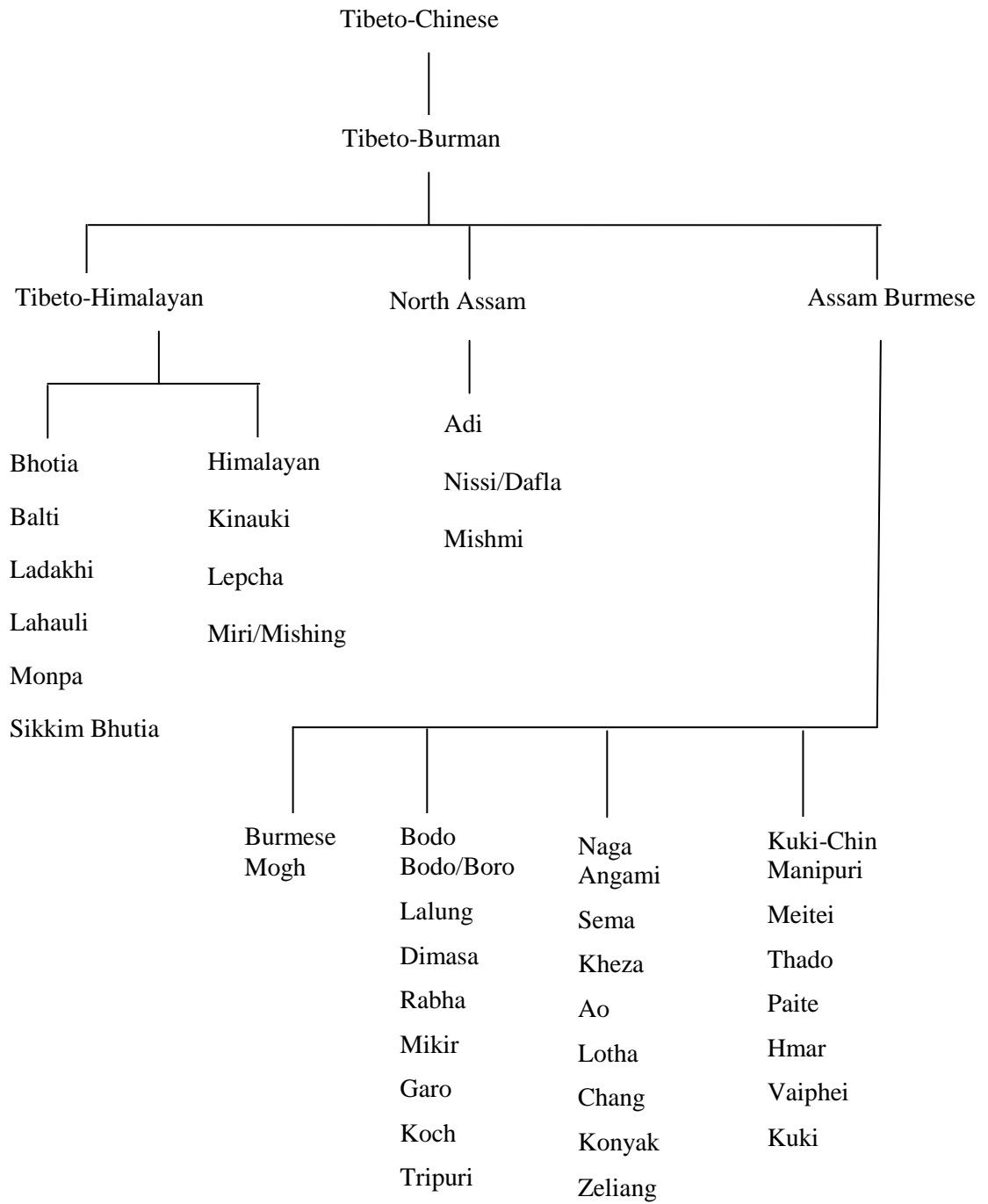
Benedict, in his *Sino-Tibetan: A Conspectus* (1972) classified Reang under Bodo-Garo within Tibeto-Burman (see Figure 1).

**Fig1: The Classification of Tibeto-Burman by Needham, Robbinson, (1855) from Paul. K. Benedict (1972)**



Sino-Tibetan, considered as the greater branch, is divided into Tibeto-Karen and Chinese. Tibeto-Karen is again divided into Tibeto-Burman and Karen. Scott (1987) classification on Bodo-Garo gave a clear picture to this group.





(Kokborok,	Tangsa	Lakher
Reang,	Sangtam	Lushai/
Uchoi,	Wancho	Mizo
Jamatia	Yimchunger	Pawi/
etc)	Khiemnungan	Pot
	Kabui	Halam
	Mao	
	Tangkhul	
	Nocte	

**Fig 2: The classification of Tibeto-Burman of Scot De Lancy (1987)**

Jacquesson (2006) divides Bodo-Garo languages in three groups: Western, Central and Eastern.

1. Western group (Groupe occidental)

Garó

Rabha and Koch

2. Central group (Groupe central)

Bodo and Meche

Bru

Dimasa and Moran

Kokborok

3. Eastern group (Groupe oriental)

**1.4. Dialectal variations**

Reang shows a number of dialectal variations. There are four major regional dialects of Reang viz. (a) Mizoram valley dialect (b) Assam valley dialect spoken in Cachar and Hailakandi districts of Assam (c) Reang dialect spoken in North Tripura, South Tripura, Dholai, and Gomati. (d) Chittagong

dialect spoken in Bangladesh. It is to be noticed that some variations exist particularly in phonology, but there is no morphological and syntactic variations among the dialects. Hence, the variation in tone is a noteworthy feature. However, such phonological variations are not so great as to create mutual unintelligibility among the dialects, i.e., all the dialects are in mutually intelligible.

### **1.5. Cultural Background and Literary**

Reang people has its own original history and culture. They are like many other tribal groups of North-East India in many respect, while at the same time, they have their own distinctiveness among others. The Reang culture is a part of the Mongoloid culture. The Reang people live together peacefully forming a village under the */ktor dopha/* (headman) of the village. The Reang people have their customary laws called */Bad/* for leading the village community in a peaceful way. The social structure of Reang is primarily patriarchal, and father is the sole guardian of the family. The */gamibwrai/* the */oja/*(traditional healer), the */dwuri/*priest are very important persons in the village or in the society. In Reang (Bru) most of the disputes and difficulties are settled by the people of */ktor dopha/*(Head and leaders of the tribe), that is by */Rai/* (*chieftain*) and */Kaskao/*(*Chief Minister*) of respective sub tribe. Whenever a dispute arises in between the members of the community, the Rai (chieftain) calls a meeting. All relevant arguments are heard and then justice is done according to the principle of natural justice. Whatever verdict or punishment is pronounced in the judgment, it is implemented with firm hand and payments of penalty etc,are made then and there.

## **Occupation**

Agriculture is the main occupation of Reang people. In the contemporary times, occupations like service, trade and commerce, contracts etc are also adopted. They generally cultivate varieties of crops like grains and vegetables. They cultivate rice, mice and tobacco, pineapple, jute etc. vegetables like cucumber, maize, watermelon gourd, green leaves, etc spices, chilly, ginger, turmeric etc. Reangs produce partly for domestic consumption and partly for selling in the village market.

## **Dress and Ornament**

The traditional dress of the Reang is simple and shares some similarities with the other tribes of North East India but every tribe has its own way that dresses and styles. Bru men traditionally wear hand woven loin cloth and piece of cloth as a wrapped round from the waist to the down knees called */pondri/* a piece of cloth. The women wear long cloth called */rinai/* wrapped around from waist to down knees covering part of a chest cloth is called */risa//rikatouh/* covering the whole body and head covering called */kamsoih/*. The Reang women usually weave the fabric and they are very colorful. They maintain and preserved in orderly manner.

Reang women are fond of wearing personal adornment like flowers and ornaments which give a good smell and refresh their mind to work for long time. Flower is used along with the earring and the backside of the hair clip. They used silver, which they put on and decorate their parts of body from head to toe. Some of their ornaments are */sangai/* hair clip, */nabauh/* and */wak<sup>h</sup>om/* 'earring', */ranbauh/ /condroha//kanthi/* etc which are necklace, */tar/* and */tro/* are 'bangles' and */benji/* to put in the fingers of the legs.

## Marriage

The marriage of Reang of the first stage is */sunglaimo/* mean discussion here */gorenda/* matchmaker went to the female parent and discuss of their beloved daughter for marriage.*/andrakhutoima/* basically, it is a negotiation process for obtaining formal mutual consent from both parents of bride and grooms. A small feast is organized on the occasion and wine is provided. */soikhehmo/* initiates the marriage which includes with the performance of */kailaimo/* marriage. On the day of marriage, the bridegroom along with the parents, friends, relatives and villager go to the bride's parent house in the evening in a procession. At the time of departure, the */aukchai/* priest performs the sacrificial rites with hen's egg at the outer door of the house and this is called */tutattaj khemi/*.

The marriage ceremony is performed in the bride's parent's house according to the customs and tradition. A cane mat is spread on the floor and a piece of cloth */risa/* breast cover cloth of the bride is placed over the mat for the bridegroom to sit on. Using some articles like mustard oil, cotton, rice, chilly, salt, ginger, onion, one dao, a piece of stone and two bottle of wine are kept with winnowing fan which is placed before the bridegroom. */rinai/* a traditional Reang woman cloth is kept to the left of the bridegroom symbolically representing the bride. The */aukcai/* priest recited hymns in the ceremony. After the recitation of the hymns, the */aukcai/* blesses the couple. A piece of stone is preserved and hammered in the presence of the public for taking common approval of the community. After the ceremony is performed feast served.

## **Drink and Food Habit**

In Reang community, country wine is the most important in every activity of each ceremony. Reangs prepare their own country wine in their own process. The country wine is known as */arauh/* So in Reang before having festive meal all members are offered homemade */arauh/* (liqueur) */barangi/jor/* (premium whisky), */co klomtoi/* (soft drink) and */gala/* (rice beer).

The Reangs have a habit of making dishes with dry fish called */bermaitoi/*, */momo/* ‘a curry of meat’, */moiyathoicaukhoi/* ‘dry bamboo shoot cooked by alkaline’, */sangphangaroi/* ‘different leafy vegetables’, */samkhakhowhmtoi/* ‘soup from leaves’, */along/* ‘boil curry’, */peimo/* ‘cooked in a bamboo tube’, */thamsohumo/* ‘chatni’ are most common food items in Reang menu.

## **Birth**

When a baby is in the womb of an expected mother, the */gbeing bumo/* ritual is performed in the household for the well off for the pre-born baby. When a pregnant woman attaining the stage of full maturity of baby, fails to deliver the child in normal course of time ritual is performed named as */katicamo/* and this ritual is performed in the household to appease the ‘Goddesses of water’ thereby ensuring safe delivery of the child and safety of the mother. After safe delivery of the child is followed by */abu sumo/* ritual. The */abu sumo/* ritual is performed when they cut the portion of umbilical cord of the new born baby. This ritual is performed to the holiness of the household God. The */bacauh kamo/* ritual is performed when a baby is learning a little bit stepping in order to avoid */thorkao/* compulsion */muhphrih kungphrih/* unconscious. */khum khauh kamo/* ritual is also

performed for the blessing the child and for improvement of the knowledge of personality.

## **Death**

The Reang community believes in the existence of spirits and soul. They also believe in the concepts of re-birth. Unlike other society, honours are showed upon a dead man in the Bru society. People pay respects to the departed soul irrespective of his social status. As the news of death reach the village, people start pouring into care of the death body of the deceased. Just after death, a man or a woman is purified by giving bath with hot water, making wear new clothes, ornaments, */panga/* a kind of ornament made of indigenously woven black and white yarn. Dead body is decorated with a coin on the face. A hen is hit to death with a single stroke signifying that the evil spirit killing the deceased may face the same fate like hen. The bird are put in such a position that they face the dead body, seed of the paddy, variety of potatoes, maize etc are offered to the departed soul.

## **Religion and Festivals**

Traditionally Reang people follow animistic worship. They worship Jungle as a spirit of supreme God which is the main source of wealth or food called */buraha/* river goddesses called */toiskain youhma/*. They sacrifice domestic animals to make happy of the Goddesses who take cares from sick and all sufferings. Slowly Reangs started believing the Christianity Now a considerable percentage of Reangs started believing Christianity also.

The Festival is an important aspect of the Socio-Cultural life of the Reang people. The Reang community celebrates number of festivals that relates to the religious, agriculture (jhum cultivation) along with socio-cultural.

These are the occasion, people relax and enjoy, dancing, along with drinking and eating. Boisu is the main festival celebrated by the community with a great joy. Every household member celebrates this festival as much as his or her capacity. The day before */boisu/* is called */har boisu/*. The last day of Bengali month Chaitra is observed as main 'boisu' festival. The children go to the jungle and collect the flowers to decorate the household. The cattle were given a good wash, garlanded, and left free to graze for the festive period. The */boisu/* festival is celebrated for seven days. On the day of 'boisu' head of the family is busy to perform and offer the sacrifice inside the house. House wife become busy early morning to prepare different dishes. It is the festival of union and get together. All the family members, relatives and friends share festive meal. The members of the household are offered homemade a */arauh/* 'country wine', */maiming/* 'rice cake' and */gala/* 'rice beer' other interesting information is */boisu tautui khangmo/* collecting egg which are organized in the evening in the village. The children visit house to house from one end of the village to the other. They performed dance accompanied by song and merry making. The drummer, singer and the piper are among the children. After the performance of dancing, the household offer them like rice, chicken, egg etc.

'hanggrai' is also one of the most important festival of Reang community. In this festival, people came from different villages to attend the event. They come to take a holy dip on the occasion on winter for prayer to their ancestor and offer the sacrifice to the God and Goddesses in 'tito' It is believed that a dip of a sacred river Gomti is treated as a Ganga river.

Hodaigiri is one of the most important festival for the Reang community. In this festival the ritual is performed in the month of */drumboi/* 'july', */bety/* name of the paddy, the first seasonal paddy shifting cultivation,



gets yellow like the colour of */tautui kormo/* ‘yolk’ of an egg signaling they are ready to be reaped the paddy.

Dance and music is an integral part of the Reang (Bru) life. The */hojagiri/* folk dance of Reang (Bru) is well known all over the world. In this festival different items of Bru dance and music were performed, like */goroiya/* dance in */boisu/* festival is the most popular festival of Reang (Bru) community. In */boisu/* the people celebrate with dance and music. The most popular Reang (Bru) dance is the */medol/* and this is performed by the group of girls and the music is played by male, where */kshumu/* (flute), */kham/* (drum), */sendra/* (violin) forms the main musical instruments. */dailo/* dance is one of the most important dance in Reang, in this */dailo/* dance both male and female would be engaged.

## **House**

The Reangs generally prefer living in groups on the valley region. Reang people are nomadic in nature and they change their livelihood based on the place where they can do jhum cultivation. Reangs were in the habit of changing their dwellings from one place to other surrounded by deep and remote jungle patches in search of good forest. The dwelling house is called */kaireng/ /carnouh/*. The houses are constructed with the help of jungle products using different materials like bamboo strips, bamboo, wooden poles and cane. The corridor portion of the house is also prepared with bamboo strips and the roof is made by the bamboo leaf. The house comprises of only a room and do not have separate kitchen or drawing room. In case of the mother who gave birth to the baby a partition is made by clothes. Generally the mother who gives birth were given to sleep around the oven to have heat inside the house and can have warm water to drink whenever she needs to drink.

## **Household utensil**

Reangs uses bamboo made articles like baskets of various types and sizes. They also use different types of earthen pots and metal pots such as */lota/* (jug) */tu/* cooking pot */mairang/* plate. */srauphe/* 'lid' is made of metal or mud. The banana leaf is also plays an important role to keep some things and used as plates. Beside they also use dry skin of the bottlegourd vegetable to carry and store water called */tuilaw/*. */kat<sup>h</sup>i/* and */phaikho/* are spoons made of bamboo. */wasung/* bamboo tube in which grain or seeds are kept so that rat or insects cannot destroy. */cingpai/* is a basket made of bamboo or cane for storing of grains and seed. */rongtuh/* is also a kind of basket like pot for storing rice. */gurya/* is made of wood for to grind paste. */hatrai/* is made of bamboo for to keep the cooking pot.

## **Household Crafts**

Household Crafts is a popular to supplement their household needs. They make different types of baskets with bamboo and cane like */nokhai/* (basket for to carry rice), */toilangga/* is basket made of bamboo and cane for carrying firewood and water) */khoh/*, */tlang/* is a basket made of bamboo and cane for container of food grains. */caukhoikoh/* is basket made of bamboo to make a soda water for cooking, */slam/*, */pelong/*, */coka/* is basket made of bamboo used for fishing, */taukhouh/*, */condo/* is made of bamboo for keeping chicken, */khamplai/* (wooden sitting tool) */sosengha/* is basket made of bamboo and cane for sieving */baileng/* is made of bamboo and cane for cleaning rice), */wayeng/* is made of bamboo and cane cradle.

## **Economy**

Pre-agricultural economy was totally dependent on the food gathering activities which includes the collection of forest products like fruits, vegetables and edible leaves, hunting of wild animals and fishing is

also important in Reangs life. Hunting was done in groups and generally hunted the wild animals like wild boar, deer and bear, etc. The young boys have the habit of hunting birds. Other hunting activities are done through the preparation of traditional traps.

### **Forest as a source of Income**

Reangs economy is characterized by the close contact with the surroundings. Because the primitive society has always made some kind of adjustment between the material needed from the environment. The Reangs are recognized as primitive tribe as they entirely depend on forest for want of food, fuel, household construction materials, and agricultural implements. Even settled Reangs cultivator's looks on the forest for most of their needs. Food required for their daily intake is constantly supplemented by the green leaves and vegetable from forest. Due to scarcities of cultivable land and during severe food crisis, the Reangs look forward to the forest products for their livelihood. The main economic activities of Reangs in the forest is the practice of jhum cultivation and additionally, they collect fire wood, bamboo, banana leaf, various types of fruits and leaves of medicinal importance, roots, honey, oil seed, etc.

### **Live stocks and Labour**

The Reangs rear livestock for two purposes. Manure is a primary source through which they rear large number of cows, bulls, pig, chicken, goats, and buffaloes. Another main reason for rearing animal is to fulfill the need of meat and milk for consumption. Pig, goat and chicken are reared only for meat. Other uses of these domestic animals are for serving any traditional rituals and ceremonies which includes worship and marriage ceremonies. The labors in Reang community are of two different categories viz. agricultural laborers jhum practices and settled agriculture practices and casual laborers. individuals that involves as a daily labour.

## **Trade and Market**

Reang produce crops primarily to meet their daily consumption. Agriculture alone do not serve their daily need as an income. Forest products like Green leaves, roots, fruits and vegetables are sold in the market.

## **Village Administration**

Mahajan plays an important role in the Reang villages. Mahajan generally belongs to the Marvari community. Mahajan is the shop owner from whom the village people seek financial assistance to collect seeds, bullocks for ploughing. When the crop is ready Mahajan collects the products and purchase the remaining portion also. Mahajan pays loans to the villagers with some conditions. On any occasions Mahajan control the whole of the economy.

## **Family**

The smallest units of a family among the Reangs consist of a man (head of the house), his wife and their children although the joint family system is still prevalent among them. In joint families the eldest male member is authorized to do all necessary decisions. The families are patriarchal in nature. The head of the family distributes the work load among the members, maintains social relations with agnates and others perform the ritual and ensure co-operation and harmony in the family. It is to be noted that the youngest male member of the family is the sole owner of the family property. All female members are to go to their in-laws after marriage.

### **1.5.1. Literary background**

Reang language is rich in folk literature which includes folk-tales, folk-songs, folk-dances, riddles, proverbs, medicine, and craft etc. Moreover,

Reang folk literature makes available a socio-cultural representation of the society in which it flourished. In other words, the ways of life, customs, institutions, joys and sorrows are all reflected on the members of their community in folk literature. This unwritten literature has been orally transmitted from generation to generation. Their language is not being taught in the school as a subject or medium of instruction. As a result most the Reang people have been educated either in Bengali or English medium schools. Like many other tribal languages of North-East India, Reang do not have their writing system and script of their own. For the fact, they use in writing either Bengali or Roman script according to the convenience of the individual.

In addition to the above, it is also one of the prevalent practices that the old generation of Reang people of Mizoram, Tripura and Assam use the Bengali script to write their language; and the Reang who had their education through English medium is in favor of Roman script. In Mizoram, they mostly use Roman script to write their language and literature.

### **1.6. Data and Methodology**

The data collected from the several informants, some of them are, Sri Thumpairai Reang Reang, Ms Zirliani Reang and other people of different age groups. Moreover, the data in this research is collected from the oral source. Both the sexes of different age groups were taken for this work. The methods of acquisition of data were both direct and indirect. In the direct approach the spoken forms like – folksong, folktales, narratives, and conversations were recorded from my study area for repetition and closer study as per requirement. The data were cross- checked with other speaker of this dialect from different age groups, sexes and occupation. In the indirect approach, some data from riddles, stories and novels were also used.

## Chapter 2

### Review of Literature

As far as earlier works are, concerned Reang language is in infant stage i.e., the extensive description or documentation of the language has not done by any linguist so far. The following are the major works found in the language that includes:

Baskaran (2016) "*Reang Word Vocabulary Book*". The book is a comprehensive one. It provides the lists of basic vocabulary pertaining to the natural objects, body parts, housing and household articles, numerals, adjectives verbs and Adverbs etc. subject to the natural meaning. The author strongly believes this collection vocabulary will certainly useful to the native speakers to recheck their vocabulary and the non- native speakers to learn the Reang Language. It is believed that the Language data of Reang may be useful to the Government in case of inclusion of Educational and Administrative purposes.

In the same year, Baskaran (2016) has published another book on "*An Introduction to Reang Phonology*". It deals with Tripura Reang dialect having differences with Mizoram variety of Reang dialect. The book is a small attempt of philological study where he has described the inventory of phonemes, their distributions and allophonic variations. According to him, there are twenty five (25) phonemes of which (5) five are vowels and (20) twenty are consonants. i. e /i,e,a, o,and u/ are the vowels. /p,p<sup>h</sup>, b, t, t<sup>h</sup>, d, c,j, k,k<sup>h</sup>, g, s,h, m,n, ŋ, l, r w, and y/. He further described consosnant combinations and syllable structure briefly hence the study was proposed to described the consonant combinations and syllable structure of Reang spoken in Mizoram

Singha and Singha (2017) "*Linguistic and Cultural Aspects of Reang*" the authors in their paper have described the culture and its linguistic profile of Reang in a brief way. They have pointed out that

Reang language falls under the Bodo-Garo subgroup of the Tibeto-Burman language family. The Reang clans are divided into Meska and Molsoi groups. Phonological variation is one of the significant features of distinction between Reang and other dialects of Kokborok. Reangs do not have their own script. It is the second dominant language of Tripura. The marriage system prevalent among the Reang is similar to other Tripuri tribes of Tripura. Dance and music are an integral part of Reang life. Reang people use cremation to dispose of the mortal remains of the dead. The society of Reang is patriarchal. Folk dances, festivals and music are the prime elements of Reang culture.

Their paper was divided into two sections first part deals with the cultural aspects found in the language. In the second section, they have discussed the main linguistic features of Reang stating Reang is a tonal language. It has two tones, high and low.

Verbs are marked for tense/aspect and mood. Like many other Bodo-Garo languages, Reang has a rich set of classifiers. (vi) Like many other South Asian languages, affixation, compounding and reduplication are the three main word formation processes in the language. Lastly, they have stated that Reang is a verb final language, with dominant SOV word order.

None of the above mentioned workers have discussed the detail analysis on Consonant combination and syllable structure of Reang spoken in Mizoram. Hence the study was taken to explore the above mentioned

## Chapter 3

### Inventory of phonemes

#### 3. Phonemic inventory

The phonemic inventory of Reang consists of thirty-three phonemes. Of which 11 (eleven) vocalic phonemes i.e, 5 (five) monophthongs and 6 (six) diphthongs, 20 (twenty) consonants and two tones.

##### 3.1. Vowels

Reang has eleven vowels consisting of five monophthongs /i, e, a, o and u/ and six diphthongs /ei, ai, au, oi, ou and ui/. The monophthongs can be categorized into three levels of tongue height: high, mid and low and a three way contrast of front, central, and back are also distinguished in terms of the parts of tongue raised. All the vowels in the language are voiced i.e., voicing is not relevant feature in the case of Reang vowels. The five segmental vowel phonemes in Reang is shown in the following table:

	Front	Central	Back
Close	i		u
Close-mid	e		o
Open		a	

**Table 2: Monophthongs in Reang**



### 3.1. 1. Minimal Pairs (Vowel)

The above-mentioned phonemes have been invented based on following minimal pairs of the language:

/i/ vs /u/

/ri/ 'cloth'

/ru/ 'boil'

/t<sup>h</sup>i/ 'economy'

/t<sup>h</sup>u/ 'sleep'

/si/ 'blow'

/su/ 'wash'

/i/ vs /e/

/t<sup>h</sup>i/ 'economy'

/t<sup>h</sup>e/ 'blockade of water'

/k<sup>h</sup>i/ 'stool'

/k<sup>h</sup>e/ 'do'

/kli/ 'stab'

/kle/ 'dissolved'

/e/ vs /a/

/p<sup>h</sup>re/ 'rolling'

/p<sup>h</sup>ra/ 'to tremble'

/k<sup>h</sup>e/ 'do'

/k<sup>h</sup>a/ 'bitter'

/se/ 'shift'

<i>/sa/</i>	‘little’
<i>/e/ vs /o/</i>	
<i>/te/</i>	‘moving slowly’
<i>/to/</i>	‘filtering’
<i>/kle/</i>	‘melt’
<i>/klo/</i>	‘vomit’
<i>/se/</i>	‘move’
<i>/so/</i>	‘pull’
<i>/a/ vs /o/</i>	
<i>/t<sup>h</sup>a/</i>	‘jungle potato’
<i>/t<sup>h</sup>o/</i>	‘hail’
<i>/ska/</i>	‘hay’
<i>/sko/</i>	‘anus’
<i>/ca/</i>	‘eat’
<i>/co/</i>	‘country wine’
<i>/o/ vs /u/</i>	
<i>/kol/</i>	‘stir’
<i>/kul/</i>	‘back bite’
<i>/k<sup>h</sup>o/</i>	‘pick’
<i>/k<sup>h</sup>u/</i>	‘cotton’
<i>/klo/</i>	‘vomit’
<i>/klw/</i>	‘sink’

### 3.1.2. Description of Distribution vowels:

**/i/**High front unrounded vowel. Occurs initially, medially and finally.

#### **Initial**

*/inaŋ/* 'ill teeth'

*/imaŋ/* 'dream'

#### **Medial**

*/aibi/* 'sister'

*/t<sup>h</sup>aili/* 'banana'

#### **Final**

*/p<sup>h</sup>ai/* 'come'

*/mai/* 'paddy'

**/e/**Mid front unrounded vowel. Occurs in the word medial and final positions.

#### **Medial**

*/peŋ/* 'cooked in bamboo tube'

*/cem/* 'defeat'

#### **Final**

*/bre/* 'closed'

*/hase/* 'low'

**/a/**Low central unrounded vowel. Occurs in all three positions. .

#### **Initial**

*/amoŋ/* 'mother'

*/apa/* 'father'

#### **Medial**

*/slau/* 'credit'

*/tau/* 'bird'

### **Final**

*/sa/* 'pain'

*/saka/* 'up'

**/o/**Mid back rounded vowel. Occurs in all three positions.

### **Initial**

*/oŋ/* 'become'

*/orka/* 'belch'

### **Medial**

*/ktor/* 'big'

*/k<sup>h</sup>oi/* 'sour'

### **Final**

*/bro/* 'where'

*/spo/* 'who'

**/u/**High back rounded vowel. Occurs word finally.

### **Initial**

*/usom/* 'multitude'

*/uri/* 'hibiscus'

### **Medial**

*/muima/* 'animal'

*/mayuŋ/* 'elephant'

### **Final**

*/tau/* 'bird'

*/t<sup>h</sup>u/* 'louse'

### 3.2. Diphthongs

Reang has six diphthongs. Generally, the combination of the second vowel is either /i/ or /u/. That is, the first member of the vowel has no restriction whereas the second member is either /i/ close front unrounded vowel or close rounded back vowel /u/.

Vowels	Front	Back
Closed		ui
Closed Mid	ei	oi ou
Open	ai au	

**Table 3: Diphthongs in Reang**

#### 3.2.1. Minimal pairs (Diphthong)

/ei/ vs /ai/

/pei/ 'soft'

/pai/ 'finish'

/k<sup>h</sup>ei/ 'bend'

/k<sup>h</sup>ai/ 'carry'

/sei/ 'taking something by forcibly'

/sai/ 'to chose'

/ai/ vs /au/

/pai/ 'finish'

/pau/ 'forgot'

/k<sup>h</sup>ui/ 'throw'

*/k<sup>h</sup>au/* ‘steal’

*/tui/* ‘sweet’

*/tau/* ‘bird’

*/oi/* vs */ou/*

*/k<sup>h</sup>oi/* ‘sour’

*/k<sup>h</sup>ou/* ‘basket’

*/soi/* ‘dog’

*/sou/* ‘reach’

*/toi/* ‘water’

*/tou/* ‘knocking door’

*/ou/* vs */ui/*

*/kouh/* ‘punch’

*/kuih/* ‘curve’

*/mnouh/* ‘swallow’

*/mnuih/* ‘laugh’

*/k<sup>h</sup>oi/* ‘sour’

*/k<sup>h</sup>ui/* ‘throw’

*/ui/* vs */au/*

*/sui/* ‘write’

*/sau/* ‘rotten’

/mui/ ‘carry’

/mau/ ‘cleaning the jhum’

/tui/ ‘sweet’

/tau/ ‘bird’

### 3.3. Consonants

In Reang, the consonantal system show the distinction between aspirated and unaspirated, voiced and voiceless. There are twenty (20) segmental consonant phonemes realized in Reang language. These are /p, p<sup>h</sup>, b, t, t<sup>h</sup>, d, k, k<sup>h</sup>, g, c, j, s, h, m, n, ŋ, r, l, w and y/ which are presented below:

	<b>Bilabial</b>	<b>Alveolar</b>	<b>Palatal</b>	<b>Velar</b>	<b>Glottal</b>
Stops	p b	t d		k g	
Stops Asp	p <sup>h</sup>	t <sup>h</sup>		k <sup>h</sup>	
Affricates			c j		
Fricatives		s			h
Nasals	m	n		ŋ	
Lateral		l			
Trill		r			
Semivowels	w		y		

**Table 4: Consonant phonemes in Reang**

#### 3.3.1. Contrasting Pairs (Consonants)

/p/ vs /b/

/pai/ ‘buy’

/bai/ ‘respect’

<i>/pi/</i>	‘bright’
<i>/bi/</i>	‘bright’
<i>/pru/</i>	‘shit accidentally’
<i>/bru/</i>	‘ethnic group’

*/p/ vs /p<sup>h</sup>/*

<i>/pra/</i>	‘branch’
<i>/p<sup>h</sup>ra/</i>	‘shake’

<i>/pai/</i>	‘finish’
<i>/p<sup>h</sup>ai/</i>	‘come’

<i>/pi/</i>	‘bright’
<i>/p<sup>h</sup>i/</i>	‘opposite’

*/t/ vs /d/*

<i>/toro/</i>	‘proud’
<i>/doro/</i>	‘little fast’
<i>/tal/</i>	‘moon’
<i>/dal/</i>	‘different’
<i>/tu/</i>	‘cooking pot’
<i>/du/</i>	‘bulging’

*/c/ vs /j/*

<i>/cuai/</i>	‘for making wine’
<i>/juai/</i>	‘young’



<i>/cu/</i>	‘pack’
<i>/ju/</i>	‘all the time’
<i>/co/</i>	‘country wine’
<i>/jo/</i>	‘time’

*/k/ vs /g/*

<i>/kra/</i>	‘mature’
<i>/gra/</i>	‘smart’
<i>/kru/</i>	‘sugarcane’
<i>/gru/</i>	‘jiggling of leg’
<i>/kli/</i>	‘stabbing’
<i>/gli/</i>	‘sticky clay’

*/k/ vs /k<sup>h</sup>/*

<i>/ka/</i>	‘step’
<i>/k<sup>h</sup>a/</i>	‘bitter’
<i>/ku/</i>	‘grasshopper’
<i>/k<sup>h</sup>u/</i>	‘cotton’
<i>/kra/</i>	‘making fun’
<i>/k<sup>h</sup>ra/</i>	‘fabulous’

*/s/ vs /h/*

<i>/su/</i>	‘wash’
<i>/hu/</i>	‘paste’
<i>/sa/</i>	‘little’
<i>/ha/</i>	‘earth’

*/so/* 'pull'

*/ho/* 'carrying'

*/m/ vs /n/*

*/mai/* 'rice'

*/nai/* 'see'

*/mu/* 'bake'

*/nu/* 'show'

*/mui/* 'curry'

*/nui/* 'laugh'

*/n/ vs /ŋ/*

*/ron/* 'war'

*/roŋ/* 'boat'

*/don/* 'property'

*/doŋ/* 'container'

*/bon/* 'protection from evil'

*/boŋ/* 'pillow'

*/l/ vs /r/*

*/lan/* 'bright'

*/ran/* 'money'

*/la/* 'take'

*/ra/* 'cut'

/lu/ 'pour'

/ru/ 'boil'

/w/ vs /y/

/wa/ 'bamboo'

/ya/ 'negative'

/wat<sup>h</sup>oi/ 'node'

/yat<sup>h</sup>oi/ 'ankle'

/wat<sup>h</sup>ai/ 'bamboo fruit'

/yat<sup>h</sup>ai/ 'tire'

### 3.3.2. Description and Distribution of consonants:

**/p/** Voiceless bilabial stop consonant. Occurs in the initial and the middle and final positions.

#### **Initial**

/paci/ 'dwarf'

/polban/ 'hunter'

#### **Medial**

/kospi/ 'prostitute'

/apran/ 'species of fish'

#### **Final**

/pap/ 'sin'

**/p<sup>h</sup>/** Voiceless aspirated stop consonant. Occurs in the initial and medial positions.

**Initial**

*/p<sup>h</sup>ai/* ‘come’

*/p<sup>h</sup>rain/* ‘thunder’

**Medial**

*/yoŋp<sup>h</sup>au/* ‘centipede’

*/t<sup>h</sup>amp<sup>h</sup>oi/* ‘mosquito’

**/b/** Voiced bilabial stop consonant. Occurs only in the initial and medial positions.

**Initial**

*/boŋ/* ‘pillow’

*/bro/* ‘where’

**Medial**

*/noba/* ‘air’

*/tabau/* ‘butterfly’

**/t/** Voiceless alveolar stop consonant. Occurs in the initial and medial positions.

**Initial**

*/tal/* ‘moon’

*/tau/* ‘bird’

**Medial**

*/omotoi/* ‘pineapple’

*/mtau/* ‘itch’

**/t<sup>h</sup>/** Voiceless aspirated alveolar stop consonant. Occurs in the initial and medial positions.

**Initial**

*/t<sup>h</sup> au/* 'oil'

*/t<sup>h</sup> am/* 'three'

**Medial**

*/acouht<sup>h</sup> ai/* 'chair'

*/p<sup>h</sup> ant<sup>h</sup> au/* 'brinjal'

**/d/** Voiced unaspirated alveolar stop consonant. Occurs initially and medially position.

**Initial**

*/da/* 'dau'

*/dugri/* 'pocket'

**Medial**

*/panda/* 'festival'

*/mandai/* 'squirrel'

**/c/** Voiceless palatal stopconsonant. Occurs in the word initial and final position.

**Initial**

*/cubu/* 'snake'

*/cuai/* 'plough'

**Medial**

*/cici/* 'needle'

*/kaicola/* 'rabbit'

**/j/** Voiced palatal stop consonant. Occurs in the initial and medial positions.

**Initial**

*/juaiŋ/* 'young'

*/jora/* 'hinge'

**Medial**

*/k<sup>h</sup>unju/* 'ear'

*/bejo/* 'moongose'

**/k/** Voiceless unaspirated velar stop consonant. Occurs in all three positions.

**Initial**

*/kula/* 'boil'

*/klu/* 'sink'

**Medial**

*/skanbu/* 'snail'

*/mkreŋ/* 'bone'

**Final**

*/yak/* 'hand'

*/manik/* 'pearl' ‘

**/k<sup>h</sup>/** Voiceless aspirated velar stop consonant. Occurs word initially and medially positions.

**Initial**

*/k<sup>h</sup>aspoi/* ‘ringworm’

*/k<sup>h</sup>um/* ‘flower’

**Medial**

*/hok<sup>h</sup>u/* ‘smoke’

*/p<sup>h</sup>aik<sup>h</sup>o/* ‘spoon’

**/g/** Voiced unaspirated velar stop consonant. Occurs word initially and medially.

**Initial**

*/gin/* ‘anger’

*/goŋ/* ‘bear’

**Medial**

*/k<sup>h</sup>aŋga/* ‘cheek’

*/yakgra/* ‘right hand’

**/s/** Voiceless alveolar fricative consonant. Occurs in the initial and medial positions.

**Initial**

*/siaroi/* ‘fog’

*/sal/* ‘sun’

**Medial**

*/toisa/* ‘brook’

*/tausa/* ‘cheek’

**/h/** Voiceless fricative glottal consonant. Occurs in initial and medial positions.

**Initial**

*/hor/* 'fire'

*/ha/* 'ground'

**Medial**

*/sahun/* 'alone'

*/kahan/* 'good'

**/m/** Voiced bilabial nasal consonant. Occurs in all positions.

**Initial**

*/musrom/* 'ant'

*/msoi/* 'deer'

**Medial**

*/lama/* 'road'

*/toima/* 'river'

**Final**

*/sak<sup>h</sup>lom/* 'shade'

*/hoksom/* 'dark'



**/n/** Voiced alveolar nasal consonant. Occurs initial medial and final positions.

**Initial**

*/nobar/* ‘air’

*/nok<sup>h</sup>a/* ‘sky’

**Medial**

*/pantoi/* ‘dew’

*/tentoi/* ‘tamarind’

**Final**

*/ron/* ‘war’

*/don/* ‘property’

**/ŋ/** Voiced velar nasal consonant. Occurs medial and final positions.

**Medial**

*/tunprai/* ‘heat’

*/ciŋlai/* ‘chin’

**Final**

*/bloŋ/* ‘forest’

*/hap<sup>h</sup>oŋ/* ‘hill’

**/l/** Voiced lateral approximant consonant. Occurs initial medial and final positions.

**Initial**

*/lama/* ‘road’

*/lum/* ‘fever’

**Medial**

*/kailai/* 'married'

*/slai/* 'tongue'

**Final**

*/sal/* 'sun'

*/pal/* 'companion'

*/r/* Voiced trill consonant. Occurs in all three positions.

**Initial**

*/raŋ/* 'money'

*/rai/* 'cane'

**Medial**

*/harpei/* 'clay'

*/korai/* 'horse'

**Final**

*/mor/* 'seal'

*/par/* 'arrow'

*/w/* Voiceless bilabial semi vowel. Occurs in the initial and medial positions.

**Initial**

*/wa/* 'bamboo'

*/watoi/* 'rain'

**Medial**

*/ruwa/* 'axe'

*/k<sup>h</sup>uwar/* 'well'

/y/ Voiceless palatal semi vowel. Occurs in the initial and medial positions.

### **Initial**

/yoŋ/ 'insect'

/yak/ 'hand'

### **Medial**

/piya/ 'bee'

/goiyaŋ/ 'guava'

In Reang, not all the consonantal phonemes occur in all the positions. Phonemes /p, k, m, n, l, and r / can occur word initially, medially and finally. Unlike other phonemes /ŋ/ do not occur word initially and /p, p<sup>h</sup>, b, t, t<sup>h</sup>, d, c, j, k<sup>h</sup>, g, s, h, w and y/ do not occur word finally. Therefore, all the consonantal phonemes occur word medially. The occurrence of all phonemes in the medial position is one of the phonological features of Tibeto-Burman languages shared by Reang.

### **3.4. Tones**

Reang is a tonal language. Tones are the supra-segmental features and it plays a very significant role in the phonological system of Tibeto-Burman languages in general and the Reang is no exception.. By changing the pitch of tone, the same word which indicates a difference in meaning. Tone is phonemic in this language. Reang has two tones i.e., high tone and low tone, which are contrastive to each other by the significant pitch differences. In the present work, the study of tone is made only in the monosyllabic words. The acute sign (/) mark the high tone over the vowel and the low tone (\) is marked by grave as shown below:

High /	Low \
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**Table 5: Tones in Reang**

<i>/rí/</i>	‘give’
<i>/rì/</i>	‘cloth’
<i>/k<sup>h</sup>ú/</i>	‘peeling’
<i>/k<sup>h</sup>ù/</i>	‘cotton’
<i>/dí/</i>	‘type of basket for catching crab’
<i>/dù/</i>	‘bulging’
<i>/t<sup>h</sup>ú/</i>	‘wear’
<i>/t<sup>h</sup>ù/</i>	‘lice’
<i>/bré/</i>	‘how’
<i>/brè/</i>	‘close’
<i>/sú/</i>	‘whistle’
<i>/sù/</i>	‘wash’
<i>/rú/</i>	‘boiling’
<i>/rù/</i>	‘follow’
<i>/tú/</i>	‘feed’
<i>/tù/</i>	‘pot’
<i>/hór/</i>	‘fire’
<i>/hòr/</i>	‘night’
<i>/t<sup>h</sup>ú/</i>	‘louse’
<i>/t<sup>h</sup>ù/</i>	‘sleep’

### 3.4.1. Bysyllable Tone in Reang

*/bahaí/* ‘meat’

*/bahaì/* ‘smell’

*/tausá/* ‘kick up’

*/tausà/* ‘chick’

*/hat<sup>h</sup>aí/* ‘hill’

*/hat<sup>h</sup>aì/* ‘place;

### 3.4.2. Diphthong Tone in Reang

*/maí/* ‘get’

*/maì/* ‘rice’

*/klaí/* ‘fell down’

*/klaì/* ‘cheap’

*/t<sup>h</sup>aí/* ‘taste’

*/t<sup>h</sup>aì/* ‘oil’

## Chapter 4

### Consonant combination

#### 4. Consonant combination

Consonant combinations are generally classified into two categories (i) consonant cluster and (ii) consonant sequence. The consonant clusters are always articulated in a single articulation. Which means combination of two consonants occurring together is a single syllable. Consonant sequence means the combination of consonants occur between two syllabic boundaries.

In case of initial consonant clusters in Reang, the combination of consonants is stop consonants with fricatives. For example, under stop series phonemes / p, p<sup>h</sup>, b, d, k, k<sup>h</sup>/ are realized. The Phonemes of /s/ and/h/ is commonly found.

#### 4.1. Consonant clusters

According to Benedict (1972: 37), Tibeto-Burman consonant clusters, found in root-initial position which are of two types: (a) stop or nasal + liquid (l ~ r), (b) consonant (cluster of foregoing type) + semi-vowel (w ~ y). Reang has initial consonant clusters, which occur syllable initially, but no final cluster is found in the language. Other than Benedict's first types of cluster i.e., stop or nasal + liquid (l ~ r), two other types of clusters are found in Reang i.e., fricative + stop and fricative + liquid.

### 4.1.1. Initial two consonant clusters

#### Stop + Lateral

<i>/pl-/</i>	<i>/plai/</i>	‘win’
	<i>/ploŋ/</i>	‘full’
	<i>/pla/</i>	‘hole’

<i>/bl-/</i>	<i>/ble/</i>	‘coin’
	<i>/bloŋ/</i>	‘forest’
	<i>/blai/</i>	‘leaf’

<i>/kl-/</i>	<i>/klo/</i>	‘vomit’
	<i>/kleiŋ/</i>	‘paralys’
	<i>/klau/</i>	‘long’

#### Stop + Trill

<i>/p<sup>h</sup>r-/</i>	<i>/p<sup>h</sup>ruŋ/</i>	‘teach’
	<i>/p<sup>h</sup>raiŋ/</i>	‘thunder’
	<i>/p<sup>h</sup>ru/</i>	‘silent’

<i>/br-/</i>	<i>/brou/</i>	‘human’
	<i>/bre/</i>	‘close’
	<i>/bru/</i>	‘ethnic group’

<i>/dr-/</i>	<i>/drau/</i>	‘protect’
	<i>/dra.mai/</i>	‘cucumber’
	<i>/drum.boi/</i>	‘july’

<i>/kr-/</i>	<i>/kri/</i>	‘fear’
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	<i>/kra/</i>	‘mature’
	<i>/kruŋ/</i>	‘expert’
<i>/k<sup>h</sup>r-/</i>	<i>/k<sup>h</sup>raŋ/</i>	‘green’
	<i>/k<sup>h</sup>ri/</i>	‘lullaby’
	<i>/k<sup>h</sup>ruh/</i>	‘fracture’

### Fricative + Stop

<i>/sp-/</i>	<i>/spraw/</i>	‘hit’
	<i>/spei/</i>	‘sesame’
	<i>/sple/</i>	‘to take down (from hook)’.
<i>/st-/</i>	<i>/stau/</i>	‘put’
	<i>/stur/</i>	‘enemy’
	<i>/ste/</i>	‘small’
<i>/sk-/</i>	<i>/skaŋ.bu/</i>	‘snail’
	<i>/skaŋ/</i>	‘before’
	<i>/ska/</i>	‘hay’

### Fricative + Lateral

<i>/sl-/</i>	<i>/slai/</i>	‘gun’
	<i>/sle/</i>	‘lazy’
	<i>/sloŋ/</i>	‘lemon’
<i>/hl-/</i>	<i>/hloŋ/</i>	‘stone’
	<i>/hli/</i>	‘heavy’



#### 4.1.2. Medial consonant clusters

In case of medial consonant combinations, Stop+ Trill and stop +lateral and Fricatives + Trill and Fricatives + lateral are realized.

/-pr-/	/em.pru/	‘toad’
	/ci.pri/	‘to mix’
	/da.spra.ma/	‘stomach’
/-tr-/	/k <sup>h</sup> um.trəŋ/	‘garland’
	/be.tra/	‘comb’
	/ko.tra/	‘container’
/-dr-/	/lon.drai/	‘ladder’
	/pon.dri/	‘napkin’
	/cu.dri/	‘village head’
/-kr-/	/m.kra/	‘father in law’
	/sin.kruŋ/	‘wise’
	/m.kraŋ/	‘feather’
/-k <sup>h</sup> r-/	/m.k <sup>h</sup> rouh/	‘head’
	/ya.k <sup>h</sup> rai/	‘bridge’
	/si.k <sup>h</sup> ruh/	‘witnesses’
/-gr-/	/m.groŋ/	‘horn’
	/yak.gra/	‘right hand’
	/kuŋ.grau/	‘to roar’

### Stop + Lateral

<i>/-p<sup>h</sup>l-/</i>	<i>/t<sup>h</sup>a.p<sup>h</sup>la/</i>	‘ash’
	<i>/tuŋ.p<sup>h</sup>la/</i>	‘heat by temperature’
	<i>/k<sup>h</sup>am.p<sup>h</sup>lai/</i>	‘wooden seat’

<i>/-kl-/</i>	<i>/mai.klam/</i>	‘paddy’
	<i>/uklaw/</i>	‘backward’
	<i>/k<sup>h</sup>i.klo/</i>	‘diarrhea’

<i>/-k<sup>h</sup>l-/</i>	<i>/si.k<sup>h</sup>la/</i>	‘spinster’
	<i>/sa.k<sup>h</sup>lom/</i>	‘shade’
	<i>/yak.k<sup>h</sup>li/</i>	‘staircase’

### Fricative + Stop

<i>/-sp-/</i>	<i>/das.pra.ma/</i>	‘stomach’
	<i>/wai.spra/</i>	‘to graze’

### Fricative + Lateral

<i>/-sl-/</i>	<i>/hor.slai/</i>	‘flame’
	<i>/ka.sloi/</i>	‘slip’
	<i>/nai.sle/</i>	‘to hate’

### Fricative + Trill

<i>/-sr-/</i>	<i>/toi.srau/</i>	‘smallpox’
	<i>/mu.srom/</i>	‘ant’

## 4.2. Consonant sequences

The consonant sequences in Reang are very common. Generally consonant sequences occur in the word medial positions. All the first members are stops, nasals, fricatives and liquid where the same stops, liquid, nasals, and fricatives are participate as a second member of the sequences.

### Stop + Stop

<i>/-kb-/</i>	<i>/yak.baŋ.ma/</i>	‘centipede’
<i>/-kt-/</i>	<i>/kek.to/</i>	‘to punish’
	<i>/t<sup>h</sup>ak.tui/</i>	‘sweet potato’
<i>/-kc-/</i>	<i>/buk.ca/</i>	‘empty’
	<i>/yak.com/</i>	‘fist’
	<i>/k<sup>h</sup>ak.caŋ/</i>	‘happiness’

### Stop + Fricative

<i>/-ks-/</i>	<i>/yak.si/</i>	‘left hand’
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### Stop + Nasal

<i>/-km-/</i>	<i>/cak.ma/</i>	‘pumpkin’
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### Nasal + Stop

<i>/-mb-/</i>	<i>/k<sup>h</sup>um.ba/</i>	‘flower’
	<i>/drum.boi/</i>	‘rainy season’
	<i>/ham.bai/</i>	‘welcome’
<i>/-mt-/</i>	<i>/k<sup>h</sup>um.trəŋ/</i>	‘garland’
	<i>/klom.toi/</i>	‘sweat’

	<i>/k<sup>h</sup>um.tu/</i>	‘marigold’
<i>/-md-/</i>	<i>/k<sup>h</sup>um.dur.pa/</i>	‘species of flower’
<i>/-nt-/</i>	<i>/pan.toi/</i>	‘dew’
	<i>/ten.toi/</i>	‘tamarind’
	<i>/boi.k<sup>h</sup>on.to/</i>	‘heaven’
<i>/-nt<sup>h</sup>-/</i>	<i>/kun.t<sup>h</sup>ai/</i>	‘nose’
	<i>/p<sup>h</sup>an.t<sup>h</sup>au/</i>	‘brinjal’
	<i>/yan.t<sup>h</sup>ai/</i>	‘mat’
<i>/-nj-/</i>	<i>/k<sup>h</sup>un.ju/</i>	‘ear’
	<i>/pan.ji/</i>	‘clan’
<i>/-nk-/</i>	<i>/sin.kruŋ/</i>	‘wise’
	<i>/ken.ken.ci/</i>	‘species of tree’
<i>/-ŋp-/</i>	<i>/tuŋ.prai/</i>	‘heat’
	<i>/oŋ.prau/</i>	‘to approve’
	<i>/oŋ.pai/</i>	‘already’
<i>/-ŋp<sup>h</sup>-/</i>	<i>yoŋ.p<sup>h</sup>au/</i>	‘centipede’
	<i>/cu.bu.kan.p<sup>h</sup>ui/</i>	‘species of snake’
	<i>/tuŋ.p<sup>h</sup>la/</i>	‘by temperature’
<i>/-ŋb-/</i>	<i>/skan.bu/</i>	‘snail’
	<i>/ran.bau/</i>	‘necklace’
	<i>/can.bu/</i>	‘berry’

/-ŋt-/	/kluŋ.tor/	‘typhoid’
	/t <sup>h</sup> ai.roŋ.touh/	‘species of fruit’
	/roŋ.touh/	‘storing for rice’
/-ŋt <sup>h</sup> -/	/hloŋ.t <sup>h</sup> ai/	‘stone’
	/mmaŋ.t <sup>h</sup> oi/	‘dead body’
	/at <sup>h</sup> iŋ.t <sup>h</sup> a/	‘species of fish’
/-ŋc-/	/ruŋ.cau.nai/	‘boatman’
	/tau.ciŋ.coŋ/	‘hornbill’
	/maŋ.couh/	‘pyre’
/-ŋk-/	/hai.ciŋ.krai/	‘dryginger’
	/p <sup>h</sup> aiŋ.kroi/	‘weak’
	/keŋ.kui.ya/	‘papaya’
/-ŋk <sup>h</sup> -/	/yaŋ.k <sup>h</sup> oŋ/	‘mat’
	/naŋ.k <sup>h</sup> ru/	‘help’
	/yoŋ.k <sup>h</sup> aŋ.rai/	‘scorpion’
/-ŋg-/	/leŋ.gu/	‘swing’
	/ma.giŋ.gan/	‘camel’
	/haŋ.ga/	‘coal’

#### Nasal + Fricative

/-ms-/	/kam.soi/	‘turban’
	/t <sup>h</sup> am.so/	‘chili’
	/k <sup>h</sup> am.soi/	‘fried paddy’

<i>/-ns-/</i>	<i>/nin.sauh/</i>	‘yourself’
<i>/-ŋs-/</i>	<i>/saŋ.si/</i>	‘courtyard’
	<i>/k<sup>h</sup>a.tuŋ.suŋ/</i>	‘symphaty’
	<i>/raŋ.su/</i>	‘enemy’
<i>/-ŋh-/</i>	<i>/soseŋ.ha/</i>	‘strainer’
	<i>/trau.p<sup>h</sup>reŋ.ha/</i>	‘species of bird’

#### Nasal + Liquid

<i>/-mr-/</i>	<i>/yam.rao/</i>	‘echo’
	<i>/k<sup>h</sup>am.re/</i>	‘jealousy’
	<i>/k<sup>h</sup>a.ham.ri/</i>	‘to embrace’
<i>/-ml-/</i>	<i>/tam.lai/</i>	‘cockfight’
	<i>/com.lai/</i>	‘hide and seek’
	<i>/wam.li/</i>	‘species of bamboo’
<i>/-ŋr-/</i>	<i>/ya.koŋ.rai/</i>	‘heel’
	<i>/jaŋ.re/</i>	‘to shake’
	<i>/caŋ.ri/</i>	‘to freeze’
<i>/-ŋl-/</i>	<i>/baŋ.lai/</i>	‘earthquake’
	<i>/ciŋ.lai/</i>	‘chin’
	<i>/t<sup>h</sup>oŋ.la/</i>	‘pilar’

## Nasal+ Nasal

/mm-/	/dum.mo/	‘to push’
	/k <sup>h</sup> um.no.ti/	‘acacia,arabica’
/ŋm-/	/raŋ.ma/	‘breathe’
	/t <sup>h</sup> uŋ.muŋ/	‘game’
	/toŋ.mul/	‘manner’
/ŋn-/	/suŋ.nouh/	‘kitchen’
	/snuŋ.nai/	‘student’
	/p <sup>h</sup> ruŋ.nai/	‘teacher’

## Fricative + Stop

/sp-/	/das.pra.ma/	‘stomach’
	/kos.pi/	‘prostitute’
	/k <sup>h</sup> as.poi/	‘ringworm’
/sb-/	/k <sup>h</sup> as.boŋ/	‘lung’
/st-/	/bus.tuŋ/	‘tail’
/sk-/	/yas.ku/	‘knee’
	/bis.kan/	‘toward’

## Fricative + Liquid

/sl-/	/hor.slai/	‘flame’
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## Liquid + Stop

<i>/-lb-/</i>	<i>/pol.baŋ/</i>	‘hunter’
<i>/-lk-/</i>	<i>/kol.ke.da/</i>	‘spear’
	<i>/sal.ka/</i>	‘east’
<i>/-lk<sup>h</sup>-/</i>	<i>/mal.k<sup>h</sup>oŋ/</i>	‘bus’
<i>/-lp<sup>h</sup>-/</i>	<i>/bol.p<sup>h</sup>u/</i>	‘species of tree’
<i>/-lt<sup>h</sup>-/</i>	<i>/sal.t<sup>h</sup>eh/</i>	‘dated’
<i>/-rp-/</i>	<i>/har.pei/</i>	‘clay’
	<i>/har.pu/</i>	‘dust’
	<i>/hor.pi.ya/</i>	‘species of bee’
<i>/-rp<sup>h</sup>-/</i>	<i>/p<sup>h</sup>or.p<sup>h</sup>o.ri/</i>	‘flag’
<i>/-rb-/</i>	<i>/kur.broi/</i>	‘forty’
	<i>/mur.bei/</i>	‘python’
	<i>/kur.ba/</i>	‘forty five’
<i>/-rt<sup>h</sup>-/</i>	<i>/kur.t<sup>h</sup>am/</i>	‘sixty’
<i>/-rc-/</i>	<i>/war.cei/</i>	‘stick’
	<i>/kir.ca/</i>	‘species of cripple’
<i>/-rk-/</i>	<i>/or.ka/</i>	‘belch’



<i>/-rk<sup>h</sup>-/</i>	<i>/hor.k<sup>h</sup>i/</i>	‘ember’
	<i>/hor.k<sup>h</sup>u/</i>	‘smoke’
	<i>/cor.k<sup>h</sup>i/</i>	‘charkha’

The occurrences of nasal + stop are comparatively more in the Reang language. This feature is also prevalent in most of the Bodo-Garo languages of Tibeto-Burman family.

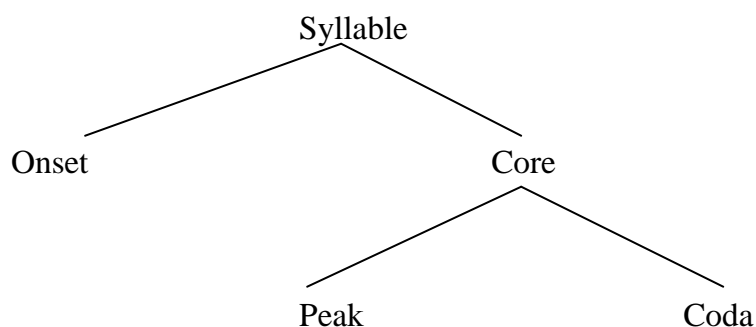
## Chapter 5

### Syllabic Structure

#### Syllable

Syllable is a unit of pronunciation consisting of a vowel alone or of a vowel with one or more consonants. Phonologically, the syllable is “a unit containing one and only one vowel either alone or surrounded by consonants in certain arrangements”. (O’Connor 1973). It is generally accepted that nucleus is obligatory in all languages, thus, the same is true in case of Reang. According to Catford (1988), the syllable is defined “as a minimal pulse of initiatory activity bounded by a momentary retardation of the initiator, either self imposed, or more usually, imposed by a consonant type of articulatory stricture”. Ladefoged (2000), contends that there is no satisfactory definition for this unit of speech, but that syllables seem to be necessary units in the mental organization and production of utterances.

A sequence of phonemes with one peak of sonority is called a syllable. Being the higher unit than the speech sound (i.e. phoneme), the syllable is made up of one or more than one speech sound. Speech sounds are either vowels or consonants. The vowel element is essential to the structure of a syllable; that is, a syllable is not possible without the vowel element. So, the vowel element being obligatory, if a syllable consists of only one sound, the sound will be a vowel. For example, the Reang syllables /ai/ consists of one vowel i.e., diphthong. If a syllable consists of more than one sound, one of them must be a vowel and the other one is the consonant. The vowel obviously is the obligatory element in a syllable and is called its **rhyme**. The onset is the first or initial part of a syllable, the middle part is rhyme and the last part is called coda. The rhyme also called the *core* and nucleus, the peak of the syllable. The rhyme is further divided into nucleus and coda shown in the fig. 3:



A syllable consists of a vocalic nucleus and attached consonants and carries an obligatory tone. The consonant on the other hand, occupies a **marginal place** in a syllable or a word. The consonant which begins with a syllable is called the **releasing consonant**, and that which occurs at the end of a syllable is called **arresting consonant**. In the syllable /laŋ/, for instance, /l/ is the releasing consonant and /a/ is the nucleus and /ŋ/ the arresting consonant. A syllable can be *open* or *closed* depending on whether the syllable ends in a consonant or a vowel. An open syllable is one which ends in a vowel, opposed to closed syllable, which ends in a consonant. This feature is sometimes referred to as free syllable. The open syllable is the first syllable type to be productively used by children, in the early stage of phonological development. The following fig:4 is the phonologic diagram of speech syllable proposed by Crissov (2010).

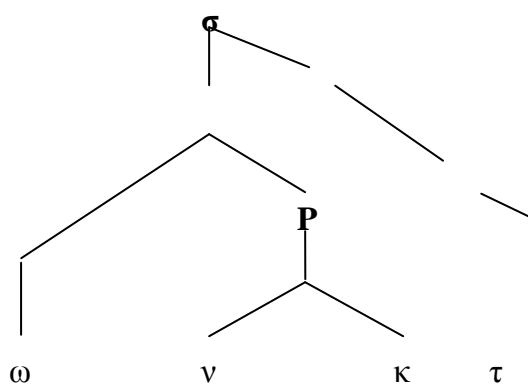
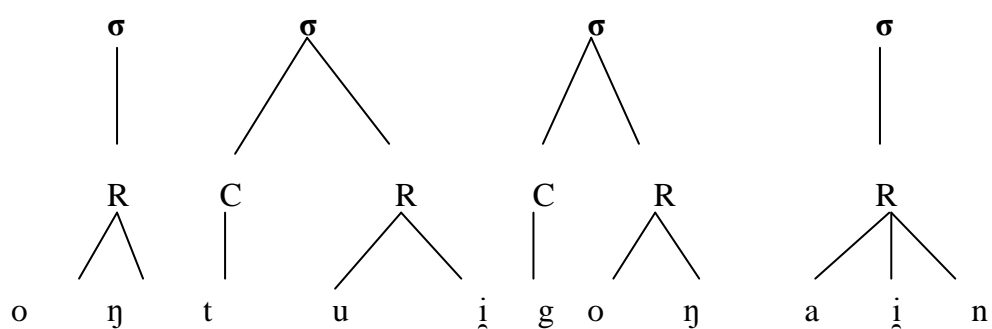


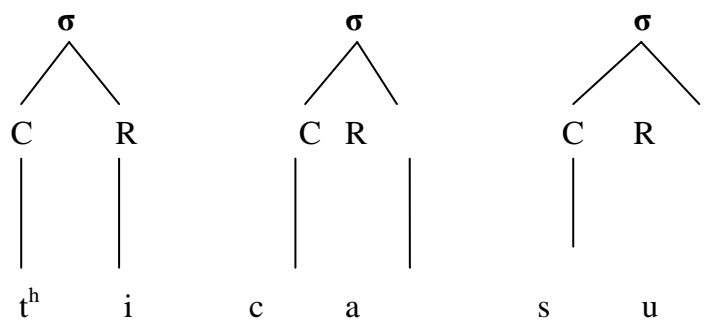
Fig 4: (σ), split into rime (ρ), onset (ω), nucleus (ν), coda (κ) and tone (τ)

Here, if the syllables are ending with a vowel considered light syllable while the consonant ending as well as diphthongal syllables, i.e., the syllable where the coda is present and those in which the peak branches are considered 'heavy' e.g. /t<sup>h</sup>i/ 'economy' /ca/ 'eat' /su/ 'wash' are light syllable while /oŋ/ 'become' /tuǰ/ 'bring' /goŋ/ 'bear' /aǰn/ 'rule' etc are all heavy syllable.

Heavy Syllable:



Light Syllable:



## 5.1. Syllable Structure

Spencer (1996) stated that, “Syllable structure plays an important role in the organization of the phonological processes of a language. This often occurs through the operation of syllabically based phonotactic constraints”. The phonotactic meaning is, the way in which sounds are arranged or ordered.

In Reang language the maximum number of syllable in a word is six however their occurrence is very limited in the language same construction can also be possible in her sister languages like Kokborok and Bodo, Dimasa etc. Most of the words are monosyllabic in nature. Syllables have an onset. Generally some languages restrict onsets only in a single consonant, while others allow multi-consonant onsets according to various rules.

### Open Syllable

V

VV̄

CV

CVV̄

CCV

### Closed Syllable

VC

CVC

#### 5.1.1. Mono-syllabic Words:

Reang roots are generally of monosyllabic. The majority of the monosyllabic words have the CV pattern. The words having VC pattern is found low frequency of occurrence. The symbol /V/ and /C/ represents the

vowels and consonants respectively and V<sub>̣</sub> stands for diphthongs where the 2<sup>nd</sup> V is always a non-syllabic semi vowel.

### Monosyllable(Open)

Syllable structure	Word	Gloss
V	/a/	‘fish’
V <sub>̣</sub>	/ai/	‘handover’
	/oi/	‘roll’
	/ou/	‘expression of yes’
CV	/bi/	‘fly’
	/tu/	‘pot’
	/ku/	‘grasshopper’
	/la/	‘take’
	/ru/	‘boil’
CV <sub>̣</sub>	/hai/	‘meat’
	/mai/	‘rice’
		‘leave’
CCV <sub>̣</sub>	/hnai/	‘hair’
	/k <sup>h</sup> nai/	‘tomorrow’
	/klai/	‘bargain’

### Monosyllable (Close)

Syllable structure	Word	Gloss
VC	/oŋ/	‘become’
	/aŋ/	‘I’

	<i>/or/</i>	‘belch’
CVC	<i>/som/</i>	‘salt’
	<i>/lum/</i>	‘fever’
	<i>/raŋ/</i>	‘money’
CCVC	<i>/k<sup>h</sup>raŋ/</i>	‘green’
	<i>/kruŋ/</i>	‘expert’
	<i>/sloŋ/</i>	‘lemon’
CCVC	<i>/kraŋ/</i>	‘dry’
	<i>/p<sup>h</sup>raŋ/</i>	‘thunder’

### 5.1.2. Disyllabic Structure

A word that consisting of two syllables are called disyllabic or disyllable. Disyllabic words are also realized good in number.

#### Disyllabic (Open)

Syllable structure	Word	Gloss
V.CV	<i>/a.pa/</i>	‘father’
	<i>/a.cu/</i>	‘grandfather’
	<i>/u.ri/</i>	‘hibiscuses’
	<i>/a.t<sup>h</sup>u/</i>	‘prawn’
	<i>/a.bu/</i>	‘unholy’
	<i>/a.ta/</i>	‘brother’

CV.CV	<i>/ci.ci/</i>	‘needle’
	<i>/ha.la/</i>	‘slope’
	<i>/la.ma/</i>	‘road’
	<i>/no.ba/</i>	‘wind’
V.CṾ	<i>/a.toi/</i>	‘aunty’
	<i>/a.kau/</i>	‘species of fruit’
	<i>/a.mai/</i>	‘species of fruit’
	<i>/a.p<sup>h</sup>oi/</i>	‘species of fish’
CV. CṾ	<i>/ho.roi/</i>	‘mustard seed’
	<i>/mu.k<sup>h</sup>oi/</i>	‘mushroom’
	<i>/mu.toi/</i>	‘tear’
CṾ.CṾ	<i>/mui.lau/</i>	‘gourd’
	<i>/tui.lau/</i>	‘species of gourd’
	<i>/t<sup>h</sup>ai.cau/</i>	‘species of fruit’
CVC.CṾ	<i>/ham.bai/</i>	‘thank’
	<i>/koh.soi/</i>	‘bean’
	<i>/ten.toi/</i>	‘tamarind’



CVC.CV	<i>/ham.t<sup>h</sup>i/</i>	‘to get ride from ailment’
	<i>/sam.sa/</i>	‘small green grasses’
	<i>/k<sup>h</sup>am.t<sup>h</sup>i/</i>	‘bell’

CVC.CCV	<i>/pon.dri/</i>	‘napkin’
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### Disyllabic (Close)

#### Syllable structure

#### Word

#### Gloss

V.VC

*/a.in/*

‘law’

*/o.iŋ/*

‘roll’

V.CVC

*/a.waŋ/*

‘a small brown color bird’

*/a.raŋ/*

‘sea snake’

*/a.lum/*

‘boil curry’

CV.CVC

*/da.yuŋ/*

‘a priest carrying a dao’

*/pa.loŋ/*

‘bed’

*/du.lem/*

‘a traditional game’

CVC.CVC

*/sam.p<sup>h</sup>aŋ/*

‘leafy vegetable’

*/k<sup>h</sup>um.trəŋ/*

‘garland’

*/mus.rom/*

‘ant’

### 5.1.3. Trisyllabic words

The words which has three syllable is called trisyllabic. Trisyllabic word are comparatively low in Reang language.

#### Tri syllable (Open)

Syllable structure	Word	Gloss
CV.CVC.CV	<i>/go.ren.da/</i>	‘broker’
	<i>/bu.sun.da/</i>	‘trunk’
CVC.CV.CV	<i>/koŋ.ki.la/</i>	‘cuckoo’
	<i>/sal.ka.ra/</i>	‘sunshine’
	<i>/kol.ke.da/</i>	‘spear’
CV.CV.CV̥	<i>/ho.k<sup>h</sup>a.loi/</i>	‘nausea’
	<i>/ca.ma.roi/</i>	‘bridegroom’
	<i>/ba.ti.bau/</i>	‘brew’

#### Tri syllable (Close)

Syllable structure	Word	Gloss
CV.CV.CVC	<i>/ri.ka.tok/</i>	‘shawl’
	<i>/ha.ya.t<sup>h</sup>ar/</i>	‘altar’
	<i>/ke.ci.t<sup>h</sup>am/</i>	‘thirteen’
CV.CVC.CVC	<i>/ma.giŋ.gan/</i>	‘camel’
	<i>/k<sup>h</sup>a.tuŋ.suŋ/</i>	‘sympathy’

CV.CV.CCVC	<i>/ca.pai.gruŋ/</i>	‘bulbul’
CCV.CV.CVC	<i>/kcu.so.yaŋ/</i>	‘God’
CṾ.Ṿ.CVC.Ṿ.ṾC	<i>/kua.re.nouh/</i>	‘church’

## Chapter 6

### Conclusion

There is no sufficient information regarding the origin and migration of Reangs available. The homeland of the Reang of the present day is the state of Mizoram, Tripura and the Hill Tracts of Chittagong. The speakers of Reangs are mainly found in Mamit, Lawngtlai, Lunglei and Kolasib districts of Mizoram. Their inhabitation is also noticed in the neighboring state of Tripura that is in North Tripura, South Tripura, Dholai, and Gomati. A handful of Reangs (Bru) are also noticed in Cachar and Hailakandi Districts of Assam. Besides this, their population is also traced in the country of Bangladesh and Burma. The Indian government inadvertently employed the name Reang during a census reckoning. The correct nomenclature for this ethnic group is actually **Bru**. The term Reang is popularly known by the people of different linguistic communities. They speak a language, which is of Tibeto-Burmese origin and in the local vicinity referred to as **Kau Bru**. Kau stands for language and Bru stand for ethnic community.

- (i) Reang language falls under the Bodo-Garo subgroup of the Tibeto-Burman language family.
- (ii) Reangs do not have their own script.
- (iii) Folk Dance and music are an integral part of Reang life. Reang dances are very typical and popular in India. The marriage system prevalent among the Reang is similar to other Tripuri tribes of Tripura. The society of Reang is patriarchal. Reang people use cremation to dispose of the mortal remains of the dead.
- (iv) Phonological variation is one of the significant features of distinction between Reang and other dialects of Kokborok.
- (v) Reang has five monophthongs /i, e, a, o and u/ in its phonemic inventory. The monophthongs can be categorized into three levels of tongue height:

high, mid and low and a three way contrast of front, central, and back are also distinguished in terms of the parts of tongue raised.

(vi) All the vowel phonemes in Reang can occur in all three positions except /e/. All the vowels in the language are oral and voiced.

(vii) There are six diphthongs /ei, ai, au, oi, ou, and ui / which occur only in open syllables in the language rather than the closed ones.

(viii) There are twenty (20) segmental consonantal phonemes in Reang are /p, p<sup>h</sup>, b, t, t<sup>h</sup>, d, k, k<sup>h</sup>, g, c, j, s, h, m, n, ŋ, r, l, w and y/ in Reang language. Of which, the stop consonants in the language make use of two-way contrasts: voiced vs. voiceless, aspirated vs. unaspirated. So the aspiration is phonemic and the voicing is also the relevant feature in the case of consonantal phonemes in the language. The voiceless unaspirated stops /p, t, and k/ occur in syllable or word final position while its voiced counterparts normally lack aspiration and never occur in the final position of syllable or word. Thus the lack of voiced aspirated stops is one of the typological features of Tibeto-Burman languages shared by Reang.

(ix) The tone system of Reang is complex. Unlike other Tibeto-burman languages of North Eastern India, Reang has two tones (i) high and (ii) low which are contrastive to each other by significant pitch differences.

(x) Reang has initial and medial consonant clusters that occur syllable initially but no final cluster is found in the language.

(xi) In Reang root-initial position is of (a) stop or nasal + liquid (l ~ r). Other than first types of cluster i.e., stop or nasal + liquid (l ~ r), two other types of clusters are found in Reang i.e., fricative + stop and fricative + liquid.

(xii) Consonant sequences are more in Reang. However, it occurs only in word medial position. All the first members are stops nasals fricative and

liquid where the same stops liquid, nasals, and fricative are participate as a second member of the sequences

(xiii) All the Reang words are made of syllables.

(xiv) Generally, Reang roots are of monosyllabic type, for instance, even a vowel can be a syllable, a morpheme, or a word in the language. It is also observed that bisyllabic roots are also frequently found in the language where as the occurrences of tri and tetra-syllabic words are very less in the language

xv) The most commonly used syllable pattern in Reang is CVC. Kokborok, Dimasa, Bodo and other bodo-Garo languages of Tibeto-Burman family, also frequently uses this pattern.

(xvi) In Reang as in other Tibeto-Burman languages the syllabic splitting depends mainly on the foregoing and the following environments of the syllable peak.

(xvii) There is no sesquisyllabic words are noticed in the language.

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Census of India 2001, Series 1-India (Language, Indian States and union territories) Table C-16. Office of the Registrar General, India 2A, New Delhi.



## Appendix

Orthography	Phonetic Transcription	Grammatical Category	Gloss
<b>o</b>			
oin	[oin]	(v)	‘roll’
oiligya	[oiligya]	(n)	‘species of bird’
ong	[oŋ]	(v)	‘become’
ongha	[oŋha]	(v)	‘enough’
orka	[orka]	(v)	‘belch’
<b>a</b>			
aibi	[aibi]	(n)	‘sister’
aiyong	[aiyoŋ]	(n)	‘father brother’
acoi	[acoi]	(n)	‘grandmother’
acu	[acu]	(n)	‘grandfather’
among	[amoŋ]	(n)	‘mother’
apa	[apa]	(n)	‘father’
aphi	[ap <sup>h</sup> i]	(n)	‘twin’
aphei	[ap <sup>h</sup> ei]	[n]	‘baby’
atoi	[atoi]	(n)	‘father's brother's wife’
ata	[ata]	(n)	‘brother’
<b>u</b>			
uklau	[uklau]	(v)	‘back’
uci	[uci]	(v)	‘still’
ulao monkey’	[ulau]	(n)	‘species of

usnoi leave'	[usnoi]	(n)	'species of green
uwang	[uwaŋ]	(n)	'species of bird'
<b>k</b>			
kol	[kol]	(n)	'spear'
ku	[ku]	(n)	'bath'
kui	[kui]	(n)	'curved'
kurnoi	[kurnoi]	(n)	'forty'
kau	[ku]	(n)	'language'
keba	[keba]	(n)	'five'
kekto	[kekto]	(n)	'torture'
klu	[klu]	(n)	'slow'
klau	[klau]	(a)	'long'
kri	[kri]	(v)	'afraid'
ksau	[ksau]	(v)	'rotten'
<b>k<sup>h</sup></b>			
kho	[k <sup>h</sup> o]	(v)	'pick'
khorang	[k <sup>h</sup> oraŋ]	(v)	'voice'
kha	[k <sup>h</sup> a]	(v)	'bitter'
khakcang	[k <sup>h</sup> akcaŋ]	(v)	'happy'
khau	[k <sup>h</sup> au]	(v)	'steal'
khi	[k <sup>h</sup> i]	(n)	'shit'
khua	[k <sup>h</sup> ua]	(n)	'well'

khum	[k <sup>h</sup> um]	(n)	‘flower’
khru	[k <sup>h</sup> ru]	(v)	‘sprain’
khlum	[k <sup>h</sup> lum]	(v)	‘bodown’

**g**

gothe	[got <sup>h</sup> e]	(v)	‘right’
gonda	[gonda]	(n)	‘rhinoceroes’
guyang	[guyan]	(n)	‘guava’
gaing	[gain]	(n)	‘drama’
gada	[gada]	(n)	‘donkey’
geng	[gen]	(v)	‘anger’
gnang	[gnan]	(v)	‘rich’
groinang	[groinan]	(v)	‘beautiful’
gbalai	[gbalai]	(v)	‘quarrel’
gbu	[gbu]	(v)	‘sharpen’

**c**

co	[co]	(n)	‘country wine’
ca	[ca]	(v)	‘eat’
cau	[cau]	(v)	‘winnow’
camai	[camai]	(n)	‘father in law’
ci	[ci]	(v)	‘tear’ (cloth)
cici	[cici]	(n)	‘needle’

cini	[cini]	(v)	‘our’
cubu	[cubu]	(n)	‘snake’
curoi	[curoi]	(n)	‘sparrow’
cung	[cuŋ]	(v)	‘we’
<b>j</b>			
jo	[jo]	(v)	‘time’
jongil	[joŋgil]	(n)	‘soldier’
jora	[jora]	(v)	‘joint’
jala	[jala]	(v)	‘excitement’
juga	[juga]	(v)	‘prepare’
jram	[jram]	(n)	‘species of tree’
<b>t</b>			
to	[to]	(v)	‘filtering’
tau	[tau]	(n)	‘bird’
tauke	[tauke]	(n)	‘lizard’
taukha	[tauk <sup>h</sup> a]	(n)	‘crow’
tautoi	[tautoi]	(n)	‘egg’
tauthu	[taut <sup>h</sup> u]	(n)	‘pigeon’
tabau	[tabau]	(n)	‘butterfly’
tauma	[tauma]	(n)	‘hen’
taula	[taula]	(n)	‘cock’
tausa	[tausa]	(n)	‘chick’

**t<sup>h</sup>**

tho	[t <sup>h</sup> o]	(n)	‘hail’
thu	[t <sup>h</sup> u]	(n)	‘louse’
thum	[t <sup>h</sup> um]	(v)	‘collect’
thai	[t <sup>h</sup> ai]	(n)	‘fruit’
thaiphlong	[t <sup>h</sup> aip <sup>h</sup> loŋ]	(n)	‘jackfruit’
thaili	[t <sup>h</sup> aيلي]	(n)	‘banana’
thaisrem	[t <sup>h</sup> aisrem]	(n)	‘Indian red pear’
thaistoi	[t <sup>h</sup> aistoi]	(n)	‘malasia tropical fruit’
thaktui	[t <sup>h</sup> aktui]	(n)	‘sweet potato’
thenthru	[t <sup>h</sup> ent <sup>h</sup> ru]	(n)	lizard’

**d**

do	[do]	(v)	‘fast’
da	[da]	(n)	‘dau’
dalau	[dalau]	(n)	‘dilute’
dalam	[dalam]	(n)	‘clif’
du	[du]	(n)	‘bulging’
dugu	[dugu]	(v)	‘inure’
dum	[dum]	(n)	‘push’
duma	[duma]	(n)	‘tobacco’
drau	[drau]	(v)	‘defend’

dramai	[dramai]	(n)	‘cucumber’
<b>n</b>			
nouh	[nouh]	(n)	‘house’
nouhbarama	[nouhbarama]	(n)	‘house lizard’
nouhsi	[nouhsi]	(n)	‘broom’
nokha	[nok <sup>h</sup> a]	(n)	‘sky’
noba	[noba]	(n)	‘wind’
nai	[nai]	(v)	‘see’
nu	[nu]	(v)	‘show’
nung	[nuŋ]	/(v)	‘you’
nungsasasauh	[nuŋsasauh]	(v)	‘yourself’
naninggra	[naniŋgra]	(n)	‘coconut’
<b>p</b>			
poi	[poi]	(n)	‘goat’
poica	[poica]	(n)	‘coin’
poitha	[poit <sup>h</sup> a]	(n)	‘snake gourd’
pondri	[pondri]	(n)	‘loin cloth’
pordo	[pordo]	(n)	‘lotus’
polbang	[polbaŋ]	(n)	‘hunter’
panda	[panda]	(n)	‘feast’
pantoi	[pantoi]	(n)	‘dew’
pari	[pari]	(n)	‘balance/scale’

piya	[piya]	(n)	‘bee’
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## **b**

bongbrai	[boŋbrai]	(n)	‘wasp’
bol	[bol]	(n)	‘firewood’
bu	[bu]	(v)	‘beat’
bukca	[bukca]	(v)	‘empty’
bustong	[bustɔŋ]	(n)	‘tail’
bis	[bis]	(n)	‘poison’
bei	[bei]	(n)	‘spider’
bejo	[bejo]	(n)	‘mongoose’
broi	[broi]	(n)	‘girl’
bre	[bre]	(v)	‘close’

## **m**

moilau	[moilau]	(n)	‘gourd’
mokhma	[mok <sup>h</sup> ma]	(n)	‘mithun’
moihaing	[moihaiŋ]	(n)	‘meat’
mai	[mai]	(n)	‘rice’
maiklam	[maiklam]	(n)	‘paddy’
maisoi	[maisoi]	(n)	‘barley’
muirima	[muirima]	(n)	‘ladies finger’
mkonda	[mkonda]	(n)	‘maize’
mkloi	[mkloi]	(n)	‘seed’

mphang	[mp <sup>h</sup> aŋ]	(n)	‘tree’
<b>r</b>			
ron	[ron]	(n)	‘war’
rong	[roŋ]	(n)	‘boat’
rai	[rai]	(n)	‘cane’
ra	[ra]	(v)	‘cut’
rang	[raŋ]	(n)	‘money’
rangjak	[raŋjak]	(n)	‘gold’
ri	[ri]	(n)	‘cloth’
riki	[riki]	(n)	‘leprosy’
ru	[ru]	(v)	‘boil’
ruwa	[ruwa]	(n)	‘axe’

<b>l</b>			
lo	[lo]	(v)	‘swim’
lopha	[lop <sup>h</sup> a]	(v)	‘greedy’
la	[la]	(v)	‘take’
lai	[lai]	(n)	‘leaf’
lairi	[lairi]	(n)	‘green leaf’
latha	[lat <sup>h</sup> a]	(n)	‘stick’
lam	[lam]	(v)	‘way’
lu	[lu]	(v)	‘pour’
lum	[lum]	(n)	‘fever’
leng	[leŋ]	(v)	‘tired’



**s**

soi	[soi]	(n)	‘dog’
som	[som]	(n)	‘salt’
soisa	[soisa]	(n)	‘puppy’
soikhu	[soik <sup>h</sup> u]	(n)	‘jackal’
sakau	[sakau]	(n)	‘umbrella’
sangsi	[saŋsi]	(n)	‘varanda’
sal	[sal]	(n)	‘sun’
sir	[sir]	(n)	‘vein’
singyoi	[siŋyoi]	(n)	‘rat’
stoi	[stoi]	(n)	‘urine’

**h**

hor	[hor]	(n)	‘night’
horoi	[horoi]	(n)	‘mustard’
horslai	[horslai]	(n)	‘flame’
ha	[ha]	(n)	‘mud’
haicing	[haiciŋ]	(n)	‘ginger’
haido	[haido]	(n)	‘eunuch’
haceng	[hacɛŋ]	(n)	‘sand’
harung	[haruŋ]	(n)	‘field’
harpu	[harpu]	(n)	‘dust’
hlong	[hloŋ]	(n)	‘stone’

**w**

wong	[woŋ]	(n)	‘window’
wa	[wa]	(n)	‘bamboo
wakhau bamboo’	[wak <sup>h</sup> au]	(n)	‘spilt of
wacu	[wacu]	(n)	‘front tooth’
watoi	[watoi]	(v)	‘rain’
wana	[wana]	(v)	‘mourn’
warthui bamboo’	[wart <sup>h</sup> ui]	(n)	‘species of
warna bamboo’	[warna]	(n)	‘species of
walai leave’	[walai]	(n)	‘bamboo

**y**

yong	[yoŋ]	(n)	‘insect’
yak	[yak]	(n)	‘hand’
yakpha	[yakp <sup>h</sup> a]	(n)	‘palm’
yakong	[yakon]	(n)	‘leg’
yakcom	[yakcom]	(n)	‘fist’
yakhe	[yak <sup>h</sup> e]	(n)	‘tongs’
yathoih	[yat <sup>h</sup> oi]	(n)	‘ankle’
yaphong	[yap <sup>h</sup> on]	(n)	‘thigh’

yaksoi khrouhma ,	[yaksoik <sup>h</sup> rouhma]	(n)	‘thumb’
yasku	[yasku]	(n)	‘knee’



lambi boundary	nuh see	souh reach	ya NEG	huh jhum	taŋ work	tor big	nai will	sei COP
jati luli community	no ACC	maiklam paddy		deiŋ like	sit <sup>h</sup> uŋ collect		nai will	sei COP
hap <sup>h</sup> oŋ hill	ha earth	ksaih spread	toibu river	ksaih spread	houhp <sup>h</sup> aiti survival	dandare worship		ye CONJ
tak <sup>h</sup> u brother	bai	tak <sup>h</sup> u and		kaulai brother		ha separate		PST
bk <sup>h</sup> u relative	bai e	bk <sup>h</sup> u and		kaulai relative		ha separate		PST
mp <sup>h</sup> a father	bura old	yaktouh shoulder		duwaiyeiŋ became thin	naihp <sup>h</sup> ai occur		ha PST	
mma mother	burcouh old	ma FEM	srenda music instrument		deiŋ like	koŋ bend	tonja stay	pho also
aini my	raŋjauh gold	se EMP	jati community	no ACC	yakto handling	tuiwa lead	no ACC	
amiŋkakauhma jackal		ta PROH	wai bite	p <sup>h</sup> ai come	di IMP			

This lullaby stands that my sweet hearty son is sleeping, thou jackal do not come to our place and do not bite my sweet son. My sweet heart is growing day by day. When he will become young, he will built the extend of the house for us that a horse run cannot across it in one go and he will built a house that a pigeon cannot fly across the length of the roof of the house at once. The jhum field will be so big that the man cannot see the length and

breadth of it in he or she bareeyes. He willlook thebrothers, sisters and other relatives who has been bound to depart scattering over the hills due to poverty. The aged father's muscle swing/hand down from arms and aged mother's backbone become curve like a musical instrument'srenda'.our son is there to save them and placed them in respectful honoring the society.