INTERPERSONAL FUNCTION OF TONES IN MIZO
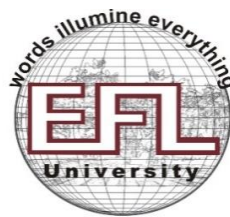
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A dissertation in partial fulfilment of the requirements for the degree of Doctor of Philosophy (Ph.D) in Linguistics and Phonetics

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DECLARATION

I, **LALTLEIPUII** hereby declare that this thesis entitled "**INTERPERSONAL FUNCTION OF TONES IN MIZO**" submitted for the award of Degree of Doctor of Philosophy in Linguistics and Phonetics to the English and Foreign Languages University, embodies the result of a bonafied work that has been carried out by me under the guidance and supervision of Dr. C. Meena Debashish.

I also declate that it has not been submitted previously in part or full to this university or other university or institution for the award of any degree or diploma.

Place: Hyderabad   **LALTLEIPUII**

Date: **Regd. No. 47/P/2013**

CERTIFICATE

This is to certify that the thesis entitled "**INTERPERSONAL FUNCTION OF TONES IN MIZO**" submitted to the English and Foreign Languages University in partial fulfilments of the requirements for the award of the Doctor of Philosophy in Linguistics and Phonetics is a bonafied original work done by **Miss. LALTLEIPUII** bearing the Regd. No. 47/P/2013 during the period of her study in the Department of Phonetics and Spoken English, the English and Foreign Languages University under my guidance and supervision.

As far as I know the thesis has not been submitted previously in part or full to this university or any other university or institution for the award of any degree or diploma.

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Abstract

This thesis examines the interpersonal function of tones in Mizo, a Tibeto- Burman language spoken mainly in Mizoram, the North-Eastern part of India. The theoretical framework employed for this research is the Systemic Functional theory of Halliday (1970, 2004). The main objective of this research work is to investigate the interpersonal function of tones in Mizo, focusing on the systems of MOOD (lexicogrammar), SPEECH FUNCTIONS (semantics) and KEY (the phonological realization of 'attitudinal meanings').

The present study investigated the relationship between the linguistic and extralinguistic levels of language, i.e. the realization of contextualized meanings, by adopting a trinocular perspective. This entailed a study of the 'construal' of meanings (semantics) by clauses of different Mood types (lexicogrammar), and the 'realization' of these meanings by the system of TONE (phonology). Mizo, like most South East Asian languages, employs distinct interpersonal elements for Mood distinction. Therefore, firstly, the Mood types were identified by a thorough study of the interpersonal elements of Mizo, and the MOOD system for each Mood type was set up. Secondly, the system of SPEECH FUNCTIONS was set up and the realization (both congruent and incongruent) of the speech functions in the lexicogrammar was studied. Finally, the interpersonal function of the TONE system of Mizo was researched into through the acoustic study of contextualized examples to determine the function of Mizo tones in the construal of attitudinal meanings.

This dissertation is presented in five chapters. The first chapter is an introductory chapter and begins with an introduction to Mizo language with a brief overview on the history of the language. This is followed by a literature review of formal works conducted by native linguists and also includes a discussion of other works conducted by non-native linguists like P. Sarmah et al. (2010 & 2011). Furthermore, the informal studies conducted by some Mizo language enthusiast have also been looked into. This chapter includes a discussion of the relevance of their works, their contribution and the resource materials that can be used for the present study. In the overview of the theoretical background, a brief discussion of the framework is given where the three dimensions, namely *Stratification, Metafunction* and *Instantiation* are briefly discussed. This is followed by an elaborated discussion on the interpersonal metafunction, touching upon the *Mood, Speech function* and *Key* aspects.

Chapter Two includes the discussion of the aims, procedure and methodology. The process of setting up and collecting the data is elaborated along with the process of the analysis of data. Moreover, the chapter contains a discussion of the problems faced during the process of data collection and discusses the tests (i.e., instrumental and auditory perception) performed for the validation of the data.

In Chapter Three, the MOOD system and the speech functions of Mizo are discussed. It is revealed that, unlike European languages, Mizo has distinct interpersonal elements which accompany a Mood type in the lexicogrammar stratum. These distinct elements are explored and investigated for each mood type, illustrating their variants and functions. This is followed by an investigation of the structures available for each mood

type and a MOOD system network is then set up for each Mood. Lastly, the chapter ends with a discussion of the speech functions (statement, question, command and offer), and the congruent and incongruent realizations of these meanings in the lexicogrammatical stratum.

Chapter Four discusses the Key aspect of the interpersonal metafunction of tones, by investigating the phonological realization of contextualized simple clauses, with samples collected from seven informants. The samples for each speaker were meticulously investigated and then the findings compared. Since a simple clause in Mizo can express a different attitude/meaning with a change in either the tone or in one or more acoustic features such as pitch, duration or intensity, the realization of these attitudinal variants (for instance 'polite,' 'irritation,' 'anger,' 'disappointed,' 'surprised', etc.) have been explored and methodically studied. The investigation of these variants is conducted for each mood type. It was observed that the tones of Mizo behave in a predictable manner depending on the attitudes being conveyed.

Chapter Five further explores the 'Key' function of tones by analysing continuous speech, through exchanges picked up from four Mizo dramas (stage plays). The study was conducted to observe the acoustic changes in tones while realizing the various attitudinal meanings in these samples of continuous speech. This investigation revealed that the observations made in Chapter Four regarding the phonological realization of various attitudes is corroborated by the samples taken from the drama text. Finally, Chapter Six sums up the investigations conducted in this research and presents the findings. This chapter also discusses areas for future research.

The findings in the investigation of attitudinal function of tones shows that the four tones of Mizo exhibit a certain change in the acoustic features (like pitch, duration, intensity) when construing specific attitudes. If Attitude 1 (neutral) is realized with Tone 1 (Level pitch), the tone remains the same while realizing Attitude 2 ('polite,' 'friendly,' 'worry,' etc.) but the pitch is higher and the duration is much longer; while realizing Attitude 3 ('irritated,' 'annoyed,' 'insistent,' 'persistent', etc.), there is a change in the pitch form, i.e. Tone 1 (neutral) changes to a Rise; while realizing Attitude 4 ('anger'), the tone is the same as neutral but the tonic exhibits higher intensity and shorter duration. Attitude 5 ('disappointed,' or 'doubtful') is always realized with a Falling contour, and Attitude 6 ('surprise') with a High-pitched Rise. Similarly, Tone 2 (Mid to Low), Tone 3 (Mid-Low or Low to Low), and Tone 4 (Rise Fall) were observed to exhibit specific changes in their acoustic features in the realization of these attitudes. The changes observed for each tone were noted and described in a similar manner in all the renderings of the clauses of all Mood types. Finally, in addition to the attitudes that have been investigated, the analysis of exchanges reveals that Mizo makes use of adverbs, adjectives and interjections to express excitement, intensity or degree, and also for exaggeration.

Finally, I hope that this study will motivate and aid further research on Mizo language using the Systemic Functional Approach, especially the interpersonal function of tones in relation to the system of MODALITY. Also, I hope that this research provides a better comprehension of the tones of Mizo and their functions, which, in fact, is an ongoing debate.

I am especially grateful to Diki, my junior and my friend for always being there and helping me in many ways.

I would like to convey my heartfelt thanks to the Technical staff in Phonetics department for always assisting me while I was recording my informants. As the recording was tedious and time consuming, I am grateful to them for always being patient.

I am eternally grateful to my family for being a pillar of support, for always believing in me and encouraging me to follow my dreams. Their constant love and prayer have helped me through difficult times. Without them I would not have been able to complete this endeavour.

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List of Abbreviations

Y/N	Polar
SFL	Systemic Functional Linguistics
Pred	Predicator/ Predicate
Fin.	Finite
Nom.	Nominal group
Pre.	Present
Sub	Subject
Ver. Part.	Verbal Particle
Part.	Particle
Ele	Element
Q	Question Element
Adj.	Adjective
Fut.	Future
Neg.	Negative
Agr. Mar.	Agreement Marker
Pro.	Pronoun
Det.	Determiner
Prep.	Preposition
Plu.	Plural
Pos.	Positive
Adv.	Adverb
Conj.	Conjunction
Per. Pro.	Personal Pronoun
Pol.	Polarity
Loc. mar.	Location Marker
Int.	Interjection
Imp.	Imperative

Part.	Particle
N	Noun
Postp.	Postposition
Pos. imp.	Positive Imperative
Neg. imp.	Negative Imperative
Pol. Ele.	Polar Elements
Ele.	Element
Hz	Hertz
dB	Decibels
s	Seconds

List of Notations

//	Tone group boundary
/	Foot boundary
*CAPS	Tonic Syllable
Tone 1	Level
Tone 2	Mid to Low Contour
Tone 3	Mid Low or Low to Low Contour
Tone 4	Rise Fall
M	Mid
L	Low
ML	Mid Low
S	Speaker
NS	Native Speaker
Im	Imperatives
W	WH- Interrogatives
Y	Polar or Polar Interrogatives
D	Declaratives

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Chapter 1

Introduction

1.0 Introduction

This chapter provides an insight into Mizoram and the language spoken in this state. A brief history of the language is sketched followed by a discussion of some formal and informal studies that have been done on Mizo language. This is followed by a discussion of the functional theory adopted for this research. Later, the chapters in the thesis are outlined, with a brief description of the focus and content of each. Lastly, the significance of the present study is discussed.

1.1 Mizoram

Mizoram is a state in the North Eastern region of India. The name is derived from 'Mizo' referring to the inhabitants of the state, and 'ram' meaning land. The state consists of many sub-tribes like Lai, Mara, Hmai, Paite, Lusei, Ralte and several others who are either culturally or linguistically linked. Each of these sub-tribes have a dialect which varies slightly from each other. However, the lingua franca of Mizoram is 'Mizo Tawng[1]', and the various tribes of Mizoram are collectively called Mizo.

1.2 Mizo Language: A General Overview

Mizo is a tone language belonging to the Kuki-Chin branch of Tibeto Burman of the Sino-Tibetan language family. It is spoken by the natives of Mizoram.

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[1] 'Tawng' is transcribed as / troŋ / meaning 'language'.

Darchuailova Renthlei (2013) in his article 'Aspects of Mizo Language'[2] states that, initially, every tribe in Mizoram had its own dialect for communication. Each of these dialects varies in some way or the other because of regional differences. However, as the Sailo tribe started dominating the majority in power and number, their dialect Lusei (also called Duhlian) became the lingua franca of the inhabitants of Mizoram. From when it was adopted as a common dialect, or how, is not determinable as no specific mention has been made. L. Fanai (1992) mentions that the language had no script till the end of 19th Century and the orthography was developed by the Welsh missionaries who came to Mizoram later on. They adopted the Roman script based on the common dialect, i.e. Lusei, which was later used in translating the Bible, thereby sealing its status as the lingua franca of Mizoram.

Lusei is often interchangeably used with the term Duhlian. R. Zuala (1975)[3] states that, even though Duhlian is the original term, nowadays the general term adopted for the lingua franca is Mizo tawng (language), not Lusei or Duhlian. The main reason for this is that the other tribes refused to acknowledge Lusei as the lingua franca, which in turn later led to the coinage of the blanket term 'Mizo.' Even though the obvious origins of the now popularly called Mizo language is Lusei or Duhlian, it has been argued that the language cannot be confined to one label as such because of the varied influences on it, and further the younger generations are more comfortable with the term Mizo Tawng (language). However, it is still a bone of contention as the people of Mizoram identify

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[2] This article is from the book 'Zotawng Nihphung, Dinhmun leh Hmathlir' (2013, p. 32) (written in Mizo), which was published in 2013. The Mizo title is 'Mizo tawng hmelhmang.' It touches upon the history of Mizo language, and also gives an overview of the studies and findings of various other researchers.
[3] From the article 'Mizo tawng hmelhmang' (2013, p. 34).

themselves as much with Mizo as with the other dialects in the state, such as Lai, Mara, Hmar, Paite, etc., which are still in use. Some scholars have suggested the use of 'Zo tawng[4]' instead of Mizo Tawng, in order to avoid conflicts. However, since the Government of Mizoram had declared Mizo language as the official language on 17th December 1975 by an Act of Assembly (signed by the President of India), the majority of the population have resorted to using Mizo tawng for referring to the lingua franca of Mizoram. Further, the popular implementation of the term can also be traced to the renaming of Lushai Hills District to Mizo District (the present 'Mizoram') by an Act of Parliament in 1954. Therefore, due to these various reasons, the term 'Mizo' language has come to stay and is adopted for this research as well.

1.3 Literature Review

There is not much systematic research on Mizo language. Of the few, the work of a couple of native linguists, Chhangte (1989) and Fanai (1989, 1992), and a few non-native linguists, Sarmah et al. (2012) and Sarmah &Wiltshire (2010), has been found to be relevant for this present research. While Chhangte worked on the syntax of the language and attempted a detailed description of the preliminary aspects of Mizo grammar, Fanai indulged in a phonological study of the language. On the other hand, Sarmah et al. have focussed mainly on the tones of Mizo. Apart from these, there have been several informal studies by native non-linguists.

1.3.1 L. Chhangte (1989)

L. Chhangte (1989) in the 'Grammar of Simple Clauses in Mizo' states that hardly any credible work has been done on the grammar of Mizo. Further, the few existing works,

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[4] 'Zo' /zou/ refers to the Lusei sub-tribe, and 'tawng' /troŋ/ means language.

if any, are by non-Mizo researchers to whom resources for research were very scant. She goes on to elaborate in detail why these studies are not very reliable[5]. Her study provides an extensive description of the basic syntactic structure of Mizo using a typological approach, but her work is still a preliminary one and a proper grammar of the language is yet to be written. She also briefly describes the tones of Mizo based on her perception as a native speaker, but, her work lacks instrumental evidence.

1.3.2 L. Fanai (1989)

L. Fanai (1989) in her work 'Some Aspects of the Autosegmental Phonology of English and Mizo' conducted a phonological study of Mizo. She examined the morphological conversion of verbs with reference to tones using the autosegmental framework of John Goldsmith. She observed that the conversion of verbs includes not only morphological changes but also phonological and tonal changes. She further elaborated that verbs in Mizo undergo morphological conversion as a result of which they assume different tones in different syntactic environments. On the basis of her study, she proposed four tones in the inventory of Mizo: High, Low, Rising and Falling. Aside from these, she identified an Extra Low tone, Tone L, which occurs on syllables with a glottal stop in the coda position[6]. She reviewed the earlier work on glottal stop by Bright (1975) and L. Chhangte (1986) and was critical of their claim that there is an epenthesis of the glottal stop on every syllable without onset in Mizo. On examination, she found that there is no glottal closure preceding the articulation of the first vowel in a syllable.

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[5] L. Chhangte mentions the work by early missionaries Lorrain and Savidge (1898), whose work, she describes as an extensive work on Mizo grammar with a comment that it "suffers from strong Indo-European bias and other technical short comings of the era." She also mentions works by British officers such as Lewin (1874) and Shakespeare (1921) which she finds inaccurate because of the researchers' idiosyncratic ways of transcribing data.

[6] L. Fanai observes that when a glottal stop occurs in a syllable, the syllable will exhibit a Low tone, lower than the lowest in the tone inventory. For this reason, she states that the glottal stop functions as a tone depressor.

1.3.3 L. Fanai (1992)

L. Fanai (1992)'s 'Some Aspects of the Lexical Phonology of Mizo and English: An Autosegmental Approach' is a more extensive research of her earlier MPhil work in 1989. She worked on the autosegmental phonology of Mizo within the framework of lexical phonology and compared it with English. She gives a detailed segmental inventory[7] of Mizo and discusses the possible syllable type structure in the language. In this work, she argued that 'onset' in Mizo cannot branch at all and that branching takes place only in rhyme and that too within specified number. She proposed two types of rhyme structure, "an unmarked left head structure and a marked one with a non-head as the left most element of the rhyme" (p. 34). She described the left head structure as the core syllable structure and argued for a maximum of four positions in the structure, of which three are in rhyme. The different types of tones have also been established in her study where she identified three types of tones in Mizo: level tone, contour tone and complex tone clusters. She described the conventions of tone linking and well-formedness conditions that govern the principal of tone linking in Mizo.

Although both works by L. Fanai are extensive, the framework adopted is more than a decade old and since then newer and more modern theories have been developed. However, her segmental inventory has been a very useful resource material in the transcription of clauses and analysis of attitudes for the present study. Also, her tone inventory has played a significant role in the setting up of the Mizo tone system for the present research. Further, the description of the aspect markers in Mizo helps in the comprehension of the Finite/Tense elements.

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[7] L. Fanai describes her segmental inventory as having symbols which are mixtures of phonetic symbols and slightly modified versions of the letters of Mizo orthography (p. 2).

1.3.4 P. Sarmah et al. (2011)

P. Sarmah et al. (2011) conducted an acoustic study on the four lexical tones of Mizo namely, High, Low, Falling and Rising[8]. They used an epoch-based prosody modification method for manipulating the pitch and duration of Mizo tones. They concluded that the duration is an important cue for identification of Rising tone. This observation, as is illustrated in the present research, is not confined to just the Rising tone. As it has been shown in Chapter 4[9] duration is one important factor in the realization of attitudes in Mizo; the same tone with a difference in duration can express a different attitude. Also, they had mentioned that the Rising tone exhibits an initial dip and then rises for about 40% of the total duration. They were unable to get a correct identification, from their informants, without durational manipulation. This is in fact observed to be a Fall-Rise tone which is discussed in the section on Polar elements in Chapter 4[10].

1.3.5 Mizo Tawng Grammar (2004)

A work on Mizo grammar in general has been done by *Mizo Tawng Grammar Cell members*[11] and published as "Mizo Tawng Grammar" (2004). The discussion in the book pertains only to the description of various elements of grammar without specifically making an in-depth study. Hence, it is impossible to regard the book as a proper reliable source of Mizo grammar.

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[8] The Lexical tones they used are from the tone inventory set up by L.Fanai (1992) but without the extra Low tone.
[9] See especially Attitude 2 (polite, friendly, affectionate, tentative, etc.).
[10] See the discussion on the Polar element 'em' and its Praat representation provided for reference.
[11] The members of this club are not Linguists but Mizo language enthusiasts and their work is very informal.

As is evident from the above discussion, an SFL study, an approach which the present study proposes to adopt, has not yet been attempted on Mizo.

1.3.6 Pattama Patpong (2006)

Pattama Patpong (2006) has worked on Thai, a tone language using the SFL approach. Her study concentrated on the lexicogrammatical system of Thai within the two-dimensional space of metafunction and rank. Issues regarding the grammar of Thai in relation to the functional-typological perspective were breached on the basis of the three metafunctions of language: Interpersonal, Textual and Ideational. The study has incorporated the trinocular perspective advocated by Halliday, discussing the realization of Moods and also experiences. The present study has benefited a lot through Patpong's work which provides insights into many aspects. However, it should be noted that this study focuses only on the Interpersonal metafunction of Mizo. The relationship between the three strata (i.e. lexicogrammar, semantic, phonology) is examined by extensively looking into the systems of MOOD, SPEECH FUNCTION and 'KEY' of Mizo.

1.3 Theoretical Background

Systemic Functional Linguistics (SFL) is a functionalist approach to language, developed by M.A.K Halliday in the 1960s. It is a theoretical perspective that deviates from the traditional theory of grammar where language is viewed as a set of rules for specifying structure (Halliday & Matthiessen 2015, p.2). SFL views language as a systematic resource for expressing meanings within a social context; it is a network of systems. Every linguistic choice made is systematic and the reason some things are said in certain ways is the result of those choices. The choices made are from a set of

systems consisting of structures which allow the expression of various attitudinal meanings. Human experience, text types and, social and cultural contexts build up the entire system. This theory is a semiotic approach to a language and is concerned with language in its entirety, so whatever is said about one aspect is to be understood with reference to the total picture (Halliday & Matthiessen 2004, p.19). Halliday & Matthiessen (2004) state that language is multi-dimensional where *Stratification, Instantiation* and *Metafunction* are the three important dimensions of language.

1.4.1   Stratification

Stratification is the dimension in which language is analysed on various levels or strata. In this dimension, language is a stratified system with two main levels: extralinguistic and linguistic levels (Halliday & Matthiesen 2004, p.24). Within the extralinguistic level there are two strata: the general context[12] (outer context) referred to as 'Context of Culture' and a more specific context or situation (inner context) as 'Context of Situation'. Within the linguistic level, there are two sub-strata: the stratum of Content and the stratum of Expression. The stratum of Content expands into two: Lexicogrammar and Semantics. The Semantic stratum constitutes the meaning potential where experiences and interpersonal relationships are transformed into meanings. The lexicogrammar is the stratum where the meaning is further transformed into words (Halliday & Matthiesen 2004, p.24 & 25). At the Expression level, choices are made from the system of 'sounds' (Phonology), system of 'gestures' and (the Phonology of Sign Language) and systems of 'writing' (Butt et al. 2004, p. 7). The

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[12] As Butt et al. (2004, p.3) state 'The context of culture is sometimes described as sum of all the meanings it is possible to mean in that particular culture.'

relationship between these different levels of strata is described as one of both *realization* and *construal*.
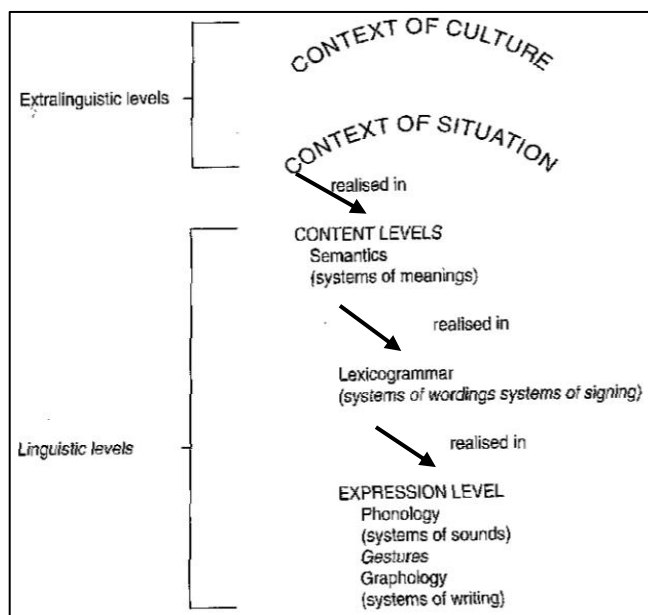
Figure 1.1: Levels of language (adapted from *Using Functional Grammar. An Explorer's Guide Edition (p.7),* by Butt et al., Sydney).

Figure 1.1 is a diagrammatic representation of the relationship between the different levels. Each higher stratum, as depicted, is realized by the lower stratum, and each lower stratum construes the higher stratum.

1.4.2   Instantiation

In the dimension of Instantiation, text is regarded as an instance of a language. It refers to the relationship between the system as a meaning potential and the actualization of the system in a text. System and text are related through a Cline of Instantiation (Halliday & Matthiessen, 2004, p.27). In the Cline of Instantiation there are two poles – at one extreme, the overall potential and, at the other, a particular instance. The patterns can be viewed from either the system end or the text end (Figure 1.2). If we

start from the overall potential, then we move through registral sub-potentials to a particular instance of meaning in a text. And, texts vary according to the nature of the context they are used in (Halliday & Matthiessen, 2004, p.27). Hence, a particular text is considered to be an instance of a language operating in a particular context of situation. Halliday and Matthiessen (2004) state that recipes, weather forecasts, stock market reports, gossips, advertisements and any other text types in life are all ways of using the language in different contexts.
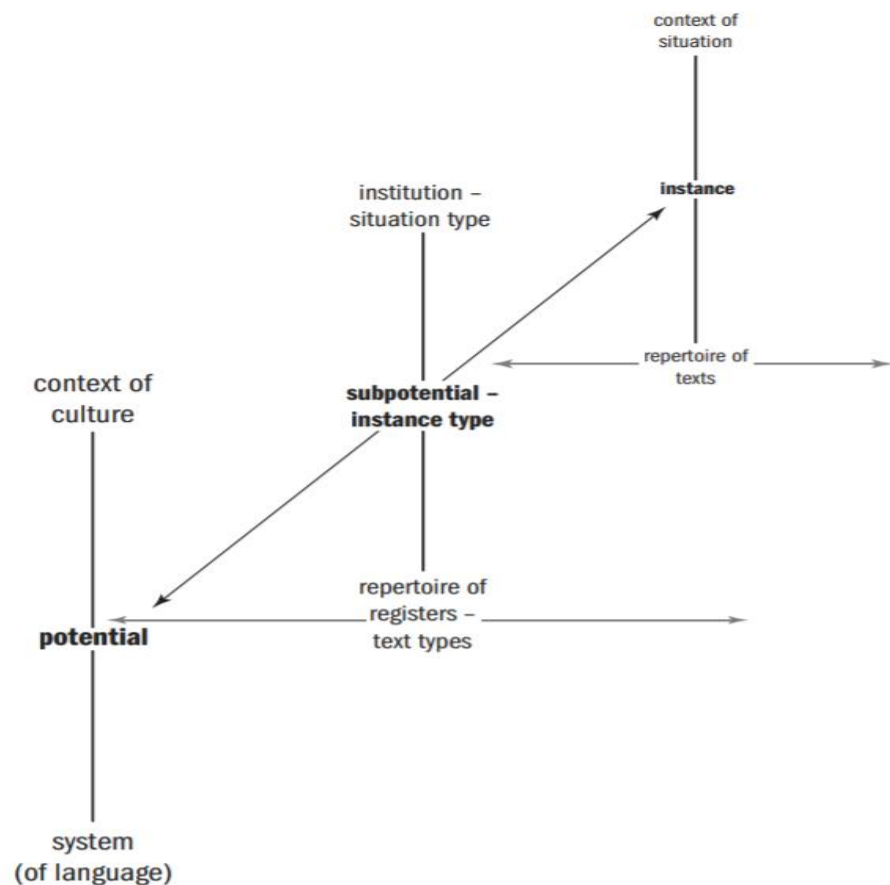
Figure 1.2: The Cline of Instantiation (adapted from *An Introduction to Functional Grammar* (p.28), by Halliday & Matthiessen, London).

1.4.2 Metafunction

The basic function of language is to make sense of human experience and to act out the social relationships in which humans are involved on a day to day basis. Hence, we can say that languages are organized around three Metafunctions: Ideational, Interpersonal and Textual.

a) *Ideational* Metafunction construes the human experience. Halliday & Matthiessen (2004, p.29) point out that there is no facet of human experience which cannot be transformed into meanings. Language is said to encode different experiences, and therefore it has an *experiential* function. And, when one connects one experience to the other, then the function becomes *logical*. Therefore, the Ideational Metafunction has two sub-functions, experiential and logical.

b) *Interpersonal* Metafunction is concerned with the enactment of roles assumed by a speaker and the listener in an interaction, social roles as well as speech roles (Miriam Taverniers, 2002, p. 72). It refers to language as an 'exchange'.

c) *Textual* Metafunction helps in the organization of the previous two into a coherent and linear whole. It enables the integration of Ideational and Interpersonal Metafunctions by presenting them as text.

1.4.3.1 Interpersonal Metafunction

The Interpersonal Metafunction deals with the social world, i.e. the relationship between the speaker and the listener, and is concerned with a clause as an exchange. In

the Interpersonal system, the dimension of Interpersonal metafunction pertains to two types of criteria: on the one hand *what kind of meaning* is construed (attitudinal and other interpersonal meanings), and on the other hand *how this meaning is realized* (Miriam Taverniers, 2002).

1.4.3.1.1   Mood and Speech Function

While discussing the Interpersonal Metafunction, it is crucial to focus on the relation between the interpersonal lexicogrammar (the MOOD system) and the interpersonal semantics (the system of Speech Functions).

On entering the system of clause, there is a choice between the major and minor clauses. The exchange of goods-&-services and commodity is expressed in the major clause whereas in minor clause there is no exchange of commodity and acts as a support in an interaction. Hence, the interpersonal systems in the major clause make up the system of Mood.   The next major choice is between the two primary Mood types – the Indicative and Imperative Mood types. The indicative Mood type leads to a further choice between the Declarative and Interrogative. Within the Interrogative, there is a choice between the Polar Interrogatives and WH- Interrogatives.

The grammatical category characteristically used to exchange information is **Indicative;** within the indicative, the characteristic expression of statement is **Declarative**, and that of a question is **Interrogative** (Halliday and Matthiessen, 2004 p.114). The Subject and Finite together constitute the Mood Block of the clause. The

structure of these elements realizes the selection of Mood in English[13]: In a declarative, the Subject is followed by the Finite; in a Polar Interrogative, the Finite is followed by the Subject; and in a WH- interrogative, if the WH- element is Subject, then the Subject precedes the Finite, and if it is not the Subject, then the Finite precedes the Subject.
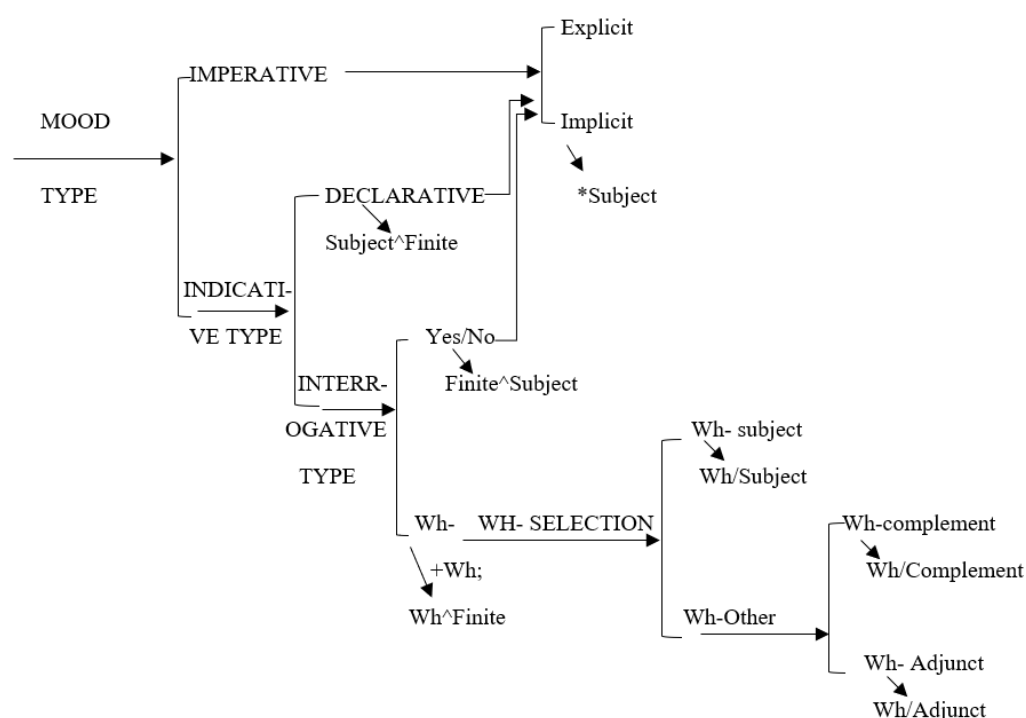
Figure 1.3: The system network of Mood (adapted from *An Introduction to Functional Grammar* (p. 135), by Halliday and Matthiessen, 2004).

Halliday and Matthiessen (2015) point out that in Chinese nor Japanese there is no distinct Mood element. In other words, the sequence of Subject ^ Finite has no significance in the realization of mood. Neither language has a separate Finite functioning in the mood structure of the clause. In fact, the mood distinction is made by mood particles serving the function of Negotiation[14]. This process of examining the

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[13] Which is not the case in Mizo, as Mizo has other distinct interpersonal elements to distinguish the Mood types. This is elaborated in Chapter 3.

[14] The same has been observed in Mizo, where there are distinct interpersonal elements for distinguishing the different Mood types (See Chapter 3).

components and the structure at the level of a stratum is described as 'looking sideways'.

The units in the lexicogrammar realize the semantic meanings or the Speech Functions. In other words, the primary options in the MOOD system (lexicogrammar) are connected to the choices in the semantic stratum, i.e. the Speech Functions, which refer to the roles adopted during an exchange and the commodity being exchanged. When a speaker assumes a certain role, he assigns a complementary role to the addressee. There are two fundamental speech roles assumed by the speaker – 'giving' and 'demanding'; and the commodity being exchanged is either 'goods and services' or 'information' (Halliday & Matthiessen, 2004). The interrelation between these forms the matrix of the primary Speech Functions,[15] where in the four primary Speech Functions are: 1) Statement (give+information) 2) Question (demand+information) 3) Offer (give+goods-&-services) 4) Command (demand+ goods-&-services). These are the primary four choices available in the semantic stratum. Therefore, the choices made in the Lexicogrammatical stratum (in the MOOD system) are said to construe the primary Speech Functions (Statement, Question, Command and Offer) in the Semantic stratum. This 'looking up' relationship from the Lexicogrammatical stratum to the Semantic stratum is described as one of 'construal'. Conversely, one can move downwards, for instance, from the Semantic stratum to the Lexicogrammatical stratum, i.e. 'looking down', whereby we observe how the meanings in the Semantic stratum are being realized in the Lexicogrammatical stratum. This relationship is described as one of 'realization'. Thus, this 'three way' analysis constitutes the 'trinocular' perspective adopted by the SFL theorists.

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[15] See Chapter 3, Figure 3.1.

There is another important concept, the concept of 'congruence' and 'incongruence' which plays a role in the relationship between the two strata. Each Speech Function has a congruent realization in the Mood system (options in the lexicogrammar stratum). A congruent realization is *unmarked* and is regarded as the typical realization unless there is a special situational condition that requires the selection of another. However, in such a case where there is an incongruent realization, the realization is *marked*. For instance, the Speech Function 'Statement' (give information) is congruently realized by a Declarative in the Lexicogrammatical stratum. Similarly, an Interrogative realizes a Question and an Imperative realizes a Command. However, in English, Offer does not have a clearly defined unmarked realization, that is to say any of the Mood types in the lexicogrammar can construe an Offer.

1.4.3.1.2 KEY

'Key' refers to the expression of attitudes and emotions through tones in the Phonological stratum. The concept of realization defines the relationship between the lexicogrammatical form and the phonological expression too. The choice made in the lexicogrammatical strata construes a meaning in the semantic stratum, which is in turn realized through a tone in the phonological stratum. So, depending on the meaning intended, the speaker selects the tone to express it. Halliday (1970) points out that intonation is a means of saying different things. If the intonation of a sentence is changed, its meaning also changes. In other words, intonation helps in making meaningful distinctions as different intonation patterns carry different meanings. Meanings may also refer to a specific tone conveying a certain emotion or attitude.

Halliday asserts that the lines between expression of meanings and expression of attitudes and emotions are blurry and that they are part of meaning in general.

In languages like English, the meanings of a tone (pitch contour) can be generalized. A falling contour indicates 'certainty' and a rising contour indicates 'uncertainty'. Hence, the falling tone (Tone 1, medium[16]) functions as the neutral tone for Declaratives, WH- Interrogatives and Imperatives, which have the meaning of 'certainty', whereas the rising tone (Tone 2, high rise) is the neutral tone for expressing the 'uncertainty' associated with a Polar interrogative. It should be noted that the neutral is the one which is used in the absence of a specific context. To take Halliday's (1970, p. 22) examples,

// 1 where are you /GOing //

// 2 where are you / GOing //

In the above two examples, the first indicates the neutral meaning of 'demand information', a Question, whereas, tone 2 brings in the added meaning of a polite enquiry, 'where are you going, may I ask?'

Likewise, the other tones of English also convey specific meanings. Tone 4 is a Fall-Rise movement and implies a 'but' and indicates a reservation when used in a statement. It can also express a condition. According to Halliday (1970), it means something like '*it may seem as though all is clear, but in fact there is more involved.*' Tone 5, a Rise Fall indicates assertiveness in a statement, a tentative opinion and also a surprise. As

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[16] Unless there are other special meanings intended, to indicate the neutral meaning of a Statement the medium falling pitch contour of Tone 1 is used.

stated by Halliday, this tone conveys '*there seems to be a doubt, but in fact all is certain.*' Tone 3, a Low Rise on the other hand, either confirms a previous statement or an expectation. It also indicates an agreement to a request or that the information conveyed is unfinished or of secondary importance. It can also mean something like '*yes, it is so, but you knew it already*' (Halliday 1970). The context of the clause will determine which meaning, attitude or emotion is being conveyed.

The above discussion is captured in the following examples from Halliday (1970, p. 24),

//1 ˏhe / COULD do// (simple statement)

//2 ˏhe / COULD do// ('is that what you think? Could he?)

//3 ˏhe / COULD do// ('I think he could, but it is of no importance')

//4 ˏhe / COULD do// ('but he won't', 'but it won't help you,' etc.)

//5 ˏhe / COULD do// (so don't you imagine he couldn't!)

Halliday (1970) postulates that the specific meanings of primary tones are dependent on the Speech Functions in the semantic Stratum. The realization of these are referred to as the neutral meanings. Thus, the neutral tone for all Speech Functions except Polar Question is Tone 1 (Falling) (Tone 2 (Rising) is the neutral for Polar Question). The following is a brief summary of the neutral and other attitudinal functions of a tone for the major Speech Functions based on Halliday (1970):

a) Statement: Tone 1 is the neutral tone, Tone 4 expresses 'reservation' or personal opinion offered for consideration, Tone 3 indicates 'acceding to request' or

'unexpected expectation' and 'reassurance', and Tone 5 expressing 'assertion' or 'commitment'.

b) WH-Question: Tone 1 is the neutral and Tone 2 indicates 'tentativeness' and 'differential'.

c) Polar question: Tone 2 is the neutral and Tone 1 expresses 'forcefulness' and 'impatience.'

d) Command: In a positive Command, Tone 1 is neutral and Tone 3 indicates a 'request'. The meaning of 'pleading and persuading' comes in through Tone 13. And, Tone 4 indicates a 'compromise or concession'.

In a negative Command i.e. prohibition, Tone 1 expresses the speaker's 'forcefulness', Tone 3 a 'polite request' and Tone 13 'pleading or dissuading'.

The secondary tones of English have two forms: normal and intensified. The intensified variety of the secondary tones indicates a greater intrusion of the speaker in an exchange. Through this, the speaker may express different attitudes like 'surprise', 'indignation', 'unconcerned', 'sarcasm', etc., or a connection between what is being said and something else in the discourse, or both.

1.5   The Interpersonal Metafunction of Mizo

In the study of the interpersonal metafunction of Mizo, the relationship of the lexicogrammatical stratum with the semantic and the phonological strata is examined.

Further the *construal* and *realization* relationship between the linguistics and the extralinguistic levels are also explored.

1.5.1 A brief Account of the MOOD system

The MOOD system of Mizo is discussed in detail in Chapter 3, where the various distinct interpersonal mood elements of Mizo are explored, after which an attempt is made to build a network system similar to the system of English (see Fig. 1.3), but specific to Mizo. This MOOD system is set up based on the extensive analysis which is also illustrated with examples in the above mentioned chapter.

1.5.2 A brief account of Mizo Tones

The tone system of Mizo is an ongoing debate and is the most argued upon topic of researchers. There are varying opinions on the number and kind of tones used in Mizo. Darchuailova Renthlei, in his paper "Mizo Tawng Hmelhmang (An aspect of Mizo languge)", has summarized these arguments.

J.H. Lorrain, a missionary who came during the turn of the century, has summed up the tones of the language into four. He was one of the pioneers in investigating the language. He argued that there are three main tones – upward, downward and level, with additional intermediate ones. R. Zuala, on the other hand, has argued for the existence of six tones. This opinion was shared by many, including Dr. James Dokhuma, a prominent figure whose opinion is valued with regard to the linguistics of Mizo. Rev. Z.T. Sangkhuma (2009) is said to have agreed upon the summing up of tones into six. However, Remkunga, another prominent figure who has written grammar books and dictionaries of Mizo, has raised opted for four tones – High, Low,

Falling and Rising which can be used to sum up the tones of the language. This opinion has also been shared by one of the pioneers of Mizo grammar R. Buchhawna and also by Dr. Lalrindiki Fanai (1989,1992). L Fanai, while agreeing on the number of tones, introduces an additional Extra-Low tone[17].

In the present study, we will be using a tone system that has been set up by Laltleipuii et al. (yet to be published work).[18] In this study, the tones of Mizo were carefully studied by recording the examples given in L. Fanai[19] (1989 &1992)'s work and also by supplementing with other examples for comparison. The analysis was done instrumentally using the PRAAT software where the samples of each informant have been meticulously studied. This study proposes three types of tone in Mizo:

1) Level – Mid Level

2) Contour – a) Mid to Low

              b) Mid Low or Low to Low

3) Complex – Fall Rise

The only level tone in Mizo is observed to be at Mid-Level pitch rather than at High pitch, which L. Fanai proposes. Further, it was observed that syllables with long vowels are slightly higher in pitch than those with short vowels. Although, this difference is negligible, it is consistently seen in all the vowels which have long – short minimal pairs. Fig. 1.4 is a Praat representation of Level tone with samples that vary in vowel

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[17] By now, Researchers have more or less conformed to this set up, i.e. that there are four tones in Mizo, namely, High level, Low contour and two complex tones – falling (HL) and rising (LH).

[18] This is an extensive work carried out on the Mizo tone system by researchers (including myself) at EFL University, that is soon to be published. Further investigations are being presently conducted by collecting samples from more informants. The analysis is carefully done to confirm the tones used in Mizo and to set up a proper Mizo tone system.

[19] The examples of L. Fanai were used for comparison as it is the most accepted tone inventory of Mizo and has been the basis of study of Mizo tones by many non-native and native researchers.

length. The first is /ban/ meaning *sticky* with a short vowel whereas the second is / ba:n / meaning *arms* with a long vowel.

Mahruaii_Mid_Level

Figure 1.4: Mid-Level tone in / ban / & / ba:n /.

As the above figure reveals, the word 'ban' / ban / witch short vowel is slightly higher pitched at 251 Hz.

Mizo has two contour tones which are lexically distinct, both of which occurs freely in both long and short vowels. The first is a fall from Mid Low to a Low, while the second is a Fall from Mid to Low.
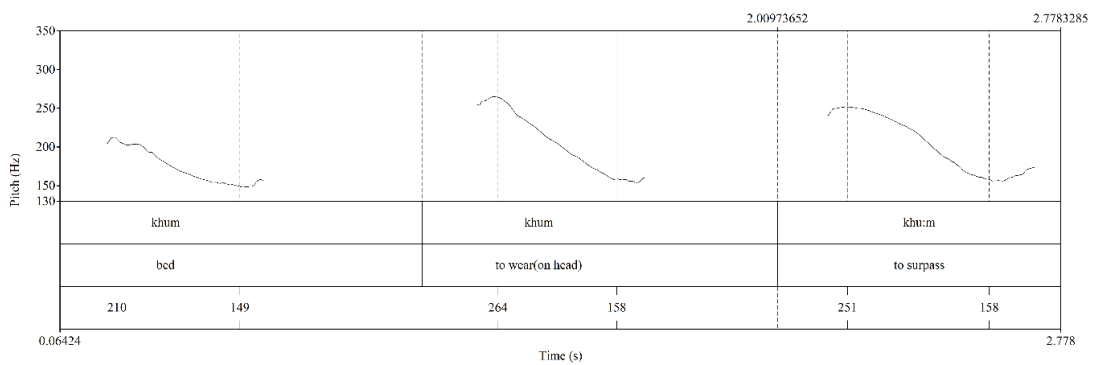
Figure 1.5: / khum /- Mid Low to Low, / khum /- Mid to Low, / khu:m /- Mid to Low.

Fig. 1.5. gives an example of both the contour tones with examples varying in vowel length. As the pitch contour in the above figure shows, vowel length does not play a

role in the distinction of these lexical contour tones. If we examine the first two, /khum/ meaning *bed* and /khum/ meaning *to wear,* both have short vowels but the latter falls from a higher pitch level, Mid to Low. Further, when we compare the second with the third (/khu:m/ *to surpass*), we find that though they differ in vowel length, the pitch contour is the same, falling from Mid to Low.

Finally, Mizo has one complex tone which is a Fall Rise. In the course of the analysis it was observed that the rising and falling movements are not equally prominent; the rise is more prominent than the fall as revealed by Praat pictures. But, even though the fall is slight it is audibly perceived, and can be distinguished from a simple rise. Therefore, Fall Rise was the preferred term instead of Rise. The following figure shows the pitch contour of the Fall rise tone of Mizo.
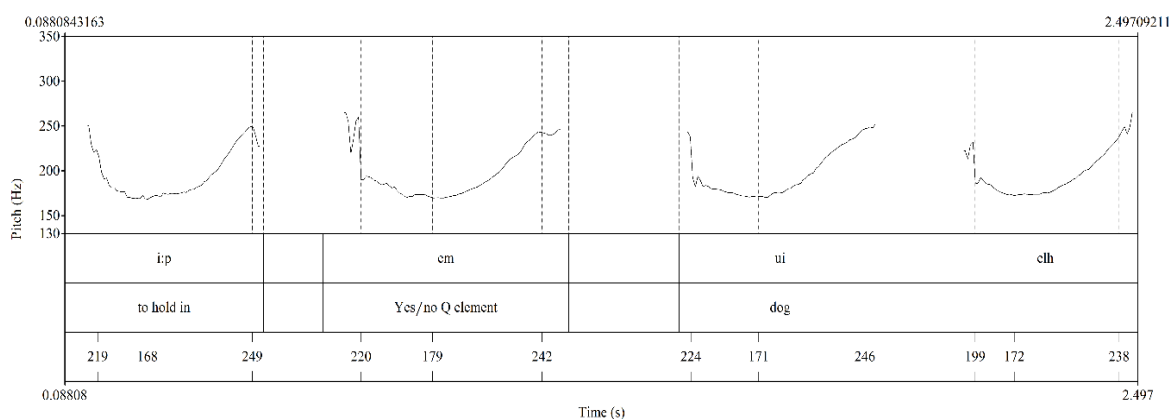
Figure 1.6: Fall Rise tone in /i:p/, /em/, /ui/, /e:lh/.

Further, after studying the notation system discussed in Mora Yip (2002), the numerical system developed by Chao (1930), and Halliday (1970), the following notation has been adopted for the study of Mizo tones.

Tone 1: 'Level' – *Mid Level* [33[20]]

Tone 2 : 'Contour' – *Mid to Low* [31]

Tone 3 : 'Contour' – *Mid Low* [21] or Low to Low [11]

Tone 4 : 'Complex' – *Fall Rise* (Mid-Low to Low to Mid) [213]

1.5.2.1 Tonic Prominence

According to Halliday (1970, p.3), the unit of intonation in English is the tone group, where one clause[21] (unit of lexicogrammar) is realized with one tone group (unit of phonology) unless there is a good reason for it to be otherwise. The tone group is one unit of information and can be of any length. In English, a syllable in a tone group can be made especially prominent depending on what information the speaker intends to focus on. The syllable that is allocated prominence is a salient syllable and is called the tonic syllable. This particular salient syllable gets its prominence either through duration, intensity, or a change of pitch, or all three. It plays a principal role in the system of intonation as it carries the main pitch movement in the group. Let us look at some examples,

[1.1]

(a) **// I** bought a red car // (I, not someone else, bought a red car)

(b) // I **bought** a red car // (I did not **sell** it)

(c) // I bought a **red** car // (Not a **yellow** coloured car, but red)

(d) // I bought a red **car //** (Not a **jeep** or van but a car)

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[20] This is the numerical system of notation for Chinese adopted by Chao (1930).
[21] Halliday (1970, p. 3) says that the clause refers to simple sentences, main clauses, co-ordinate clauses and some but not all coordinated clauses.

In the above examples, we find that tonic prominence (in bold) is shifting depending on the meaning which the speaker wants to convey, or the focus of information. In the first tone group, the focus is on 'I' meaning that no one else but 'me/myself' (the speaker) bought the car. In the second, the emphasis is on 'bought' meaning that the speaker wants to emphasize that he did buy the car, he did not sell it. In the third, the emphasis is on the colour of the car that was bought which is 'red', and in the last, the emphasis is on the type of vehicle, not a jeep or a van, but a 'car'.

Unlike English, such shifting of the tonic prominence to indicate emphasis or contrast is not possible in Mizo; the tonic prominence cannot be relocated to certain parts in the clause for indicating a change in information focus.

For instance, let's take a look at the following translated examples of Mizo:

Table 1.1: Prominence in Mizo clause

	car sen ka lei *I bought a red car*	

(a)	A: Who bought a red car?
	
	B: I bought a red car.
	 // ***I** bought a red car//*
	(I, not someone else, bought a blue car.)
		A: car sen tunge lei?
		      Red who bought
		Who bought a red car?
		
		B: // keiman car sen ka **lei** //
		     Myself red I buy
		     Pro. Subj Ver
		I bought a red car
		
		A: car sen tunge lei?
		      Red who bought
		Who bought a red car?
		
		B: // keiman ka **lei** //
		     Myself I buy
		     Pro. Subj Verb
		I bought it myself.

(b)	A: What? Did you sell your red car? B: No. I bought a red car.	A: I car sen I hralh ami? Your red you sell

	// I **bought** a red car//	*Did you sell your red car?*
		
		B: // ka hralh lo ka **lei**//
		     I sell not i bought
		     I did not sell, I bought.

		B: // A leiin ka **lei** //
		      purchase I buy
		   Agr. Mar. Adv. Subj verb
		   I bought it. ('bought' as in purchased)

(c)	A: Did you buy a yellow car?
	B: No, I bought a red car.
	// I bought a **red** car //
	(Not a green car, but red)
		A: Car eng I lei ami?
		    Yellow you buy
		  Did you buy a yellow car?
		
		B: // nilo a sen ka **lei** //
		   No agr. Mar. red I buy
		    No, I bought a red colour.

(d)	A: Did you buy a jeep?
	B: No, I bought a red car.
	// I bought a red **car** //
	(Not a jeep but a car)
		A: Jeep I lei a**mi**?
		     You buy
		   Did you buy a jeep?
		B: // Aih car **sen** //
		    No
		    No, a car.

		A: Jeep I lei a**mi**?
		     You buy
		   Did you buy a jeep?
		
		B: // jeep niloin **car** //
		       Not
		   Not a Jeep, a car.

 The above table gives examples of shift in the tonic prominence in different contexts of English with corresponding translated versions of Mizo. One main difference on comparing the examples from both the languages is that while the shift in tonic prominence is possible in English to suit the context, the tonic is always on the last syllable of the tone group in Mizo.

In (a), the first example in Table 1.1 the emphasis is made by adding pronoun 'myself'. Although, there is already an 'I' i.e. 'ka', the prominence cannot be laid on 'ka' so,

instead, 'keimah' is added to bring emphasis to the person. However, it should be noted that the tonic prominence is not on 'keimah'; adding the pronoun to the clause adds emphasis to the Subject. Also, instead of saying // car sen ka **lei** // '*I bought a red car*', one simply replies // keiman ka **lei** //, as seen in the table.

In the second example, the emphasis is on 'buying' where the speaker emphasizes on buying a car and not selling it. As observed in English [1.1] the emphasis is indicated by shifting the tonic prominence to 'bought'. However, in Mizo, the reply would be to negate selling and the speaker would say 'ka hralh lo ka lei' '*I didn't sell it, I bought it*'. Also, another way to emphasize would be to add the adverb 'leiin' (purchase) to indicate that he indeed bought the car (not sell it). The clause 'a leiin ka lei' already has the verb 'lei' (to buy) but adding 'leiin' (to purchase) puts more emphasis on the action of buying.

In the third clause where the focus is on the colour of the car, if the other person mistook the colour 'sen' (red) for say 'eng' (yellow), instead of allocating the prominence on the colour 'sen', in Mizo the question asked would be negated with a negative marker and the reply would be 'Nilo, a sen ka lei' '*No, I bought a red car*'. In the last clause, where the context emphasizes on the vehicle that was purchased, the reply would be 'Aih car' '*No, a car*' or 'Jeep niloin car' '*Not a Jeep, a car*'. Similar to the previous clauses, a negative marker is used for emphasis.

As can be seen clearly in all the clauses in Table 1.1, the emphasis is made by changing the structure of the clause and adding other components like adverbs, pronouns or negative markers.

In the study of attitudinal function of tones in Chapter 4, the tonic syllable was identified through the changes that were observed in the pitch contour of a clause rendered in different contexts. In order to achieve this, the same clause was rendered in a different context to construe a different attitudinal meaning. During analysis, it was observed that the most prominent pitch change was always on the last syllable[22] of the clause. The tonic syllable, i.e. the final syllable in the tone group, exhibited changes in intensity, duration and pitch. It always has a higher pitch or longer duration, or in the case of some attitudes, the tone completely changes or is more prominently pronounced.

1.6   Significance of the Research

The present research studies the relationship of Mood, Speech Functions and tones of Mizo from the trinocular perspective of functional linguistics as advocated by Halliday. As has been mentioned earlier, this study sets up the Mizo MOOD system network based on an extensive study of the mood elements and the distinct interpersonal elements of Mizo clauses in Chapter 3. This research describes the distinct interpersonal elements of each mood type with their variants, illustrating their functions with relevant examples. It also examines the relation between the semantic and lexicogrammatical strata by studying the systems of MOOD and Speech Functions. Further, a comprehensive study is conducted on the attitudinal function of tones in which patterns have been observed in the realization of certain attitudes which have been methodically discussed in Chapter 4 and 5. Through this study, the phonological

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[22] This is not just in the case of contextualized examples of Chapter 4. Even in the drama (continuous speech) text, we find the tonic prominence always on the last syllable of a tone group (see examples in Chapter 5).

realization of an attitudinal meaning can be predicted if the neutral realization is known (see the findings in Chapter 6). Thus, this study is not simply an acoustic analysis of the tones of Mizo, but a trinocular one which takes into account the 'construal' and 'realization' relationship of the three strata mentioned above.

Till date, even though the tone system has been studied, no work has been done to study the acoustic changes in the tones of Mizo forrealizing different attitudinal meaninags. Also, since the Mood system of Mizo has never been studied, the extensive study conducted in this research will aid in the comprehension of mood in Mizo clauses. Also, as the study draws on the relationship between the linguistic and extralinguistic levels, by looking into the contexts in which the attitudinal meanings are phonologically realized, the research brings into light the marked and unmarked realization of meanings which has never been discussed or researched on with reference to Mizo language.

Chapter 2

Aim and Procedure

2.0   Introduction

The main purpose of this chapter is to state the aim of this research, the hypothesis and the research questions which motivated this research. It will also discuss in detail the methodology adopted for this study with reference to the setting up of the data inventory, the informants, the recording and the collection of data, the software used for analysis and, finally, the various stages in the analysis.

2.1   Aim of the Research

This research aims to describe the interpersonal function of Mizo tones based on Halliday's (1970, 2004, 2008) Systemic Functional Linguistic framework. Since the systemic approach to prosody strongly recommends adopting a trinocular perspective to language study, this research proposes to study Mizo tones (Phonology) with reference to their relationship with the MOOD system (Lexicogrammar) and the Speech Functions (Semantics) of Mizo.

2.1.1   Hypothesis

My hypotheses for the present research are:

1) There are distinct interpersonal elements for distinguishing the different Mood types in Mizo.

2) The presence of particle 'a' in a clause has a role to play in the construal of Speech Functions.

3) A clause in Mizo can construe different attitudes in different contexts without any change in the clause structure.

4) The different attitudes construed by a clause can be realized with a slight change in the acoustic features.

2.1.2   Research Questions

The present research addresses the following research questions:

- How are the four Moods in Mizo distinguished? Does the order of the Subject and Finite elements play a role in the Mood selection as in English?

- What are the distinct interpersonal Mood elements? What are their functions?

- What are the congruent and incongruent realizations of meanings in Mizo?

- Can Mizo, like English, shift the focus in a clause by allocating prominence to any word in the same clause? If not, how is the 'focus of information' dealt with in Mizo?

- If the same clause in Mizo can realize a different attitude when it occurs in a specific context, what are the phonological changes incurred in the realization of the attitude?

- Are the patterns observed in the analysis of contextualized simple clauses corroborated in the analysis of continuous speech?

- Aside from the changes in acoustic features for realizing different attitudes, are there any other components that help in the expression of the attitudes in Mizo?

2.2   Setting up of data

In order to achieve the two-fold objective of this research, the data was set up to encompass three types of materials. For the study of Mood in Mizo, it was observed

that Mizo uses distinct interpersonal elements for distinguishing the Mood types. Therefore, we realized that there is a primary need to identify and examine the structure and function of each interpersonal element that is distinctive of a Mood type. Firstly, the WH- elements of Mizo were elaborated using the process types and ergative functions mentioned in Halliday & Matthiessen (2004)[23] as guide. Secondly, the distinct interpersonal elements of Polar Interrogatives and Imperatives were listed with the assistance of the available Mizo grammar books[24] and by consulting native speakers. Also, the variants of each distinct element, if there is any, were noted. This too was done by consulting various native speakers and asking for their opinion on the function and context of each variant. These elements were then used to construct simple clauses in order to illustrate their function. The data in this chapter has been cross checked and approved by Rozama Chawngthu[25], a prominent figure in the Mizo literary community, and Dr. Lalrindiki Fanai[26], teaching at Mizoram University.

The second part of the study comprises of two stages: a study of the construal of the attitudinal functions of simple clauses, first in specific constructed contexts and later in continuous speech (drama). A simple clause in Mizo can be used to express different attitudes and emotions with a slight change in the intonation when they operate in specific contexts. Therefore, ten sets of sentences (simple clauses) were constructed for each Mood type, where each clause can operate in two or more contexts in one set[27]. The clauses were constructed in sets to show the interpersonal function of a single

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[23] Pages 262 and 291 were referred to in listing out the WH- elements of Mizo.

[24] Mizo Tawng Grammar by Synod Literature and Publication Board (2004).

[25] Rozama Chawngthu is a Mizo language enthusiast and has several publications to his credit on Mizo language and its grammar.

[26] Dr. Lalrindiki Fanai has been mentioned several times in this thesis as L. Fanai. She has worked on the phonology of Mizo for her M.Phil. dissertation and Ph.D. thesis at EFL University (formerly CIEFL), Hyderabad.

[27] See Appendix 1 for the full list of clauses for each Mood type and their contexts.

clause in different contexts, wherein each context allows the expression of a different attitude with a slight change in pitch, duration, or intensity. When the data was constructed, the main objective was to include the commonly used distinct elements (discussed in Chapter 3) and study the various attitudes that can be expressed. For the second part of the analysis which constitutes the study of the attitudinal functions of tones, the material was collected from the available online resources[28]. Since, the analysis is of continuous speech, the data comprises of exchanges taken from four dramas (stage plays). These exchanges were taken to investigate if the various attitudes observed in constructed contexts correlate with those in the exchanges, and also to see if there are any other attitudes expressed and to examine the manner in which they are expressed. Initially, when working on the data for continuous speech, an attempt was made to collect samples of debates and discussions on radio stations. However, due to their strict official regulations, I was not permitted to use any of the resource materials from their archive.

2.3   Transcription

All the data in Chapter 3 is phonetically transcribed, using symbols from the IPA chart and also those used by L. Fanai (1992, p.2) in her segmental inventory of Mizo. However, for Chapter 5, where exchanges are analysed, the orthography of Mizo is used instead of phonetic symbols.

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[28] Collected from YouTube.

2.4   Informants

Seven[29] native female speakers, born and brought up in Aizawl, were selected as informants for this study. They were all EFL University students, aged twenty to thirty at the time of recording.

While recording, it was noticed that the level of expressiveness of informants varied from one to the other. While some speakers were very expressive, some were less expressive or animated, which can be observed in the pitch movements of their tones. The following are some observations on the informants. Speaker 1 and Speaker 2 seem to have had experiences of giving speech or standing in front of a crowd which enables them to express their attitudes without inhibition. This resulted in clear pitch movements in their recordings. Speaker 3 is the least expressive of all the informants, and Speaker 4, while not as expressive as Speaker 1 or 2, did considerably well. Speaker 5 is very soft spoken, which affects her expression of 'irritation' and 'angry' attitudes. Her samples were not as convincing as that of the other informants. However, on comparing her expression of 'neutral' meanings with her rendering of the other attitudinal meanings, it is evident that she is indeed expressing those attitudes. Speaker 6 was particularly inhibited and self-conscious and it took quite a while for her to get adjusted to being recorded. This affected her expressiveness during the recording which resulted in a sample which is less animated than the other informants. Also, her pitch range was much lower than all the other speakers. Speaker 7, on the other hand, speaks very slowly and leisurely, but expressed the attitudes satisfactorily.

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[29] Initially, 10 were recorded but due to poor recording they had to discarded.

Below we have a rendering of Attitude 3 of the clause // tunge hla ngai / thla // by three different speakers (i.e., Speaker 1, Speaker 3 and Speaker 4). The difference in expressiveness of these speakers can be seen in the figure below.
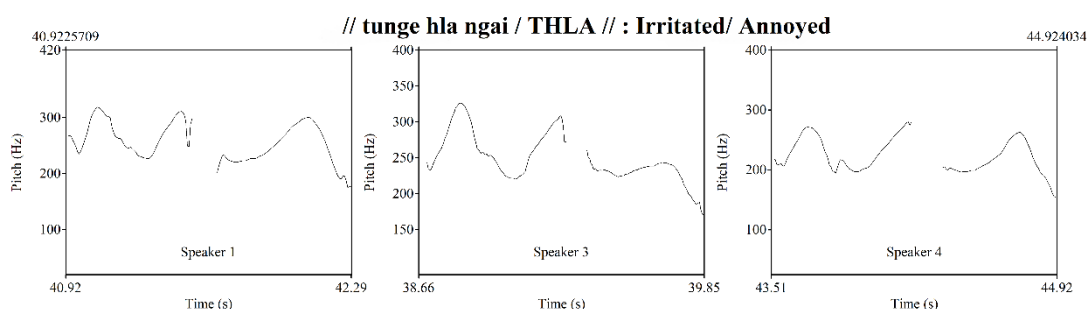
Figure 2.1: Rendering of // tunge hla ngai / THLA//, **Irritated/ Annoyed** by three informants.

2.4.1 Reasons Why Male Informants Are Not Used

In this study, the samples have been collected from only female informants. There are several reasons as to why only female speakers of Mizo were used as informants:

1) Considering the kind of Praat analysis required for this research, it was mandatory to record in a noise free environment. Therefore, all the recordings were done in the Phonetics laboratory at EFL University. Unfortunately, there were not many male informants on campus, and recordings using a voice recorder turned out to be unusable for Praat analysis due to noise. Since there were a greater number of female speakers on the campus, it was decided to record only female informants which will also help us to make some uniform statements.

2) Another reason for not recording male speakers was the level of expressiveness that they exhibited. In the initial stages, both male and female speakers were recorded for the research. But, on examining their recordings, it was found that female speakers were more expressive, and their pitch was clearer than the male speakers. Below is a figure comparing the Praat analysis of a sample of male and female speaker,

Male Speaker

Speaker 2 (Female)
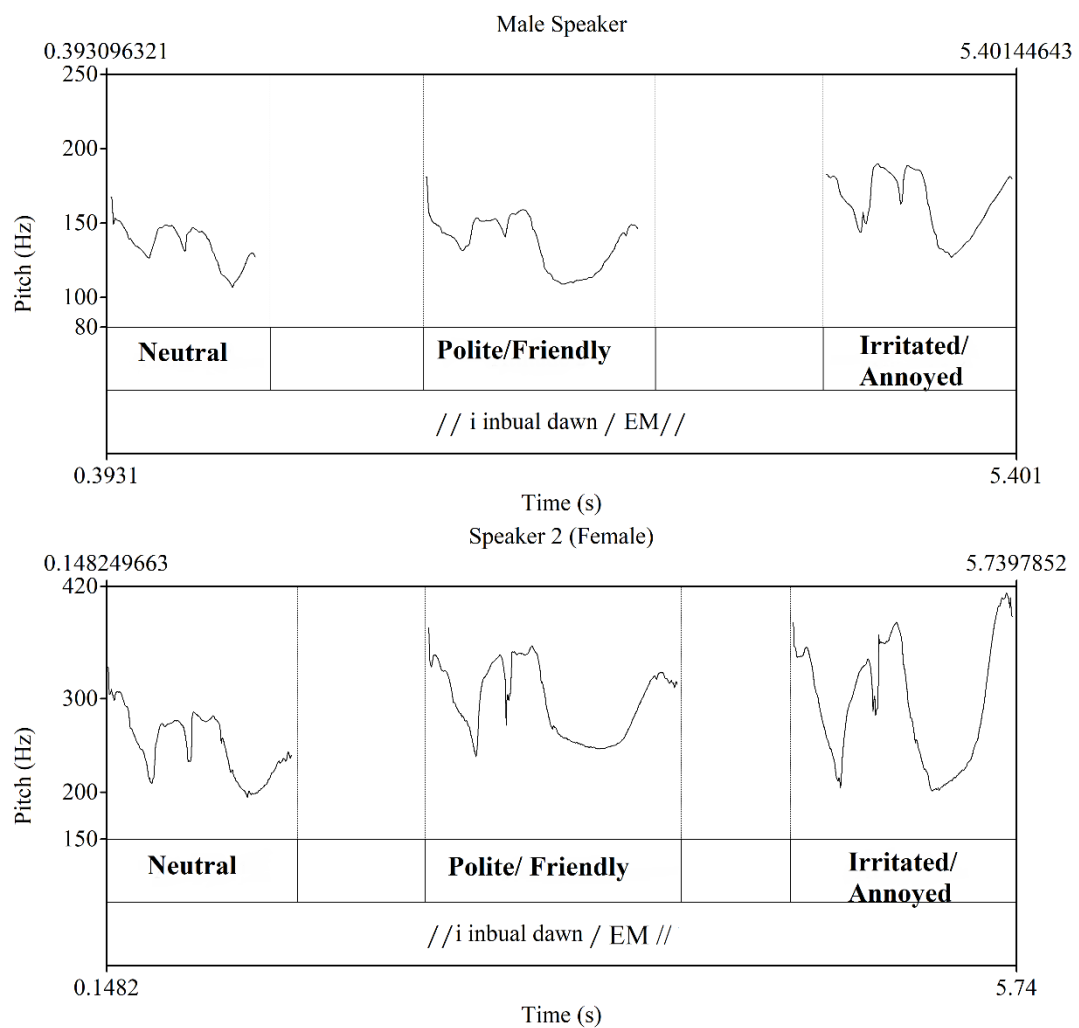
Figure 2.2: Comparison of the rendering of // i inbual dawn / EM// by male and female informants.

As can be seen from the figure above, the female informant is more expressive than the male informant[30] in rendering the attitudes.

3) Further, we had to consider the pitch range too. As we know, there is generally a significant difference between the male (70 – 150 Hz) and female (120 to 400 Hz) pitch ranges. On top of it, within female or male pitch ranges, there would be differences from speaker to speaker. Considering the fact that this research entails a study of attitudinal function of tones, where each clause can occur in more than two contexts, it was felt more feasible and expedient to use only female voices.

2.5   Data Collection

The data collection comprises of two parts: recordings of informants in laboratory and collecting exchange samples from dramas. The process of collection of the data is discussed in the following sub- sections.

2.5.1   Recordings

Initially, the recording of data for the present study was done using a Sony recorder by visiting each informant in their homes. However, the data collected proved to be unusable as it was conducted in an open environment which resulted in samples consisting of various noises. The re-recording was done in the Phonetics Laboratory of the Department of Phonetics in EFL University. This resulted in desirable, noise free samples.

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[30] It should be noted that out of the samples of male speakers, the most expressive sample has been presented here.

Each informant was briefed on what they were required to do and were provided a document with the list of sentences with varying contexts. They were first asked to record the clause in a neutral context and then in specific contexts. For the recording of the neutral context of the clause, no context was provided to the informant. They were asked to read the clause as it is given, conveying only the meaning of the clause. Even though Mizo is a tone language, the informants are native speakers, who can be expected to render only the neutral meaning represented by the structure of the clause. This is because as native speakers, they are able to understand that the clause can have only one possible meaning just by looking at the structure.

During the recording of attitudes, the speakers were asked to interpret attitudes through the specific contexts provided and then render them. If the informant was unable to fully comprehend the context provided and requests for assistance, more context was provided to her so that she understands the situational contexts in which the clause occurs.

2.5.2   Continuous Speech Data Collection

As mentioned in 2.2, the continuous speech data was collected from online resources where exchanges were selected from four different dramas. Some exchanges, which were contextually rich for an attitudinal study, were taken from each drama with the assistance of Wave Pad sound editor, version 7.06. The selected exchanges were clipped and saved as separate files. While clipping a selected exchange, care was taken to add a few extra seconds before and after to avoid clipping the initial and final parts of the sample selected. This is to ensure that the full pitch contour of the sound file is available for Praat analysis.

There were a few problems faced during the process of collection. Since, it is a live play on stage there were instances where the audience responses were too loud which makes some exchanges unusable[31]. Also, there were instances where the microphones were not working and had static problems, which makes it impossible to use certain parts of the drama. Further, there were the usual problems of a spontaneous dialogue in terms of speech overlap, in which cases, the exchanges had to be left out.

To extend the analysis and facilitate comparison, in Chapter 5, all the target clauses from the exchanges were rerecorded in neutral contexts by another speaker (not the actor in the drama). The speaker was asked to read the clauses and no context was provided to her. The purpose of this is to compare the neutral renderings (of the above speaker) with that of the attitudinal renderings collected from the drama in order to note the acoustic differences in tone, if any.

2.6   PRAAT

PRAAT is the software widely used for scientific analysis of speech. It helps in the study of both segmental and suprasegmental aspects of speech through the acoustic features such as formants, pitch, intensity, duration, harmonics, etc. This software has been designed and developed by Paul Boersma and David Weenink of the University of Amsterdam.

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[31] In such cases, the noise interferes with the pitch contour when analysed in Praat. Hence, I was unable to get an accurate pitch contour.

In the present study, PRAAT has been used for examining the pitch contour of the speech samples using a narrow band spectrogram, along with the readings of intensity, duration and frequency, which helped in ascertaining the realization of various attitudes. In order to get more accurate readings, advanced pitch settings like Voicing threshold and Silence threshold values were adjusted. In the following Chapters, only the F0 contours are provided for each sample. Also, the PRAAT picture window was used to draw the pitch contour and text grid with readings for the representation of analysis of the tone groups.

2.7   Analysis of the Data

In this study, the analysis of data was conducted in two parts: first is acoustic analysis which was done with PRAAT, and the second is auditory perception test. Both analyses are described briefly in the following sections.

2.7.1   Acoustic Analysis

The acoustic analysis was done with PRAAT software where adjustments were made in the pitch setting, silent threshold and voicing threshold for accuracy. The pitch range was fixed for each speaker. This was done so that there is uniformity during analysis of all the samples collected from one speaker. However, there were cases where the speaker expressed certain attitudes which required a modification in the settings. In such cases, adjustments were made accordingly. For example, when a speaker expresses a 'surprise', this requires a considerable increase in the pitch range. For instance,
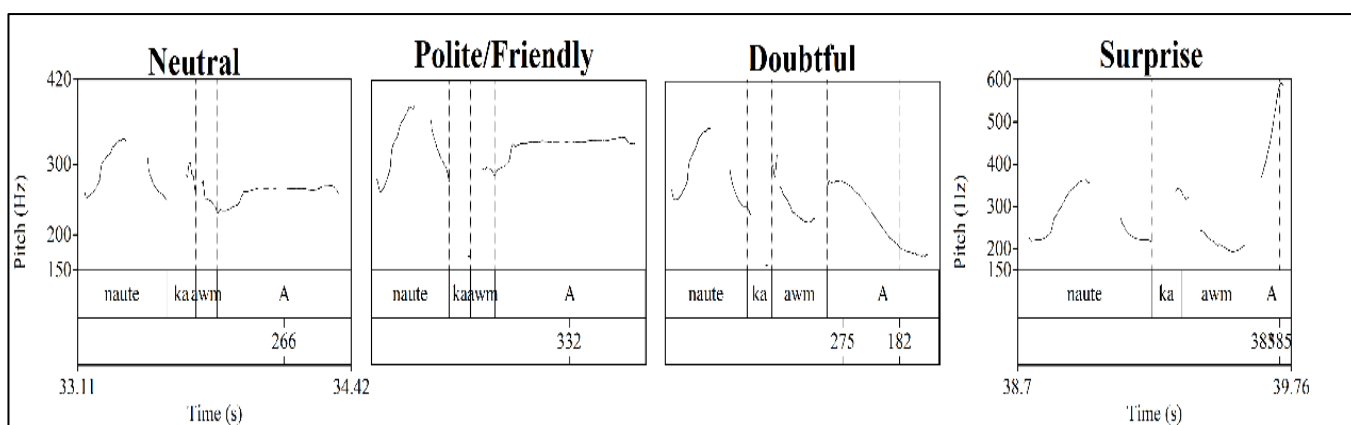
Figure 2.3: Speaker 2 - // naute ka awm / A // ' *I am baby sitting.*'

As can be seen in the figure above, while the pitch range of Speaker 2 is 150 Hz – 420 Hz for rendering the first three attitudes using the clause // naute ka awm / A //, it increases to 150 Hz – 600 Hz in order to express 'surprise'.

On the analysis of speech samples recorded in the laboratory, it was observed that there is a difference in the level of expressiveness of each speaker (see 2.2). However, when the PRAAT pictures of all the samples collected from each speaker were organized in an Ms Excel sheet, it was observed that the pitch movement (contour) of each informant's tone was indeed the same although they varied in prominence[32]. The arrangement of the PRAAT samples in Excel sheet enabled the detection of patterns in the pitch movement of the various attitudes. It was observed that based on the tone exhibited by the tonic syllable in the neutral context, the pitch movement for the various attitudes can be predicted. So, the primary focus of the analysis was on the changes in acoustic features of the tonic segment rather the pre-tonic. Also, after comparing the

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[32] See Appendix III for PRAAT figures of the informants.

readings on PRAAT[33], it was observed that factors like intensity and duration do play a role in the expression of these attitudes.

In Chapter 4, in the discussion of attitudinal function only the PRAAT figures of Speaker 2 are used to exemplify the various attitudes and changes in pitch movement. The reason for this is that representing the acoustic analysis of the clauses and their variants with one single speaker enables a methodical study and uniformity in the discussion. It also facilitates easy comparison. This does not mean that the other informants were not left out. The results of their analyses are recorded in the Appendix. The coherence of the patterns observed in the chapter is in accordance with the analysis of all the samples of all the informants. This can be seen from the readings and Praat figures given in Appendix III and IV.

The samples taken from drama were particularly problematic as it was not recorded in a confined noise free space. There were several instances of noises and interferences (see 2.5.2) in the samples and attempts were made, as far as possible, to collect samples which are free of noise. Also, it is a play acted on stage with several speakers with varying pitch ranges, expressing different degrees of emotions and attitudes. So, advanced pitch adjustments were made using the Voicing Threshold (V.T.) and Silence Threshold (S.T.) values to get a correct display of the F0 curve. There are few exchanges in the selected samples, where the same speaker is involved in the discourse, in which case a single pitch range was used, unless the speaker expresses a certain attitude that requires an adjustment.

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[33] See Appendix IV for pitch and duration readings of all speakers.

After the analysis on PRAAT was done, the pitch movement and necessary readings given in the tier were drawn on the PRAAT Picture and saved. These were then used in Chapters 4 and 5 to exemplify the attitudes discussed in the both chapters in support of the findings and observations made during analysis.

2.7.2 Auditory Test

After all the samples had been collected, two native Mizo speakers, male and female were asked to identify the attitudes that can be construed by the contextualized simple clauses, first by reading the clauses to themselves in the contexts provided and then by listening to S1 and S2's renderings. They were both able to satisfactorily identify the attitudes. As for drama data, only one female speaker was used for perception test. She was able to identify each attitude in the exchange and also the attitudes expressed using adjectives, adverbs and interjections.

Also, during data analysis, the tone was cross checked with one female native speaker again; she was asked to identify the tone in the tonic of all the seven speakers, for all the samples collected.

2.8   Anticipated Problems and Limitations of the Research

The following are the anticipated problems and limitations of the study conducted:

1) The study of attitudinal function was conducted using contextualized simple clauses and exchanges collected from stage plays and not from spontaneous conversations.

2) Initially when the data was set up for studying the attitudinal function of tones, the main criterion was to survey the different attitudes that can be construed with Mizo clauses. However, later, after recording and analysis was done, it was observed that the tone or pitch movement in the tonic in a neutral context affects the realization of the attitudinal variants[34]. The data in the thesis does not represent all the tones of Mizo for all the Mood types (especially Declaratives and Imperatives[35]). It would be interesting to see if all the tones of Mizo can realize clauses of each mood type and to analyse the changes incurred by changing the context of situations.

3) A clause with glottal stop in the tonic seems to influence the realization of the attitudes. In Chapter 4, it is observed that the the tonic with [ʔ] in the clause final position realizes the attitudinal variants with a slightly different pitch shape than the one in the tonic without the glottal stop. For example, the tonic with and without [ʔ] realized with Tone 3 in a neutral context exhibits a different pitch shape when realizing polite/friendly attitude (see Chapter 4, clauses D8, W7 and Im3[36]). This can be further studied and clarified with more examples of clauses with glottal stop in the tonic.

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[34] The tones discussed in Chapter 3 and 4 are Tone1, Tone 2, Tone 3 and Tone 4. Depending on these tones, the realization of the attitudes also varies. For example: 'irritation' would be realized differently based on the neutral tone in the tonic. If the neutral is Tone 1 (Level), then the above attitude is realized with a Rising pitch, and if it is Tone 3 (low fall), then it is realized with a Rise Fall pitch (see Chapter 4 for further discussion).

[35] These two are particularly singled out because Polar interrogatives and imperatives have their own distinct elements, which occur in a clause final position. Hence, the tonic is always the last syllable of any of the distinct elements for these Mood types.

[36] See pages 130, 183 and 214.

Chapter 3

The Interpersonal Metafunction of Mizo: the systems of

MOOD and SPEECH FUNCTIONS

3.0   Introduction

This chapter deals with the interrelation between the two strata of the content plane of Mizo language, i.e. the lexicogrammatical stratum and the semantic stratum. The main focus of this chapter is to describe in detail the system of MOOD (lexicogrammar) and later, relate it to the system of Speech Function (semantics), so as to study and describe the Interpersonal Metafunction of Mizo language.

In order to describe the MOOD system, we first need to identify the different Mood types of Mizo clauses. This is done by examining isolated simple clauses with reference to the Subject-Finite relationship, which constitutes the Mood Block of a clause, and which in turn helps to determine the Mood type of the clause. Halliday (1970), Halliday – Matthiessen (2004, p. 115), Halliday – Greaves (2008), etc. give a detailed account of the MOOD system of English, where the structure of the Mood Block determines the Mood type, for instance, Subject ^ Finite realizes a Declarative, and Finite ^ Subject, a Polar interrogative[37]. In Mizo, this is not the case. In other words, the Mood type of a Mizo clause is determined not by the structure of the Mood Block but by the specific interpersonal elements of the clause. Therefore, firstly, the interpersonal elements which determine a Mood type are described with reference to their functions along with

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[37] See p. 7 of chapter 1 for the description of the SFL framework.

appropriate examples. Secondly, the different clause structures possible for each Mood type are explored. Finally, an attempt is made to set up the Mood system of Mizo. Later, the system of Speech Function of Mizo is examined with reference to both the congruent and incongruent realizations of Speech Functions by the Mood types in the lexicogrammar.

3.1 Interpersonal Components of the Clause

The interpersonal components of a clause include Mood components like the Subject, the aspect marker, the Predicator and the negotiators.   In the investigation of simple clauses of Mizo, each of these core components is described with relevant examples in the following sections.

3.1.1 Finite

A finite element has the function of making a proposition finite and relates the proposition to its context. Butt et.al. (2000) state that a Finite is a part of a verbal group which encodes the primary tense or the speaker's opinion. Hence, a Finite has two main interpersonal roles in a verbal group – reference to the time of speaking and reference to modality (speaker's opinion).   The primary tense construes time interpersonally while modality construes a region of uncertainty. Apart from these, polarity is one feature which is an essential concomitant of finiteness. It is a choice between negative and positive. Hence, the finite element expresses primary tense, modality and polarity.

3.1.1.1 Aspect marker

L. Chhangte (1989) states that Mizo does not mark tense and instead uses aspect markers to indicate time. Aspect markers, she elaborates (p.131), relate an event to the time axis indicating if an event has happened yet, and if an event is completed yet, or about to be completed. The Mizo tense system does not function in the same manner as English; there are several aspect markers and adverbials used for time reference. These have different meanings with just slight differences in their interpretation. The following illustrates the various aspect markers with examples:

1) **Present**: mek *'me:k'* indicates progress or action happening now.

(3.1) a   kal   **me:k**

     (s)he   go   already

      Sub.   Pred.   Fin.(Pre)

     *(S)he **is** going (on his/her way).*

2) **Past**: *tawh* 'toʔ', ta '*ta*:', and chiah '*tsiaʔ*" indicating past perfective.

(3.2) a   kal   ***to?***

       (s)he   go   already

      Sub.   Pred.   Fin. (Past)

     *(S)he **has already** left.*

(3.3) a   kal   ***ta***

       (s)he   go

      Sub.   Pred.   Fin. (Past)

     *(S)he **finally** left.*

(3.4) a   kal   *tsiaʔ*

   (s)he   go   just

   Sub.   Pred.   Fin. (Past)

   *(S)he **just** left.*

3) **Future**: dawn '*do:n'* referring to intention, and 'going to' and ang '*aŋ*' referring to a probable event or state.

(3.5) a   kal   **do:n**

   (s)he   go

   Sub.   Pred.   Fin. (Future)

   *(S)he **is** going.*

(3.6) a   kal   **aŋ**

   (s)he   go

   Sub .   Pred.   Fin. (Future)

   *(S)he **will** go.*

These aspect markers can co-occur within the same clause as illustrated below with examples.

1) **do:n aŋ:** When the two future aspect markers co-occur, it indicates the modal '*may*' (L.Fanai, 1992 p.6).

(3.7) a   kal   **do:n aŋ**

   (s)he   go

   Sub.   Pred.   Modal Fin.

   (*S*)he ***may be*** *going.*

2) **do:n toʔ,** or **toʔ do:n**, a co-occurrence of past and future aspect marker expresses the same meaning '*just about to*' or '*almost*'.

(3.8)   a   kal   **do:n toʔ**

   (s)he   go

   Sub.   Pred.   Fin.   Fin.

   *(S)he **is about to** leave (almost leaving).*

3) toʔ aŋ: A co-occurrence of past aspect marker and future aspect marker *aŋ* behaves like modal '*may*' and can also behave as a future perfect tense, depending on the context.

(3.9) a   kal   **toʔ aŋ**

   (s)he   go

   Sub.   Pred.   Fin.(modal/Future)

   *(S)he **may have** gone.*

   *(S)he **would have** gone.*

L. Fanai (1992, p.6) agrees with L. Chhangte in that, verbs in Mizo are not inflected for tense. She also points out that different adverbials are used for indicating time. This is also agreed upon by the Mizo Tawng Grammar cell members in 'Mizo tawng Grammar' (2004), where they illustrate that Mizo language utilizes Adverb of Time for expressing different tenses. Some of these adverbials are given below.

1) **voin** – today

2) **nimin** – yesterday

3) **nəktu:k** – tomorrow

4) **ka:r leʔ** - next week

5) **tun ka:r** - this week

6) **kumin** or **tu:n kum** – this year

7) **tu:n** – now

8) **hma:n** – a long time ago

9) **nitsin** – a little while ago

10) **nəkin** – later

A few examples are given below:

(3.10) **voinʔ** a lou   kal

  Today (s)he   came

  Fin. Sub. Ver. Part. Pred.

  (S)he came today.

(3.11) **Niminʔ** a kal

  Yesterday (s)he went

  Fin. Sub. Pred.

  *(S)he went **yesterday.***

It is also possible to have a clause without aspect marker or adverbial, in which case, the time reference is ambiguous. If a clause has no adverbial or aspect marker, the tense of the clause is determined by the context in which it occurs.

(3.12) Do:rʔ a kal

  Shop (S)he goes

  Nom. Sub. Pred.

  (*S*)he ***goes*** *to the shop.*

*(S)he **went** to the shop* (Past Perfect).

*(S)he **is going** to the shop* (Present Continuous).

(3.13) tso   a   ei

  Food   (S)he   eat

  Nom.   Sub.   Pred.

*(S)he **eats** food.*

*(S)he **is** eating food.*

*(S)he **was** eating food.*

3.1.1.2   Predicator

Halliday and Matthiesen (2004) describe the verbal group as a constituent that functions as Finite plus Predicator or, as Predicator alone if there is no Finite element. When a Finite is mapped onto the same word as the Event, the word is regarded as a Predicate (Finite + Predicator). All the clauses that have been discussed in 3.1.1.1 are examples of Predicate, i.e. a verbal element with temporal indication.

(3.14) Huanah   a   **kal**

   Garden he/she   go

    N   Sub.   Pred.

  He/she is going to the garden or, He/she went to the garden.

(3.15) A   **kal**   em?

   He/She   go   Q

   Sub.   Pred.   Polar ele.

  Is he/she going? Or Did he/She go?

When a temporal indicator is not mapped onto the same verbal element, the word is regarded as Predicator. Such clauses comprise of adverbials and aspect markers for temporal indication and are the Finite elements of the clause.

- Declarative clause:

(3.16) Cho: ka   ei   do:n.

  Food   I   eat   going to

   N   Sub.   Pred.   Fin.

  I am going to eat food.

- Polar Interrogative Clause:

(3.17) a   kal   *dɔ:n*   em?

  Sub.   Pred.   Fin.   Polar ele.

  He   go   Intention/going to (Future)

  Will he/she be going?

- Wh- Interrogative Clause:

(3.18) engza:t   nge   ləu   kal   dɔ:n?

  How many   come   going to

  Wh   Q   ver. part. Pred.   Fin.

  How many are coming?

- Imperative clause:

(3.19) Chaw   ei   tawh   rawh

  Food   eat

   N   Pred.   Fin.   Imp. ele.

  Eat food already/now.

3.1.1.3 Polarity

As Butt et al. (2000) state, all English clauses have either negative or positive polarity, but only the negative polarity shows up in the form of a negative element while the positive polarity is assumed (one which does not surface, or just the absence of a negative element). Similar to English, in Mizo too, the negative clause is indicated with a negative element.

A negative clause can be formed by the addition of a negative element *ləu* 'not' after the Predicate or, in the absence of a Predicate it follows the Subject (but not adjacently). Also, in clauses where there are aspect markers, the negative element occurs after the aspect marker.

- Declarative Clause:

(3.20) ka   fel   ***ləu***

        I   good   not

        Sub.   Adj.   Fin. neg.

        I am not a good person

(3.21) *ka*   kal   dawn   ***ləu***

        I   go   going to   not

        Sub.   Pred.   Fin. Fut.   Fin. neg.

        I will not be going.

- Polar Interrogative Clause:

(3.22)   A   kal   **ləu**   ami or em ni?

        Sub.   Pred.   Fin. neg.   Polar ele.

        He   go   not

Did he not go? Or Is he not going?

- Wh Interrogative Clause:

(3.23)   Tunge   ləu   kal   **ləu**?

      Who   ver. part. come   not

      Wh ele. Q   Pred.   Fin. Neg.

Who is not coming? or Who didn't go?

3.1.1.4   Modality

Modality refers to the intermediate choices available between negative and positive polarity. The modality system construes a region of uncertainty that lies between 'yes' and 'no,' such as 'sometimes or 'maybe.' In a statement, modality expresses the speaker's opinion whereas in a question it requests for the listener's opinion. There are two types of Modality: 1) Assessment of proposition, which, in turn, has two kinds of intermediate possibilities: a) degrees of probability and b) degrees of usuality; 2) Interpersonal evaluation of proposal exchanges, in which, there are two kinds of intermediate degrees: a) degrees of obligation and d) degrees of inclination (Halliday and Matthiesen, 2004).

In Mizo language, the system of Modality is realized by either modal adverbs or modal adjectives. The following are a few examples of Modal elements in Mizo[38]:

1) **trhi:n** – usually

2) **tu:r** – must, should

3) **nge:i ngei** – always

4) **zia?** - always

5) **tla:ŋpui** – usually

6) **thei** – can, could

7) **maithei** – maybe, possibly, perhaps, probably

3.1.2   Subject

A Subject is realized by a nominal group comprising of a noun, a common noun, or a pronoun. Unlike Thai (a tonal language), where the nominal group serving as Subject maybe left out in the interpersonal structure (see Patpong: 2006, p.348), the Subject in Mizo is always explicit in indicative clauses. L. Fanai (1992, p.10) mentions that some pronouns in Mizo are particles with properties of pronouns which cannot function independently as full-fledged pronouns, say as in English. She calls them 'pronominal clitics', as they cliticize to the head of a phrase, i.e. noun or verb. In Table 3.2, examples of pronominal clitics given by L. Fanai (1992) are listed with an addition of the Third person plural object.

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[38] In this research, Modality system of Mizo is not examined in detail as the focus of the thesis is on Mood, Speech Functions and attitudinal functions of tones.

Table 3.1: Pronominal clitics of Mizo (adapted from L. Fanai: 1992, p.10 & 11).

1	First person singular subject **ka** – *I / my*	First person plural subject **kan**- *we / our*
2	Second person singular subject **i** – *you / your*	Second person plural subject **in**- *you / your*
3	Third person singular subject **a** – *he /she/ it*	Third person plural subject **an**-*they / their*
4	First person singular object **mi** or **min** – *me*	Third person plural object **an**[39] - *them*

As noticed in the examples given above, in Mizo, there is no way to specify the gender of the third person singular subject. The pronominal clitic 'a' can indicate he, she or it. The distinction is based on the context of the clause, as in,

- Pronominal clitic: 'he/she'

(3.24) Huanah   **a**   kal

Garden   he/she   go

He/she is going to the garden, or *He/she went to the garden.*

- Pronominal clitic: 'it'

(3.25) **A**   chhia

It bad

It is bad.

3.2   Mood System in Mizo

As mentioned by Halliday and Greaves (2008, p. 109), the principal interpersonal system in a clause is that of the MOOD. This is a choice between imperative and indicative; within indicative, between declarative and interrogative; and within

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[39] In Mizo, 'an' indicates both third person plural subject and object. For example: / An thla la rawh / is 'Take a picture of them' in which 'an' is the object. And / An lo kal / is 'They are coming' in which 'an' is the subject.

interrogative, between polar and non-polar. In Halliday & Matthiessen (2004, p.115), we find that the order of the Subject and Finite determines the Mood type in English.

It is observed that Mizo clauses are different from English in many aspects, for instance the ordering of Subject and Finite element does not play a role in the distinction of Mood type. In fact, the distinction between the various Mood types is made with the help of distinct interpersonal elements that are specific to each Mood[40].

In the following sections, the components and structure of the indicative clause will be methodically examined and discussed followed by imperative clauses. Then, an attempt will be made to set up a network system of MOOD in Mizo (like the network system of MOOD in English[41]). According to Halliday & Matthiessen (2015), any grammatical choice can be represented in a system, like the following:

entry condition	system name	terms
clause	MOOD TYPE	indicative imperative
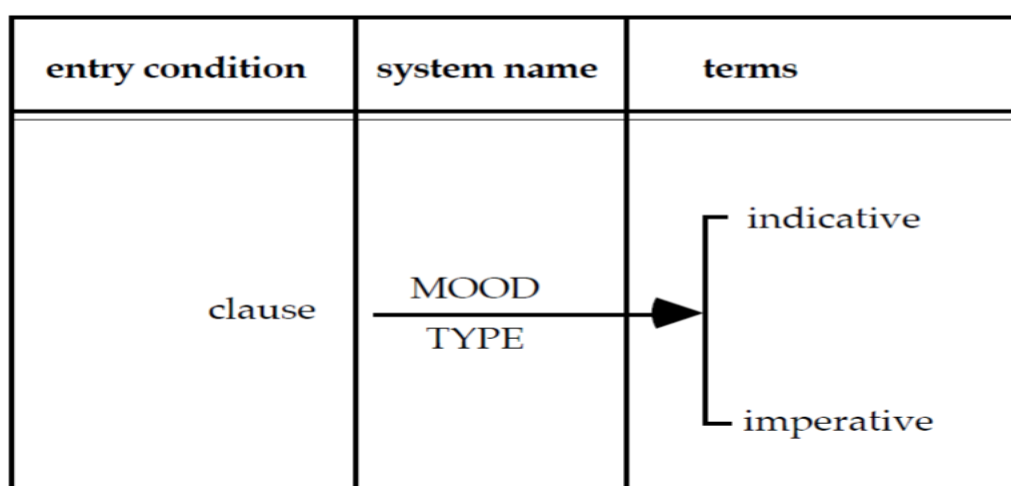
Figure 3.1: A system (from Halliday & Matthiessen, 2015).

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[40] Except declarative clause since Mizo declaratives do not require distinct elements unlike the other mood types.
[41] See Chapter 1 for the MOOD system network of English.

which is a simple MOOD system of the clause. The entry condition is 'MOOD type' and this simple system indicates a choice between two options, indicative and imperative. As we move from left to right, the system becomes more and more delicate giving rise to more and more choices at other levels.

3.2.1 Distinct Interpersonal Elements

The strong interaction between the Subject and Finite is the fundamental relationship in English grammar (Butt et al. 2000). Together, they form the Mood block along with the Polarity. The structure of the Mood block, i.e. the relationship between the Subject and the Finite in a clause helps in the distinction of the different Mood types of English. However, such is not the case in Mizo. There are components in the clause that help in the realization of the different Mood types. These components are called Mood elements, which are obligatory elements for the Interrogative and Imperative Mood types. They can be located either at the beginning or end of a clause. The WH-elements occur clause initially, while the Polar interrogative and Imperative elements occur in the clause final position. But, the declarative clauses in Mizo have no particular element to specify the Mood, which will be discussed in the following section.

3.2.2 Indicative Clause

Indicative clause realizes the exchange of information i.e. giving or demanding information. Declarative clauses are used for giving information and Interrogative clauses are used for demanding information.

3.2.2.1 Indicative Mood Person

There is a system of mood person based on the opposition of 'you-and-me' versus everyone/everything else', and on that of 'you' as opposed to 'me' (Halliday & Matthiessen 2004, p.40). According to Patpong (2006, p.333) the system of Indicative Mood Person is related to the nature of the subject whether 'interactant' or 'non-interactant.' In Thai, the 'interactant' Subject is realized by a nominal group indicating the speaker or the addressee, while the 'non-interactant' Subject is realized by a nominal group referring to a common noun, a proper-noun, or a third party. In Mizo too, the indicative mood person operates in a similar manner, though unlike Thai, the Subject is an obligatory element for Mizo indicative clauses.

Table 3.2: Indicative Mood Person (adapted from Patpong, 2006).

MOOD PERSON	Indicative	
	Interactant	Addressee ↘ Subject "you" *i, nagmah*
		Speaker+Addressee or Speaker plus ↘ Subject "We" *kan, keimahni*
		Speaker ↘ Subject "I" *ka, keimah*
	Non-Interactant	Third person ↘

		Subject "he, she, it, they"
		a, an

3.2.2.2 Declarative Mood

Declarative mood is one of the indicative types that construes a statement ('give information'). It is the most commonly used mood in a discourse. As mentioned above, in Mizo, unlike the other types of mood, there is no specific element that marks a declarative. Further, the Subject has always an inclusive meaning, in other words, there cannot be a declarative clause where the Subject is implied/implicit. However, there can be a declarative clause without Predicator.

In a declarative with Predicator but no explicit aspect marker, the structure of a declarative clause is **Subject ^ Finite (Predicator + finite),**

(3.26) zɪrtɪ:rtu   a   ləu   kal

    teacher   he/she   coming

    Sub.   agr. mar.   ver. Par.   Pred.(Tense)

    The teacher is coming.

In a declarative with Predicator and explicit aspect marker, the structure of a clause is,

Subject^Finite (Tense)

(3.27) a   kal   aŋ

    He/she   go   will

    Sub.   Pred.   Fin.

    He will be going.

In a declarative with neither Predicator nor aspect marker, the structure of a declarative clause,

(3.28) an   fel

they   good

Sub.   Adj.

They are good (people).

In a declarative with a specified aspect marker but no Predicator, the structure of a clause is **Subject ^ Finite (Tense),**

(3.29) *an*   fel   aṉ

they   good   will

Sub.   Adj.   Fin. (tense)

They will be good (people).

3.2.2.2.1   Network System of DECLARATIVE MOOD
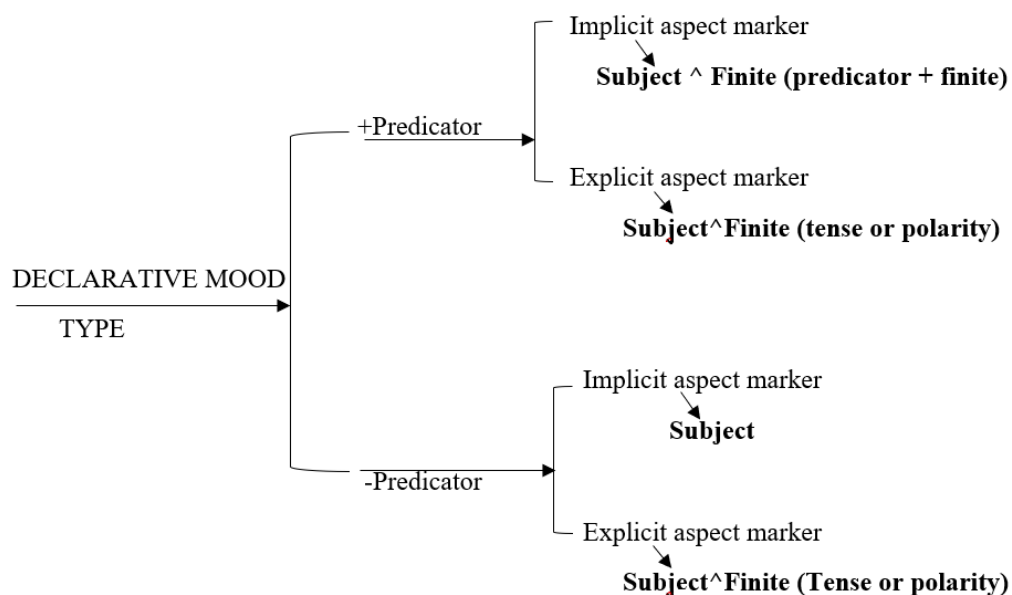
Figure 3.2: Declarative MOOD network system of Mizo.

3.2.2.3   Interrogative Mood

An interrogative mood clause is one of the Indicative types which congruently realizes a question as it is basically used to 'demand information'. Within the interrogative mood, there is a choice between 'polar' (Polar) interrogatives and 'elemental' (WH-) Interrogatives.

3.2.2.3.1   Polar Interrogative

The polar interrogative clauses of Mizo can be further categorized into two types based upon their function: 'confirmative' and 'alternative' polar interrogatives.

3.2.2.3.1.1   Confirmative Polar Interrogative

In a confirmative interrogative, the speaker seeks the addressee's confirmation. These interrogatives can be realized by the polar question particles like *em, emnɪ* or *amɪ, elo:,*

amɔ:, aŋem, na ŋe, tɪrɔ: and *anɪlɔ:mnɪ.* These may also be referred to as Polar elements as they are the distinct interpersonal elements for identifying a Polar Interrogative clause. The last two, i.e. *tɪrɔ:* and *anɪlɔ:mnɪ*, are specifically used for tag questions. Polar interrogatives may be formed from a declarative clause by simply adding the Polar element in the clause final position without altering the structure of the clause. The response to this type of polar interrogative would be either a positive or a negative declarative clause. Unlike English, in most situations in Mizo society, a simple 'yes' (*ɔ:*) or 'no' (*a:ɪʔ*) response would not suffice as it would be deemed to be very rude to give a monosyllabic answer to a Polar interrogative. However, if the involved party is very familiar with each other, it may be considered acceptable.

In English, the tones can be generalized where, a rising tone means 'uncertainty' and expresses a neutral meaning in Polar Interrogative (see Chapter 1, Sec 1.4.3.1.2). As mentioned earlier, this is not the case in Mizo as it is a tone language. The tone for each Polar element in Mizo is different, i.e. each polar element is realized with a distinctive tone.

In the following sub-sections, each Polar element is discussed with reference to its function and the tone which realizes it in the phonological stratum, along with relevant examples:

1) *em:* / em /

em is the most frequently used Polar element and may be employed both in formal and informal contexts. When a speaker demands information with this element, he has no precedent knowledge of the information he is seeking. It is used both in written and

spoken forms and is realized with a Fall-Rise tone (see Chapter 4, Figure 4.23). See the following examples for *em:*

(3.30) a   kal   **em?**

     Subj.   Pred.   Polar ele.

      He   go

     Is he going? or Did he go?

(3.31) a   kal   *dɔːn*   **em?**

     Subj.   Pred.   Fin.   Polar ele.

     He   go   Intention/going to (Future)

     Will he be going?

2)   ***em ni* or *a mi*:** / *em nɪ* / or / *amɪ* /

em nɪ is the variant used (both in formal and informal contexts) dominantly by the earlier generations and, is still generally considered to be the correct or more acceptable version of the two. *amɪ* is the result of the historical development of the polar element *em nɪ*. Due to ease in pronunciation, *amɪ* has become more dominant in terms of usage amongst the current generation. However, *em nɪ* is still used in formal situations such as church gatherings or conferences. Informally, it is in use only by the older generation, i.e. say above 40 years of age. *amɪ*, on the other hand, is dominantly used by the younger generation both in formal and informal situations. As a result, the use of *em nɪ* in a dialogue, would be considered quite formal and out dated by the latter (younger) generation of Mizo speakers.

In the initial stages of speech and language development, a Mizo child first adopts *amɪ* and only later may come to know of *em nɪ* through learning to read or other encounters with the language. Along with being relegated to the speech of the older generation, *em nɪ,* now-a-days, may be considered to be used more in very formal writing. With reference to its realization in the phonological stratum, *em nɪ* is realized with Tone 3 in the second syllable and *amɪ* is also realized with Tone 3, in the second syllable (see Figure 4.23 on page 154 Chapter 4). These elements are used when the speaker has precedent knowledge of something or is expecting a certain answer.

The following are a few examples for *amɪ:*

(3.32) a   kal   **amɪ** or **emnɪ**?

        Sub.   Pred.   Pol. ele.

        He   go

        Is he going? or Did he go?

(3.33) tso   a   ei   **amɪ** or **emnɪ**?

        N   Sub.   Pred.   Pol. ele.

        Food   he   eat

        Is he eating food? or Did he eat food?

3)   *elaw:* / elo: /

elaw is an element that construes the specific attitude of surprise. It is not used in strictly formal situations as it requires some special contexts of situation. *elaw* is used to indicate mild surprise (as opposed to a shocking surprise or one which leaves you dumbfounded, as it was least expected). Also, it can be used when a speaker has an

expected answer in his/her mind and seeks a confirmation from the addressee[42]. The reply may be either positive or negative.

(3.34) a   kal   **elo:?**

       Sub.   Pred.   Pol. ele.

       He   go

       Is he going? (he is?) or Did he go? (did he?)

As mentioned, when a polar interrogative clause is formed with *elo:,* there is an element of a mild surprise. Therefore, *elo:* maybe referred to as a polar element which realizes a 'mild surprise' and is phonologically realized with a Tone 3 (see Chapter 4, Figure 4.23). This is different from the tone which is observed for expressing surprise or incredulity[43].

4)   *amaw***:** / a mɔ: /

Similar to *elɔ:, a mɔ:* is not used in formal contexts, and it construes not one but two specific attitudes: (i) a resigned or disappointed attitude which is realized with Tone2 (see Fig. 4.32 on page 168, Chapter 4,), and (ii) an incredulous or surprised attitude which is realized with a High pitched Rising tone (see Fig. 4.33 on page 169, Chapter 4). So, the tone which realizes this element is based on the construed attitude, which is in turn context dependent[44].

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[42] For instance, the context for 3.34 would be a situation where the speaker is aware that the person being discussed might have left for some place. But, he is hoping that he did not. Therefore, when the speaker asks it is just to confirm whether the person has left.

[43] In Chapter 4, we see that 'surprise' or 'incredulity' is always expressed with a High pitch. These attitudes expressed with a High pitch indicate that the speaker is shocked or astounded. In the case of 'elaw', the tone has a falling contour and construes a mild surprise.

[44] See Chapter 4, **4.2.4.5** and **4.2.4.6** for further elaboration on both contexts with examples and Praat images.

(3.35) a   kal   **amɔ:?**

       Sub.   Pred.   Pol. ele

       He   go

       He went?

5)   *Angem:* **/** *aŋem* /

aŋem is an interrogative element conflated with the future aspect marker. It is a combination of *ang*, indicating future tense, and *em,* the polar interrogative element. Hence, this element constitutes the unmarked polar element for future tense. When *aŋem* is used to form a polar interrogative clause, the finite of the clause is future. Since it is a combination of a future aspect marker and polar element, the tone is Fall Rise (Tone 4), the tone of the polar element *em*.

(3.36) a   kal   **aŋem?**

       Sub.   Pred.   Pol. ele. (future)

       He   go

       Will he be going?

6) *Na nge***: /** na ɲe /

na ɲe is an interrogative element that expresses a polar negative clause in Mizo.

(3.37) a   kal   **na ɲe**?

       Sub.   Pred.   neg. Pol. ele.

       He   go

       He/she didn't go.

As elaborated in the above examples, the polar elements can be added in the final position of any clause, for instance *"a kal"*, to form the various polar interrogatives. These elements are simply attached to the declarative with no additional alteration in the structure of the clause. The following examples showcase the usage of the different polar elements with the clause *'a kal'* to form polar interrogative clauses.

a) a kal **em**?

b) a kal **amɪ** or **em nɪ?**

c) a kal **elo:**?

d) a kal **amɔ:**?

e) a kal **aṇem?**

f) a kal **na ṇe?**

As mentioned earlier, these polar elements function in specific contexts and are realized with specific tones in the phonological stratum.

3.2.2.3.1.1.1   The Mood Tag

Mood tag consists of the Subject and the Finite in the reverse order from the original clause. In languages like English, it is a way to cross check if the Finite has been correctly identified. However, unlike English, the mood tag has no such function in Mizo. In Mizo, there are two types of Mood tag like elements[45], *tɪrɔ:* and *anɪlɔ:mnɪ*. While *tiraw* is a positive tag, *anilaw'mni* is a negative (uncertain)[46] one. These tags can be attached to any clause without any change in the structure and they can construe

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[45] Mood tag like because they do not have the same function as the Mood Tags of English.
[46] The basic 'English' distinction between falling tone 'certainty' and a rising tone 'uncertainty' does not exist in Mizo. Each syllable in Mizo has its own specific tone. Similarly, these two Mood Tag like elements in Mizo are realized by specific tones- tɪrɔ: with Tone 3 on second syllable and anɪlɔ:mnɪ also with Tone 3 on the final syllable 'ni.'

varied meanings depending on the context; even when there is a change in the number and tense, there is no alteration in the tag.

1) **ti raw:** / tɪrɔ: /

tɪrɔ: is used when seeking confirmation from someone. When this tag is used, its function is to seek a confirmative 'yes' for a given statement. It indicates something like *"right?"* or *"I am right, aren't I?"* There is no definite meaning attached to it except for seeking an ally in someone. The speaker has concrete knowledge and is absolutely sure of the information he is giving.

Let's take a look at an example with this tag,

(3.38) a   kal   tɔ:ʔ/ta   **tɪrɔ:?**

      Sub.   Pred.   Fin.   Q tag ele.

      He   go   already (Past)

      He has already gone, right?

2) **anilawm'ni:** / anɪlɔ:mnɪ /

This tag unlike tɪrɔ: is used for clarification. The speaker may have some information about something but is unsure of its exactness; It is *something known but not certain of*. Like tɪrɔ:, it has no definite meaning attached but may refer to something like *'isn't it?'* or *'am I right?*[47]*'* The speaker, in this case, is in doubt.

(3.39) a   kal   tɔ:ʔ   **anɪlɔ:mnɪ?**

      Sub.   Pred.   Fin.   Q tag ele.

      He   go   already (Past)

---

[47] This Mood Tag takes on any tense such as 'hasn't she?', 'didn't he?', 'shouldn't she?', 'mustn't he?', etc., based on the context.

He has already gone, hasn't he?

3.2.2.3.1.1.2   Structure of Confirmative Polar Interrogative

In a confirmative polar interrogative with Predicator, the most common structure is **Subj ^ Predicate ^ Finite (tense, polarity) + Polar element,** where the finite is not mapped onto the verbal element.

(3.40) ɪ   ɪnbual   dɔ:n   em?

        You   take bath   going to   Q

        Sub.   **Pred.**   **Fin. (tense)** **Pol. ele.**

        Are you going to take bath?

In a polar interrogative clause without predicator, the structure is **Subject + Polar element.** In this structure, the Mood Block comprises of the Subject (without the finite) and the obligatory polar element.

(3.41) uɪ   hɪ   ɪ   ta   amɪ?

        dog   this   you   indicate ownership   Q

        N   **det.** **Sub.**   **Adj. / pro.**   **Pol. ele.**

        Is this dog yours?

(3.42) ɪ   buaɪ   em?

        You   busy   Q

        Sub.   **Adj.**   **Pol. ele.**

        Are you busy?

In a verbal confirmative polar interrogative, where the finite is mapped onto the verbal element[48], the structure of the clause is **Subject ^ Finite (Finite+ Predicator) + Polar element.**

(3.43) ɪ ei em?

You eat

Sub. Pred. Pol. Ele.

Did you eat? or Have you eaten? or Are you eating?

3.2.2.3.1.2 Alternative type Polar Interrogative

Alternative interrogative type refers to polar interrogatives in which a choice is given. A question can be asked for which the expected answer has to be either an affirmative or negative (L. Chhangte, 1989). The speaker has no expectation with regard to the polarity of the answer. Patpong (2006: 326) mentions a study conducted on polar interrogatives of Chinese by Li and Thompson (1981: 531-543), where alternative polar interrogatives are grouped into two types: (i) two alternatives connected by the morpheme *"haishi"* meaning '*or*'; (ii) a declarative followed by the negative counterpart where *"haishi"* is omitted. This is called an *"A-not-A question."*[49] This has been adopted for analysing the alternative type polar interrogatives of Mizo.

In Mizo, there is only one alternative type, which is formed by repeating the first verbal group followed by a negative particle. The two verbal groups are connected by the linking word *nge*[50], which is also a question element, making the clause a polar interrogative. So, instead of *"A-not-A question*" (as in Thai), in Mizo, we have *'A-A-*

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[48] The aspect marker is not explicit. The context decides the tense of the clause (see. 3.1.1.1).

[49] Patpong incorporated this in her study of Thai.

[50] As can be observed from this example in (3.44), since 'nge' has the double function of linking + question element, it occurs in the middle of the clause before the second verbal group.

not question', where the order is changed with the negative 'leu' following the verbal group, but with the same function of indicating 'not A', i.e. not the verbal group.

(3.44) *a   eɪ   dɔ:n   ŋe   eɪ   dɔ:n   ləu*

    Sub. Pred.   Fin.   Q/or   Pred.   Fin.   neg.

    He   Eat   intention   Eat   intention

     Will he eat or will he not eat?

In the above sentence, the whole of the clause excluding the subject is repeated after the linking *ŋe* 'or'.

Also, an alternative polar type can also be formed by just simply repeating the Finite without the Predicator. But, what is to be noted is that, whichever way the alternative interrogative is formed, the negative element always comes in the final clause position (and everything that is repeated after the linking word *ŋe* comes before it).

(3.45) *a   eɪ   dɔ:n   ŋe   dɔ:n   ləu*

    Subj. Pred.   Fin.   Q/or   Fin.   neg.

    He   Eat   intention   intention

     Will he eat or will he not?

However, there is an exception when *aŋ* occurs in a clause instead of *dɔ:n*. The negative comes right before the finite and so is nestled between the Predicate and the Finite[51], as seen in the following example.

(3.46) *a   eɪ   əŋ   ŋe   eɪ   ləu   aŋ*

    Sub. Pred.   Fin.   Q/or   Pred.   neg.   Fin.

---

[51]The negative always occurs before the finite / ang / in the clause.

He   Eat   intention   Eat   intention

Will he eat or will he not eat?

3.2.2.3.1.3   POLAR INTERROGATIVE MOOD Network System
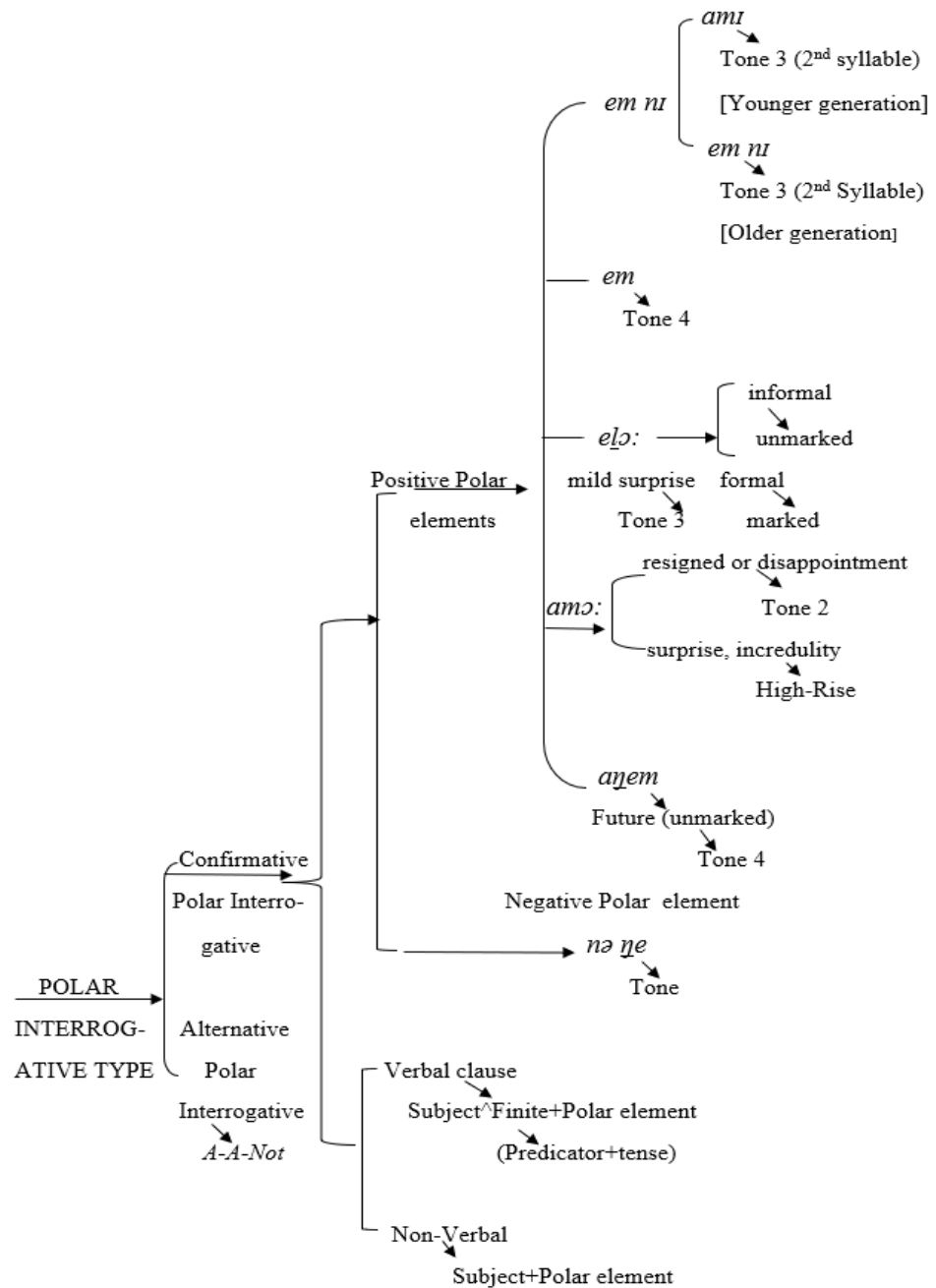
Figure 3.3: A system network of POLAR INTERROGATIVE MOOD in Mizo.

3.2.2.3.2 Wh- Interrogative

The wh- interrogatives construe 'demanding lexical information' and congruently realize the Speech Function of question. These interrogatives are characterized by the presence of wh - elements in the clause structure. Wh- element is an obligatory element and is always conflated with one of the elements of the clause structure, i.e. the subject, the object/complement or the circumstantial Adjunct. These may constitute either the MOOD or the Residue, depending on which element they are conflated with.

In Mizo, the wh- element occurs in the initial position of the clause and is always followed by a question element *ŋe* or *mo:*[52]. The major wh- interrogatives elements that can be observed in Mizo are *tuŋe, eŋe, khɔɪʔ ŋe, eŋtɪkʔ ŋe, eŋtɪn ŋe, eŋatɪ ŋe, khɔɪ zɔ:k ŋe and eŋza:t ŋe.* As can be observed, *ŋe* is the obligatory question element that occurs along with the wh- element in a clause. Some of these elements can occur in isolation without the question element but in a clause the question elements (like *ŋe*) are obligatory and may occur adjacent to the WH- element or anywhere within the clause. The other question element, *mo:,* on the other hand, requires some special situational conditions. It may indicate a sort of surprise or may be used as a repetitive (see 3.2.2.3.2.1 (3.48) p. 74 for example and explanation).

The following sub-sections will entail a discussion on the various wh- elements of Mizo, illustrating its function and occurrence with examples.

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[52] Drawing attention to the fact that these question elements are specific to wh- interrogatives (in other words, different from Polar interrogative question elements)

3.2.2.3.2.1   Wh- element: Participant

Similar to Patpong (2006)'s study of Thai, it is observed that Mizo makes a distinction between conscious (*tuŋe* 'who') and non-conscious (*eŋe* 'what') wh- entities, which get conflated with either the Subject (part of Mood) or the Complement (part of Residue).

a)   Who, whom, whose:

The differentiation of elements for *who, whose* and *whom* is quite complex in Mizo. Context plays a major role in differentiating the use of these terms. Similar to English, *who* participant element conflates with the Subject, while *whose* and *whom* are conflated with the Complement. *tu ŋe* is the literal translation for *who* in Mizo.

- Participant: Wh /Subject

(3.47) **Subj/Wh   Pred**

    tuŋe   kal   aŋʔ

    wh   Pred.   Fin.

    Who   go   will

    Who will go?

tu ŋe can be shortened to *tu*, but the use of such indicates a state of informality where both speakers are comfortable with each other. Also, *tu* has a single function where it is used as a react in an informal dialogue, without any following question element or residue, for instance,

(3.48)

  A: a   ləu   kal

    he/she   ver. part.   come

    He/she is coming

B: tu?   or   **tu   mo:?**   or   **tu ŋe?**

Who?   (Curious, surprised attitude)

The above dialogue is an exchange between A and B given as an example to show the function of *tu* as a react. However, the response can also be either *tu mo:* or *tu ŋe. tuŋe,* in formal situation, is usually followed by particles like *ni* or *a:* (*tuŋe ni?* or *tuŋe a:?*) though it can occur in isolation in informal situations, as shown above. As mentioned earlier, when the wh- element occurs with *mo:*, it indicates a 'surprised' (mixed with curiosity) attitude. *tu mo:* also functions as a repetitive question where the speaker is unable to grasp what is being said and, therefore, enquires again.

- Participant: Wh/Complement

(3.49) **Comple/Wh Subj**   **Predicate**

    tuŋe   an   hrɪlʔ ?

    wh   Sub.   Pred.

    Whom   they   tell

    Whom did they tell?

(3.50) **Comple/Wh**   **Sub. Predicate**

    tu   **hnenʔ**   **ŋe**   a   sɔɪ?

    wh   prep.:to   Q   Sub. Pred.

    To **whom**   he/she say

    To whom did he say it?

(3.49) and (3.50) are two forms of *whom* in Mizo. As mentioned, the difference between *who* and *whom* is solely based on context. The only clear distinction of *whom*

in Mizo is the presence of a preposition *hnenʔ* in one of the forms. Wherever *hnenʔ* occurs with *tu*, it is to be assumed that *whom* is being used. However, as seen in (3.49), *tuŋe* can also be used to form *whom* and, in such cases, the distinction between *who* and *whom* can be known only through the context.

- Participants: Wh/Complement

(3.51) **Comple/Wh : tu:**

    tu: tsa:bɪ   **ŋe**?

    wh   Noun   Q

    Whose   key

   Whose key is this?

(3.52) **Comple/Wh: tu: ta**

   tu: **ta**   **ŋe**?

   wh   Q

   Whose   prep.

   Whose is this/it?

In the above examples, the determiner is implied. *tuŋe* is also used for indicating *whose* in Mizo. However, it is to be noted that whenever *whose* is indicated in a clause, the noun occurs in between the wh- element and the question element as observed (3.50). Another indicator is *ta,* signifying ownership, as in (3.51). In this example, *ta* replaces the noun/object. But this is not always the case, as we can have an object/noun with the ownership indicator within the same clause, for instance,

(3.53) **Ui**   hi   **tu:**   **ta**   **ŋe?**

       N   det.   **wh**   **prep.**   **Q**

       Dog   this   **Whose**   indicates ownership

       Whose dog is this?

b)   **What: eŋ ŋe**

eŋ ŋe is a question element indicating *what* and used both in formal and informal context. Due to ease in pronunciation, the variant *eŋe* has been developed but it is considered to be incorrect[53] and is not used in formal writing. This shortened variant is mostly used only in speech and regarded as slang. It is not recognized as an accepted term but still commonly used.

- participants: Wh/Complement

(3.54) **Comple/Wh** **Subj** **Predicate**

      Eŋ ŋe   a   sɔɪ?

      wh   he/she   say

      what

      What did he/she say?

3.2.2.3.2.2   Wh- element: Circumstance

The wh- interrogative conflate with circumstances to express the functions of Location, Cause, Manner, Extent and Quality.

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[53] It is considered to be incorrect by the general population especially by people over the age of 40yrs. People above the age of 25 yrs even though they use it are aware that it is not acceptable in formal situation. It is however most commonly used by the younger generations. Some of them may not even be aware of its non-acceptance in formal situation. It is sometimes used by them and people within the 25 yrs-35 yrs age group in writing.

- Circumstance: Wh / Circumstance: Adjunct

1) **Location:** There are two types of location, that of spatial (place *khɔɪʔŋe*) and that of temporal (time *eŋtɪkʔŋe*).

a) *Place:* 'Where' interrogative *khɔɪʔŋe*

khɔɪʔŋe is the wh- interrogative used to inquire circumstances of Place. But like "who," it has also been shortened to *khɔ'ŋe* or *khɔɪʔ*.

(3.55) **khɔɪʔŋe**   a   kal?

  wh   Sub.   Pred.

  Where   he/she   go

Where did he/she go?

(3.56) **khɔ'ŋe**   a   kal?

  wh   Sub.   Pred.

  Where   he/she   go

Where did he/she go?

khɔɪʔŋe and *khɔ'ŋe* can be interchangeably used in a clause depending on the speaker's preference. The first form is used more in a formal context while the latter is used more in an informal context. However, because of ease in the pronunciation of *khɔ'ŋe,* some speakers employ it even in formal situations and this is based solely on the speaker's preference[54]. But in written form of serious nature *khɔɪʔŋe* is used as it is considered to be more appropriate and the standard variant.

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[54] A speaker who is consciously apt in vocabulary would prefer the use of *khɔɪʔŋe* even in informal situations, whereas a speaker who is laidback and easy going may prefer the use of *khɔ'ŋe* even in formal situations

khɔɪʔ is another short variant of *khɔɪʔŋe* which can occur as a complete clause by itself and function as a react in a dialogue. In other cases where it doesn't function as a react, *khɔɪʔ* is followed by the aforementioned question elements *ŋe* and *mo:*. Likewise, *khɔ'ŋe* can be used to form a simple interrogative clause by itself, functioning as a react. (3.57) is an example for *khɔɪʔ* as a react:

(3.57) **A**: a tshua:k tɔʔ

He/she go out Fin.

He went out already

B: **khɔɪʔ**? or **khɔɪʔ mɔ:?** (React)

wh wh Q

Where?

Postpositions (like *ətrəŋɪn*), nouns (like *laɪ, hmun*) and adverb (like *tak*) are added to *khɔɪ* to inquire a specific spatial location.

(3.58) khɔɪ **laɪ takʔ** ŋe?

wh N Adv. Q

Exactly where?

(3.59) khɔɪ **ətrəŋɪn** ŋe?

wh postp. Q

From where?

b) *Time:* 'When' interrogative *eŋtɪkʔŋe*

eŋtɪkʔŋe is the wh- element used for enquiring time, and *eŋtɪk'ŋe* is the shorter variant. The former is considered the standard version and commonly used by the general

population both formally and informally while the latter is used mostly by the younger generation in speech due to ease in pronunciation. *eŋtɪk'ŋe* is considered a slang and not used in written form.

(3.60)　　**eŋtɪkʔŋe**　　　a　　　　kal?

　　　　　　wh　　　　　Sub.　　　Pred.

　　　　　　When　　　he/she　　go

　　　　When did he/she go?

For enquiring a particular time period, the word for a specific day (*nɪ*), month (*thla:*), year (*kum*) or period (*hun lai, hunʔ*) is combined with either *eŋtɪk* or *eŋ* and the question element *ŋe*. The specification occurs between these two elements in the clause structure.

a)　　　　eŋtɪk **hun lai**　ŋe ? or eŋ **hun lai** ŋe? – *which period?*

b)　　　　eŋtɪk **hunʔ** ŋe? or eŋ **hunʔ** ŋe? - *at what time*?

c)　　　　eŋtɪk **nɪʔ** ŋe? or eŋ **nɪʔ** ŋe? - *which date?*

d)　　　　eŋtɪk **thla:** ŋe? or eŋ **thla:** ŋe? – *which month?*

e)　　　　eŋtɪk **kumʔ** ŋe? or eŋ **kumʔ** ŋe? – *which year?*

Further, *eŋtɪk* combines with the postposition *ətrəŋɪn* and the question element *ŋe* to indicate *since*. The postposition may follow each specific day, month, time or period to inquire the exact time frame.

*eŋtɪk **ətrəŋɪn** ŋe* – 'since when?'

However, if the postposition follows *eŋ* instead of *eŋtɪk* it would indicate *from* and the wh- element would specify *where* rather than *when*.

eŋ ətrəŋɪn ŋe – 'from where?'

2) Cause: There are two types of circumstances of cause – Reason and Purpose.

  a) **Reason:** 'why' interrogative *eŋatɪ*

Two wh- interrogatives are used to enquire circumstance of reason.

       eŋatɪ ŋe – 'why'

       eŋ va:ŋɪn ŋe – 'for what reason or why'

eŋatɪ ŋe is the most common variant used for inquiring *why*. It is used both in formal and informal contexts.

(3.61) **eŋatɪ**   **ŋe**   a   kal?

     wh   **Q**   Sub.   Pred.

     Why   he/she   go

     Why did he/she go?

In circumstances of reason, *eŋ* can be combined with a postposition *va:ŋɪn* to form an interrogative variant of *why*. *eŋ va:ŋɪn ŋe* requires a special situational context as it implies 'abruptness or rudeness' and can be employed to indicate a state of anger[55].

(3.62) **eŋ**   **va:ŋɪn**   **ŋe**   a   kal?

     wh **Postp.**   Q   Sub.   Pred.

      Why   he/she   go

     Why did he/she go? Or For what reason did he/she go?

---

[55] In most situations the element /eŋati ŋe/ would be used to enquire why. So, if a speaker uses /eŋ va:ŋɪn ŋe/ it indicates a hostile attitude (towards the addressee or 3rd party in discussion).

The choice in the use of these variants depend on how the speaker seeks to convey the interrogative clause and the context.

b) Purpose: *eŋ əta:n ŋe* - for what purpose

Mizo has a single purposive interrogative, wh- element *eŋ* followed by the postposition *əta:n* followed by question element. For example,

(3.63) **eŋ   əta:n   ŋe**   a   kal?

    wh   Postp.   Q   Sub.   Pred.

    For what purpose   he/she   go

    For what purpose did he/she go?

3)   Manner: The general interrogative element for enquiring Manner is *eŋtɪn ŋe* 'how.' The sub categories of Manner i.e. quality, means and degree are inquired with the variants of *eŋtɪn ŋe.*

        eŋtɪn ŋe – 'how'

a)   Quality:

    'how' interrogative *eŋtɪn*

(3.64) **eŋtɪn**   **ŋe**   a   kal?

    wh   **Q**   Sub.   Pred.

    How   he/she   go

    How did he/she go?

'in what way' can be said with many variations in Mizo.

eŋtɪaŋɪn ŋe	
eŋtɪ zɔ:ŋɪn ŋe	'in what way' or 'how'[56]

(3.65)   **eŋtɪaŋɪn**   **ŋe**   tiʔ   tur?

 wh   **Q**   Pred.   Adv.

 In what way   do

 In what way/how should it be done?

Addition of adverb like *zɔ:ŋɪn* enquires about a certain manner or way.

(3.66)   **eŋtɪ**   **zɔ:ŋɪn**   **ŋe**   tiʔ   tur?

 wh   **adv.**   **Q**   Pred.   Adv.

 In what way   he/she   do

 In what (certain) way should it be done?

There is no exact translation for 'in what way' in Mizo. The above listed are variations whose meaning pertains in some way to the aforementioned. These different variants can be interchangeably used based on the context and situation.

b)   *Means*: 'with what means' interrogative *eŋɪn ŋe*

(3.67)   **eŋɪn**   **ŋe**   a   kal?

 wh   **Q**   Sub.   Pred.

 With what   he/she   go

 How did he/she go? or With what means did he/she go?

---

[56] Both elements can indicate both these meanings. But it generally means '*in what way*.'

c)   *Comparison:* 'what like?' interrogative   *eŋ aŋɪn ŋe*

The wh interrogative for enquiring likeness is also *eŋ aŋɪn ŋe.* 'what like?' expressed with verb *aŋɪn* indicating similarity or likeness, placed between the Wh and question elements.

(3.68) **eŋaŋɪn**   **ŋe**   a   ziah?

      wh   **Q**   Sub.   Pred.

      In what way   he/she   write

      Like how did he/she write it?

4)   **Extent:** The extent of 'something' can be enquired through circumstances indicating duration, frequency and distance. There is no specific interrogative element to inquire extent in Mizo. Inquiry of these circumstances or adjuncts in Mizo is derived from '*how*', where the wh- element shows two variants *eŋtsen* and *eŋtɪaŋ* with the addition of an adjective or an adverb.

a)   *Duration:* 'How long'

(3.69) **eŋtsen** a   **seɪ** ŋe? or **eŋtɪaŋ** a   **seɪ** ŋe?

      How   agr. mar. long Q   How   agr. Mar. long Q

      How long?

b)   *Distance:* 'How far'

(3.70) **eŋtɪaŋ** (tsɪaʔ)   a   **hla**   ŋe?

      How   (exactly) agr.mar. far   Q

      (*Exactly) How far?*

c)   *Frequency:* 'How often'

(3.71) **eŋtɪaŋ**   a   **ziŋɪn**   ŋe?

How   agr. Mar.   often   Q

How often?

The three examples (3.69), (3.70) and (3.71) given above are just single instances of each. The adjectives or adverbs used for expressing extent may vary depending on the context of situation. But, whatever is being conveyed, only these two variants of wh-elements are used for inquiring the circumstance of extent.

5)   **Quantity:** *eŋ za:t* and *eŋ za:ʔ* are the probes used for enquiring the quantity, i.e. the mass and the count.

- 'how many'

(3.72) **eŋ za:t**   **ŋe**   an   niʔʔ?

wh   **Q**   Sub.   Pred.

How many   they

How many are they?

(3.73) **eŋ za:ʔɪn ŋe**   ləu   keŋ   che   u?

wh   **Q**   Sub.   Pred.   pro.   Pro./plu.

How many   ver part   bring

How many of you bring it?

- 'how much'

(3.74) **eŋ za:tɯn**   ŋe   an   leɪ?

    wh   **Q**   Sub.   Pred.

    How much   they   buy

    For how much did they buy it?

(3.75) **eŋ za:ʔ**   ŋe   an   tshɪar?

    wh   **Q**   Sub.   Pred.

    How much   they   price

    How much are they pricing it?

The meaning attached to the two wh- elements is arbitrary and not exclusive to either mass or count quantity. As observed in (3.72), (3.73) (3.74) and (3.75), both can be used to indicate 'much' or 'many.' *eŋ za:ʔ* is simply the modified or second form of *eŋ za:t.*

3.2.2.3.2.3   Structure of Wh- Interrogative in Mizo

In this section, the structures of elemental units of clauses forming wh- Interrogatives in Mizo are explored. The different structures that can form a wh- interrogatives are illustrated.

1) The most common structure observed in Wh- interrogatives of Mizo is **wh + Subject ^ Finite (Tense)**. The wh- element may or may not be conflated with the subject. In the case where the wh- element is conflated with the Subject (3.77), the wh- element is a Participant, and part of the Mood block.

(3.76)

khɔ'ŋe	ɪ	kəl	dɔ:n?
Where	You	Go	Intention, going to,
Wh- interrogative	*Subj*	*Predicator*	*Finite (Tense)*
Circumstance, Residue	*Mood*	*Complement, Residue*	*Mood*
Where are you going?			

(3.77) Instance of wh- element conflated with subject,

Tuŋe	kəl	dɔ:n?
Who	Go	Intention, going to,
Wh- element+ Question	*Predicator*	*Finite(Tense)*
Subject, Participant, Mood	*Complement*	*Mood*
	Residue	
Who is going?		

2) **Wh + Subject ^ Finite (Predicator + Finite)** is another structure observed in wh-interrogatives of Mizo. In this structure, the wh- interrogative is conflated with Complement and Circumstance.   Since the subject is specified, the wh-interrogative cannot be conflated with Subject. The finite is mapped onto the Event in the clause.

(3.78)

eŋe	ə	eɪ?	
What	He/she	Eat	
Wh- interrogative	*Subject*	*Predicator*	*Finite*
Complement	*Mood*		
Residue	*Mood Block*		
What did he/she eat?			

(3.79)

khɔ'ŋe	ɪ	kəl?	
Where	You	Go	
Wh- interrogative	*Subj*	*Predicator*	*Finite*
Circumstance	*Mood*		
Residue	*Mood Block*		
Where did you go?			

3) **Wh- element + Finite (Predicator + Finite):** Wh- Interrogative can also be formed with the structure **Finite (Predicator + Finite)** and the obligatory wh- element.   In such a structure, there is no nominal group.

(3.80)

eŋtɪa:	ti?		tu:r	ŋe?
In what way/how	Do			
Wh- element	*Predicator*	*Finite(Tense)*	*adverb*	*Question element*
Circumstance	*Mood*		*Complement*	
Circumstance+Complement: Residue				
In what way or how should it be done?				

4) Another structure possible in wh- Interrogative clause of Mizo is wh- element conflated with the Participant, without predicator or finite. In this case the Mood block is comprised of **Wh/Subject** only. If the wh- element is not conflated with Subject and the clause has neither verbal element or Finite, the structure is without Mood block and comprises of only Residue (3.82).

(3.81)

Tuŋe	sɔ:	sɔ?
Who	that	
Wh interrogative	*Determiner*	
Participant	*Complement*	
Mood	*Residue*	
Who is that?		

(3.82)

khɔɪʔ	ŋe	a:?
Where		
WH- element	*Question element*	*Particle*
Circumstance	*Complement*	
Residue		
Where is it?		

3.2.2.3.2.4 The WH- INTERROGATIVE MOOD Network System of Mizo
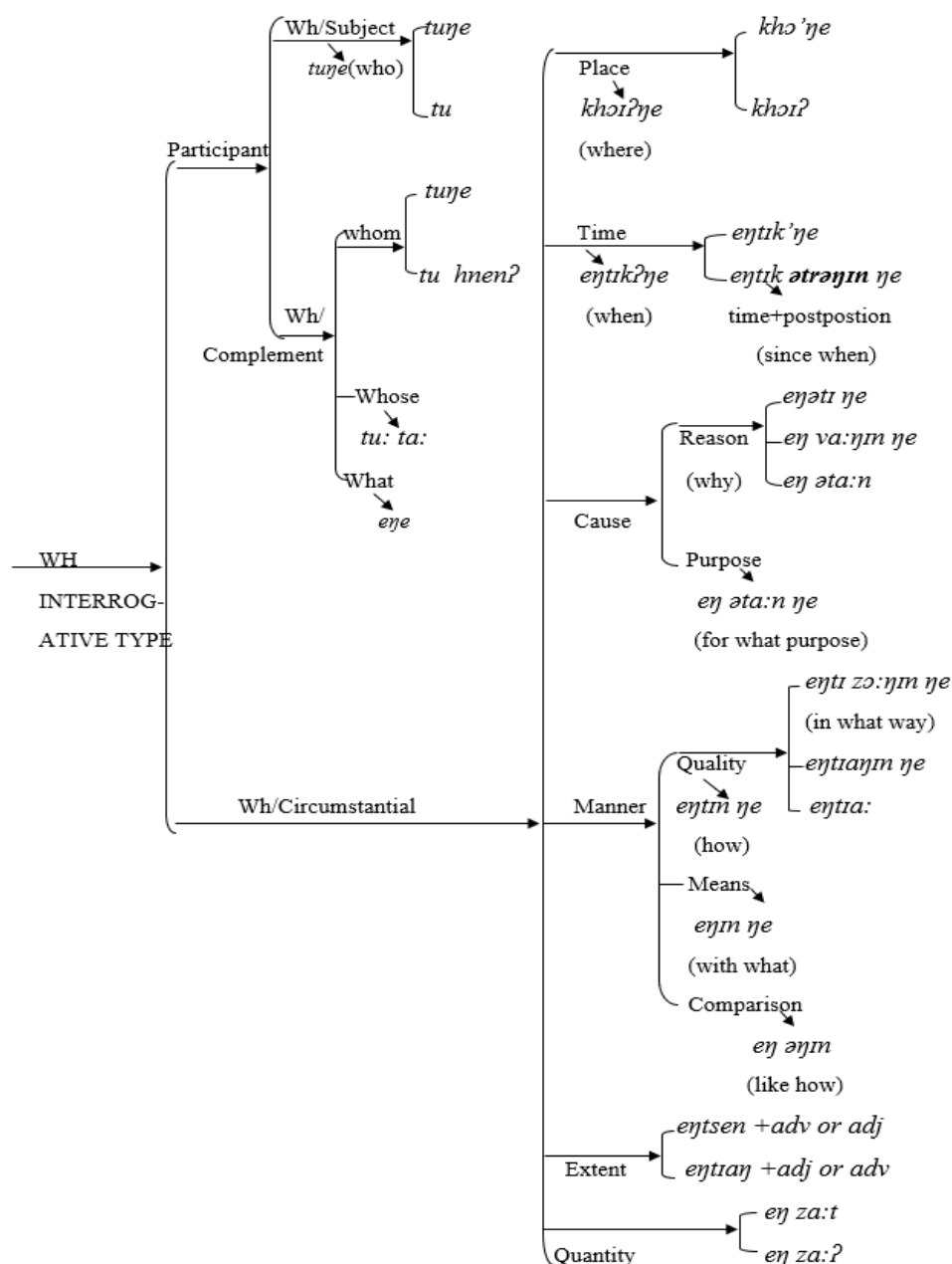
Figure 3.4: A system network of WH-INTERROGATIVE MOOD in Mizo.

3.2.3 Imperative Mood

The imperative Mood clauses are used by speakers to exchange goods and services. In other words, an imperative clause congruently realizes a move in the exchange of goods-&-services, either for demanding goods-&-services (i.e. commands) or giving goods-&-services (i.e. offers) (Patpong, 2006, p. 336). The Subject and/or Finite is not

obligatory in the neutral or unmarked imperative clauses of Mizo. Further, unlike English, the Mizo imperative clauses do not take Mood tags.

3.2.3.1 Imperative Mood Person

The system of Person of the imperative differs from that of the indicative type. Since, the imperative is the mood for exchanging goods-&-services, its Subject is 'you' or 'me' or 'you and me' (Halliday & Matthiessen, 2004, p.138). In Mizo, the addressee can be identified through the distinct Imperative elements. The following paradigm displays the Mood Person System of IMERATIVE MOOD in Mizo:

Table: 3.3. Paradigm of MOOD PERSON of imperative (adapted from Patpong 2002, p. 337)

Mood Person	Imperative	
	Interactant	Addressee ↘ Subject *'you'* (Implicit and explicit)
		Speaker- Addressee ↘ Subject: *'we', 'us'* (Implicit and explicit)
		Speaker ↘ Subject: *'i', 'me'* (Implicit and explicit)
	Non-Interactant	Third Person ↘ Subject: *'him', 'her' 'they'* (Implicit and explicit)

3.2.3.2 Imperative Mood Types

The Imperative Mood is divided into four subtypes- jussive, suggestive, oblative and optative. These are the four choices in the interactant option for Mizo imperative. The

following table depicts the four imperative types in Mizo which will be discussed further.

Table: 3.4. Four types of Imperative Mood Person in Mizo

Person	Speech role	Imperative Mood Type	Speech function	Examples
Interactant	Addressee: Second Person Pronoun 'you'	Jussive	Demand(strong)	a) Kal *rɔʔ* *Go!* b) Kal *suʔ* *Don't go!* c) Kal *teʔ* *Go!*
			Weak & Strong	Kal ta *tse:.* *You Go.*
			Permission (neutral)	I kal thei *aŋ* *You can go.*
			Request (mild)	kal *ula:.* *Go. (you plural)*
	Speaker+ Addressee Second Pronoun 'we' inclusive	Hortative	Suggestion (mild)	kal *ila:.* *Let's go (Shall we go?)*
			Demand(strong)	kal *aŋ.* *Let's go*
	Speaker	Oblative	Offer (mild)	a) ka ləu kal *aŋ.* *I will go*

	First Person pronoun 'I' exclusive			b) min ləu kəl *tir rɔʔ.* *Let me go*
	Third Person pronoun 'him' 'her' 'them' exclusive		Request or Suggestion (mild)	kəl **tir** la:. *Let them/him go!*
			Demand (strong)	kəl **tir** rɔʔ. *Let them/him go!*

1) **Jussive:** This is the unmarked form of the imperative clause which demands goods-&-services, where the orientation is of the addressee which is of a second person. Here, the subject is *'you'*, which is usually implied in the clause, although there can be clauses where the subject is explicit[57]. Positive jussive imperative is expressed with the imperative element *rɔʔ*.

(3.83) kal   *rɔʔ*

go

Pred.   imp.

(*You) go!*

(3.84) hua:nʔ   kal   *rɔʔ*

garden   go

N   Pred.   imp.

(*You) Go to the garden.*

---

[57] Examples where the Subject is mentioned like 'Lala huanah kal rawh' meaning '*Lala, go to the garden*,' in this case there is a subject in the clause.

(3.85) va[58]   kal   *rɔʔ*

(location)   go

Ver. Part.   Pred.   imp.

(You) Go!

In jussive imperative clause, the negative polarity is realized by *suʔ.* L. Chhangte (1989) calls it prohibitives[59].

(3.86) kal   *suʔ*

go

Pred.   neg. imp.

(You) Don't go!

The positive and negative jussive imperatives have plural counterparts: *ru:* (short for '*rɔʔ u'*) for positive plural, and *su:* (short for *'suʔ u'*) for negative plural.

(3.87) kal   *ru:*

go

Pred.   plu. imp.

(You people) Go!

(3.88) kal   *su:*

go

Pred.   neg. imp.

---

[58] Verbal particle indicating location (i.e. towards a direction away from the speaker)
[59] L.Chhangte (1989, p. 165) 'A grammar of simple clause in Mizo' briefly discussed the Imperatives of Mizo in her syntactic study of Mizo clause structure.

(You people) Don't go!

rɔʔ and *suʔ* are the most common elements to form imperative clauses which realize a strong command. Besides these, there is another imperative element *ula:* which realizes a request (mild imperative) in an exchange.

(3.89) kal   *ula:*

go

Pred.   plu. imp.

Go! (Will you?)

Another imperative element *teʔ* can also be used to express an imperative clause in Mizo. However, the use of this imperative element by the addresser to a peer would be considered rude, but not in the case of an older (like parents, elder siblings etc.) person with reference to a younger one. So, depending on the speaker and to whom it is addressed, it can be considered to be either neutral or strong.

(3.90) hua:nʔ   zu   kal   *teʔ*

Garden   referring to below or down   go

N   adv.   Pred.   imp.

(You) Go to the garden!

tse: is another jussive imperative element where the imperative clause construes either a weak or strong imperative[60]. On one hand, one can say (3.91) to encourage someone who doesn't have the courage or is timid to proceed forward. On the other hand, the same clause (3.91) can be used to provoke someone. Thus, the use of the element

---

[60] It can be used to either encourage (weak) or goad (strong) someone.

depends entirely on the context. In this example, the imperative element also behaves as an agreement marker.

(3.91) kal   ta   *tse:*

   go

   Pred.   adv.   imp./agr.mar.

   (You) Go!

In the clauses discussed thus far, the subject is implied. The structure of the imperative clause is **Finite** followed by the obligatory imperative element. There can also be an imperative clause where the subject is explicit. In such cases, the structure of the clause is **Subject ^ Finite (Tense)** followed by imperative element, as seen in the following example, where the clause realizes permission (neutral).

(3.92) ɪ   kal   *tʰeɪ*   *aŋ*[61]

   us, we   go   can

   Su   **Pred.**   **modal Fin.** **Fin. (Tense)**

   You can go!

Other ways to form a jussive imperative with an explicit Subject is to place Nouns at the beginning of the clause addressing the addressee by their given names or adding pronouns like *nəŋmaʔ* (you).

(3.93) *Lala*   kəl   rɔʔ

   name   go

   Noun/Subj. Pred.   pos. imp./adv.

   Lala go! or Lala, you go.

---

[61] In this, the finite *aŋ* functions as the imperative element.

(3.94) *nəŋmaʔ*   kəl   rɔʔ

You   go

Pro/Sub.   Pred.   pos. imp/adv.

You go! or You be the one to go.

2) **Hortative:** In the hortative imperative, the value of the subject is *'let us do'* or *'let's do'* and realizes both command and offer. This imperative indicates that action is expected from both the speaker and listener. The subject in this can be either explicit or implicit and the structure of the clause is similar to that of the jussive i.e. **Finite (Predicator + Finite).** One defining feature of a hortative imperative is that it usually contains the aspect marker *əŋ* in the clause structure, except on imperative clauses with hortative *ɪla:*.

(3.95) ka   *ɪla:*

go

Pred.   **imp.**

Let's go! (meaning akin to *"Shall we go?"*)

(3.96) kal   *aŋ*

go

Pred.   **imp.**

Let's go!

In the above examples, the use of *ɪla:* in (3.95) indicates a mild imperative, a request or a suggestion (offer), whereas, (3.96) in which the clause ends with *əŋ,* is more

commanding with the addresser assuming a lead role, and the intensity of the imperative is strong (demanding).

A negative polar element *lǝu* can also be used to form a negative hortative imperative. It occurs after the Predicate in the clause.

(3.97) kal   *lǝu*   ɪla:

      go   no

      Pred.   Fin.   imp.

      Let's not go.

(3.98) kal   *lǝu*   *ǝŋ*

      go   no

      Pred.   Fin.   imp.

      Let's not go!

In hortative imperative where the subject is explicit, the subject is realized by an inclusive pronoun *'I,'* which is a Subject element, at the beginning of the clause. The structure of such imperative clause is then, **Subject ^ Finite (Predicator + Finite).**

(3.99) *ɪ*   kal   ɪla:

      us, we   go

      Sub.   **Pred.**   **imp.**

      Let's go!

(3.100) ɪ   kal   aŋ

        us,we   go

        Sub.   **Pred**   **imp.**

        Let's go.

3) **Oblative:** The oblative imperative refers to giving of goods-&-services with the orientation of the speaker. The Subject is realized by the first person *'I'* and the imperative realize an offer and indicates *'I do'* or *'let me do.'* In such an imperative, the Subject is mandatorily explicit and found at the beginning of the clause. As observed in hortative, the oblative makes similar use of the aspect marker *əŋ* and other imperative elements like *rɔʔ* to form a clause. The structure of the clause follows, **Subject^ Finite (Predicator + Finite).**

(3.101) **ka**   ləu[62]   kəl   ***əŋ***

      i   go   will

      Sub.   **ver. part.**   **Pred.**   **imp.**

      I will go!

(3.102) **mɪn**   ləu   kəl   ***tɪːr***   ***rɔʔ***

      me   go   addressee action

      Per. Pro.   **Ver. par.**   **Pred.**   **Pred.**   **imp.**

      Let me go!

---

[62] This /ləu/ is different from the negative marker /ləu/. It is a verbal particle that indicates a direction towards the addressee.

In the case of the addresser being more than one, the personal pronoun *ka* is replaced with its plural counterpart *kan.*

(3.103) *kan*   kəl   aŋ

        we   go   will

        Per pro/Subj.   Pred   Fini (tense)

        We will go!

4) **Optative:** In optative imperative, the orientation is of third person meaning that the action is expected from the third person. This imperative realizes a request (mild) or suggestion or strong depending on the context. It indicates *'let him'* or *'let them.'* In Mizo, if *'ti:r'* occurs in an imperative clause where the Subject is implicit, it refers to a third person.

The following optative imperative realizes a strong command.

(3.104) kəl   *tɪ:r*   rɔʔ

        go   addressee action

        Pred.   **Pred.**   **imp.**

        Let him/them go!

(3.105) kəl   *tɪ:r*   suʔ

        go   addressee action   don't

        Pred.   **Pred.**   **imp.**

        Don't let him/them go!

When the subject is explicit in optative imperative clause, it may either be a pronoun or a noun but always referring to a third person. Similar to the other types of imperatives, the Subject is found at the beginning of the clause.

(3.106) amaʔ   kəl   *tɪ:r*   rɔʔ

        him   go   addressee action

        Subj.   **Pred.**   **Pred.**   **imp.**

       Let him go!

(3.107) anmaʔnɪ   kəl   *tɪ:r*   rɔʔ

        them   go   addressee action

        Subj.   **Pred.**   **Pred.**   **imp.**

       Let them go!

la: is the imperative element that realizes a request (mild) or suggestion in optative imperative clauses in Mizo.

(3.108) kəl   tɪːr   *la:*

        Go   addressee action

        Pred.   Pred.   imp./part.

       Let them go! (Will you let them?)

The negative counterpart of the imperative clause above (3.108) is formed by the insertion of a negative element *ləu* in the clause.

(3.109) kəl   tɪːr   *ləu*   la:

        Go   addressee action don't

        Pred.   Pred.   neg.   imp./part.

       Don't let them go!

3.2.3.3 The IMPERATIVE MOOD Network System
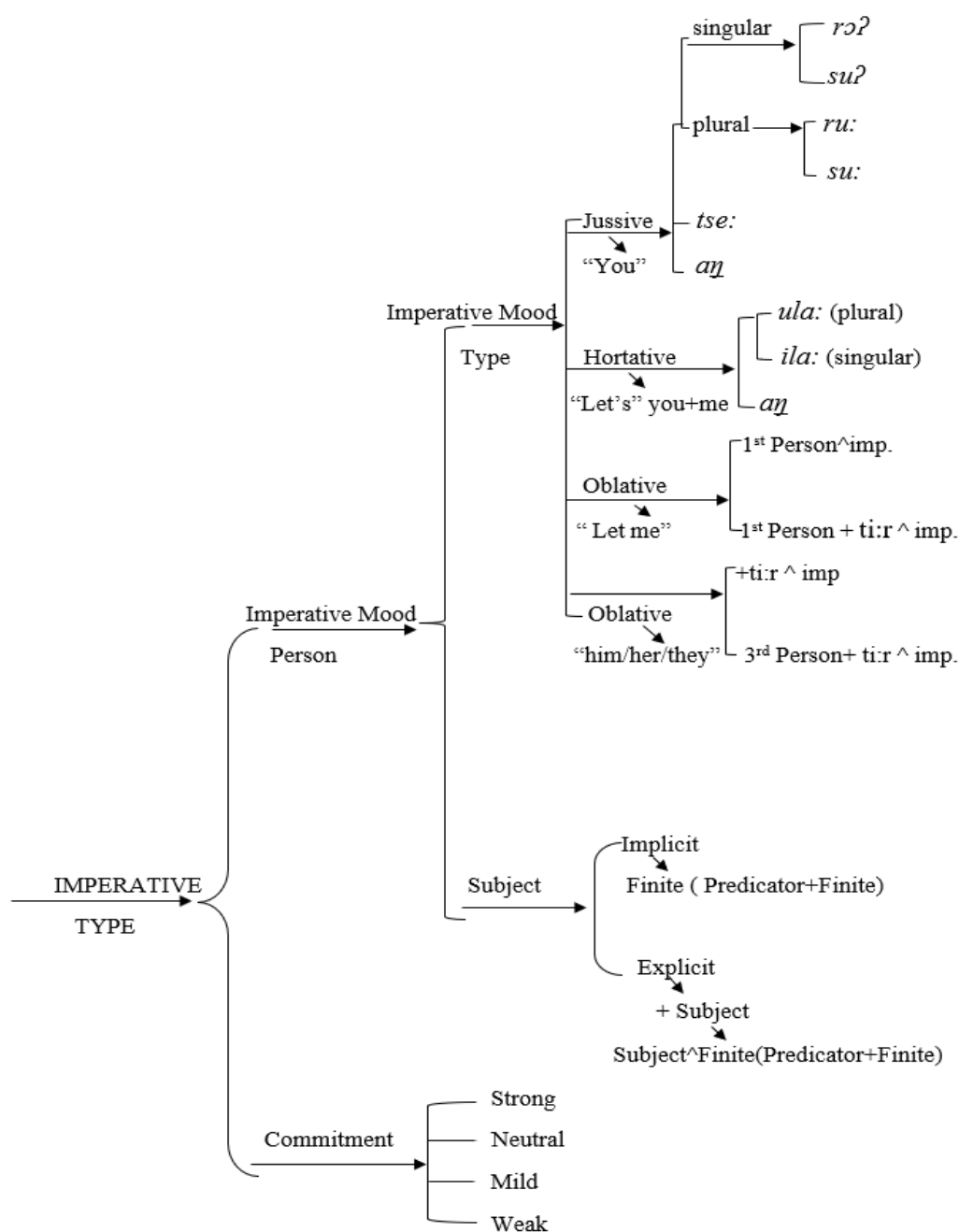
Figure 3.5: A systematic network of IMPERATIVE MOOD of Mizo.

3.4 Speech Function

Speech Function deals with the speech roles adopted by the speaker and the kind of commodity being exchanged. Halliday and Matthiessen (2004: p.107) propose two fundamental types of speech roles: (i) giving and (ii) demanding; and the two

fundamental commodities being exchanged: (i) goods and services, and (ii) information. The interrelation between the speech roles and the commodity being exchanged is given as a matrix of primary Speech Functions by Halliday and Matthiessen (2004), and Halliday and Greaves (2008).

Table: 3.5: Giving or demanding, goods-&-services or information (Halliday and Matthiessen, 2004: p. 107).

Role in exchange	Commodity exchanged	
	(a) goods-&-services	(b) information
(i) giving	'offer'	'statement'
(ii) demanding	'command'	'question'

A speaker may give or demand, i.e. he may take one of the two speech roles in an exchange and by default assign a complementary role to the listener. Further, he may exchange one of the two commodities: goods-&-services or information. The combination of these four results in the four primary Speech Functions: statement (give + information), question (demand + information), offer (give + goods-&-services) and command (demand + goods-&-services).

Thus, these four major Speech Functions are distinguished based on the choices made in the speech roles and the type of commodity being exchanged. These Speech Functions are realized by the choices of Mood in the lexicogrammatical stratum, with the congruent realization of a 'statement' being a declarative, a 'question' an interrogative, a 'command' an imperative, and an 'offer' being realized by any one of

the Mood types, i.e. either a declarative, an interrogative or an imperative (depending on the context).

3.4.1 Speech Function: Congruent and Incongruent Realization

As mentioned in the earlier section, Speech Functions refer to the speech roles adopted by the speaker and the kind of commodity being exchanged. The primary Speech Functions are statement, question, command and offer.

SFL refers to the notion of language stratified into series of levels or strata, related by realizations. Hence, the relationship between that of lexicogrammar and semantics is that of realization. The options in the semantic system of Speech Function are realized lexicogrammatically by mood. In the Mood system, the choice is between the four Mood types: declarative, two interrogatives (i.e. polar and wh- Interrogatives) and imperative.

There is a pattern of 'unmarked' relationship between the major Speech Function and the grammatical categories of mood. A statement is unmarkedly realized by a declarative clause, question by interrogative clause and a command by imperative clause. This is also called as congruent realization.

Let us look at the examples for congruent realizations for each:

- *Statement*

(3.110)

ə	kəl	ə**ŋ**
He/she	*Go*	*Will/shall*
Subject	**Predicator**	**Finite(tense)**
MOOD	**Residue**	**Mood**
Subject+Finite: Mood Block		
Speech Function: Statement		
He will/shall be going		

- *Question*

(3.111)

ɪ	buaɪ	em
You	*busy*	*Q*
Subject	**Adjective**	**Polar element**
Mood	**Residue**	
Speech function: Question		
Are you busy?		

- *Command*

(3.112)

kəl	tɪ:r	rɔʔ
go	*To send*	*Impe ele*
Predicate	**Predicator**	**Imperative element/adverb**
Speech Function: Command		
Let him/her/them go.		

However, there are also cases where there is departure from the unmarked pattern of realization called as incongruent realization. An incongruent realization is one where a Speech Function is not realized by a predicted mood type. In Mizo, context plays a significant role in the marked realization, for instance,

- *Question*

(3.113)

ə	fel	a:
He/she	*good*	
Subject	*Adjective*	*Particle*
Mood	*Residue*	
Speech Function: Question		
He/she is a good person?		

In Mizo, there is no statement-question as in English. However, as illustrated in the example above, when the particle 'a' occurs at the end of a declarative clause, it can construe a question indicating a particular attitude (surprise and disappointment/doubtful) realized with specific tone. In the given example, a question is realized by a declarative clause. This marked realization is because of the context in which the clause occurs.

When the declarative clause with particle 'a' construe Attitude 5 and Attitude 6[63] the clause construes a question. In the context where the clause construe Attitude 5, the speaker expresses a specific attitude in the group where he/she express disappointment, doubtfulness etc. realized with a Falling tone. And, when the clause construe Attitude

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[63] See **4.4** of Chapter 4, for the Attitude variants in this groups. Also see declarative and wh-interrogative in Chapter 4 for further discussion of the phonological realization of Attitude 5 and Attitude 6.

6, the speaker expresses surprise and incredulity realized by an extremely high pitch.

Let us look at the context for both attitudes.

Context	*ən fel a:*
Attitude 5 **(Doubtful)**	Someone is telling the speaker about a certain person (third party) and mentioned that he/she is a good person. The speaker is familiar with the person in discussion and expresses his/her doubt by asking back 'he/she is a good person?' The addressee will certainly know that the speaker s doubtful.
Attitude 6 **(Surprise)**	In this context, the speaker is expressing his/her surprise that the other person would say that the person in discussion is a good person. Perhaps, both of them knew that the third party is not a good person and the speaker is surprised that the addressee would say that. 'Is he/she really? (tell me!)', 'why would you say something like that?' is implied.

On a further note, the question construed is a rhetorical or echo question. The role of the attitude and the context in this incongruent realization is elaborated in Chapter 4.

- *Command*

(3.114)

ɪ	ɪnbual	dɔ:n	em
You	*take bath*	*Intention/ going to, almost, just about to,nearly*	*Q*
Subject	***Predicator***	***Finite(Tense)***	***Polar* Element**
Mood	***Residue***	***Mood***	***Residue***
Subject+Finite: Mood Block			
Speech Function: Command			
Are you going to take bath?			

The above example while structurally interrogative, it construes a command. This incongruency in the realization of a command by interrogative arises due to the context in which the clause occurs, for instance,

Context	*ɪ mbual do:n em?*
Attitude 4 **(Anger)**	A mother has been very patient with her child who refuses his bath. She told him again and again that he should take bath but the child is being disobedient. So, the mother loses her patience and asks him in a commanding and angry tone, implying that there would be no more misbehaving and if he does there would be consequences to face. In this, she asks a rhetorical question. She is giving her child a chance to obey her. The child will sense the finality in her tone and would obey her whether he likes it or not. "Go take a bath right now" is implied.

The above clause is a command realized by a polar interrogative clause. The speaker in the context of the clause has reached the limit of her patience and angrily commands her son to take bath immediately. The context in this compels the speaker to use the polar interrogative clause to command the addressee. The speaker is not asking a question, she is using a question to give a command. Even though it is an interrogative, it is directed as a command and hence it is a rhetorical question.

This angry command is realized with a distinctive enunciation and is spoken abruptly to express the speaker's anger.

- *Offer*

Like English, offer has no special mood category associated with it. Hence, all primary mood types with the exclusion of imperative may realize an offer in Mizo. It is impossible to have an imperative clause realizing an offer. Further, an offer in Mizo cannot construe Attitude 4 (anger)[64]. The following are examples of offer realizing each mood type except imperative,

- *Declarative: Offer*

(3.115) Ka   lo   sil   sak   ang   che

       Sub. ver. part. Pred.   prep.   Fin.   pro.

       I   wash   for   will   you

       I will wash it for you.

- *Yes No Interrogative: Offer*

(3.116) Thingpui   I   duh   em?

             N.   Sub.   Pred.   Q

         Tea   you   want

         Do you want tea?

- *Wh Interrogative: Offer*

(3.117) Enge   ka   lei   sak   ang   che?

         Q   Sub. Pred. Adv.   Fin.   pron.

         What I   buy   for   shall you

         What shall I buy for you?

---

[64] It can construe Attitude 1, Attitude 2 and Attitude 3. (in clauses without particle 'a') (see Chapter 4 for the attitudes).

Based on the findings on the analysis of the relationship between the lexicogrammar and semantic, the following table has been set up to methodically show the congruent and incongruent realizations.

Table: 3.6: Congruent and Incongruent Realization.

Mood	Speech Function			
	Statement	Question	Command	Offer
Declarative	Congruent	Incongruent	Incongruent	Congruent
Polar Interrogative		Congruent	Incongruent	Congruent
Wh Interrogative		Congruent	Incongruent	Congruent
Imperative			Congruent	

3.5   Conclusion

In this chapter, the interpersonal metafiction of Mizo has been discussed focussing on the Mood in the lexicogrammar and its relationship with the Speech Functions in the semantic stratum. The identifying elements for different Mood types are studied and the general structure of clause for each mood are discussed. This is done by exploring the various possible structures of Mood block components available for the different mood types in Mizo. Then, the network system for each Mood type was set up, following the English network system from Halliday & Matthiessen (2004).

By discussing the Mood in Mizo, it has been shown that distinct interpersonal elements play a significant role in the distinction of Mood types in Mizo. It shows that unlike English which depends on the ordering of Mood elements, Mizo depends on these

distinct elements, which is commonly found in South-East Asian languages like Thai (Patpong, 2006).

Further, the relation between the lexicogrammar and semantic stratum is explored, investigating the marked and unmarked realization of meanings. It was observed that, a declarative can incongruently be realized as an interrogative and an imperative, and a question as an imperative while there was no incongruency found in the realization of a command.

Chapter 4

The Interpersonal Metafunction of Mizo: The System of

KEY

4.0 Introduction

In Chapter 3 (see 3.4.), the relationship between lexicogrammar and semantics, i.e. the Mood of the clause and the construal of the Speech Function in the semantic stratum, in Mizo, has been discussed. This chapter explores how Mizo, a tone language, exploits the trinocular relationship of semantics, lexicogrammar and phonology to construe the various attitudinal meanings ('key') in different contexts.

Intonation "is a means of saying different things" and "if you change the intonation of a sentence you change its meaning" (Halliday, 1970: p. 21). The choice of tone is related to mood, modality and 'key' (speaker's attitude of 'politeness', 'assertiveness', 'indifference', etc.) (p. 22). As we know, Mizo is a tone language, where each word (lexicogrammar) gets its meaning (semantics) through the specific tone (phonology) that realizes it. Therefore, identifying the neutral tone for a particular mood type, which in turn construes a specific Speech Function (or for that matter, the 'key', the attitudinal meaning) in the semantic stratum is impossible.

In this chapter, the attitudinal function of Mizo tones is explored with reference to simple clauses[65] realized in specific constructed contexts. First, the major pitch movements of Mizo tones as rendered by the informants in neutral contexts are examined with reference to the construal of the four major speech functions in the semantic stratum. Later, the phonological realization of each clause in specific contexts is examined to describe the realization of specific attitudes.

It is observed that, in spite of the tone – word – meaning relationship in Mizo, the same clause can be used to express different attitudes by slightly changing the pitch, duration or intensity (without changing either the tone or the structure of the clause).

These changes contributing to the expression of the various attitudes are investigated in relation to the tone of the tonic syllable in a neutral context. In the data collected for this study, it is observed that the last syllable of the tone group is always the tonic syllable. Hence, the tone of the last syllable of the tone group realized in a neutral context can be regarded as the neutral tone.

In the following sections, the four Speech Functions – Statements, Questions, Commands and Offers – are discussed with reference to their congruent realizations in the lexicogrammatical stratum, in terms of declaratives, interrogatives (Polar and Wh) and imperatives, followed by the neutral and attitudinal realizations in the phonological stratum.

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[65] As mentioned in Chapter 2, the data comprises of simple clauses both in constructed contexts (this chapter) and in continuous speech (drama, discussed in Chapter 4).

4.1 Statements

As mentioned in the previous chapter (see 3.4.), the declarative mood of the clause realizes the meaning of 'give + information' (Halliday and Greaves 2008) or, in other words, the Speech Function 'statement'. In this section, the phonological realizations of the declarative clauses are first studied in neutral contexts (to construe statements) followed by the various specific contexts where the 'key' meanings are construed. For instance, the congruent realization of a statement is a declarative clause, so under section 4.1, first the 10 declarative clauses are discussed in terms of their neutral phonological realizations. Then, the phonological realizations of the possible attitudes (say, 'polite', 'anger', etc.) in specific contexts are discussed in comparison to the neutral realizations. Wherever necessary, the discussions are illustrated with relevant PRAAT figures and the tables.

4.1.1 Declarative clauses

The following table lists the ten declarative clauses analysed in this study[66]. The basic criterion for selecting these clauses (and for other mood types too) is to ensure that they can be used in two or more contexts to construe the target attitudes.

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[66] In Appendix II, a detailed description of the neutral and attitudinal contexts for each declarative clause is provided.

Table 4.1 Mizo Declarative clauses with gloss in English.

	Declarative Clause	Gloss
D1	Ka leng chhuak **1**[67]a.	*I went out.*
D2	Chaw ka ei **1**dawn.	*I am going to eat food.*
D3	Ka kal duh **3**lo.	*I don't want to go.*
D4	Ka lo sil sak ang **1**che.	*I will wash it for you.*
D5	Thil ka **3**ti.	*I am doing something.*
D6	Naute ka awm **1**a.	*I am babysitting.*
D7	Ka mut a **2**chhuak.	*I am sleepy.*
D8	Ka hmai ka **3**phih.	*I am washing my face.*
D9	Kan inbia **1**a.	*We talked or We were talking.*
D10	Ruah a sur mek **1**a.	*It is currently raining.*

The above clauses can be grouped into two types based on the presence or absence of the particle 'a'. As the following discussion shows this grouping serves the purpose of studying Speech Functions and attitudes.

1)   Presence of particle 'a': There are four declaratives (clauses 1, 6, 9, and 10) which end with particle 'a'. These clauses can be used in specific contexts to construe specific attitudes such as, 'disappointment', 'doubtfulness', 'displeasure', 'surprise', 'incredulity' or 'polite/friendly', in addition to their 'neutral' meanings. Further, it should be noted that only these declaratives (i.e. with 'a' in the clause final position) can be used to construe the speech function of a question (statement question) in order to convey the meaning of 'demanding information'.

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[67] Here, the number, instance 1, before the tonic syllable indicates the tone (see 1.5.2 of Chapter 1 for discussion of Mizo tones.

2)   Absence of particle 'a': These clauses can be used to construe attitudes of 'irritation', 'annoyance', 'insistence', 'persistence' or 'anger'. In other words, they can be used to construe a different set of attitudes, which would not be possible with the final 'a' particle clause[68]. Also, conversely, they cannot be used to construe the meaning of a question.

4.1.2 Sets of Attitude Alternants

The following table lists all the attitudes that can be construed by the declarative clauses in different contexts. The data has been sorted into sets with clause/clauses construing the same set of attitudes grouped together. This is to facilitate the analysis and the discussion of the construal of similar attitudes through some variations in the tone.

Table 4.2 Sets of attitudinal variants construed by declarative clauses in the data.

Clause	Attitude variants					
	1	**2**	**3**	**4**	**5**	**6**
Set 1 D1, D6 & D10	neutral (Tone 1)	polite, friendly			doubtfulness	surprise, incredulity
Set 2 Clauses D2 & D3	Neutral (Tone 1, Tone 3)	polite, friendly	irritation annoyance insistence persistence	anger		
Set 3 Clauses D5 & D8	neutral (Tone 3)	polite, friendly	irritation annoyance	anger		
Set 4 D4	neutral (Tone 1)	polite, friendly	insistence persistence			
Set 5 D7	neutral (Tone 2)	tactful tentative	irritation annoyance insistence persistence			

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[68] In Mizo, these attitudes are not usually conveyed with particle 'a' in the structure, as it may sound half-hearted, and its impact is felt to be less intense than desired.

Set 6 D9	neutral (Tone 1)	tactful, tentative, polite, friendly			disappoint- ment, doubtfulness, displeasure	surprise, incredulity

As pointed out earlier, the clauses have been grouped into sets to facilitate the discussion of similar attitudes which are realized with certain tones. For instance, Sets 1 and 6 contain declaratives ending in particle 'a'[69]. But, they differ in the type of attitudes that they construe. Sets 1 & 6 differ in the 2nd column, where D9 can occur in attitudinal contexts where the meaning of being 'tactful' or 'tentative' can be construed.

4.1 Analysis of Key: Declarative

In the following sections, we first study the phonological realization of each declarative clause[70] in a neutral context. In other words, the acoustic features such as pitch movement, intensity and duration of the tonic syllable[71] are methodically examined and described. Then, the acoustic features of the realization of the same declarative clause in each of the different specific contexts to construe different attitudinal meanings are examined. Later, the phonological realizations of each attitude are compared with the neutral in order to identify a pattern, if any. Finally, an attempt is made to set up the key system for declarative clauses.

4.1.3.1 Neutral

Halliday (1970: 10) states that the neutral meaning is the one used in the absence of any 'good reason'. He further states that the significance of the 'neutral' is that it is the one

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[69] Also see Table 4.1.

[70] Since all the clauses are simple clauses, each clause is realized with a simple tone group.

[71] As pointed out earlier, the last syllable in the tone group is the tonic syllable.

that can always be used, for a given Speech Function, as it implies no previous context

and can always be selected to convey the meaning of the clause.

In English, the congruent or neutral realization of a declarative is through a falling pitch

contour (Tone 1[72]) to construe the meaning of a 'statement', i.e. 'giving information'.

For instance, take the following two examples from Halliday (1970: 22)

// 1 ˆHe / COULD do // (simple statement)

// 2 ˆ He / COULD do // ('Is that what you think? Could he?)[73]

In the above examples, Tone 1 indicates the neutral attitude, i.e. the meaning of the

clause, a statement. On the other hand, if the same clause is said with Tone 2, then it

conveys the incongruent meaning of a question. However, such generalization of the

meaning of tones for neutral (or marked) (as English), is not possible in Mizo as it is a

tone language.

In the following sub-sections, the neutral realizations of pitch for the clauses set up in

Table 4.2. will be discussed. It is observed that three of the four tones[74] of Mizo realise

the neutral[75] meaning for the given data. They are Tone 1 (Level: M), Tone 2 (Contour:

M-L) and Tone 3 (Contour: ML-L).

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[72] See page   of Chap 1, for the Tone system of English.

[73] Here, Tone 1 is phonetically realized with a falling contour, and Tone 2 with a rising contour.

[74] See section 1.5.2 of Chapter 1 for a brief discussion of tones of Mizo.

[75] As mentioned in Chapter 2, initially the criteria for setting up the data was to explore the number of attitudes that can be construed by a Declarative clause in Mizo. Later, it was observed that, the tone realizing the neutral context affects the expression of other attitudes. It may be an important point to note and see later, whether the other tones of Mizo can realize a declarative clause and to study the changes.

a)   **Tone 1**: Out of the ten declarative clauses, six clauses (i.e. D1, D2, D4, D6, D9 & D10) are realized with Tone 1 in the neutral. Out of these, four are clauses with particle 'a' in the clause final position.

The following PRAAT figures exemplify the neutral meaning being realised by Tone 1 in a declarative. Each figure displays the wave form showing the pitch contour and the text grid with tiers for the pitch, intensity and duration readings of each word/ syllable in the clause.

Declarative Clause 1: // ka leng chhuak /A //

ka(i)	leng(to visit)	chhuak (out)	A
240 241	272	276 249	243
69dB	73dB	69dB	69dB
0.05sec	0.24sec	0.33sec	0.41sec
		1.04sec	

Pitch (Hz)

0.1191   1.165

Time (s)
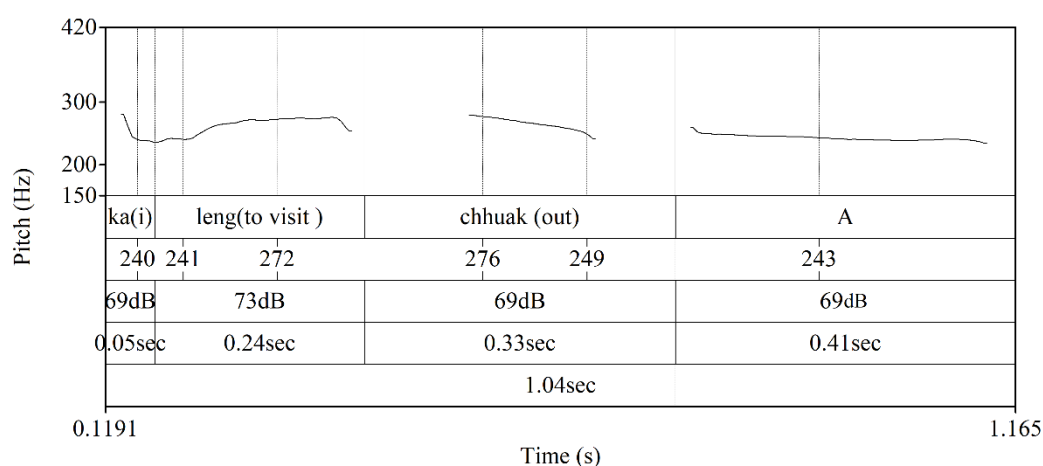
Figure 4.1: S2, D1 – // ka leng chhuak /A // 'I went out', **Neutral**: Tone 1[76].

The above figure is a PRAAT representation of the clause // ka leng chhuak /A // in which the pitch of the tonic /A / is a Level pitch (Tone 1) at 243 Hz and has a greater duration (0.41 s) than the previous syllables.

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[76] For each figure, the Informant number (S2 – Speaker 2) is given first, followed by the clause number (D1 – declarative clause 1), the clause, its gloss, the attitude (Neutral) and the realization (Tone 1).

Declarative Clause 9: // kan inbia /A //
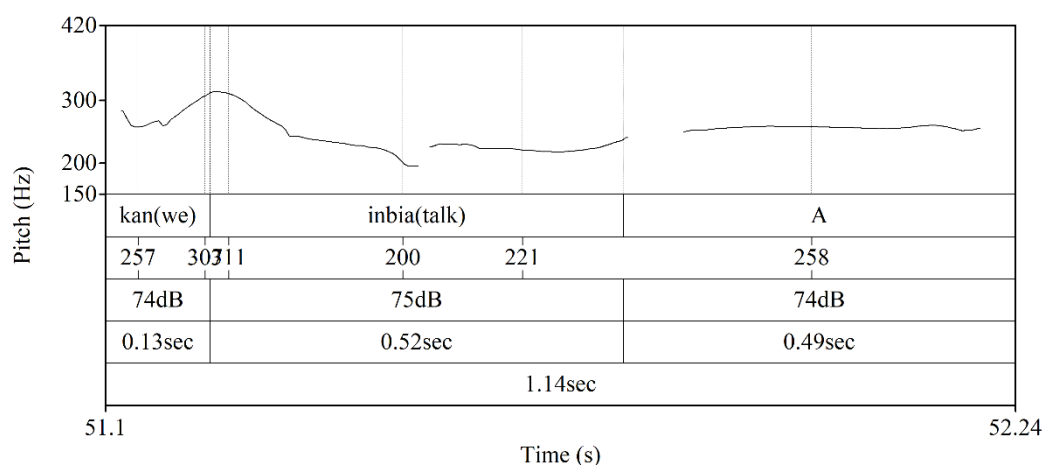
Figure 4.2: S2, D9 – // kan inbia /A // 'We talked, or We were talking', **Neutral**: Tone 1.

Similar to D1, // kan inbia /A // ends with particle 'a' in which the pitch on the tonic is a Level tone at 258 Hz. In this case, the tonic syllable 'a' is preceded by a disyllabic word 'inbia'. As it is evident from the text grid, the duration of the tonic syllable is almost equal to the preceding disyllabic word.

Declarative Clause 2: // chaw ka ei / DAWN //
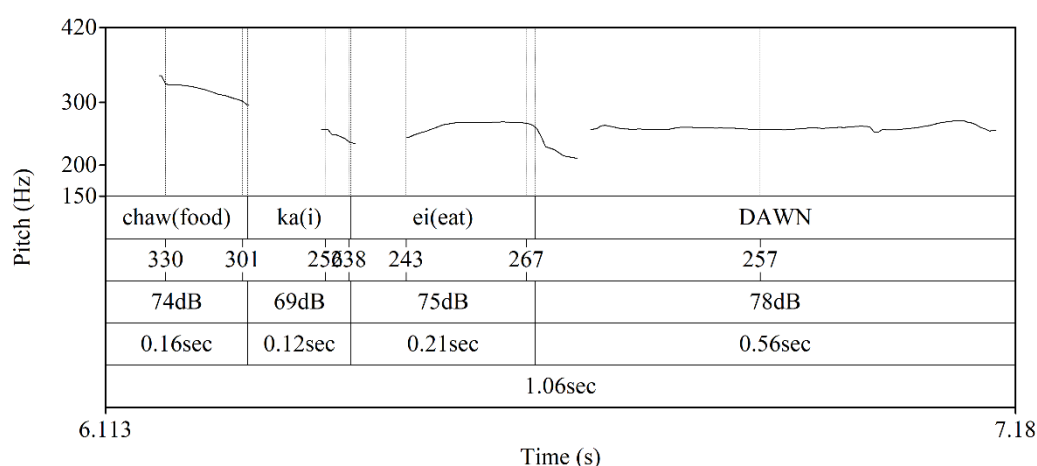
Figure 4.3: S2, D2 – // chaw ka ei / DAWN // 'I am going to eat food', **Neutral**: Tone 1.

120

The above is a PRAAT representation for the declarative clause // chaw ka ei / DAWN //, without particle 'a.' The pitch on the tonic / DAWN / is a Level tone at 257 Hz and exhibits a greater duration and intensity than the preceding syllables.

b) **Tone 2:** Falling contour tone (from Mid) is observed in the neutral realization of D7 in the given data.

Declarative Clause 7: // ka mut a / CHHUAK //
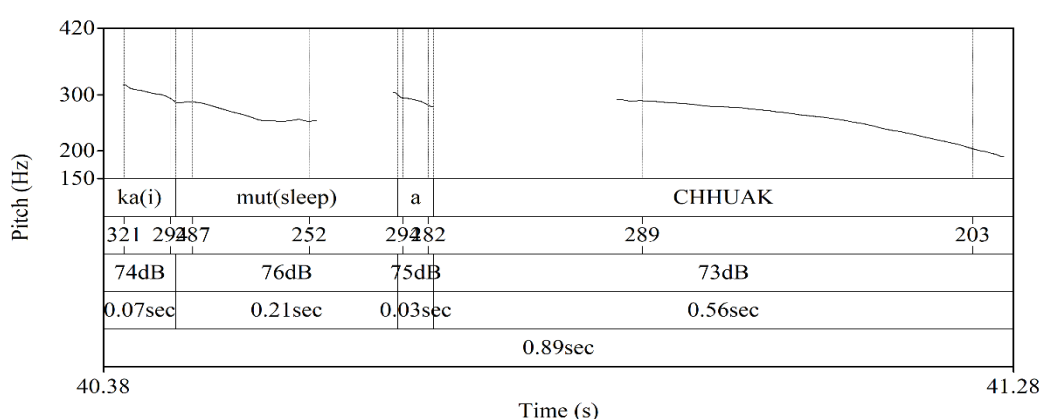
Figure 4.4: S2, D7 - // ka mut a / CHHUAK // 'I am sleepy', **Neutral**: Tone 2.

As is evident in the above figure, the pitch in the tonic of tone group // ka mut a / CHHUAK // is Tone 2 with the pitch falling from 289 Hz to 203 Hz.

c) **Tone 3:** Three declarative clauses from Set 3 and Set 4 (D3, D5 and D8) are realized with a falling contour (from Mid Low to Low pitch) in the neutral. These declaratives more or less share the same set of attitudes.

Declarative clause 3: // ka kal duh / LO /
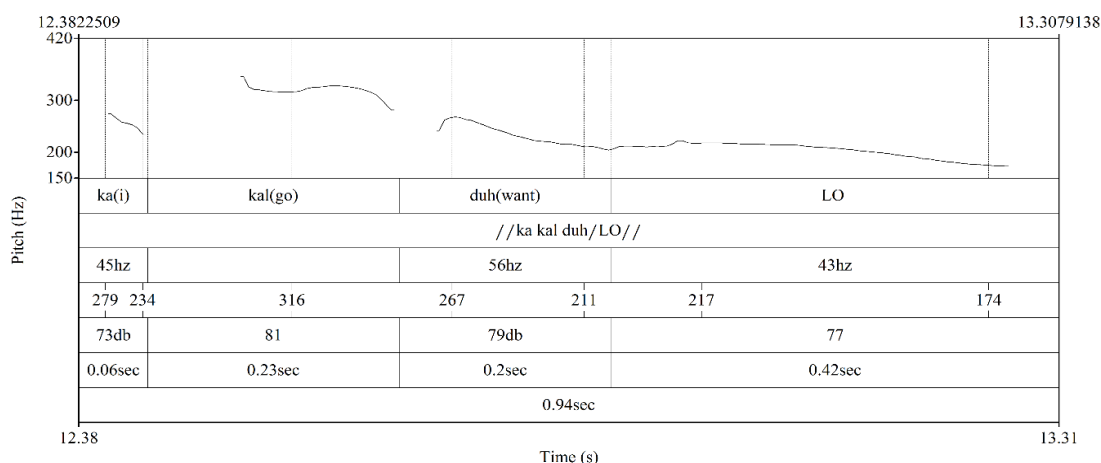
Figure 4.5: S2, D3 – // ka kal duh / LO // 'I don't want to go', **Neutral**: Tone 1.

The pitch in the tonic // ka kal duh / LO // is a Low fall from 217 Hz to 174 Hz. Though the intensity of the tonic syllable is lower than the preceding syllables, it has more duration.

Declarative Clause 8: // ka hmai ka / PHIH //
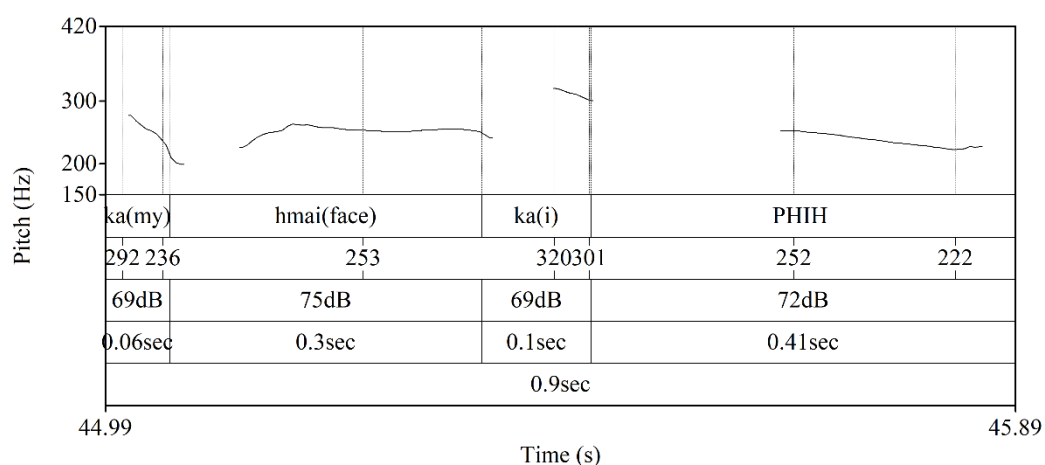
Figure 4.6: S2, D8 – // ka hmai ka / PHIH // 'I am washing my face,' **Neutral**: Tone 3.

The pitch in the tonic // ka hmai ka / PHIH // is a contour fall, i.e. Tone 3, from 252 Hz to 222 Hz. The prominence of this syllable is enhanced by the duration and intensity.

As the above examples of Tone 1, Tone 2 and Tone 3 in the Neutral contexts reveal, the tonic syllable gets its prominence due to either greater duration, or intensity, or both.

4.1.3.2   Polite, friendly, tactful/tentative

When expressing 'polite' or 'friendly' attitude, the speaker assumes a warm and inviting demeanour so as to be more appealing and more considerate to the addressee. As the third column of Table 4.2 (p. 116) reveals, all the declarative clauses with the exception of D7 can operate in contexts conducive for construing a polite or friendly attitude. Further, D9, in addition, can also be used in contexts requiring the speaker to be tactful or tentative, where the speaker is literally 'beating around the bush' (or being tactful in her approach) and creating a scenario for softening the effect of the news to be delivered to the listener.

The realization of this attitude will be discussed in the following sub-sections with relevant contexts, PRAAT figures and tables for comparison with the neutral. The discussion of the tone will be in relation to the neutral realization.

a)   **Tone 1**: The attitude is realized with a Level tone which is slightly higher in pitch and longer in duration than the neutral. On comparing with the neutral (refer to 4.1.3.1), it has been observed that, the pitch in the tonic construing this attitude is always higher in pitch and the duration of tonic is more, in an attempt to appeal to the addressee. The three attitudes, 'polite', 'friendly' and 'tactful/tentative' are expressed with this tone. The following PRAAT pictures and tables illustrate the changes in pitch and duration observed in relation to the neutral.

Declarative Clause 2: // chaw ka ei / DAWN //

Context	
Polite, Friendly	In a Mizo family, after the dinner table is fully set, everyone is called to eat. However, if the members are taking their time to come in, the one who is very hungry may say "I am eating" to no one in particular and start eating. This declaration is generally made in a polite and friendly manner. Or If the speaker was planning to eat food and someone asks her what she is going to do (perhaps a friend/ grandparents/ relative on a phone or a neighbour who had dropped in), she may reply in a friendly and polite manner, stating that she is going to have her meals/food.
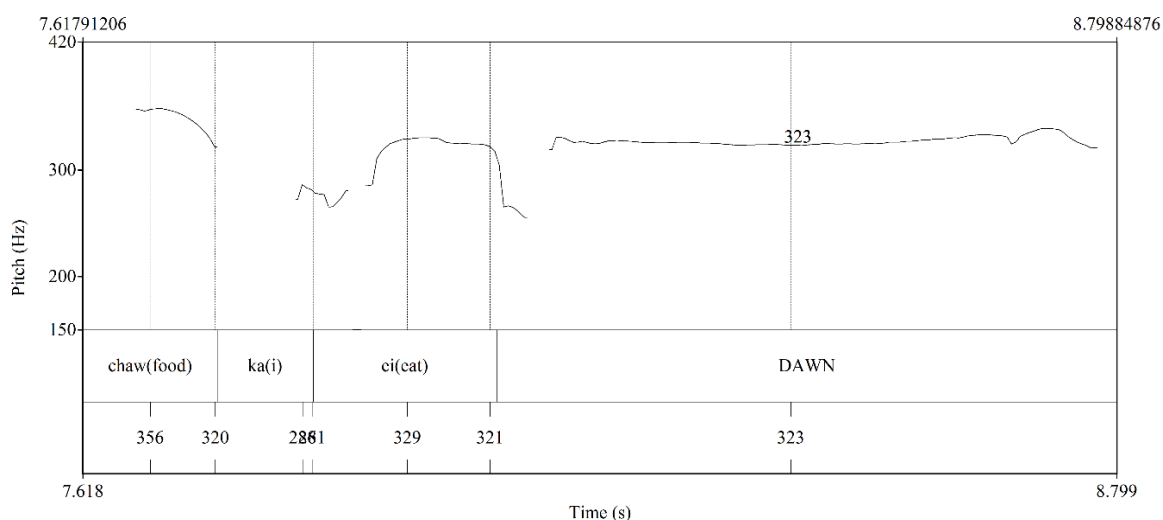
Figure 4.7: S2, D2 // chaw ka ei / DAWN // 'I am going to eat food', **Polite/Friendly**: Tone 1.

Table 4.3 Comparative readings of the **neutral** and **polite/friendly** renderings of 'chaw ka ei dawn'.[77]

Attitude	Neutral vs Polite/friendly							
Clause	*chaw*		*ka*		*ei*		*DAWN*	
Pitch (Hz)	330-301	**356-320**	256-238	**286-281**	243-267	**329-321**	257	**323**
Dur. of word (s)	0.16	**0.15**	0.12	**0.1**	0.21	**0.2**	0.56	**0.7**
Dur. of clause (s)	Neutral:1.06				Polite/Friendly: 1.18			

As observed in the above table, the pitch of the tonic syllable is higher by 66 Hz (at 323 Hz) for the polite attitude and the duration is also more by 0.14 s. Furthermore, if we study the readings given in the table and the pitch in both Fig. 4.3 and Fig. 4.7, we find the entire clause seems to be pitched higher (both pre-tonic and tonic) when it is realized in the second context.

Declarative Clause 9: // kan inbia / A //

Context	
Polite, Friendly	The speaker's mother is asking her if she had bumped into her uncle/aunt, or her mother's friends while she was out. To which, she replies in a friendly manner.
	Also, in a situation where a relative or a neighbour asks if she had met a particular person, the speaker's response, out of respect or regard for them, would indicate politeness.
Tactful, tentative	The speaker wants to relay something to her sister which is not good news. She is being tactful by beating around the bush and first telling her that she met this person as a prelude

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[77] The second reading in th bold are for polite/friendly rendering of the clase. The same pattern is followed for all the tables in the chapter.

	to whatever she was going to tell her. The information is related to the person in question.
	Something like 'So, we were talking…(and)' there is something impending.

Figure 4.8: S2, D9 – // kan inbia / A // 'We talked or we were talking,' **Polite/Friendly, tactful/tentative**: Tone 1.

Table 4.4: Comparative readings of the **neutral** and **polite/friendly**, tactful/tentative renderings of 'kan inbia a'.

Attitude	Neutral vs Polite, Friendly and Tactful/Tentative					
Clause	*kan*		*inbia*		*A*	
Pitch (Hz)	257-307	**288-347**	311-200, 221	**356-240, 258**	258	**313**
Dur. of word (s)	0.13	**0.11**	0.52	**0.36**	49	**0.59**
Dur. of clause (s)	Neutral: 1.14			Polite/Friendly/Tactful/Tentative: 1.08		

As the above table reveals, in the context where the speaker is construing a polite meaning or is being very tactful while informing the addressee regarding what transpired between her and a third party, the tone is level, i.e. Tone 1, but pitched higher.

It is around 55 Hz higher than for the neutral. Although the overall duration is less when compared with the neutral realization of the clause, the duration of the tonic is more. The pre-tonic words, however, are slightly shorter in duration than those in the neutral context.

b) **Tone 2:** The Falling contour is observed in D7 when expressing 'tentativeness', or when a speaker is being 'tactful'. But the contour starts from a higher pitch and, the duration, in this context, much longer for the clause.

Declarative clause 7: // ka mut a / CHHUAK //

Context	
Tactful	The speaker wants to sleep but she has been told to study. So, she hints to her mother that she is sleepy in a tactful manner. She does not want to say it outright since there is a chance that she might get scolded for not wanting to study for a longer time.
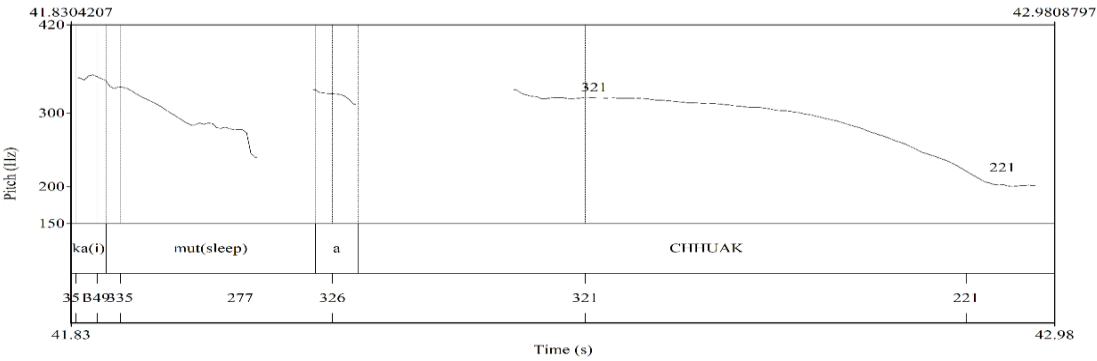
Figure 4.9: S2, D7 – // ka mut a / CHHUAK // 'I am sleepy,' **Tactful/tentative**: Tone 2.

Table 4.5: Comparative readings of the **neutral** and **tactful/tentative** renderings of 'I am sleepy'.

Attitude	Neutral vs. Tactful/Tentative							
Clause	*ka*		*mut*		*a*		*CHHUAK*	
Pitch (Hz)	321-294	**351-349**	287-252	**335-277**	294-282	**326-316**	289-203	**321-221**
Dur. of word (s)	0.07	**0.03**	0.21	**0.25**	0.03	**0.05**	0.56	**0.81**
Dur. of clause (s)	Neutral: 0.89				Tactful/Tentative: 1.15			

As observed in Figure 4.9, the tonic is realized with a Fall. On comparing the readings with that of the neutral in Table 4.6, it is clearly evident that the duration of the tonic is much more when the speaker is being tentative in his approach and also the pitch in this context is much higher than that of the neutral. The pitch of the tonic falls from quite high – 321 Hz to 221 Hz – which is 32 Hz higher than the neutral fall (289 Hz to 203 Hz). Note that while Tone 2 falls from Mid to Mid low/Low in a neutral context, it falls from Mid High to Low to indicate a polite attitude.

c)   **Tone 3:** When the declarative clause in the neutral context is realized with a Tone 3 (Fall from Mid to Low), the polite or friendly attitude is also realized with a Falling contour. But, the fall is not very prominent in the mid region and later it tapers down steeply at the terminal point. Similar to the descriptions of realizations with Tone 1 and Tone 2, the pitch is higher than the neutral which helps to indicate the speaker's friendliness, and inclination to be polite or amicable. This is observed in D3, D5, and D8.

Declarative Clause 3: // ka kal duh / LO //

Context	
Polite, Friendly	The speaker has been invited to go somewhere by the addressee. But she does not want to go and at the same time does not want to sound rude or offend the other person with her response. So, she tries to sound more appealing and as friendly as possible so that even though she is rejecting the offer, the other person will not be offended or regret asking her.
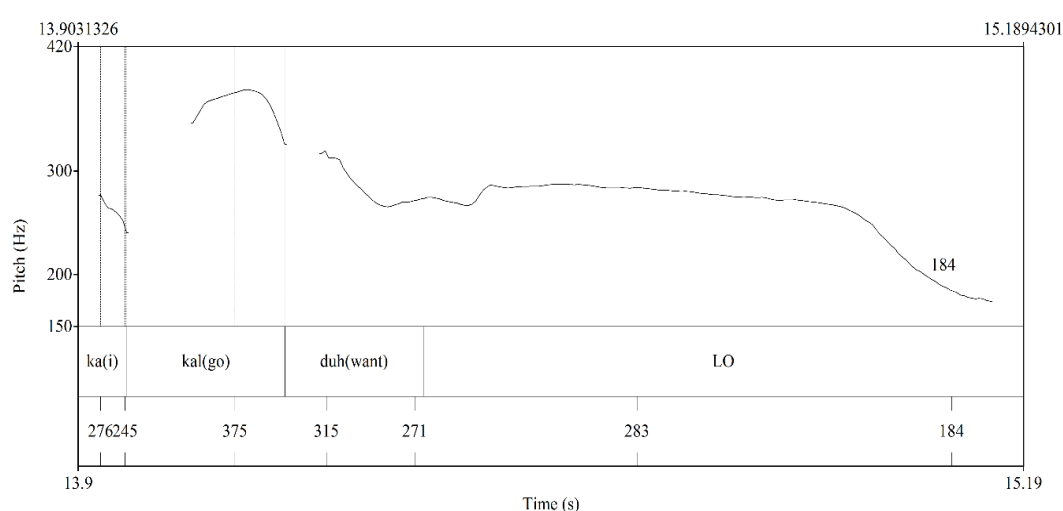
Figure 4.10: S2, D3 – // ka kal duh / LO // 'I don't want to go,' **Polite/Friendly**: Tone 2.

Table 4.6: Comparative readings of the **neutral** and **polite/friendly** renderings of 'ka kal duh lo'.

Attitude	Neutral vs Polite, Friendly							
Clause	*ka*		*kal*		*duh*		*LO*	
Pitch (Hz)	279-234	**276-245**	316	**375**	267-211	**315-271**	217-174	**283-184**
Dur. of word (s)	0.06	**0.06**	0.23	**0.21**	0.2	**0.18**	0.42	**0.81**
Dur. of clause (s)	Neutral: 0.94				Polite, Friendly: 1.28			

On comparing the Figure 4.5 (neutral) with Figure 4.10, we find the tonic in neutral is Tone 3 while the latter is Tone 2. Also, Table 4.6 shows that the overall pitch of the clause construing polite and friendly attitude is higher. The pitch of the tonic is higher than the neutral and falls from 283 Hz to 184 Hz. The duration of the tonic is much longer at 0.81 s (almost double) contributing to the speaker's expression of friendly and polite attitude in the given context.

Declarative clause 8: // ka hmai ka / PHIH //

Context	
Polite, Friendly	The speaker attempts to be polite and amicable towards the addressee. She is responding in a friendly manner when asked as to what she is doing.
	Certain situations necessitate a speaker to be inviting and polite. Like, when grandparents or guests ask her as to what she is doing, she assumes a hospitable and inviting demeanour.
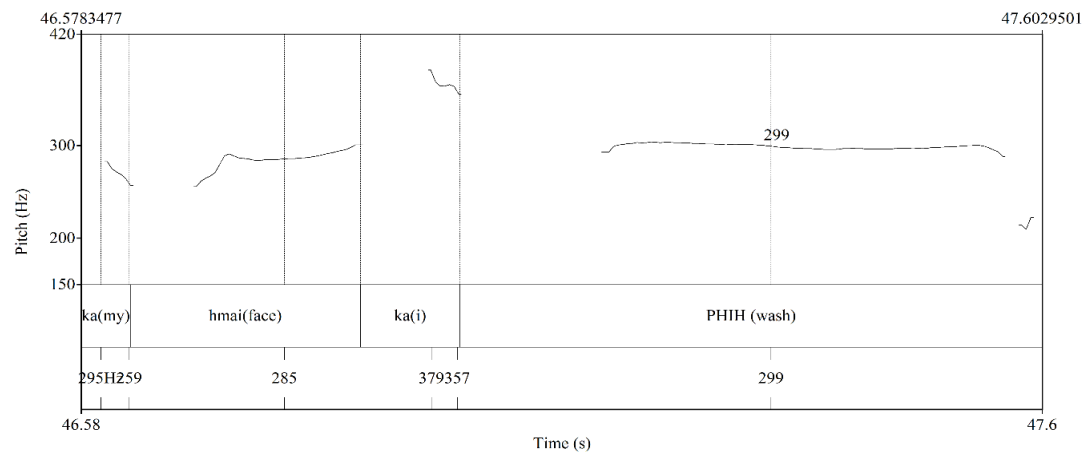
Figure 4.11: S2, D8 – // ka hmai ka / PHIʔ // 'I am washing my face', **Polite/Friendly**: Tone 1.

Table 4.7: Comparative readings of the **neutral** and **Polite/Friendly** renderings of 'ka hmai ka phi?'.

Attitude	Neutral vs Polite, Friendly							
Clause	*ka*		*hmai*		*ka*		*PHI?*	
Pitch (Hz)	292-236	**295-259**	253	**285**	320-301	**379-357**	252-222	**299**
Dur. of word (s)	0.06	**0.52**	0.3	**0.24**	0.1	**0.1**	0.41	**0.62**
Dur. of clause (s)	Neutral: 1.02				Polite, Friendly: 1.12			

The phonetic realization of D8 construing 'polite' and 'friendly' differs from the other clauses construing the same attitude, and which are also realized with Tone 3 in the Neutral. As observed in the above PRAAT figure and the readings given in Table 4.7, the tone expressing 'polite' and 'friendly' attitude is a proper Level (Tone 1) at 299 Hz. The patterb is consistently the same for all the speakers. The realization with a Level pitch instead of a Fall may be attributed to the tonic syllable ending with a glottal stop, which is dubbed a 'tone depressor' in Mizo by L. Fanai (1989: 75)[78]. Further, it is noted that the Level observed in the tonic is higher in pitch than the contour Tone 3 in Neutral. Further, the duration is also much longer, by 0.21s. These two acoustic characteristics contribute to the expression of politeness and friendliness.

4.1.3.3 Disappointment, Doubtful, Displeasure

The declarative clauses with particle 'a' – D1, D2 and D9 – can convey 'disappointment,' 'doubtful' or 'displeasure' attitudes (see Table 4.2). As noted earlier

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[78] The tonic with a final glottal stop has been observed in a few clauses in this Chapter. The glottal stop seems to influence the phonetic realization of the attitudes. This needs to be further explored with more examples.

in Chapter 3, statements with particle 'a' can be incongruently realized as a question. This incongruency occurs when a Speech Function is not realized by a predicted mood type. It is also to be noted that this question is rhetorical (or an echo type) in nature.

It is observed that generally a falling contour (Tone 2) is used to express these set of attitudes. Further, the construal of each attitudinal meaning depends upon the context in which the said declarative is used.

Declarative Clause 1: // ka leng chhuak / A//

Context	
Doubtful	The addressee is telling the speaker that they are outside (not at home). The speaker doubts the credibility of what he is being told as he wanted to visit the addressee.
	1) The speaker wants to visit his friend because he needs his help or wants to borrow something. Since the addressee is not in favour of it, he tries to wiggle out of it by saying, "*I am out at the moment*", but the speaker senses the reluctance, and expresses his doubt by repeating the addressee's statement, which in this context functions as a rhetorical question or an echo. As the context indicates, the speaker would be disappointed or displeased with the way the events turned out.
	2) The speaker wants to visit his friend because he needs help with something or wants to borrow something. Since the addressee is not in favour of it, he tries to wiggle out of it by saying, "*I am out at the moment*", but the speaker senses the reluctance, and expresses his doubt by repeating the addressee's statement.

Figure 4.12: S2, D1 // ka leng chhuak /A // 'You went out? (Oh! You did?)', **Doubtful**: Tone 2.
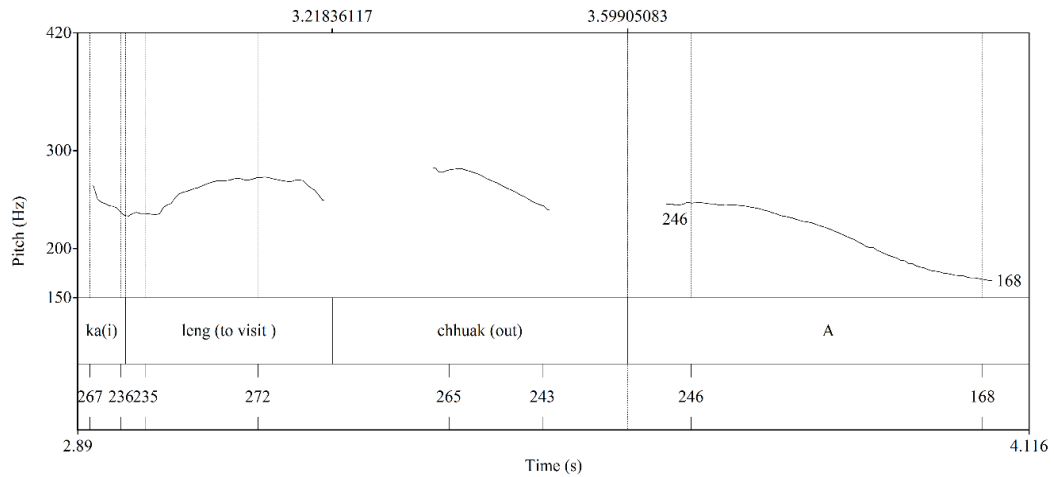
Table 4.8: Comparative readings of the **Neutral** and **Doubtful** renderings of 'ka leng chhuak a'.

Attitude	Neutral vs Doubtful							
Clause	*ka*		*leng*		*chhuak*		*A*	
Pitch (Hz)	279-235	**267 -236**	241-272	**235 -272**	276-249	**265-243**	243	**246-168**
Dur. of word (s)	0.05	**0.06**	0.24	**0.26**	0.33	**0.38**	0.41	**0.5**
Dur. of clause (s)	Neutral: 1.04				Doubtful: 1.12			

When we compare the two figures, Fig 4.1 (neutral – a 'statement') with Fig 4.12 (doubtful – a 'question'), and also study the readings in the above table, we find that the particle 'a', which is tonic in both the contexts, is realized with Tone 1 when it is a statement, and with Tone 2 when it is a question.

Declarative Clause 9: // kan inbia / A //

Context	
Disappointment	The speaker had a fight with someone (a cousin or a friend) and fully expects her sister to share her resentment towards that person by not talking to her. Her sister however tells her that she had a conversation with that person earlier, to which the speaker expresses her disappointment. She is expressing "you did?" implying "why did you?" by repeating the sentence.
Doubtful	In this context, the speaker is expressing her doubt with regards to what is being said by the other person. So, by repeating the clause, the speaker seems to be construing a question, "Are you sure?" or just stating "I doubt that happened." For instance, it can be used by a speaker when he/she feels that the other person is just boasting when he says that he had a conversation with a very popular singer.
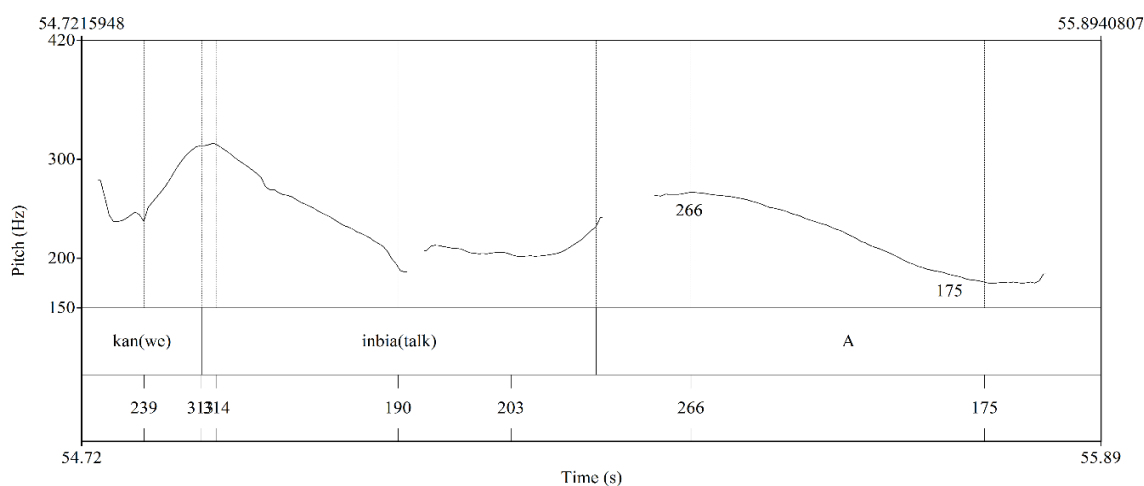
Figure 4.13: S2, D9 – // kan inbia / A // 'You talk to him/her?' or 'You were talking to each other?', **Disappointment/doubtful**: Tone 2.

Table 4.9: Comparative readings of the **neutral** and **disappointment/doubtful** renderings of 'kan inbia a'.

Attitude	Neutral vs Disappointment, Doubtful					
Clause	*kan*		*inbia*		*A*	
Pitch (Hz)	257-307	**239-313**	311-200, 221	**314-190, 203**	258	**266-175**
Dur. of word (s)	0.13	**0.13**	0.52	**0.45s**	49	**0.58**
Dur. of clause (s)	Neutral: 1.14			Disappointment, Doubtful: 1.17		

Like the previous clause, i.e. D1, this clause also construes 'disappointment,' and 'doubtful', both of which are realized with Tone 2 (Falling contour). When we compare the two figures, Fig 4.8 (neutral) with Fig 4.13 and the readings in Table 4.9, we observe that the pitch on the tonic is Tone 2, falling from 266 Hz to 175 Hz when it is a question, and Tone 1 (level) in the neutral. The duration of the tonic is also longer when the clause is a question and so is the overall duration of the clause.

The question in this context is rhetorical as the speaker is not expecting an answer; she is just letting the addressee know that she is doubtful or expressing her disappointment at what she has been told.

4.1.3.4 Surprise, Incredulity

The meanings of 'surprise' and 'incredulity' can be construed with the declarative clauses (D1, D6, D9 & D10) ending in particle 'a.' This attitude, like the previous one (4.1.3.3), is incongruently realized as an interrogative. The 'surprise' and/or 'incredulity' is expressed with a High Rise where the pitch is extremely High and the duration of the tonic considerably shorter, as revealed in table 4.10.

Declarative clause 1: // ka leng chhuak / A //

Context	
Surprise	This could be a vehement reply to an accusation.
Incredulity	If a speaker is falsely accused of going out (after being told not to or when expected to finish some work), she may react by vehemently repeating what had been said to her. This functions as a question implying that she is surprised by their accusation. 'Is that what you are saying?' is implied.
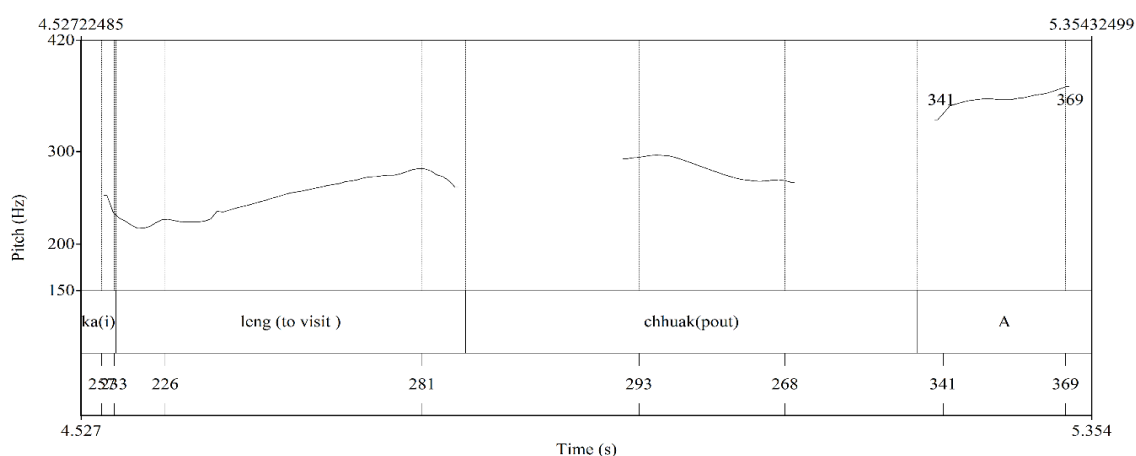
Figure 4.14: S2, D1 – // ka leng chhuak /A // 'I went out?', Or 'you went out?'
Surprise/incredulity: High Rise.

Table 4.10: Comparative readings of the **neutral** and **surprise/incredulity** renderings of 'ka leng chhuak a'.

Attitude	Neutral vs Surprise, Incredulity							
Clause	*ka*		*leng*		*chhuak*		*A*	
Pitch (Hz)	279-235	**257 -233**	241-272	**226-281**	276-249	**293-268**	243	**341-369**
Dur. of word (s)	0.05	**0.0**	0.2	**0.28**	0.33	**0.36**	0.41	**0.14**
Dur. of clause (s)	Neutral: 1.04				Surprise/Incredulity: 0.82			

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The context expresses a surprise and a feeling of incredulity which is realized with a short high-pitched rise from 341 Hz to 369 Hz. As observed in the figure, the rise is from Mid high to High, and further, the tonic syllable is drastically shorter than the one in the neutral context, just 0.14 s compared to 0.41 s. The overall duration is also much shorter than the neutral

4.1.3.5 Irritation/Annoyance and/or Insistence/Persistence

These set of attitudes can be expressed only with the clauses which do not end in particle 'a', i.e., D2 to D5 and D7, D8. In this context, the speaker is either annoyed and irritated with the addressee or being very persistent.

This attitude is observed in the six clauses under Sets 2, 3, 4 and 5 mentioned in 4.1.2. The changes in the pitch movement of the clauses construing this attitude are described below in relation to the tone realizing the neutral of that clause.

a) **Tone 1:** The clause is realized with a Level tone in the neutral (Fig. 4.3), but for these set of attitudes it is realized with a Rise.

Declarative Clause 2: // chaw ka ei / DAWN //

Context	
Annoyance/ Irritation	The speaker is hungry and is trying to have food. However, her mother keeps on pestering her, repeatedly asking her to do one task or the other. At first, she co-operates and helps her but when her mother continues to pester, the speaker gets irritated as she's very hungry. So, she expresses her irritation and insists on having food.
Insistence/ Persistence	

	Her reply is akin to, "*Stop disturbing me, I am going to eat food*." In this case, if the mother is persistent, she may respond with, "*Do this last one and you can eat*".

Figure 4.15: S2, D2 – // chaw ka ei / DAWN // 'I am going to eat food,' **Irritation/Annoyance, Insistence/ Persistence:** Rise.

On comparing Figure 4.15 with Figure 4.3 (neutral), it is observed that the tonic here exhibits a Rise from 341 Hz to 440 Hz. With this Rise the speaker is expressing her irritation at being pestered or indicating her persistence. The duration of the tonic is also observed to be more than the neutral.

b)   **Tone 2:** It is very interesting to note that when the declarative clause in the neutral context is realized with a Tone 2 (Fall from Mid to Low), but the 'irritation' or 'insistence' is realized with a Rise-Fall pitch contour.

Declarative clause 7: // ka mut a / CHHUAK //

Context	
Annoyance **Irritation**	The speaker is trying to sleep but her sister is pestering her by trying to start a conversation. So, she becomes irritated and tells her sister that she is sleepy. Her tone indicates that she is annoyed and wants her sister to stop disturbing her.
Persistence **Insistence**	The speaker wants to sleep but her mother would not let her since it is her exam period and expects her to study some more. But since the speaker is very sleepy she tells her mother in an insisting tone.
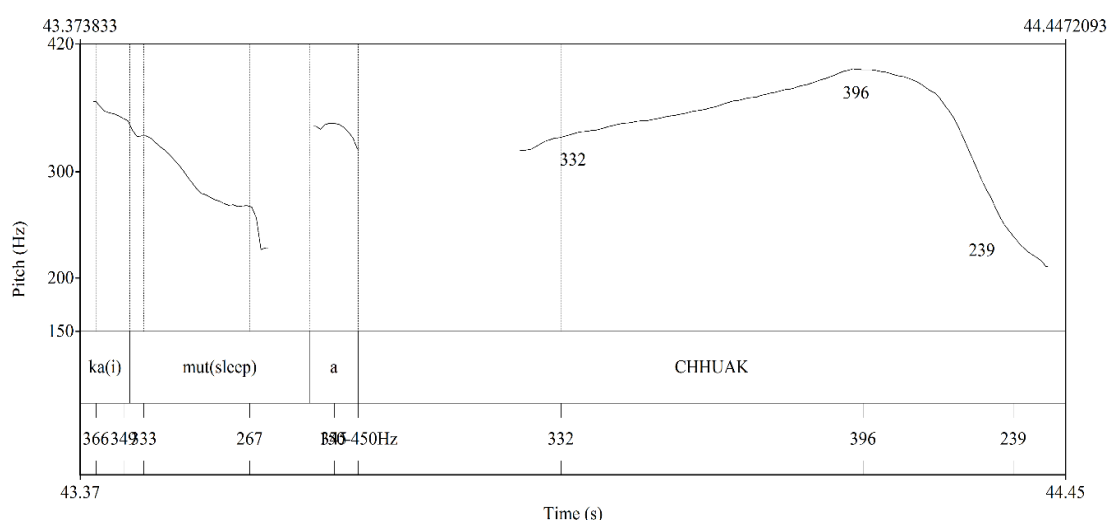
Figure 4.16: S2, D7 – // ka mut a / CHHUAK // 'I am sleepy', **Irritation/annoyance, Insistence/persistence**: Rise Fall.

When we compare Fig. 4.4 (neutral) with Fig. 4.16 we find that while the tone of neutral is Tone 2, that of 'irritation' and 'insistence' is a Rise Fall contour: Thus, while the neutral Tone 2 is a fall from Mid to low, for the Rise-fall contour, the pitch first rises from 332 Hz to 396 Hz and then falls to 239 Hz. It is further observed that the rise fall tone (for 'annoyance/persistence') is pitched much higher; the rising movement starts from around mid-high and goes very high before falling.

c) **Tone 3:** Similar to the above pattern, when the Tone 3 occurs in the tonic syllable to convey a neutral meaning (see 4.1.3.1 (c)), then the clause is realized with a Rise Fall contour to convey 'irritation/annoyance' or 'persistence'. But, the pitch shape of the Rise Fall differs slightly from that of Fig. 4.16. Here, the Rise is more prominent, as it starts from a very low pitch, as seen in Fig 4.17.

The Rise Fall is observed on D3, D5 and D8 clauses although a difference in the pitch contour is observed in D8 (see Figure 4.6. for neutral).

Declarative Clause 3: // ka kal duh / LO //

Context	
Annoyance/ Irritation Insistence/ Persistence	In spite of the speaker's repeated refusal, the addressee adamantly insists on the speaker's accompanying her to some place. This pushes the speaker to express her irritation or annoyance.
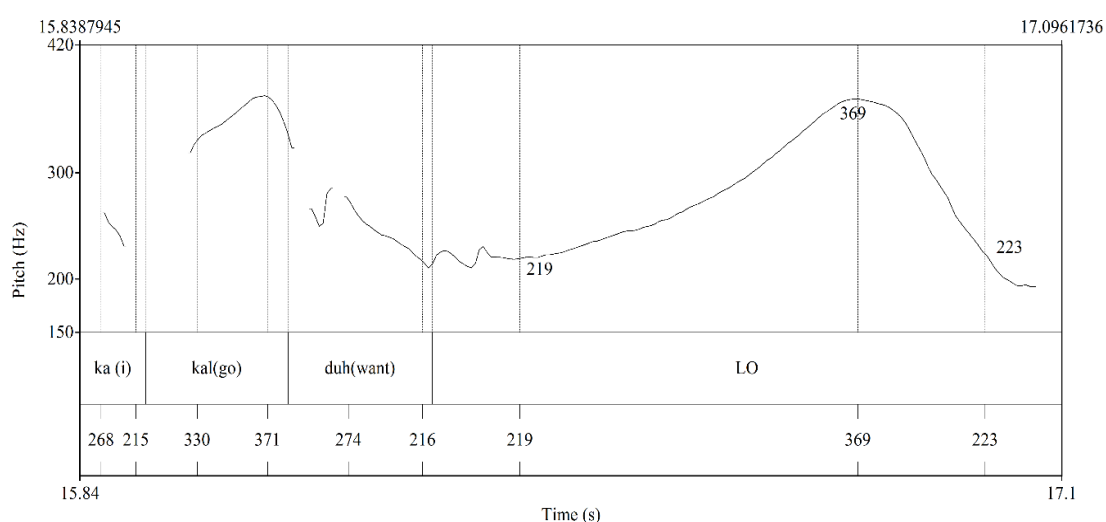
Figure 4.17: S2, D3 – // ka kal duh / LO // 'I don't want to go', **Irritation/annoyance, Insistence/persistence**: Rise Fall.

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On comparing Fig. 4.5 (neutral) with Fig. 4.17 (irritation/persistence), we find that the neutral Tone 3 becomes a Rise Fall contour.

As Fig. 4.17 reveals, the rise is quite prominent starting from 219 Hz to reach 369 Hz where it changes direction to fall to 223 Hz. The beginning and the end of the contour is at almost the same pitch. This rise fall contour is clearly different from the one in Fig. 4.16 (with neutral Tone 2). It needs to be mentioned that the prominence of the rising pitch varies from speaker to speaker (see Appendix III), which may be attributed to the level of expressiveness of a speaker. But, the Rise-Fall is clearly apparent in auditory perception.

Declarative Clause 8: // ka hmai ka / PHIʔ //

Context	
Annoyance **Irritation**	The speaker is washing her face and someone keeps calling her either asking her for something or to do something. She gets very annoyed and she expresses her irritation through the way she informs them that she is washing her face. In a way, she is indicating to them that they should wait for her to finish her job.

Figure 4.18: S2, D8 - // ka hmai ka / PHIʔ // 'I am washing my face,' **Irritation/annoyance**: Rise Fall.

Here too the attitude is realized with a Rise Fall tone in the tonic. When we compare the above figure with Fig 4.17, it is clear that the Rise Fall contour is different. The pitch first seems to be dipping a bit before rising steeply from 237 Hz to 377 Hz. Further, the fall is very short from 377 Hz to 339 Hz, i.e. to mid high pitch. Even though the fall is not so prominent, it is discernible through auditory perception[79]. The short range of the falling pitch can be attributed to the tone depressor effect of the glottal stop in the coda position.

4.1.3.6 Anger

The meanings of 'anger' can be construed with four declarative clauses - D2, D3, D5 & D8, i.e. clauses without particle 'a'. There are two other clauses D4 & D7 which do not end with particle 'a', but these require some modifications in order to be used to express anger. For instance, take D7 // ka mut a chhuak // 'I am sleepy'. This clause cannot construe anger on its own, or in other words, it cannot be used in contexts requiring someone to be angry. Generally, if one is angry, they would say // ka mu dawn // 'I am going to sleep', or if one were to angrily express his desire to sleep, he would add words like 'tawh' (now) or 'alawm' (indicating insistence), // ka mut a chhuak tawh // or // ka mut a chhuak alawm //. Without such alteration in the structure, it is not possible to construe the meaning of 'anger' with this clause. Also, since D4 is an offer, it is not possible to make an angry offer. In the context where one is compelled to make an offer (perhaps on pressure) he would add words like 'khawi' (give it here) or 'anih leh' (akin to Fine!), // Khawi ka lo sil sak ang che // 'Give it to me. I'll wash it for you' or 'Fine! I'll wash it for you', showing his unwillingness.

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[79] A native speaker was asked to identify the tone and was able to identify the Rise Fall.

In a context where the meaning of 'anger' can be construed, it is further observed that each word of the clause is clearly enunciated, expressing the speaker's anger. It is observed during analysis that the tone realizing the neutral (see figures in 4.1.3.1.) and angry attitude is the same. However, when expressing 'anger' the utterance is abrupt and the duration is considerably shorter[80].

In the following, the phonological expression of angry attitude is illustrated with figures and tables in comparison with the neutral.

a)   **Tone 1:** Both the neutral and 'anger' are realized with a Tone 1. However, the difference in intensity and duration distinguishes the two attitudes.

Declarative clause 2: // chaw ka ei / DAWN //

Context	
Anger	When it is time for dinner, the speaker is scolded by her mother on some issue. Feeling angry and sour, she walks away angrily declaring that she is having her food.
	The speaker is very hungry but her mother doesn't allow her to eat and insists on her doing something else before eating. After complying for a while, she loses her patience and angrily declares that she is having food and will not like to be involved in anything else.

---

[80] The enunciation is not so prominent in the samples of simple clauses. This is because, the informants were not feeling actual anger and were interpreting the angry attitude through the context provided. However, in the drama text (Chapter 5), the enunciation is clearly evident (both through auditory and acoustic perception).
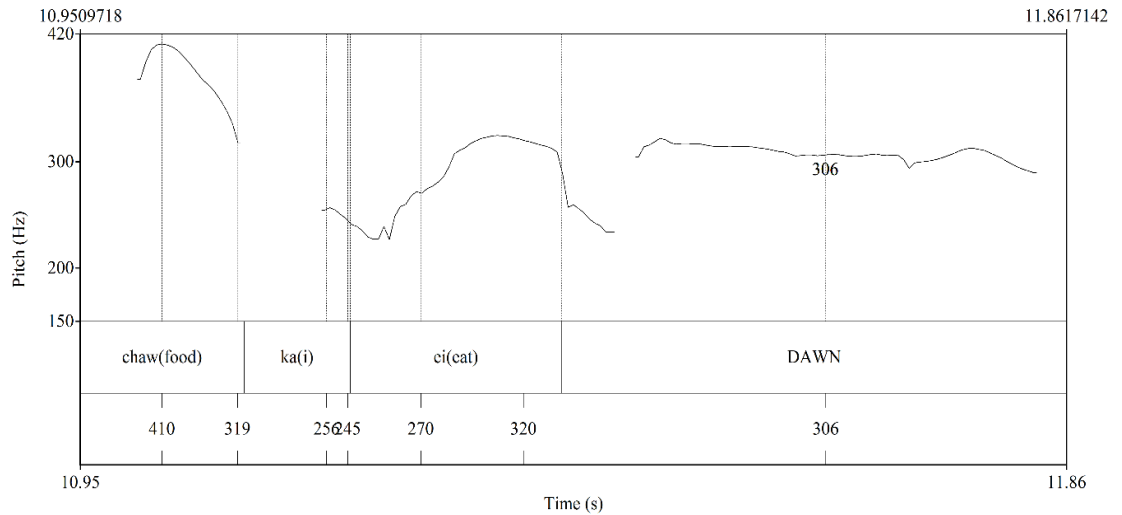
Figure 4.19: S2, D2 //chaw ka ei/DAWN // 'I am going to eat food,' **Anger**: Tone 1.

Table 4.11: Comparative readings of the **neutral** and **anger** renderings of 'Chaw ka ei dawn'.

Attitude	Neutral vs Anger							
Clause	*chaw*	*ka*		*ei*			*DAWN*	
Pitch (Hz)	330-301	**410 -319**	256-238	**256 -245**	243-267	**270- 320**	257	**306**
Intensity	74	**76**	69	**71**	75	**70**	77	**79**
Dur. of word (s)	0.16	**0.15**	0.12s	**0.09**	0.21	**0.19**	0.56	**0.46**
Dur. of clause (s)	Neutral: 1.06			Anger: 0.91				

The context expresses anger which is realized with Tone 1 at 306 Hz. This is similar to the realization of neutral (Fig 4.3). However, intensity and duration are important cues for distinguishing between the two attitudes. As observed in Table 4.11, the intensity is more for each syllable and the duration of the tonic syllable is shorter than the one in the neutral context, 0.46 s compared to 0.56 s.

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b) **Tone 3:** Similar to the above pattern, when both the neutral (Fig. 4.5) and 'anger' share the same tone, in this case, Tone 3 (Low contour), then they are distinguished by two other acoustic features, i.e. intensity and duration.

Declarative clause 3: // ka kal duh / LO //

Context	
Anger	The speaker is invited to go somewhere by a friend and she, for personal reasons, declines the invitation. But, her friend pesters her. At some point, the speaker becomes fed up and angrily tells her friend that she does not want to go.

Figure 4.20: S2, D3 - // ka kal duh / LO // 'I don't want to go,' **Anger**: Tone 3.

Table 4.12: Comparative readings of the **neutral** and **anger** renderings of 'ka kal duhlo'.

Attitude	Neutral vs Anger							
Clause	*ka*		*kal*		*duh*		*LO*	
Pitch (Hz)	279-234	**260-214**	316	**218-332**	267-211	**252-195**	217-174	**213-169**
Intensity (dB)	69	**69**	75	**81**	69	**79**	72	**78**
Dur. of word (s)	0.06	**0.06**	0.23	**0.21**	0.2	**0.22**	0.42	**0.31**
Dur. of clause (s)	Neutral: 0.94				Anger: 0.81			

As observed in Fig. 4.20, the pitch on the tonic 'lo' is a Low contour, similar to the neutral in Fig. 4.5. But, as is evident from the readings in Table 4.12, the intensity is more in the clause construing 'anger' than in the clause construing neutral. The duration of the tonic (and the overall duration) is also much shorter, 0.31 s compared to 0.42 s.

4.1.3.7 Summary

From the above discussion, the following observations can be made,

a) When a declarative clause is realized with Tone 1 in order to construe a neutral meaning, then the same tone, i.e. Tone 1, can be used on the clause to construe a 'polite/friendly' attitude. The only difference being a higher pitched tone and longer duration of the tonic syllable. On the other hand, when the same clause is used to construe an 'irritated' or 'persistent' attitude, the tone changes to a

Rising contour. Similarly, 'disappointment' is realized with a Falling contour and a 'surprise' with a High rise.

b) When the neutral meaning of the clause is realized with Tone 2 (M to L), the 'polite/friendly' attitude is also realized with Tone 2. But, as mentioned in the previous point, the pitch is high and also the duration of the tonic syllable is longer. As for the 'irritated and/or annoyed' attitude, the Rise Fall observed for S2 in D7 is observed for the other informants as well. Although, there is a marked difference in pitch contour in the tonic, it is observed to be consistently rendered by all the informants while construing this attitude. (see Appendix III and IV).

c) When Tone 3 realizes the neutral meaning, then the behaviour of the tone in a tonic syllable ending with a glottal stop is different when compared with that of the tonic without glottal stop. While the pitch in the tonic without glottal stop is Tone 2, the pitch in the tonic with glottal stop is Tone 1 in the rendering of 'polite/friendly' attitude. In the realization of 'irritated' attitude, the pitch in the tonic without glottal stop is a Rise Fall whereas the pitch in the tonic with glottal stop is also a Rise Fall, but the Rise is more prominent and the fall is to a higher point. However, even though the Rise is more prominent in PRAAT, the Fall is audible (or discernible).

d) In the construal of 'anger', the same tone is used but it is observed that the intensity of the tonic syllable is more and the duration shorter than for the construal of the neutral meaning.

Similar patterns are observed in the renderings of all other informants, which is corroborated by the PRAAT figures given in Appendix III and the acoustic readings given in Appendix IV.

4.2   Questions

As mentioned in the previous chapter, the unmarked realization of a question is an interrogative clause in the lexicogrammatical stratum. Halliday (2008) states that a question is spoken either with a rising or a falling tone depending on the type of interrogative: unmarked tone of polar interrogative is rising and that of a lexical interrogative is falling.

In Mizo, similar to declarative clauses, the tone of each interrogative clause is determined by the tone of the last syllable in the clause (or tone group). The unmarked tone of the polar interrogative is dependent on the Polar interrogative elements (mentioned in Chapter 3), as they obligatorily occur at the end. For instance, in

// i inbual dawn **EM** //

Are you going to take bath?

the tone of the polar element 'em' determines the tone of the clause.

In the case of wh- interrogatives, the wh- elements, unlike Polar elements, occur in the beginning of the clause, which is similar to English. As a result, the tone of a wh-interrogative clause is governed by the tone of the syllable which occurs in the clause final position, as in

// ***engtin nge*** ka tih ang **A** //

How shall I do it?

where the tone of the clause is determined by the final 'a' rather than by the clause initial wh- elements 'engtin nge'.

4.2.1 Polar Interrogative

Similar to declaratives, ten polar interrogative simple clauses were set up for this study, each of which can occur in three or more attitudinal contexts. The data has been constructed to accommodate the basic Polar Interrogative elements[81], 'em,' 'ami,' 'amaw' and 'elaw', each of which has its own specific tone (see Chapter 3, p.61 for a detailed discussion of these elements).

Table 4.13 List of data for the study of 'Key' function of Polar Interrogatives[82]:

	Polar Interrogative Clause	**Gloss**
Y1	I inbual dawn **4**em?	*Are you going to take bath?*
Y2	Kawr hi I la dawn **4**em?	*Are you going to take this shirt?*
Y3	Meizial an zu a**2**maw?	*They smoke cigarettes?*
Y4	Ui hi i ta a**3**mi?	*Is this dog yours?*
Y5	I lo mu e**3**law?	*Were you sleeping?*
Y6	Hna I thawk a**3**mi?	*Are you working?*
Y7	Thingpui i duh **4**em?	*Do you want tea?*
Y8	Ruah a sur a**3**mi?	*Is it raining?*
Y9	Lehkha i zir a**3**mi?	*Are you studying?*
Y10	I buai **4**em?	*Are you busy?*

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[81] The list does not include the future polar element /angem/ and negative element /na nge/.
[82] See Appendix II for the constructed context of each Polar interrogative clause.

4.2.3 Sets of attitudinal variants

The following table lists the different attitudes that can be construed by the clauses in Table 4.13. As mentioned, each clause can construe two or more attitudinal variants. The realization of these through variation in tone is discussed in the following sections.

Table 4.14 Sets of attitudes variants construed by polar interrogative clauses in the data.

Clauses	Attitude alternants					
	1	2	3	4	5	6
Set 1 Clause 1, 2	neutral (tone 4)	polite friendly affectionate	irritation annoyance insistence persistence	anger		
Set 2 Clause 3					disappointed (tone 2)	surprised incredulous (high rise)
Set 3 Clause 4, 6 & 9	neutral (tone 3)	polite friendly worried concern	insistence persistence	anger		
Set 4 Clause 5	neutral (tone 3)		irritation annoyance	anger		
Set 5 Clause 7, 10	neutral (tone 4)	polite friendly	insistence persistence			
Set 6 Clause 8	neutral (tone 3)	worried concern	irritation annoyance insistence persistence			

4.2.4 Analysis of Key: Polar Interrogative

In the following section, similar to the discussion of declarative clauses (4.1), the phonological realization of the polar interrogatives (in Table 4.13) in neutral contexts is studied first. The acoustic features like pitch movement, intensity and duration are examined and illustrated. Then, the changes in the realization of each interrogative in different contexts construing different attitudes are studied. The resulting changes in the acoustic features for these realizations are discussed in comparison to those of the neutral.

4.2.4.1 Neutral

Halliday (1970) states that the rising pitch indicates 'uncertainty' and the falling pitch certainty. Therefore, in English, the unmarked tone of a polar Interrogative is a rising tone, which construes a 'question' – demanding information – in the semantic stratum. In Mizo, this kind of generalization of the tones and the meaning they construe is not possible.

As mentioned earlier, since the polar elements occur at the end of the polar interrogative clause, the tonic is on the last syllable of the polar element, and the tone with which the clause is realized is dependent on the tone of the tonic syllable, i.e. the polar element. Each polar element is realized with a specific tone: 'em' is realized with a tone which is different from that of 'elaw' and 'ami'.

a) **Tone 3:** The polar element 'ami' occurs in Y4, Y6, Y8 and Y9, and 'elaw' in Y5. These two elements are realized with the same tone, i.e. Tone 3, falling pitch from Mid-Low/Low to Low.

Polar Interrogative Clause 4: // ui hi I ta a / MI //
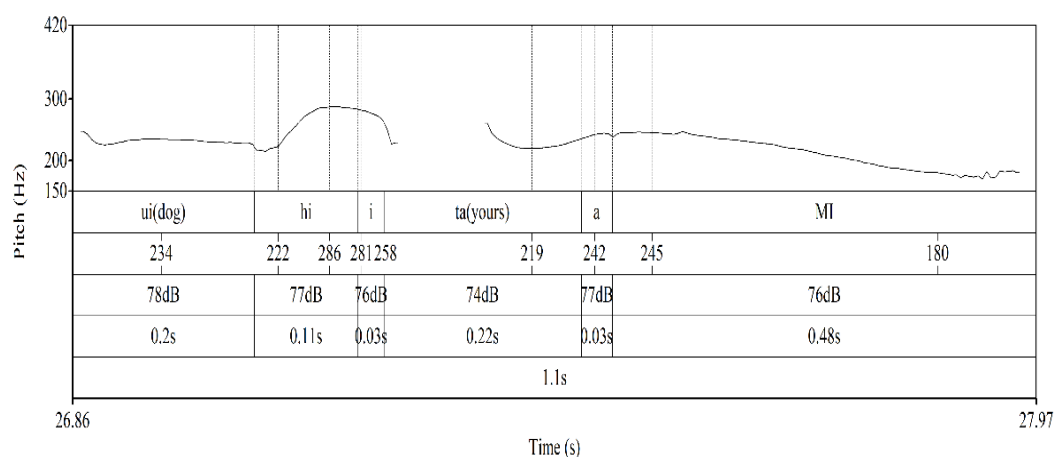
Figure 4.21: S2, Y4 // ui hi I ta a / MI // 'Is this dog yours?', **Neutral**: Tone 3.

The speaker is making a simple enquiry in this context. In this clause, the Polar element is disyllabic 'ami' and the final syllable '-mi', which is the tonic, takes a low falling contour, i.e. Tone 3, from 245 Hz to 180 Hz. All the seven speakers express the neutral attitude for this clause with a Low contour.

Polar Interrogative Clause 5: // I lo mu e / LAW //
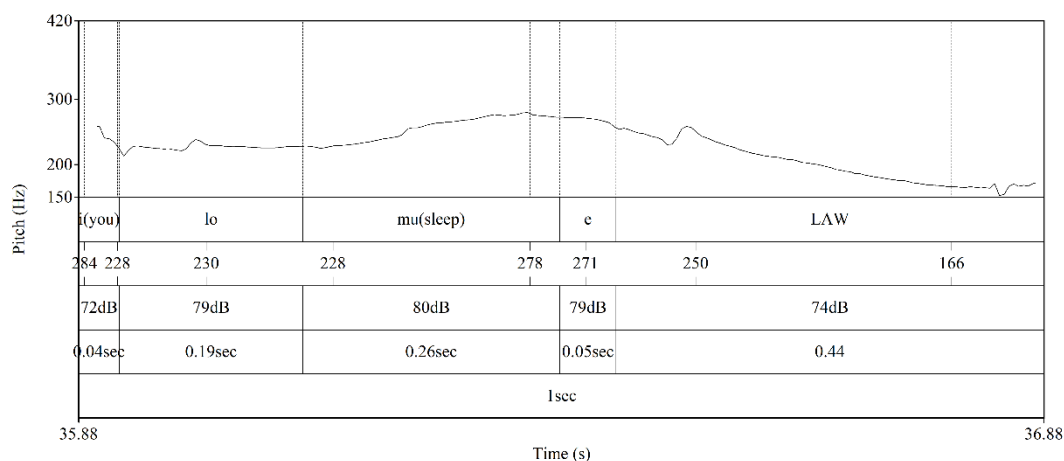
Figure 4.22: S2, Y5 // I lo mu e / LAW // 'Were you sleeping?', **Neutral**: Tone 3.

Similar to Y4 (Fig. 4.21), the tonic of Y5 is disyllabic and the tone on 'law' is a Tone 3, falling from 250 Hz to 166 Hz. In both the cases, the fall is almost to the lowest pitch level of the speaker's pitch range.

b) **Tone 4**: The interrogative clauses with polar element 'em' – Y1, Y2, Y7 and Y10 – are realized with Tone 4, a fall-rise contour, in the neutral. The following figure exemplifies the neutral being realized by Tone 4. The figure displays the pitch contour and text grid with tiers indicating pitch, intensity and duration readings for each word in the interrogative.

Polar Interrogative Clause 1: // I inbual dawn / EM//
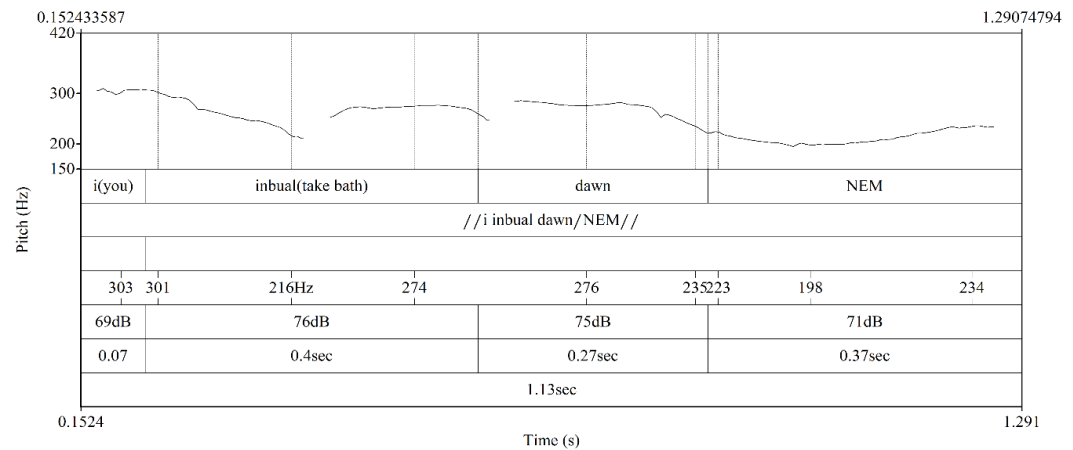
Figure 4.23: S2, Y1- // I inbual dawn / EM // 'Are you going to take bath?', **Neutral**: Tone 4.

Again, this is also a simple enquiry, but ending with the polar element 'em'. As is evident in the figure, the pitch in 'em' first falls from 223 Hz to 198 Hz and then rises to 234 Hz. This is a fall rise contour of Tone 4 which realises clause Y1 for all speakers.

4.2.4.2 Polite, friendly, Worried, Concern, Affectionate

All the polar interrogatives with the exception of Y3 and Y8 can construe a polite or friendly attitude. In addition, D1, D2, D7 and D10 can also be used in contexts where a speaker wants to indicate 'affectionate'. Further, D5 and D8 can be used in contexts where the speaker is worried or concerned. It is observed that the speakers bring in specific acoustic changes in order to realize these attitudes, which are discussed in the following sub-sections.

a) Tone 3: The polar interrogative clauses which were realized with Tone 3 in neutral are realized with Tone 2 (fall from a higher pitch level) when construing a polite or friendly attitude.

Polar Interrogative Clause 4: // ui hi I ta a / MI //

Context	
Polite **Friendly**	The speaker meets a friend who has a dog with her. She politely enquires if the dog belongs to her friend.
	The speaker sees a kid playing with a dog and she enquires whether the dog belongs to him. She makes her tone warm and inviting so as to sound friendly to the kid.
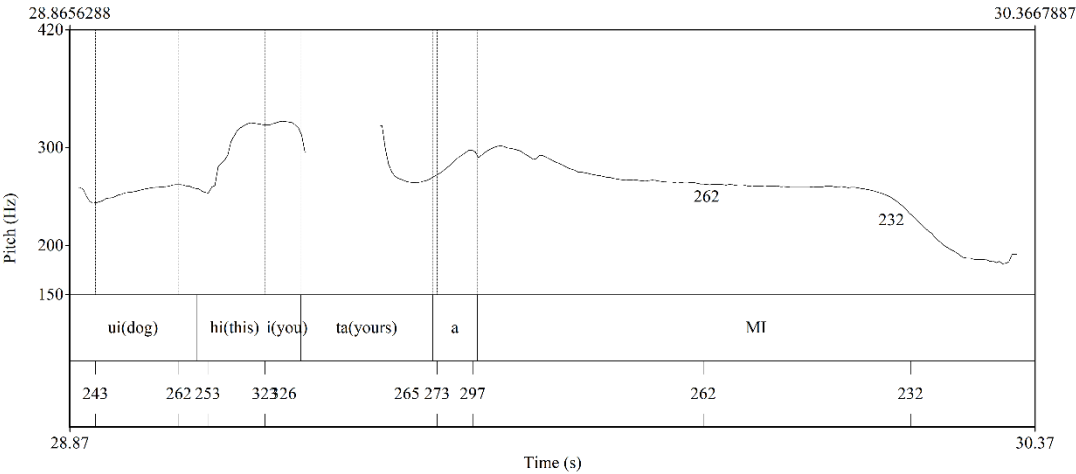
Figure 4.24: S2, Y4 - // ui hi I ta a / MI // 'Is this dog yours?', **Polite/friendly**: Tone 2.

Table 4.15: Comparative readings of the **neutral** and **polite/friendly** renderings of 'Ui hi I ta ami?'

Attitude	Neutral vs Polite, friendly											
Clause	*ui*		*hi*		*i*		*ta*		*a*		*MI*	
Pitch (Hz)	234	**243 -262**	222-286	**253 -323**	281-258	**326**	219	**265**	242	**273 - 297**	245 - 180	**262 - 232**
Dur. of word (s)	0.02	**0.18**	0.11	**0.11**	0.03	**0.04**	0.22	**0.2**	0.3	**0.06**	0.48	**0.86**
Dur. of clause (s)	Neutral: 1.1						Polite, friendly: 1.48					

As observed in Fig. 4.24, the tone is almost level at 262 Hz at mid pitch for a certain significant duration and then suddenly falls to 232 Hz terminally. As revealed in Table 4.15, the pitch while expressing 'polite' or 'friendly' attitude is higher than for neutral which is also observable when Fig 4.24 is compared with 4.21 (neutral). Also, the duration of the clause and the tonic is more than the neutral, the tonic is 0.86 s compared to 0.48 s of neutral.

Polar Interrogative Clause 5: // I lo mu e / law //

Context	
Polite **Friendly**	The speaker needed something from her sister's room and assuming she was either awake or not in her room, she barges in. Then, she realizes that she had woken her sister from her nap. So, she politely apologizes by saying "I didn't know you were sleeping".
Worry **Concern**	The speaker comes back from work and sees her usually active son lying in bed sleeping, which is very unusual. So, she worriedly says 'I didn't know you were sleeping', implying something like, 'Are you unwell?'
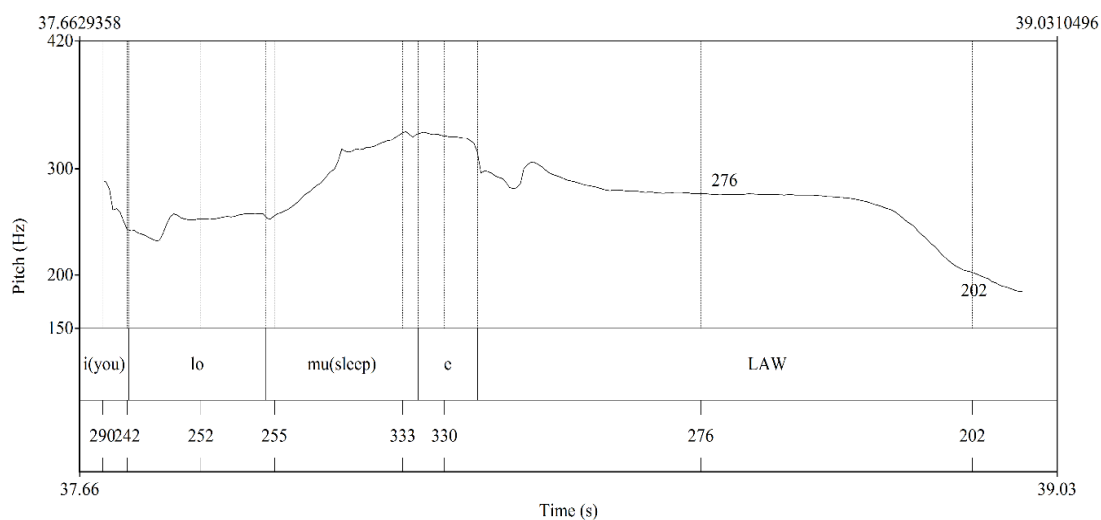
Figure 4.25: S2, Y5 // I lo mu e / LAW // 'Were you sleeping?', **Polite/friendly**, **worried/concern**: Tone 2.

Table 4.16: Comparative readings of the **neutral** and **polite/friendly** renderings of 'I lo mu elaw.'

Attitude	Neutral vs Polite/friendly, worried/concern									
Clause	*i*		*lo*		*mu*		*e*		*law*	
Pitch (Hz)	284 - 228	**290- 242**	230	**252**	228- 278	**255- 333**	271	**330**	250- 266	**276- 202**
Dur. of word (s)	0.04	**0.06**	0.19	**0.19**	0.26	**0.21**	0.05	**0.08**	0.44	**0.84**
Dur. of clause (s)	Neutral: 1					Polite/friendly, worried/concern: 1.36				

The context of this clause realizes a 'polite' and 'friendly' attitude and, in some cases, 'worry' or 'concern'. Phonologically, this attitude is realized with a level contour, which is Level at 276 Hz and, then, falls steeply to 202 Hz at the terminal point. As Table 4.16 reveals, the pitch is higher when the clause construes polite or friendly

attitude. The duration of the overall clause is more by 0.36 s, and the duration of the tonic syllable is also more by 0.40 s when compared to the neutral.

b) Tone 4: When both the neutral (Fig. 4.23) and the 'polite/friendly' (or affectionate) attitudes are realized with Tone 4 (i.e. Fall Rise tone), then, the distinctive features are pitch and duration; pitch is slightly higher, and duration, longer, for the second attitude.

Polar Interrogative Clause 1: // I inbual dawn / EM //

Context	
Friendly **Polite**	In this case, the speaker endeavours to be polite, friendly and affectionate, for instance, when asking her guest if he/she wants to take a bath.
Affectionate	In a similar situation, if the speaker is asking her grandmother or mother, he/she becomes intuitively more affectionate.
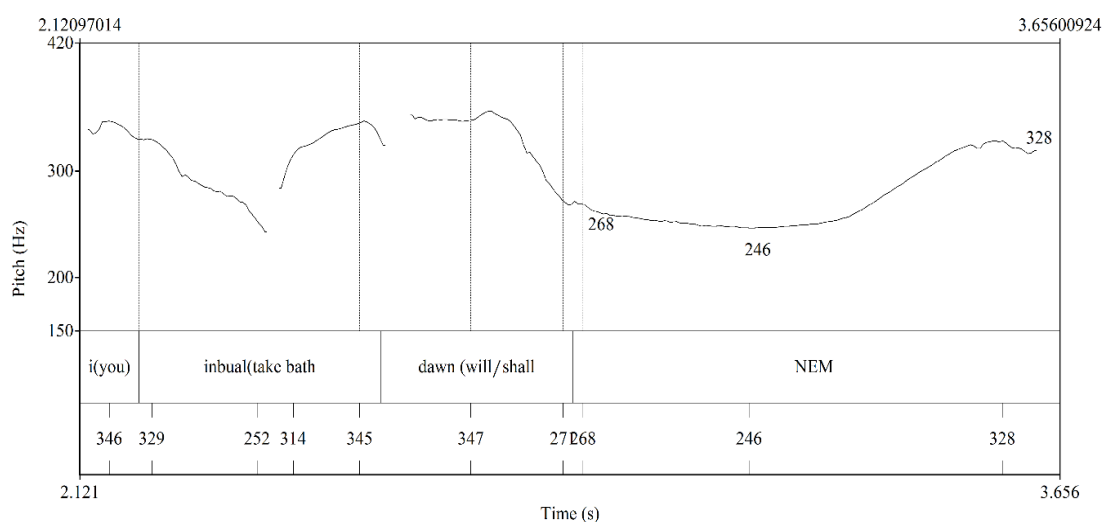
Figure 4.26: S2, Y1 // I inbual dawn/ EM // 'Are you going to take bath?' **Politeness/Friendliness**, **Affectionate**: Tone 4.

Table 4.17: Comparative readings of the **neutral** and **polite/friendly**, affectionate renderings of 'I inbual dawn em?'

Attitude	Neutral vs Polite, friendly, Affectionate							
Clause	*i*		*inbual*		*dawn*		*EM*	
Pitch (Hz)	303	**346**	301-216, 274	**329-252, 314-345**	276-235	**347-271**	223-198-234	**268-246-328**
Dur. of word (s)	0.07	**0.09**	0.4	**0.37**	0.27	**0.3**	0.37	**0.76**
Dur. of clause (s)	Neutral:1.13				Polite, Friendly, Affectionate:1.23			

As observed in Fig. 4.26, the pitch on the tonic falls from 268 Hz to 246 Hz and then rises steadily to 328 Hz at the terminal point. Here, we observe that the fall is not very prominent. As observed in Table 4.17, for 'polite' attitude, the pitch is higher than that of the neutral, and also the duration is more, 0.76s in comparison to 0.37s, almost double. Further, on comparing Fig. 4.23 (neutral) with Fig. 4.26, we find that the pitch movements of the pre-tonic are much more prominent in the polite context.

4.2.4.3 Irritation, Annoyance and Insistence, Persistence

These sets of attitudes can be expressed by all the polar interrogatives except Y3. In these contexts, the speaker is showing 'annoyance' or 'irritation' towards the addressee or is being very persistent.

The phonetic realizations of these attitudes in comparison with the neutral in 4.2.4.1 are discussed below accompanied by the associated PRAAT figures and tables.

a)   Tone 3: The polar interrogative clause realized with Tone 3 in the neutral (4.2.4.1 (a)) context is realized with a Rise Fall contour to construe this attitude, which is uniformly evident for all the clauses - Y4, Y5, Y6, Y8 and Y9.

Polar Interrogative Clause 4: // ui hi i ta a / MI //

Context	
Persistence **Insistence**	The speaker saw her cousin playing with a dog. When she asks him if it is his dog, her cousin does not reply. He is probably not interested to give a reply or, doesn't hear the question or, is distracted. Since she is determined to get an answer from him, she adopts a persistent tone to ask him again.

Figure 4.27: S2, Y4 - // ui hi i ta a / MI // 'Is this dog yours?', **Insistence/persistence**: Rise Fall.

On comparing Fig 4.21 (neutral) with Fig 4.27 (insistence/persistence), we find that the neutral is realized with Tone 3 and 'insistent' or 'persistent' attitude with a Rise Fall contour. The pitch first rises from 210 Hz to 294 Hz and then falls to 213 Hz. The duration of the tonic is also much more than the neutral.

Polar interrogative Clause 5: // I lo mu e / law //

Context	
Irritation **Annoyance**	On finding her daughter sleeping instead of studying for her exams, the mother gets annoyed and asks her 'Were you sleeping?', which has an implied meaning of 'You shouldn't have. You were supposed to be studying.' By indicating her irritation through her tone, the mother expects her daughter to get up immediately.
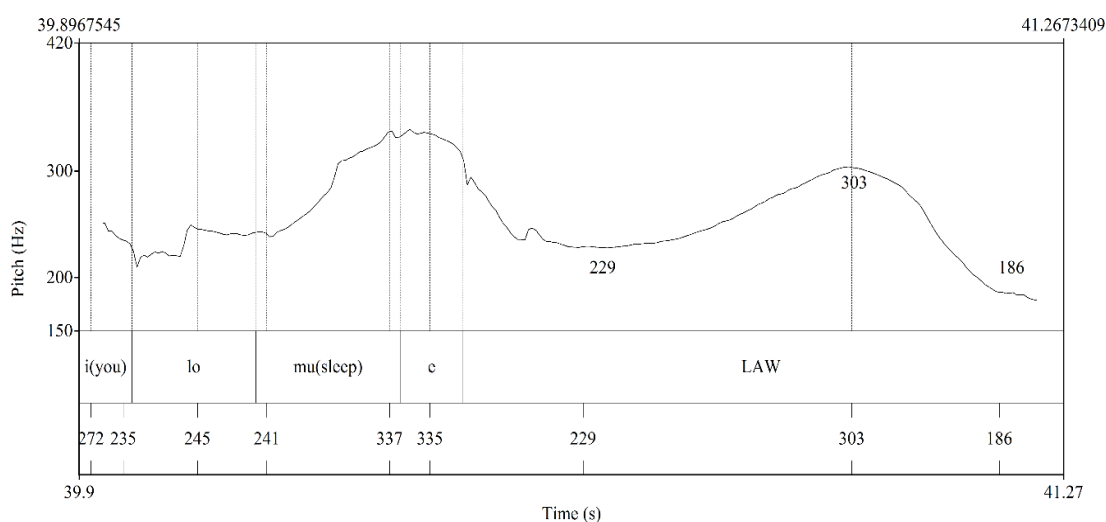
Figure 4.28: S2, Y5 - // I lo mu e / LAW // 'Were you sleeping?', **Irritation, annoyance**: Rise Fall.

The changes in the pitch contour for realizing 'irritation' or 'annoyed' attitude in Y5 is similar to Y4 i.e. Tone 3 in neutral (Fig. 4.22) changes to a Rise Fall contour, when the clause operates in contexts conducive for construing an irritated or annoyed attitude. As observed in Fig. 4.28, the pitch rises from 229 Hz to 303 Hz and then falls to 186 Hz.

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b) Tone 4: If the neutral takes Tone 4, as observed in Y1(Fig. 4.23), then for construing 'irritation' or 'annoyance,' it is realized with the same tone. However, the duration of the tonic syllable is much longer and the Rise is to a much higher pitch.

Polar Interrogative Clause 1 // I inbual dawn / EM //

Context	
Irritation/ **Annoyance** **Persistence/** **Insistence**	The speaker wants to take bath but her sister tells her that she wanted to bath first as she needed to leave early. But as her sister dilly dally without immediately going in the bath, the speaker tells her to quickly go in as she too needed a bath. But this heed no result from her sister so she gets annoyed and persistently tells her sister to get in the bath as soon as possible.
	(She asked her to take a bath again and again but her sister isn't listening to her or paying her insistence no attention. So, she is getting irritated or annoyed.)
	Her tone indicates that she is irritated and annoyed as she persistently asks her sister to take bath.
	She is persisting that her sister takes bath quickly.

Figure 4.29: S2, Y1 // I inbual dawn / EM // 'Are you going to take bath?', **Irritation/annoyance, insistence/persistence**: Tone 4.

Table 4.18: Comparative readings of the **neutral** and **irritation/annoyance, insistence/persistence** renderings of 'I inbual dawn em?'

Attitude	Neutral vs Irritation, annoyance, insistence, persistence							
Clause	*i*		*inbual*		*dawn*		*EM*	
Pitch (Hz)	303	**344**	301 - 216, 274	**351- 216, 267- 346**	276- 235	**369- 257**	223- 198- 234	**245- 201- 393**
Dur. of word (s)	0.07	**0.08**	0.4	**0.39**	0.27	**0.27**	0.27	**0.59**
Dur. of clause (s)	Neutral: 1.13				Irritation/annoyance, insistence/persistence: 1.34			

When we compare the two figures, Fig 4.23 (neutral) with Fig 4.29 (irritation or persistence), we find that the pitch in tonic in both the contexts is Tone 4. However, the readings in the above table shows that there is difference in the pitch as the 'irritation' or 'annoyed' attitude shows a more prominent fall rise than the neutral. The tonic falls from Mid 245 Hz to 201 Hz and then rises to 393 Hz. The neutral fall rise is pitched much lower – falling from a lower pitch and rising to a lower pitch. The duration of the tonic syllable is also considerably more than that in the neutral context.

4.2.4.4 Anger

The meanings of 'anger' can be construed with most of the polar interrogative clauses except Y3, Y7, Y8 and Y10. In the case of Y7, it construes an 'offer', and it is quite difficult to make an angry offer in Mizo. On the other hand, it is also difficult to express 'anger' with Y8 and Y10 because of the nature in which the question is asked. In Y10, one needs to replace *em* with *em ni/ami*[83], in order to construe an angry question, as in

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[83] See Chapter 3, Polar elements to see the difference between the two.

'I buai em ni (or ami)'. Similarly, Y8 would require the addition of 'ka tih chu' '*I am asking you*', or 'mawh' where the speaker stresses on her demand to get an information from the addressee, as in 'Ruah a sur ami ka tih chu' or 'Ruah a sur ami mawh'.

In a context where 'anger' is construed, each word in the clause is clearly enunciated. It is noticed that in both the contexts to construe the neutral and the angry meanings, the same tone is used. The only difference is that the angry utterance is considerably shorter, and abrupt in addition to each word being clearly enunciated.

In the following sub sections, the realization of angry attitude is illustrated with figures and tables in comparison with the neutral.

a) **Tone 3:** Both neutral (Fig 4.21) and angry attitude (Fig. 4.30) are realized with Tone 3. The difference is observed in other acoustic features such as duration and intensity.

Polar Interrogative Clause 4: // ui hi I ta a / MI //

| Context	
Anger	A dog has excreted on the speaker's newly swept doorway. She is angry because she has to clean all over again. So, when she spots a person with a dog, she angrily demands if the dog belongs to him.
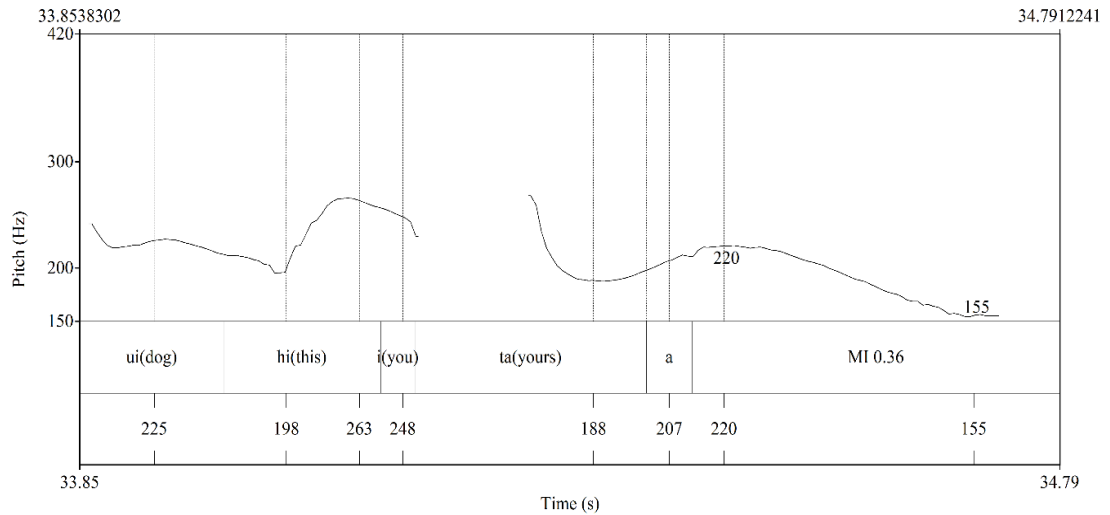
Figure 4.30: S2, Y4 - // ui hi I ta a / MI // 'Is this dog yours?' **Anger**: Tone 3.

Table 4.19: Comparative readings of the **neutral** and **anger** renderings of 'ui hi I ta ami?'

Attitude	Neutral vs Anger										
Clause	*ui*		*hi*		*i*		*ta*		*a*		*MI*
Pitch (Hz)	234	**225**	222-286	**198-263**	281-258	**248**	219	**188**	242	**207**	245-180	**220-155**
Intensity	77	**78**	76	**77**	77	**80**	74	**75**	77	**78**	76	**78**
Dur. of word (s)	0.02	**0.13**	0.11	**0.15**	0.03	**0.03**	0.22	**0.22**	0.3	**0.04**	0.48	**0.35**
Dur. of clause (s)	Neutral: 1.17						Anger: 0.93					

Here, we notice that the duration of the tonic syllable and the utterance on the whole are shorter when compared with the neutral: duration of tonic. As observed in the Table 4.19., the duration of the tonic is much shorter (by 0.13 s) when construing anger than the neutral. Also, the duration of the clause is lesser, 0.39s when compared with 1.17s

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of the neutral. Further, the readings show that overall intensity is slightly more for the angry attitude.

b) **Tone 4:** If a command is realized with an interrogative clause, then it is a marked realization. Both Y1 and Y2 construe the speech function of a command while indicating angry attitude.

Polar Interrogative Clause 1: // I inbual dawn / EM //

Context	
Anger	The context is of a mother who has been very patiently trying to persuade her child to take his bath. When the child refuses to comply in spite of repeated requests, the mother loses her temper and asks 'I inbual dawn em' (Are you going to take bath?) in a commanding and angry tone, implying that he would have to face the consequences, if he disobeys. This is a rhetorical question; more of a command 'Go take a bath right now!'

Figure 4.31: S2, Y1 - // I inbual dawn / EM // 'Are you going to take bath?', **Anger**: Tone 4.

Table 4.20: Comparative readings of the **neutral** and **anger** renderings of 'I inbual dawn em?'

Attitude	Neutral vs Anger							
Clause	*i*		*inbual*		*dawn*		*EM*	
Pitch (Hz)	303	**285**	301-216, 274	**280-214, 262**	276-235	**251**	223-198-234	**206-178-220**
Intensity (dB)	69	**76**	76	**82**	75	**85**	71	**77**
Dur. of word (s)	0.07	**0.08**	0.4	**0.41**	0.27	**0.28**	0.37	**0.31**
Dur. of clause (s)	Neutral :1.13				Anger:1.09			

As is evident, 'em,' the tonic in both the contexts is realized with Tone 4 (compare neutral Fig. 4.23 and Fig. 4.31), but the intensity of the tonic is slightly more and the duration (of both 'em' and the whole utterance) lesser when realizing the angry attitude.

Angry attitude is not as prominently observed in the analysis of simple clauses as it is during analysis of continuous speech in the drama text (see Chapter 5)[84].

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[84] Although the difference in the realization of the tone for an angry attitude is clearly perceivable, it is not felt to be as intense as in the contexts analysed in Chapter 5 on exchanges from Drama, which is natural as the speaker here is trying to imitate anger in the context provided.

4.2.4.5 Disappointment

The meanings of 'disappointment' can be construed with Y3 clause ending with the element 'amaw.' As mentioned in Chapter 3 (3.2.2.3.1.1 (4)), in order to construe disappointment, this element is realized with Tone 2.

Declarative clause 3: // meizial an zu a / MAW //

Context	
Disappointment	A few students were caught smoking at school and so their teacher paid a visit to their house to inform their parents. The father of one student, feeling very disappointed at their conduct asks this question, which is a rhetorical question the father doesn't expect an answer or he is simply asking the teacher to confirm what had just been relayed to him.
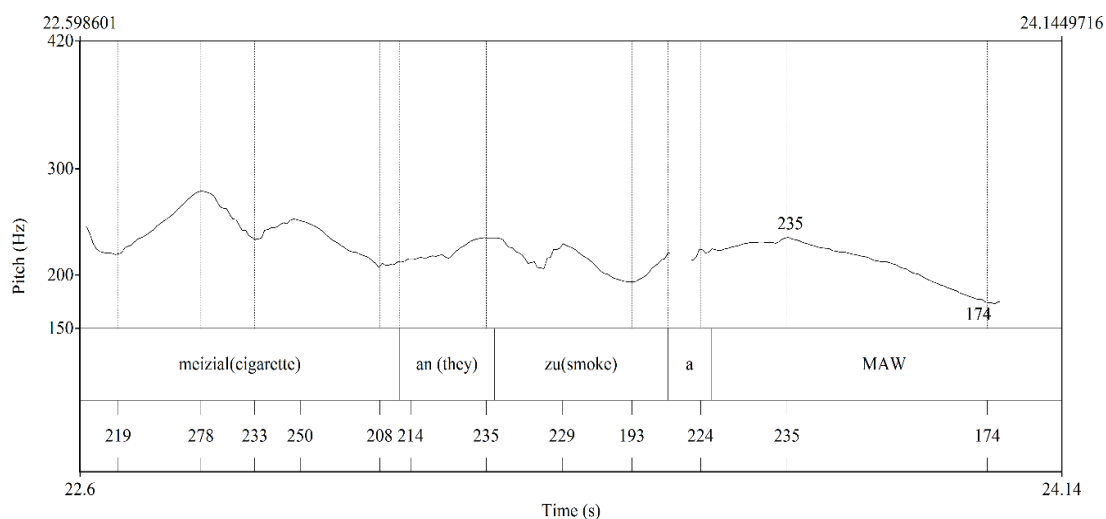
Figure 4.32: S2, Y3 // meizial an zu a / MAW // 'They are smoking cigarettes?', **Disappointment**: Tone 2.

As seen in Fig. 4.32, this attitude is expressed with a Falling contour from 235 Hz to a 174 Hz and the duration of the tonic syllable is 0.55 s.

4.2.4.6 Surprise, Incredulity

Another meaning that can be construed by the element 'amaw' is 'incredulity' or 'surprise.'   As discussed in Chapter 3 (3.2.2.3.1.1 (4)), when a polar interrogative ending with 'amaw' construes this attitude, it is realized with a High pitch Rise. The rising pitch is extremely high; the onset of rising pitch starts from a high point.

Declarative clause 3: // meizial an zu a / MAW //

Context	
Surprise **Incredulity**	In this case, the father is very surprised and shocked that his kids had smoked, and that they would be bold enough to do that at school. He is, in a way, saying: 'What! They did what?' 'Are you sure they did that?'
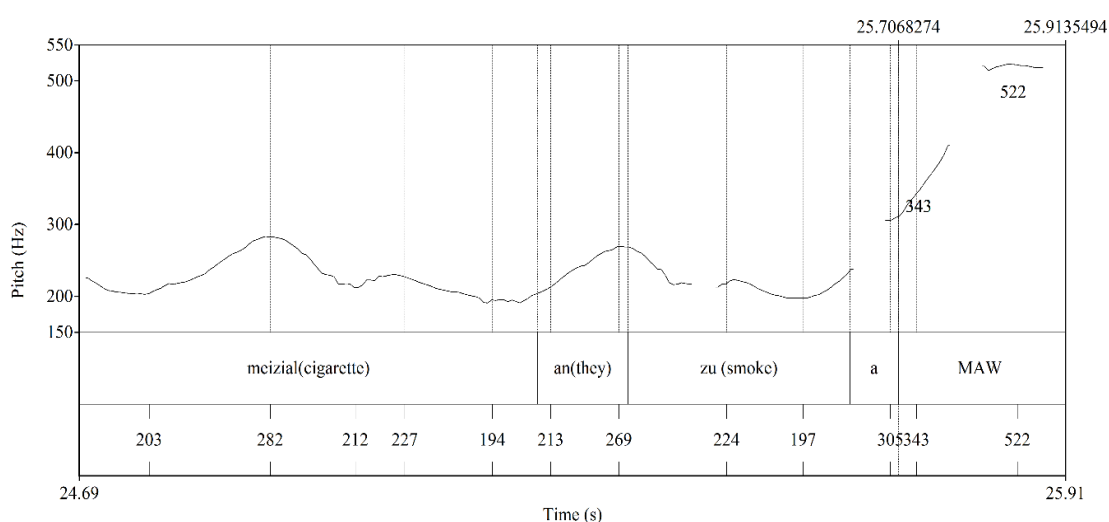
Figure 4.33: S2, Y3 - // meizial an zu a / MAW // 'They are smoking cigarette?', **Surprise**: High Rise.

In the above figure, the Rise to indicate surprise is from 343 Hz to 522 Hz, which is a rise from Mid to High. The duration of the tonic is also considerably shorter than the disappointment, 0.2 s compared to 0.55 s (see Fig 4.32).

4.2.4.7 Summary

From the above discussion, the following observations can be made with reference to the realization of Polar Interrogatives,

1) When the neutral tone is Tone 3, the 'polite/friendly' attitude is realized with Tone 2. The pitch is also higher and the duration much longer. When the same clause construes an 'irritated' attitude, the phonological realization is a Rise.

2) When the neutral is Tone 4, it is observed that the 'polite/friendly' attitude is also realized with Tone 4. And, as has been generally observed, the duration of the tonic syllable is longer and the pitch is higher.

3) In the realization of 'irritation' or 'annoy', the Rise in the Fall Rise of the tonic is quite prominent. Although, the rise is much more prominently observed, the Fall Rise movement is audibly heard during perception test.

4) The realization of 'angry' attitude also corresponds to the observations made with reference to the declarative clauses. The 'angry' and neutral attitudes are realized with the same tone. They are distinguished by higher intensity and shorter duration of the tonic syllable while construing anger.

4.2.2 Wh- Interrogative

The wh- interrogative also has distinct interpersonal elements, but unlike polar interrogatives, they occur at the initial position of the wh- clause. Hence, in wh-clauses, the tonic syllable can be any element, lexical or grammatical, that occurs at the clause final position.

In order to discuss the phonological realizations of 'key' meanings by wh- clauses ten wh- clauses were selected and contexts set up for each clause. The following is the list of the ten wh- interrogative clauses[85].

Table 4.21: List of data for the study of 'Key' meanings of wh- interrogatives.

	WH- Interrogative Clause	Gloss
W1	Engtin nge ka tih ang **1**a?	*How will I do it?*
W2	Enge I ei **1**a?	*What are you eating?*
W3	Khawnge i kal dawn **1**a?	*Where are you going?*
W4	Engtikah nge i lo kal **4**ang?	*When will you be coming?*
W5	Tunge hla ngai**3**thla?	*Who is listening to music/song?*
W6	Enge ka lei sak ang **1**che?	*What shall I buy for you?*
W7	Engati nge tikhan i **3**tih?	*Why did you do it like that?*
W8	Enge i **3**sawi?	*What did you say?*
W9	Khawiah nge ka dah **1**dawn?	*Where shall I keep it?*
W10	Engtikah nge I mut **1**dawn?	*When will you sleep?*

The above clauses can be grouped into two types based on the presence or absence of the particle 'a':

1) There are three clauses in the data (W1, W2 and W3) which end with particle 'a'. These clauses can construe specific attitudes such as 'disinterest', 'displeasure,' 'politeness', 'friendliness' and 'surprise' apart from the neutral meaning[86].

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[85] Refer to Appendix II to see the neutral and the specific contexts of each clause.
[86] Anger, Irritation and Persistence cannot be fully expressed with interrogative clauses with particle 'a.' The expression of these requires an alteration in the clause. In the case of expressing anger, the simplest way would be the deletion of the particle. Hence, another set of data without the particle 'a' has been included in the data set, which allows the expression of attitudes aside from the attitudes construed by clauses with particle 'a'.

2) Majority of the clauses in the data (clauses W4 to W10) do not end with particle 'a.' These clauses can construe the attitudes such as 'irritation' or 'annoyance' and 'persistence' or 'insistence' and 'anger'. So, clauses with particle 'a' and those without prarticle 'a' can construe a different set of attitudes.

4.2.2.3 Sets of Attitudinal Variants

The following table contains a list of all the attitudes (sorted into different sets) which can be construed by the wh- interrogative clauses (see Table 4.21). As Table 4.22 reveals, the attitudes that are realized with the same pitch movements are grouped into one. A clause may construe one or more attitudes from the set, based on the context in which it occurs.

Table 4.22: Sets of attitudinal variants construed by WH- Interrogative clauses.

Clause	Attitude variant					
	1	**2**	**3**	**4**	**5**	**6**
Set 1 W1	neutral (Tone 1)	worriedness concern			displeasure	surprise disbelief
Set 2 W2 & W3	neutral (Tone 1)	politeness friendliness			disinterest displeasure	surprise disbelief
Set 3 W4 & W8	neutral (Tone 4, Tone 3)	politeness friendliness	persistence insistence	anger		
Set 4 W5	neutral (Tone 3)	politeness friendliness	annoyance irritation	anger		
Set 5 W6	neutral (Tone 1)	politeness friendliness affectionate	persistence insistence			

Set 6 W7	neutral (Tone 3)	worriedness concern	persistence insistence annoyance irritation	anger	
Set 7 W9 & W10	neutral (Tone 1)	politeness friendliness	persistence insistence annoyance irritation	anger	

4.2.2.4 Analysis of Key: Wh- Interrogative

The wh- element of a wh- interrogative clause, unlike the polar elements[87], is not conflated with the tonic syllable, as it does not occur clause finally. Similar to the approach adopted in the previous sections dealing with declaratives and polar interrogatives, the tones realizing each wh- clause in the neutral and the various attitudinal contexts would be described with reference to any acoustic differences, accompanied by corresponding figures and tables.

4.2.2.2.1 Neutral

The neutral, as discussed earlier, is the attitude that expresses a question which does not imply any particular situational condition, in other words, no special meaning is indicated. In the data constructed for this study, three tones, i.e. Tone 1 (level), Tone 3 (low fall) and Tone 4 (fall rise), have been observed in neutral contexts.

The following sections describe and illustrate wh- interrogatives being realized in neutral contexts, by the above mentioned tones.

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[87] See section 4.2

a) **Tone 1:** The majority of the wh- interrogative clauses construing 'neutral' meanings are realized with Tone 1(level). Of these, three are interrogatives with particle 'a' (W1, W2 and W3) and three without particle 'a' (W6, W9 and W10).

Wh- Interrogative Clause 3: // khawnge I kal dawn / NA //
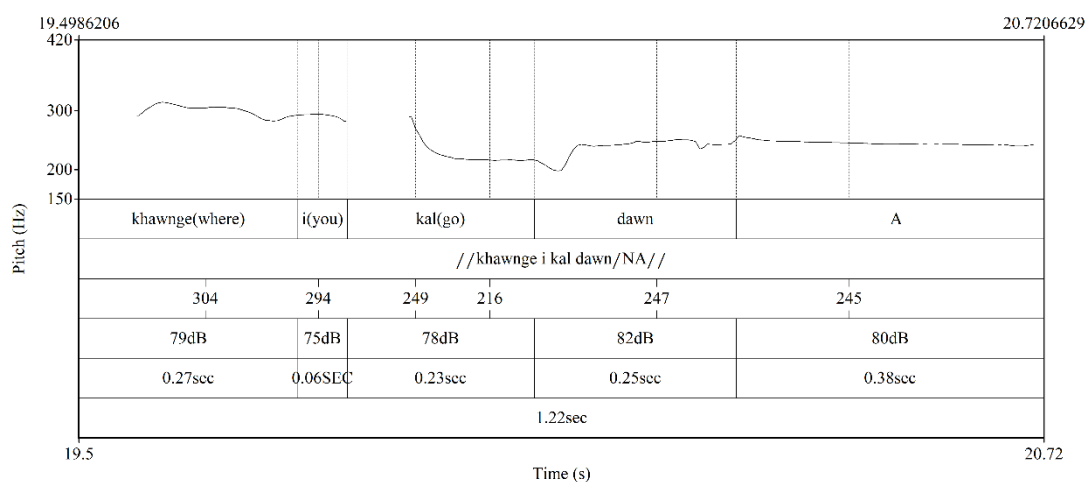
Figure 4.34: S2, W3 - // khawnge I kal dawn / A // 'Where are you going?', **Neutral**: Tone 1.

In the analysis of W3, // khawnge I kal dawn / A //, it is observed that the pitch in the tonic 'na' is Tone 1, a Level tone at 245 Hz.

Wh- Interrogative Clause 10: // engtikah nge I mut / DAWN //
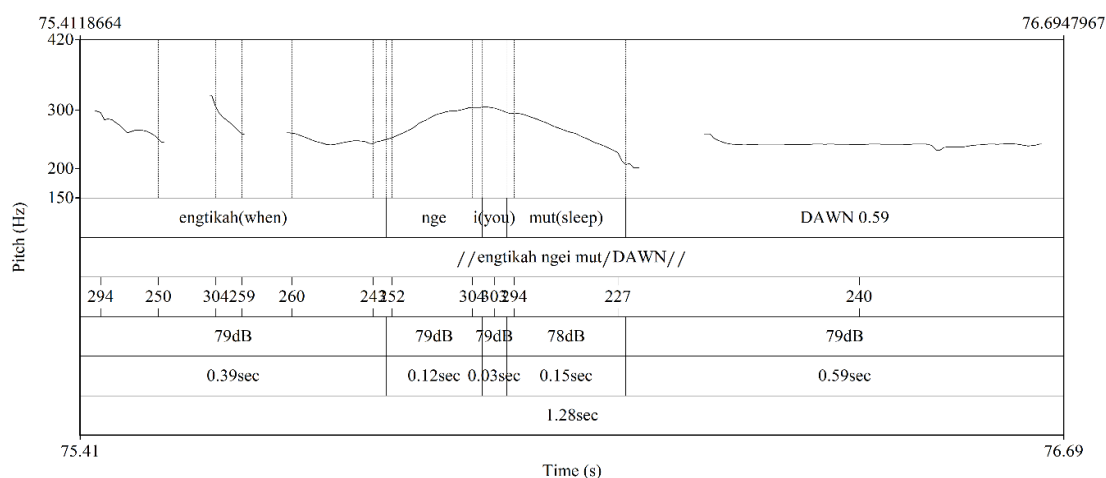
Figure 4.35: S2, W10 - // engtikah nge I mut / DAWN // 'When will you be sleeping?', **Neutral**: Tone 1.

In W10, // engtikah nge I mut / DAWN //, the wh- clause without particle 'a,' the pitch in the tonic syllable 'dawn' is also Tone 1, a Level tone at 240 Hz.

b) **Tone 3:** The three clauses W5, W7 and W8 are realized with a Low contour in the neutral.

Wh- Interrogative Clause 8: // enge I / SAWI //
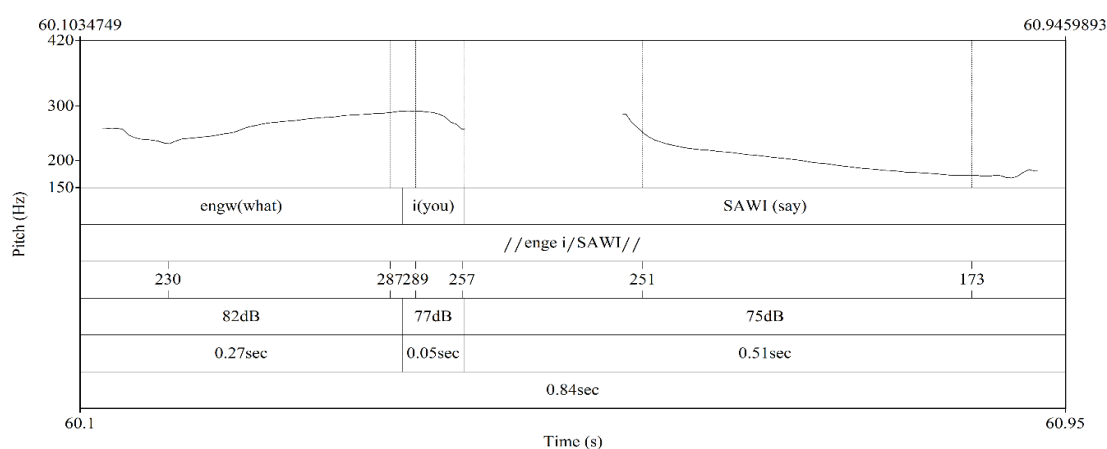
Figure 4.36: S2, W8 - // enge I / SAWI[88] // 'What did you say?', **Neutral**: Tone 3.

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[88] The phonetic transcription for 'sawi' is /soi/. In Mizo 'aw' corresponds to the phoneme 'o'.

In this, the speaker is simply asking the addressee what he had said. As observed in the

above figure, the pitch in the tonic is a Low (falling) contour, Tone 3. The contour falls

from 251 Hz to 173 Hz, i.e. from ML to L, and has a duration of 0.51s.

Wh- Interrogative Clause 7: // engati nge tikhan I / TIʔ //
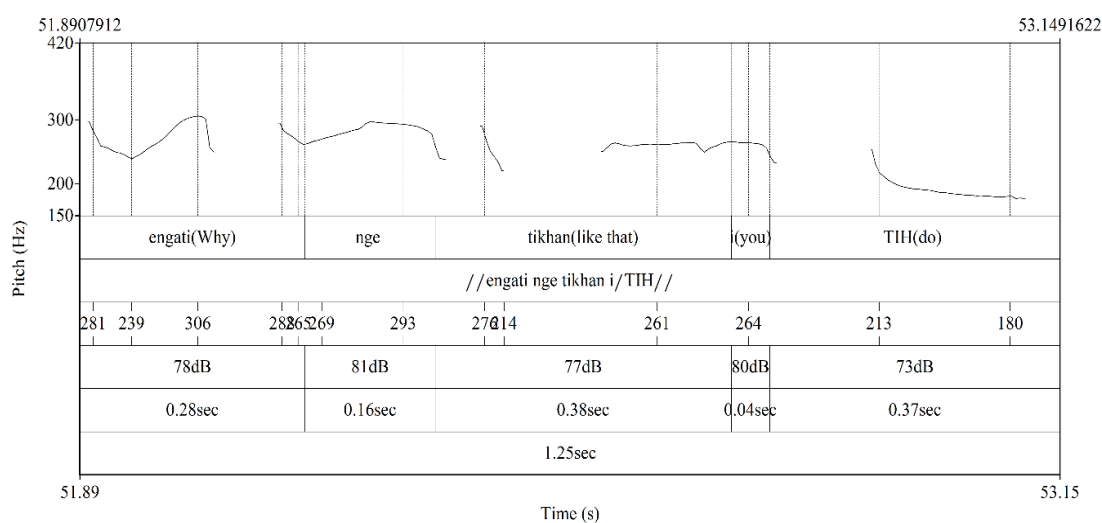
Figure 4.37: S2, W7- // engati nge tikhan i/TIʔ // 'Why did you do it?', **Neutral**: Tone 3.

The neutral attitude portrays the speaker's simple enquiry as to why the addressee had

done something. This is realized with a Low contour from 213 Hz to 180 Hz.'

b) **Tone 4:** This is observed in wh- interrogative clause 4 in the given data.

Wh- interrogative Clause 4: // engtikah nge i lo kal / ANG //
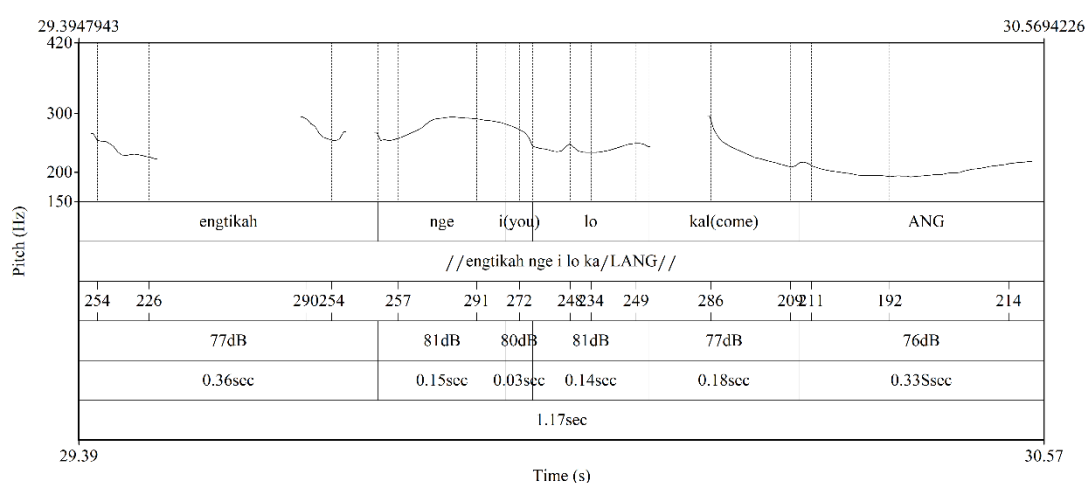
Figure 4.38: S2, W4- // engtikah nge i lo kal / ANG // 'When will you be coming?', **Neutral**: Tone 4.

In this context, the speaker is making a simple enquiry about when the addressee would be coming. This neutral attitude is realized with a Fall Rise tone, which is the tone of the tonic syllable 'ang'. The pitch falls from 211 Hz to 192 Hz and then rises to 214 Hz as observed in the figure above. Although the prominence of the pitch movement, the falling or rising, may vary from speaker to speaker, the Fall Rise contour is perceived clearly, both auditorily and acoustically for all the speakers

4.2.2.2.2 Polite, Friendly, Affectionate, Worry, and Concern

'Polite', 'friendly', 'worry', and 'concern' are expressed with a similar pitch contour as neutral. They are differentiated based on the context of the clause. In one context, a speaker may express 'polite' or 'friendly' attitude, while in another, he may indicate 'concern' or 'worry'.

The expression of this attitude will be discussed further in the following paragraphs in relation to the tone realizing the neutral attitude.

a) **Tone 1:** If neutral meaning is realized with Tone 1, then the above attitudinal meanings are also realized with Tone 1 (Level). However, the pitch is higher and the duration longer in the tonic syllable, when expressing the latter. These attributes contribute to the appealing nature of the attitude.

Wh- Interrogative Clause 3: // khawnge I kal dawn / A //

Context	
Polite/ **Friendly**	The speaker runs into someone she knows (friends, relatives, old acquaintances, or just a familiar face) and she asks them as to where they are going, which is a sort of greeting, common in the Mizo society. She may not actually be interested to know where they are going. It just indicates a polite gesture.
	The speaker sees her sister getting dressed up so she asks her if she is going out, as she needs something from outside. Asked in a friendly manner.
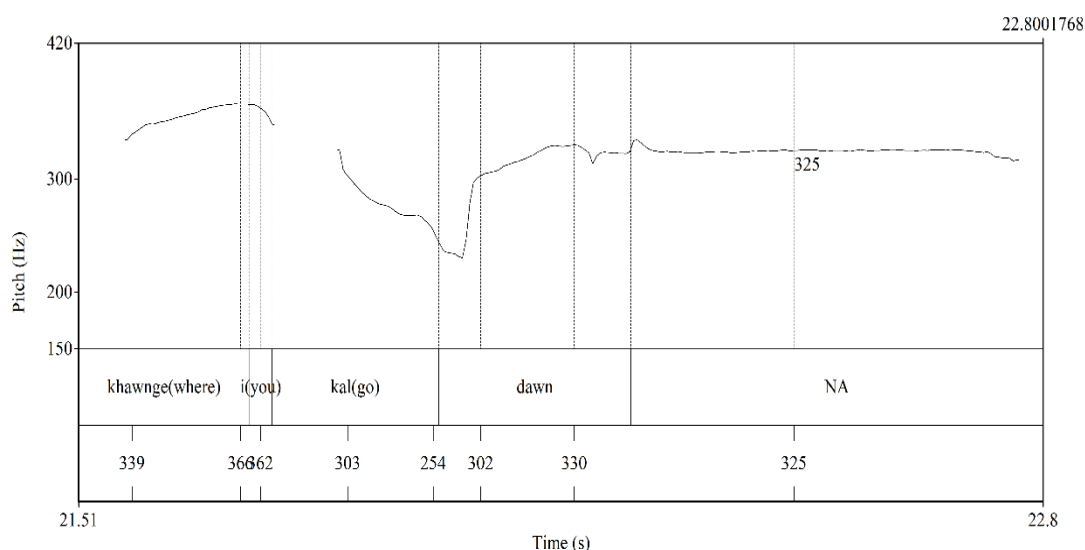
Figure 4.39: S2, W3 - // khawnge I kal dawn / A // 'Where are you going?', **Polite/friendly**: Tone 1

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Table 4.23: Comparative readings of the **neutral** and **Polite/friendly** renderings of 'khawnge I kal dawn a?'

Attitude	Neutral vs Polite, friendly									
Clause	*khawnge*		*i*		*kal*		*dawn*		*A*	
Pitch (Hz)	304	**339-366**	294	**362**	249-216	**303-254**	247	**302-303**	245	**325**
Dur. of word (s)	0.27	**0.22**	0.06	**0.02**	0.23	**0.22**	0.25	**0.25**	0.36	**0.55**
Dur. of clause (s)	Neutral: 1.22				Polite/friendly: 1.26					

As the table reveals, the pitch is higher both in the tonic and the pre-tonic while expressing these attitudes when compared with normal (also see Fig. 4.34 for neutral). Further, the duration is longer (1.26 s) as compared to neutral (1.22 s). The higher pitch and longer duration of the tonic syllable seem to be enabling the speaker to adopt a friendly and inviting demeanour when she questions the addressee.

Wh- Interrogative Clause 10: // engtikah nge I mut / DAWN //

Context	
Friendliness **Politeness**	When sleeping over at a relative's house, the aunt or uncle or even an older cousin can ask in a friendly tone 'When are you sleeping?'
	They are expressing their hospitability and politeness towards the guest.

Figure 4.40: S2, W10 - // engtikah nge I mut / DAWN // 'When will you be sleeping?',
Polite/friendly: Tone 1.

Table 4.24: Comparative readings of the **neutral** and **polite/friendly** renderings
of 'engtikah nge I mut dawn?'

Attitude	Neutral vs Polite, friendly									
Clause	*engtikah*		*nge*		*i*		*mut*		*DAWN*	
Pitch (Hz)	249-250 304-259 260-243	**288-240** **301-274**	252 - 304	**288 - 346**	303	**341**	294 - 227	**322 - 260**	240	**300**
Dur. of word (s)	0.39	**0.35**	0.03	**0.12**	0.59	**0.03 s**	0.05	**0.15s**	0.44	**0.77**
Dur. of clause (s)	Neutral: 1.28					Polite/friendly: 1.45				

The speaker, in this context, assumes an inviting and warm tone, which is pitched higher
at 300 Hz when compared to the neutral's 240 Hz. The duration is also longer for this
attitude 0.18 s.

b) Tone 3: Both neutral and 'polite'/'friendly' attitudes are realized with a Tone 3. However, there is a difference in the realization of the tone when the tonic syllable ends in a glottal stop as in W7.

Wh- Interrogative Clause 8: // enge I / SAWI //

Context	
Polite **Friendly**	The speaker did not hear what her grandmother had said so she asked her to repeat in a friendly and inviting manner.
	The speaker is asking her neighbour politely and in a friendly manner to repeat what he had said as she did not hear him properly.

Figure 4.41: S2, W8 - // enge I / SAWI // 'What did you say?', **Polite/friendly**: Tone 2.

Table 4.25: Comparative readings of the **neutral** and **polite/friendly** renderings of 'enge I sawi?'

Attitude	Neutral vs Polite/friendly					
Clause	*enge*		*i*		*SAWI*	
Pitch (Hz)	230-287	**248-323**	289-257	**328-298**	251-173	**260-187**
Dur. of word (s)	0.27	**0.29**	0.05	**0.06**	0.51	**0.85**
Dur. of clause (s)	Neutral: 0.84			Polite/friendly: 1.21		

The speaker is politely asking what had been said and tries to make her tone friendly and inviting. This is expressed with a Low contour which is Level in the mid region at 260 Hz and then falls to 187 Hz at the terminal point of the tonic. The overall pitch of the utterance is higher than that of the neutral which is evident in the readings given in the table above. Also, it is observed that the duration of the utterance, when expressing 'polite' and 'friendly' attitude is more (1.21 s), and also the duration of the tonic (0.85 s) is much longer than that of the neutral.

Wh- Interrogative Clause 7: // engati nge tikhan I / TIʔ? //

Context	
Worry/ Concern	The speaker is building a model for her project and after leaving it only for a short time found her brother touching it. He had damaged some part so she worriedly asks him why he had done such a thing.
	Two boys are wrestling with each other and later one of them started to cry. So, the speaker goes to check on them and finds one boy sitting on the other, who is crying. She asks worriedly why the other boy was doing such a thing.
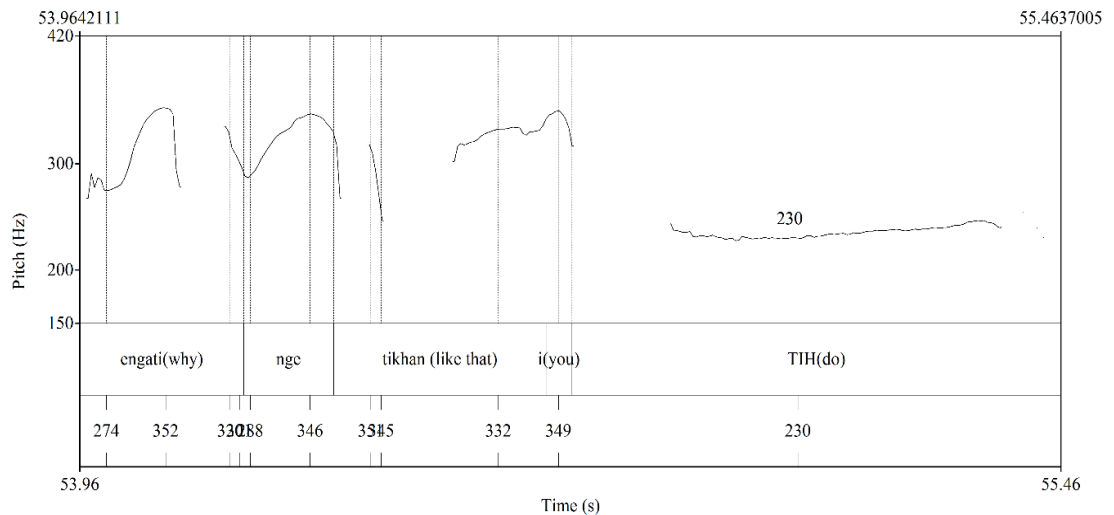
Figure 4.42: S2, W7 - // engati nge tikhan I / TIʔ // 'Why did you do it like that?'
Worry/Concern: Tone 1.

Unlike all the other clauses in this set, for W7, the tone is level at 230 Hz, a tone 1, instead of tone 3. This is due to the effect of the glottal stop in the clause final position[89].

c)   **Tone 4:** Similar to (a), where the tone is not changed, in this set, if the neutral is realized with tone 4, a fall rise, then it is retained in the polite context too, with the distinguishing features of higher pitch and longer duration in the tonic syllable.

Wh-Interrogative Clause 4 // engtikah nge i lo kal / ANG //

Context	
Polite **Friendly**	Some relative mentions that they would like to visit the speaker. So, the speaker asks them when they would be visiting, very politely and in an inviting manner.

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[89] The tonic /tih/ when transcribed is /tiʔ/ with a final glottal stop. Compare Figs. 4.41 and 4.42 (worry) with Figs. 4.36 and 4.37 (neutral).

31.1743493   32.6484236

420

300

Pitch (Hz)

200

150

| engtikah(when) | nge | i(you) | lo | kal(come) | ANG |

261   231   286

283 236   277 251 271   334 321 274 265 285   315   275 261   231   286

31.17   32.65

Time (s)
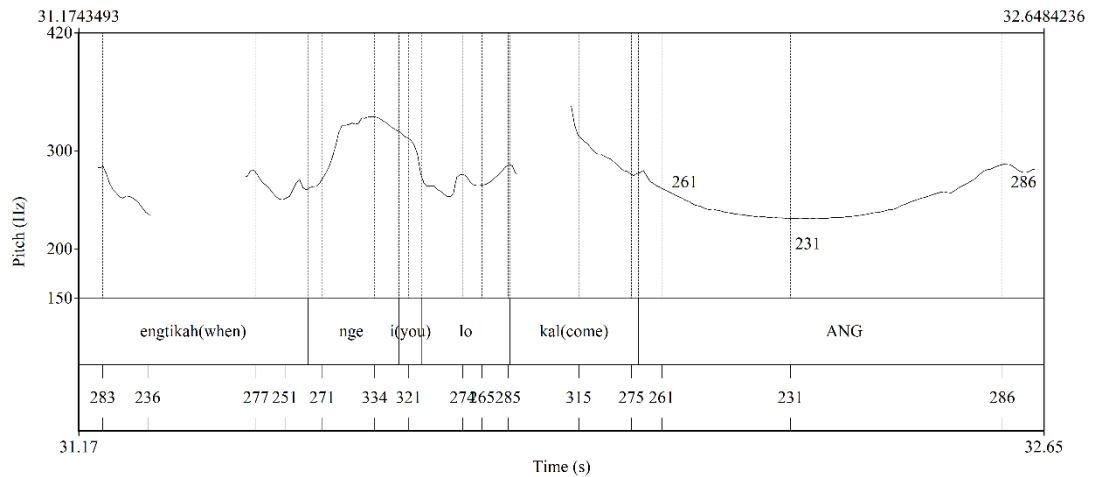
Figure 4.43: S2, W4 - // engtikah nge i lo kal / ANG // 'When will you be coming?', **Polite/friendly**: Tone 4.

Table 4.26: Comparative readings of the **neutral** and **Polite/friendly** renderings of 'engtikah nge I lo kal ang?'

Attitude	Neutral vs Polite, friendly											
Clause	*engtikah*		*nge*		*i*		*lo*		*kal*		*ANG*	
Pitch (Hz)	254-226 290-254	**283-236 277-251**	254-291	**271-334**	272	**321**	248-234-249	**274-265-285**	286-209	**315-275**	211-192-214	**261-231-286**
Dur. of word (s)	0.36	**0.34**	0.15	**0.13**	0.03	**0.03**	0.14	**0.13**	0.18	**0.19**	0.33	**0.61**
Dur. of clause (s)	Neutral: 1.17						Polite, friendly: 1.47					

On comparing with the neutral (see Fig. 4.38 on page 177), the overall pitch is higher when the speaker expresses 'polite' and 'friendly' attitude. The speaker, in this context, assumes a friendly and polite demeanour which is expressed with a slight change in the duration and pitch of tonic. The tonic of the neutral has a pitch reading of 211 Hz - 192 Hz -214 Hz while that of 'polite' and 'friendly' is higher at 261 Hz- 231 Hz - 286 Hz.

The duration of the utterance (1.47 s) and the tonic (0.28 s) is much longer than the neutral. This is evident in the readings provided in Table 4.26.

4.2.2.2.3 Annoyance/Irritation and Persistence/Insistence

A clause can construe all or any of the attitudes in this group, as the expression and the realization is the same. The differentiation can be made based on the context or situation in which the clause occurs. A speaker can show irritation or persist on doing something, or both, at the same time.

a) **Tone 1:** When a wh- interrogative is realized with Tone 1, a Level, in neutral (see Figure 4.35), it is realized with a Rise to construe the above set of attitudes. The duration of the tonic is also longer and the rise is to a very high pitch level.

Wh- Interrogative 10: // engtikah nge I mut / DAWN //

Context	
Annoyance/ Irritation	The speaker wants her sister to look through some of her work before sleeping. So, she enquires as to when her sister is planning to sleep. When her sister does not reply for some reason, the speaker asks again with irritation.
Insistence/ Persistence	The speaker asks her sister when she would be sleeping. When her sister does not reply, the speaker persistently asks her with an intention of forcing her to reply.
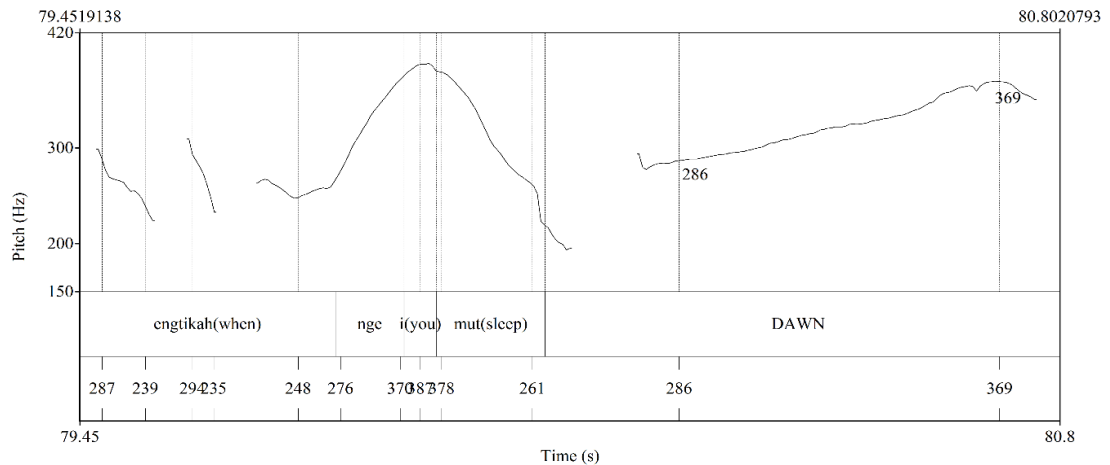
Figure 4.44: S2, W10 - // engtikah nge I mut / DAWN // 'When will you be sleeping?',
Annoyance/irritation, persistence/insistence: Rise.

In this context, the speaker is expressing two attitudes 'annoyance'/'irritation' and 'persistence'/'insistence'. Both these attitudes are expressed with a Rise from Mid High 286 Hz to High 368 Hz. The duration of the utterance is longer than that of the neutral (see Fig. 4.35 on p. 175) and the difference is observed in the tonic; for the neutral the duration is 0.59 s and, for this utterance, it is 0.70 s, with a difference of 0.11 s. Also, it is observed that there is a dramatic movement of pitch from the fourth syllable, i.e. the second word 'nge' in the pre-tonic, as it rises to quite a high pitch and then, the fall that follows is also steep.

b)   **Tone 3:** When the clause is realized with Tone 3 for a neutral meaning then for expressing these attitudes it is realized with a Rise Fall. Upon investigation it was observed that, a slight difference in pitch contour is observed in W7 where the tonic has a glottal stop in the coda.

Wh- Interrogative 8: // enge I / SAWI //

Context	
Insistence **Persistence**	The speaker's sister tells her that she met a cousin whom the speaker dislikes and implies that she had said something. The speaker is worried that her sister has revealed her dislike to her cousin. But, on asking, her sister, probably to tease her, refuses to speak about it. So, the speaker persistently asks her the same question, as she is desperate to know.
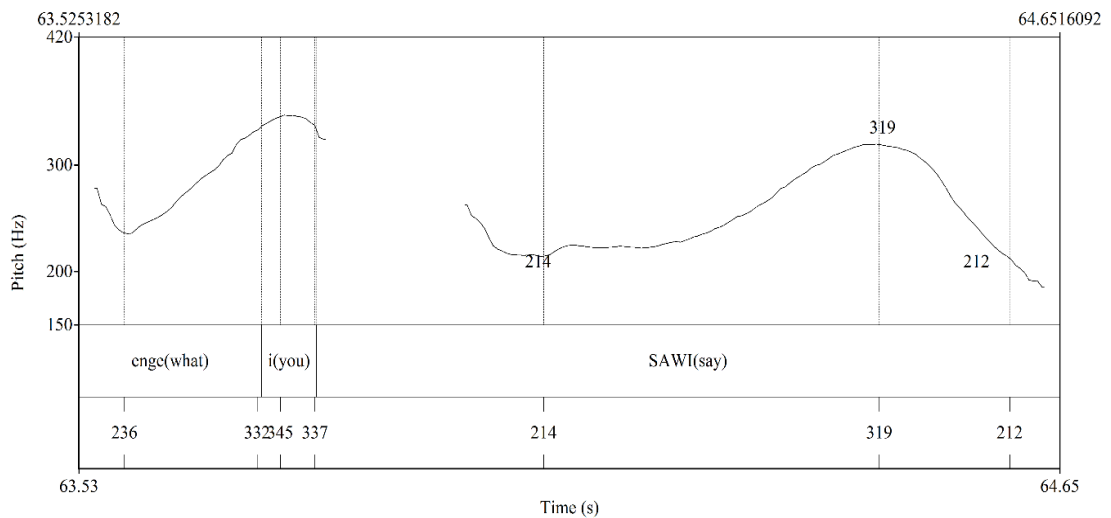
Figure 4.45: S2, W8 - // enge I / SAWI // 'What did you say?', **Persistence /insistence**: Tone: Rise Fall.

In this context, the speaker is stubbornly persisting to know what had been said by the addressee, which is evident in the 'insisting' tone in her enquiry. The attitude is realized with a Rise Fall, with a slight dip at the onset. As observed in the figure above, there is a pitch jump at the onset of the tonic and a slight dip followed by a Rise starting from 214 Hz to a very high pitch 319 Hz and then falling to 212 Hz. This is a very prominent rise fall. A steep rise is also observed in the pre-tonic, which, though present, is not as prominent in the neutral attitude (see Figure 4.36 on page 175).

Wh- Interrogative 7: // engati nge tikhan I / TIʔ //

Context	
Irritation **Annoyance**	The speaker makes the batter for a cake and leaves it on the kitchen counter. She has a very playful son who is curious about everything and often causes accidents by damaging stuff or getting himself hurt. When he accidently spills the batter onto the floor, she gets very irritated and asks him as to why he was playing with the batter: "Why would you play with something like that" or "look what you have done!".
Persistence **Insistence**	The speaker and her sister are working on the same thing. But her sister seems to be doing it quicker and in a particular way which she wants to learn. Therefore, she asks her but her sister, being very secretive, does not answer. This makes the speaker more persistent in knowing why she was doing it that way.
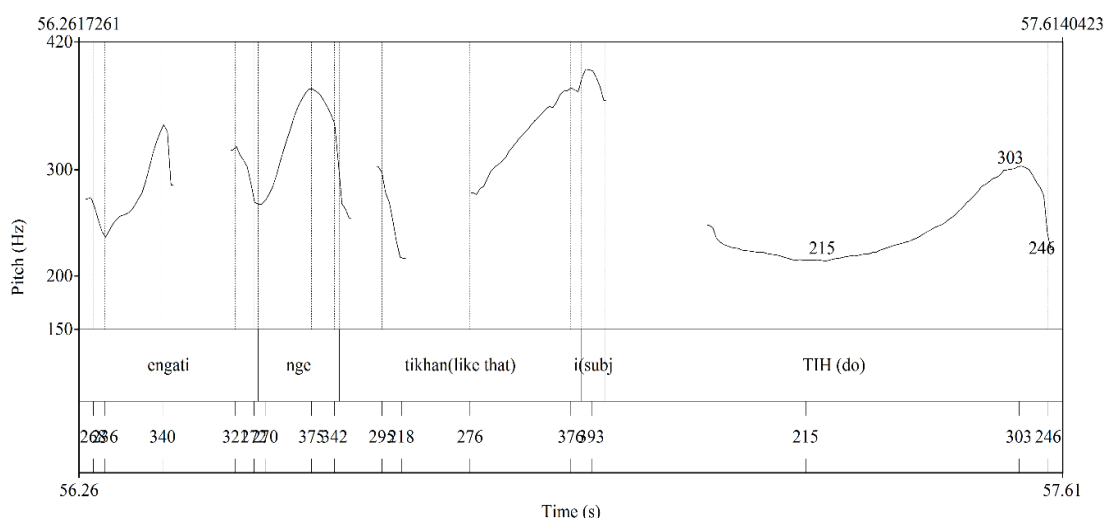
Figure 4.46: S2, W7- // engati nge tikhan I / TIʔ // 'Why did you do it like that?', **Annoyance/irritation, persistence/insistence**: Tone 4.

This speaker is expressing her irritation and persistence which is evident in her tone. As observed in the figure above, the attitude is realized with a Rise-Fall which is slightly different from Figure 4.45. The rise is more prominent in this realization. It is interesting to note that the pitch first takes a dip and then rises from 215 Hz to 303 Hz.

The duration of the rise is also quite marked, and then the pitch falls steeply at the very terminal point to 277 Hz. On observing the pitch movement in the figure above and comparing it with the neutral (see Figure 4.37), it is evident that there is prominence in the movement starting from the onset of the pre-tonic. Also, the rising and the falling pitch movement in the tonic is more prominent than it is in the neutral. The duration of the tonic 0.62 s is also considerably longer than the duration in the neutral.

The distinct pitch contour of the Rise Fall realized in this attitude can be attributed to the fact that the tonic has glottal stop in the coda position which acts as a tone depressor in Mizo, with the depressing effect seen both in the rise as well as the abrupt end to the fall in the region just below mid.

c)   **Tone 4:** Both the neutral and this set of attitudes (i.e. 'annoyance', 'irritation' 'persistence', and 'insistence') are realized with a Tone 4. However, in the latter, the fall is not very prominent (sometimes negligible), but it is audible.

Wh- Interrogative 4: // engtikah nge i lo kal / ANG //

Context	
Insistence/ Persistence	The speaker is staying in a hostel and wants her mother to visit her. When her mother informs that she can't make it, feeling very homesick, the speaker insistently asks her mother as to when she would be coming?
Irritation/ Annoyance	The speaker takes a taxi to go somewhere and then realizes as she reaches her destination that she has forgotten her purse. As she is in a tight spot, she calls her sister to help her out. When her sister takes her time to come, she becomes anxious and calls her up again to request her to hurry up.
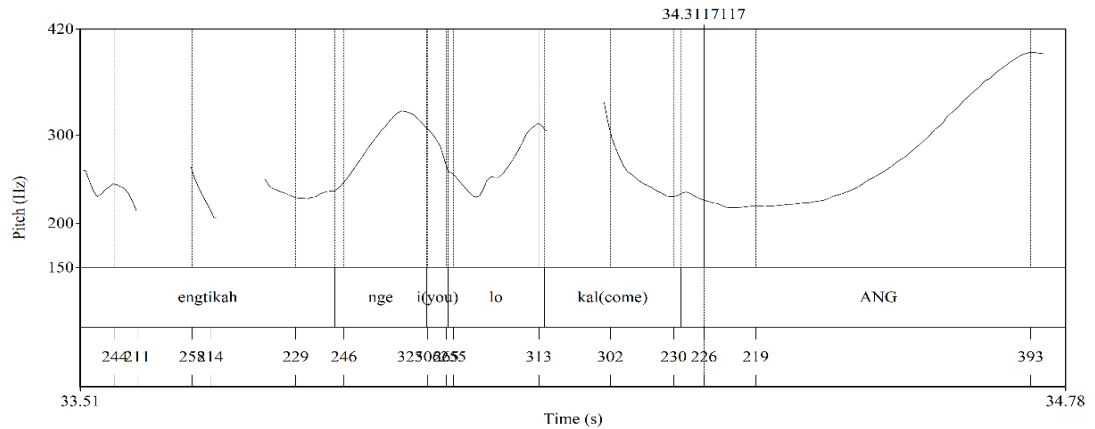
Figure 4.47: S2, W4 - // engtikah nge i lo kal / ANG // 'When will you be coming?',
Annoyance/irritation, persistence/insistence: Tone 4.

 In this context, the irritated and persistent attitude is realized with a Fall Rise tone (226
Hz to 219 Hz to a High 391 Hz). Though the fall is not prominent, it is clearly audible.
On comparing with the neutral (Figure 4.38), the duration of this utterance and that of
the tonic (0.49) is observed to be longer than the neutral.

On studying the pitch movement of the pre-tonic in the above figure, we find that the
pre-tonic is also very prominent in this context when compared to the neutral (see
Figure 4.38).

This Fall + High Rise expresses the speaker's feeling of anxiousness which is evident
in her persistent questioning. Although the Fall Rise contour is observed in this context
for all the speakers, the prominence of the tone varies from speaker to speaker (see
Appendix III).

4.2.2.2.4 Anger

'Anger' is construed in the clauses without particle 'a.' As mentioned earlier, in order to express 'anger' in these clauses (i.e. with particle 'a'), one needs to change the clause structure, for example, in W2 // enge i ei a //, the particle at the end needs to be deleted // enge I ei // in order to construe 'anger'.

Both neutral and 'anger' are realized with the same pitch contour. As in the case of declarative and Polar interrogative clauses, these two attitudes are distinguished through intensity and duration. Further, while expressing 'anger' in Mizo, each word in the clause is clearly enunciated and the duration is much shorter which contributes to the abruptness of the utterance.

a)   **Tone 1:** As mentioned above, the neutral and angry attitudes are both realized with the same tone, for this set with Tone 1 (a Level tone).

Wh- Interrogative Clause 10: // engtikah nge I mut / DAWN //

Context	
Anger	The son has the habit of sitting up late in the night playing games, which is very displeasing to his mother. After telling him umpteen number of times, she finally reaches the end of patience and asks him angrily as to when he is planning to sleep.

Figure 4.48: S2, W10 - // engtikah nge I mut / DAWN // 'When will you be sleeping?'
Anger: Tone 1.

Table 4.27: Comparative readings of the **neutral** and **anger** renderings of 'engtikah nge I mut dawn?'

Attitude	Neutral vs Anger									
Clause	*engtikah*		*nge*		*i*		*mut*		*DAWN*	
Pitch (Hz)	249-250 304-259 260-243	**248-210** **291-225** **238**	252-304	**250-297**	303	**296**	294-227	**277-238**	240	**241**
Intensity	77	**79**	78	**81**	78	**83**	77	**82**	78	**80**
Dur. of word (s)	0.39	**0.37**	0.12	**0.13**	0.03	**0.04**	0.15	**0.12**	0.59	**0.46**
Dur. of clause (s)	Neutral: 1.28				Politeness, anger: 1.13					

Since the speaker is trying to express anger in this context, he is making each syllable clearer and sharper, which is realised through slightly more intensity and less duration of each syllable, which makes the rendering sound abrupt

b) **Tone 3:** Likewise, the tone realizing both the neutral and 'anger' attitudes is a Low contour in this set, and the difference is felt and is visible in the intensity and duration of the syllables, which is discussed below.

Wh- Interrogative Clause 8: // enge I / SAWI //

Context	
Anger	The son is severely scolded by his father as he has done something wrong. While the father is walking away, the son mutters something angrily, which makes the father even more angry and he demands to know what he has said.
	The father is angry that the son dares to say something under his breath after causing trouble.

Figure 4.49: S2, W8 - // enge i/SAWI // 'What did you say?', **Anger**: Tone 3.

Table 4.28: Comparative readings of the **neutral** and **anger** renderings of 'enge I sawi?'

Attitude	Neutral vs Anger					
Clause	*enge*		*i*		*SAWI*	
Pitch (Hz)	230-287	**222-283**	289-257	**273**	251- 173	**297-167**
Intensity	82	**83**	77	**83**	75	**84**
Dur. of word (s)	0.27	**0.27**	0.05	**0.05**	0.51	**0.41**
Dur. of clause (s)	Neutral: 0.84			Anger: 0.74		

The speaker, in this context, is expressing her anger in an abrupt manner and the intensity of her tone makes the anger apparent. This attitude is realized with a contour falling from 297 Hz to Low 167 Hz. As is evident in the table given table above, the intensity reading is more in the clause construing 'anger' and duration shorter by 0.10 s. Also, the duration of the tonic is much shorter when expressing 'anger'.

Wh- Interrogative Clause 7: // engati nge tikhan i / TIʔ //

Context	
Anger	After being bathed and clothed, a child plays with water and gets himself drenched again. The mother is very angry and reprimands him as she now has to change his clothes once again.
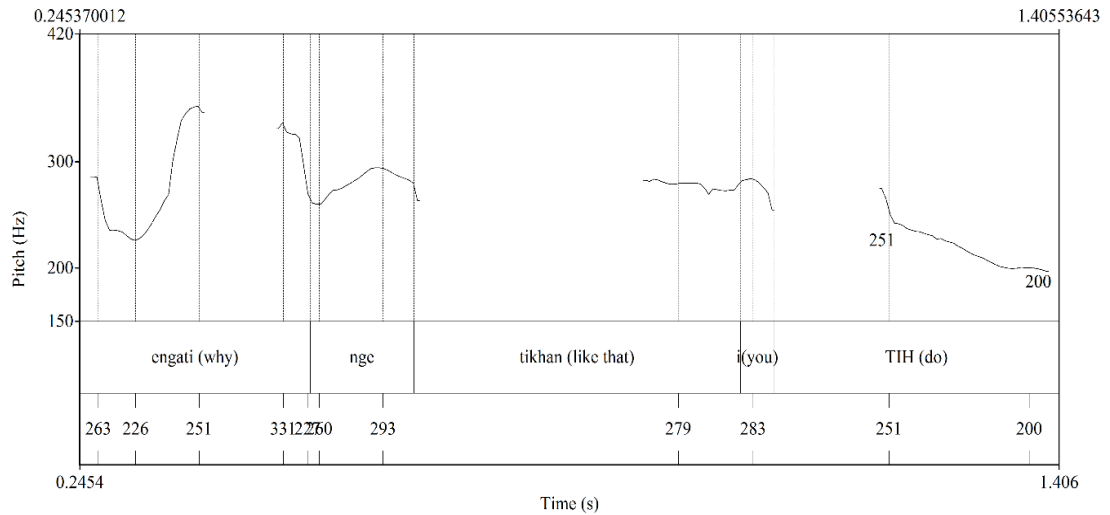
Figure 4.50: S2, W7 - // engati nge tikhan I / TIʔ // 'Why did you do it like that?'
Anger: Tone 3.

Table 4.29: Comparative readings of the **neutral** and **anger** renderings of 'engati ngaw tikhan I tih?'

Attitude	Neutral vs Anger									
Clause	*engati*		*nge*		*tikhan*		*i*		*TIH*	
Pitch (Hz)	281-239-306 288-265	**263-226-251 332-227**	269-293	**260-293**	276-214 261	**279**	264	**283**	213-180	**251-200**
Intensity	78	**79**	81	**82**	77	**80**	80	**79**	73	**75**
Dur. of word (s)	0.28	**0.27**	0.16	**0.12**	0.38	**0.38**	0.04	**0.04**	0.37	**0.33**
Dur. of clause (s)	Neutral: 1.19					Anger: 1.14				

In this context, the speaker is expressing her anger in an abrupt manner. The attitude is

realized with a Low contour from 251 Hz to 200 Hz, which is higher in pitch than the

neutral. As observed in the table above, the overall intensity reading of 'anger' is more

than that of the neutral which is due to the attempt to clearly enunciate each syllable. Duration is much shorter for 'anger'.

c) **Tone 4:** Similarly, Tone 4 realizes both neutral and 'anger' attitudes for the following clause.

Wh- Interrogtive Clause 4: // engtikah nge i lo kal / ANG //

Context	
Anger	The speaker has a lunch date with her sister to which she arrives promptly. But after waiting for a while there is no sign of her sister and she gets fed up of waiting. On calling up, her sister informs that she would be further delayed. This annoys the speaker and she angrily asks 'when will you be coming?' There is an implication that she should have started off earlier.

Figure 4.51: S2, W4 - // engtikah nge i lo kal / ANG // 'When will you be coming?'
Anger: Tone 4

Table 4.30: Comparative readings of the **neutral** and **anger** renderings of 'engtikah nge I lo kal ang?'

Attitude	Neutral vs Anger									
Clause	*engtikah*		*nge*		*i*		*lo*		*kal*		*ANG*
Pitch (Hz)	254 - 226 290 - 254	**251 - 211 272 - 240 238**	254 - 291	**242 - 274**	272	**275**	248 - 234 - 249	**254 - 224**	286 - 209	**288 - 209**	211 - 192 - 214	**203 - 197 - 219**
Intensity	77	**78**	81	**81**	80	**82**	81	**81**	77	**79**	76	**77**
Dur. of word (s)	0.36	**0.68**	0.15	**0.10**	0.03	**0.02**	0.14	**0.12**	0.18	**0.17**	0.33	**0.24**
Dur. of clause (s)	Neutral: 1.17					Anger: 1					

In this context, the speaker is expressing his displeasure about someone cancelling their plan to visit. She is expressing her anger by gruffly asking when the addressee would be coming. This is realized with a Fall Rise, falling contour from 203 Hz to 197 Hz and rising to 219 Hz. Although the Fall Rise is barely observable in PRAAT, it is clearly audible for all the speakers. The differences in intensity and duration can be noted in the table.

4.2.2.2.5 Disinterest, Displeasure

'Disinterest' and 'displeasure' are construed in the WH- Interrogative clauses with particle 'a' in the coda of the clause. This is observed in the clauses W1 to W3 under Set 1 and Set 2 in Table 4.22 (p. 172). The attitudes are expressed with a Fall in the tonic.

Wh- interrogative Clause 3: // khawnge I kal dawn / A //

Context	
Disinterest **Displeasure**	The speaker and her sister had a fight and she is still feeling bitter about it. As the speaker was going out, her sister asks her as to where she is going. To which, she prefers to repeat the question rather than responding with the required information, indicating that she is still mad with her sister.
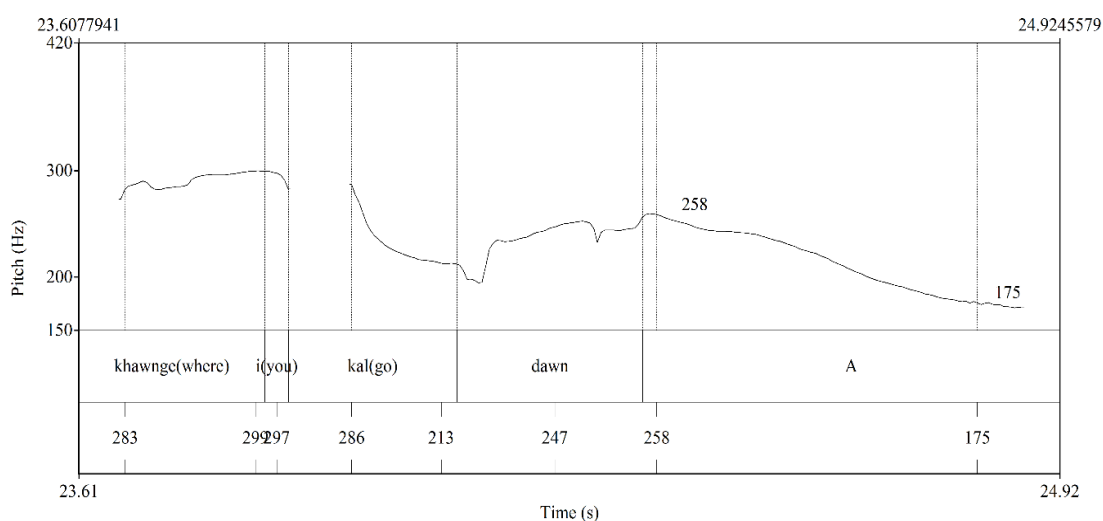
Figure 4.52: S2, W3 - // khawnge I kal dawn / A // 'Where are you going?' **Disinterest/displeasure**: Tone 2.

The speaker is echoing back the question 'Where are you going?' and thereby implying her disinterest to respond, and probably, indicating that the addressee has no business to ask her.

These attitudes are expressed with a Falling tone from 258 Hz to 175 Hz, for Speaker 2 as observed in the figure given above. The same has been observed in the case of all the speakers analysed for this study (see Appendix IV).

4.2.2.2.6 Surprise, Disbelief

'Surprise' and 'disbelief', like the previous set of attitudes, is also observed in the clauses with particle 'a' in the coda, i.e. in Set 1 and Set 2 of Table 4.22. A clause construing the 'surprise' and 'disbelief' attitude is expressed with a High Rise.

Wh- Interrogative Clause 3: // khawnge I kal dawn / A //

Context	
Surprise **Disbelief**	The speaker and her sister were supposed to go somewhere together but her sister ditches her at the last minute. She is annoyed but is determined to stick to the original plan (alone). While she is stepping out, when her sister asks her, she gets very angry. She is in disbelief that her sister has the audacity to ask her. Therefore, she retorts back with the same question.
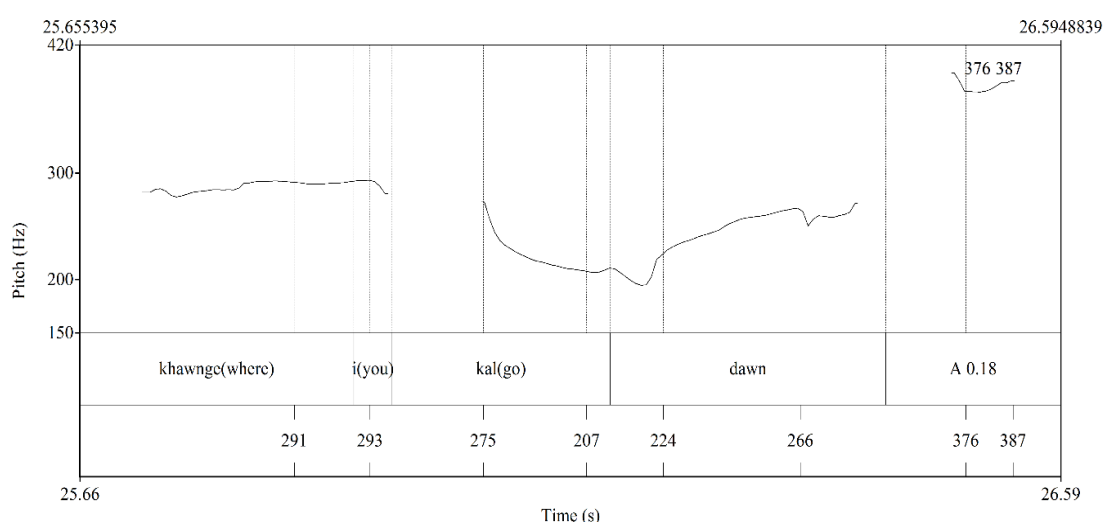
Figure 4.53: S2, W3 - // khawnge I kal dawn/A // 'Where are you going?' **Surprise/Disbelief**: High Rise.

In this context, the speaker is vehemently reacting to what is being said. The speaker is completely taken aback and expresses her surprise and disbelief by echoing the question. This is realized with an extremely high rise from 376 Hz to 387 Hz. The

duration is considerably shorter for this attitude on comparing with the other attitudes construed by the clause // khawnge I kal dawn a //.

4.2.2.2.7 Summary

The following are observations made on the basis of the study of wh- Interrogative clauses:

1) The observations made with reference to the realization of 'polite/friendly' and 'irritated' attitudes when the neutral meaning is realized with Tone 1 on declaratives and polar Interrogatives hold good for wh- interrrogatives too.

   Also, the wh- clauses with particle 'a' allow the construal of 'disappointment' and 'surprise' attitudes, which are realized with specific pitch contours: 'disappointment' with a falling contour and 'surprise' with a high rise.

2) As has been observed in the analysis of clauses of the previous mood types, the phonological realizations of clauses with and without glottal stop is different. In the construal of 'polite/friendly' attitude, the neutral Tone 3 changes to Tone 2 in a tonic syllable without glottal stop, and Tone 1 in one with a glottal stop. Further, the observation that the pitch is higher and duration longer holds good for rendering 'polite/friendly' attitude by this mood type too. Similarly, in the construal of 'irritated' attitude, the phonological realization of tonic without glottal stop is Rise Fall and that of tonic with glottal stop is a Rise Fall, with a prominent rise and a fall that ends at a higher pitch.

3) The behaviour of Tone 4 (neutral) correlates with the patterns observed in polar interrogatives. All the attitudes are phonologically realized with Tone 4. The rendering of 'polite/friendly' attitude shows higher pitch and longer duration. The rendering of 'irritated/annoyed' attitude shows a prominent rise in the Fall Rise. Even though the rise is more prominent in acoustic analysis, the Fall is clearly audible and the tone is indeed realized with a Fall Rise.

4) The study of 'angry' attitude corresponds to the analysis of both declarative and polar interrogative clauses. Both 'angry' and neutral attitudes are realized with the same tone and the distinction is made through the intensity and duration. A comparative study of the neutral and the 'angry' attitude in section 4.2.2.2.4 shows that 'anger' is indicated with more intensty and shorter duration of the tonic syllable.

Similar patterns have been observed in the analysis of the renderings by all the informants in this study. The readings and PRAAT figures in Appendix III and IV ratify this observation.

4.3 Command

The unmarked realization of a command is an imperative clause as it is the form most frequently taken by a command (Halliday and Greaves, 2008). Halliday (1970: 28) while discussing the unmarked tones of imperatives, states that Tone 1 (Falling pitch in English) indicates positive command, while tone 3 (level-rising tone) gives a prosody of lower 'commitment' and greater 'tentativeness.' It is the unmarked tone for negative commands. This does not apply to Mizo as polarity is indicated by imperative elements

(see Chapter 3, page 91). As mentioned before, the last syllable, which is usually a distinct imperative element, is the tonic of the clause in a simple imperative clause. However, there are also imperative clauses where the distinct imperative element does not occur.   In such cases, the tonic of the clause is any grammatical or lexical item that occurs at the end of that clause.

4.3.1 List of Imperative clauses

In order to study the different attitudes that can be construed by Mizo Imperative clauses and their phonological realizations, ten imperative clauses have been selected and the contexts were built up to facilitate the realization of these attitudes.   These clauses are:

Table 4.31: List of data for study of 'Key' meanings realized by Imperatives.[90]

	Imperative Clause	Gloss
Im[91]1	Tho tawh **3**rawh!	*Get up now / Get up already!*
Im2	Tui min lo **2**lak!	*Bring me water!*
Im3	Lehkha zir **3**rawh!	*Study!*
Im4	Hun pek belh **1**la!	*Give (him/her) more time!*
Im5	Lo ei tawh **3**suh!	*Stop eating it! / Don't eat it anymore!*
Im6	Hming ziak ta **2**che!	*Write your name (go ahead)!*
Im7	Kawngka khar **3**suh!	*Don't close the door!*
Im8	Thleng va sil **3**teh!	*(You) Go wash the plates!*
Im9	Thingpui han lum **3**teh!	*Go make tea!*

---

[90] See Appendix II for full data with context.
[91] Henceforth, 'Im' refers to 'imperative'. So, 'Im' before a number, for instance, **Im4**, refers to Imperative clause 4

Im10	Bengchheng tawh **1**su!	*Stop making noise! / Don't make noise!*

4.3.2 Sets of attitudinal variants

Table 4.32 consist of the sets of the attitudinal variants construed by the imperative clauses given in Table 4.31. The attitudes realized with the same tone are grouped into one. The distinction between the clauses in the same group can be made with the help of context.

Table 4.32: Sets of attitudinal variants construed by Imperative clauses in the data.

Clause	Attitudinal variants					
	1	**2**	**3**	**4**	**5**	**6**
Set 1 Im1 & Im3	neutral (tone 3)	friendliness affectionate	irritation annoyance insistent persistent nagging	anger		
Set 2 Im2	neutral (tone 2)	coaxing	insistent persistent			
Set 3 Im4					suggestive (tone 1)	authoritative rise
Set 4 Im5 & Im10	neutral (tone 1& tone 3)	friendliness	irritation annoyance	anger		
Set 5 Im 6 & Im8	neutral (tone 2 & tone 3)	politeness friendliness	irritation annoyance insistent persistent nagging	anger		
Set 6	neutral	politeness	irritation annoyance	anger		

Im7 & Im9	(tone 3)	friendliness	insistent persistent			

4.3.3 Analysis of Key

In this section, the various attitudes realized by imperative clauses (as given in Table 4.32) are discussed. The pattern of analysis set up for the other Mood types is also followed here: The acoustic features of each clause uttered in a specific context are compared with the neutral and the differences noted.

4.3.3.1 Neutral

The neutral attitude of a clause expresses a command (demanding goods & services) with no other special meaning. Unlike English, for which the unmarked tones for imperative clauses are clearly specified[92], such generalizations are not possible for Mizo, a tone language. As a result, the neutral tone of each imperative clause is dependent on the tone of the last syllable of that clause.

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[92] See Chapter 1 for discussion of neutral tones for 'command' in English.

a) **Tone 1:** This tone realizes Im10 with the imperative element *su* - a plural negative element, and Im4.

Imperative Clause 10: // bengchheng tawh /SU //
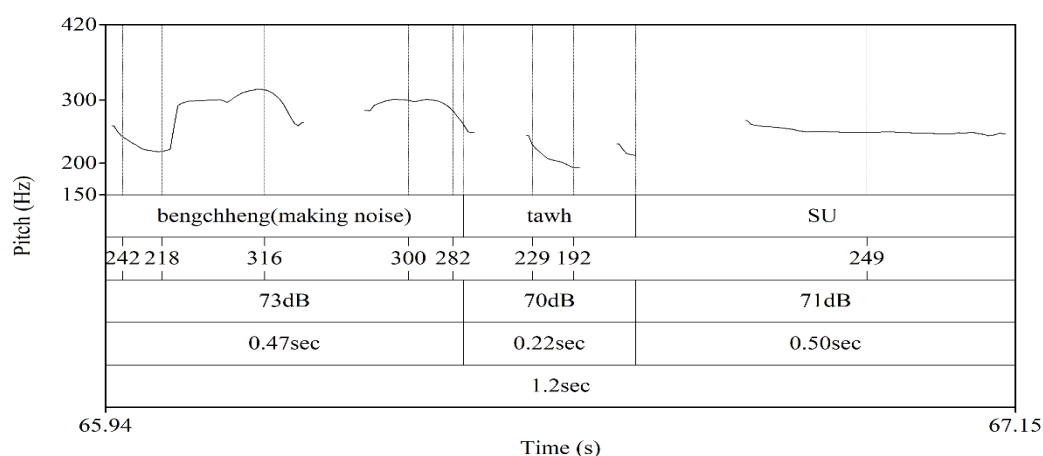
Figure 4.54: S2, Im10 - // bengchheng tawh / SU // 'Stop making noise! /Don't make noise!' **Neutral**: Tone 1.

The speaker, in this context, is simply commanding the addressee not to make noise anymore. There is no feeling of apprehension or scolding. The context is neutral and is realized with a Level tone at 249 Hz, (mid pitch)

b) **Tone 2:** This tone is observed in two clauses: Im2, with no imperative element, and Im6, with the imperative element 'che', which is 'strong' and 'demanding.'

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Imperative Clause 2: // tui min lo / LAK //

tui(water)	min(me)	lo	LAK(take)
		//tui min lo//LAK//264	
260 269 266	290 286	228	243 191
79dB	79dB	78dB	76dB
0.12sec	0.16sec	0.23sec	0.42sec
		0.94sec	
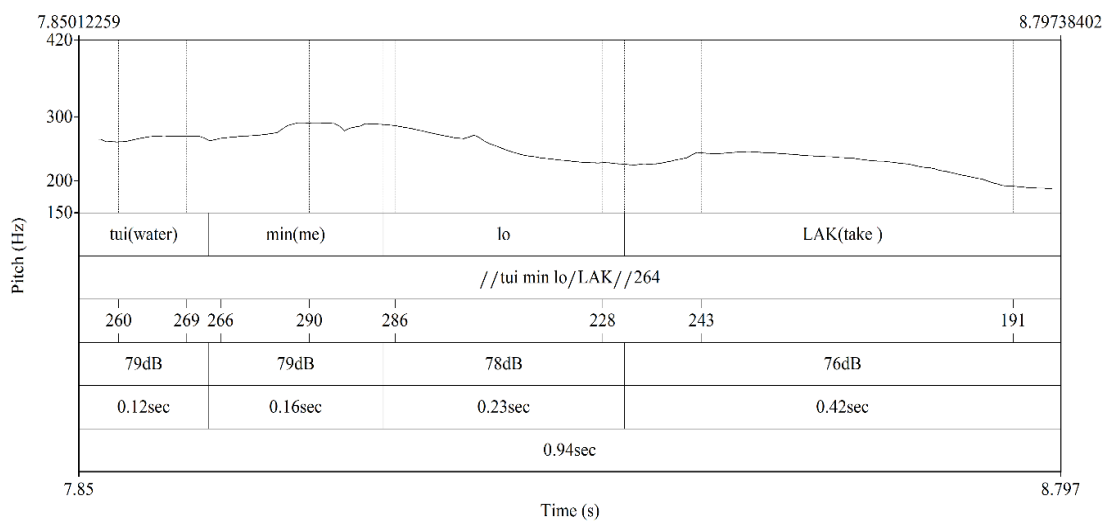
Figure 4.55: S2, Im2 - // tui min lo / LAK // 'Bring me water!' **Neutral**: Tone 2.

The speaker is requesting the addressee to bring her water. The request is made with a Fall which is the tone of the tonic. The fall is from 243 Hz to 191 Hz.

Imperative Clause 6: // hming ziak ta / CHE //

hming(name)	ziak(write)	ta	CHE
280 316	315 270	250 208	271 181
79dB	76dB	72dB	76dB
0.17sec	0.25sec	0.09sec	0.64sec
		1.16sec	
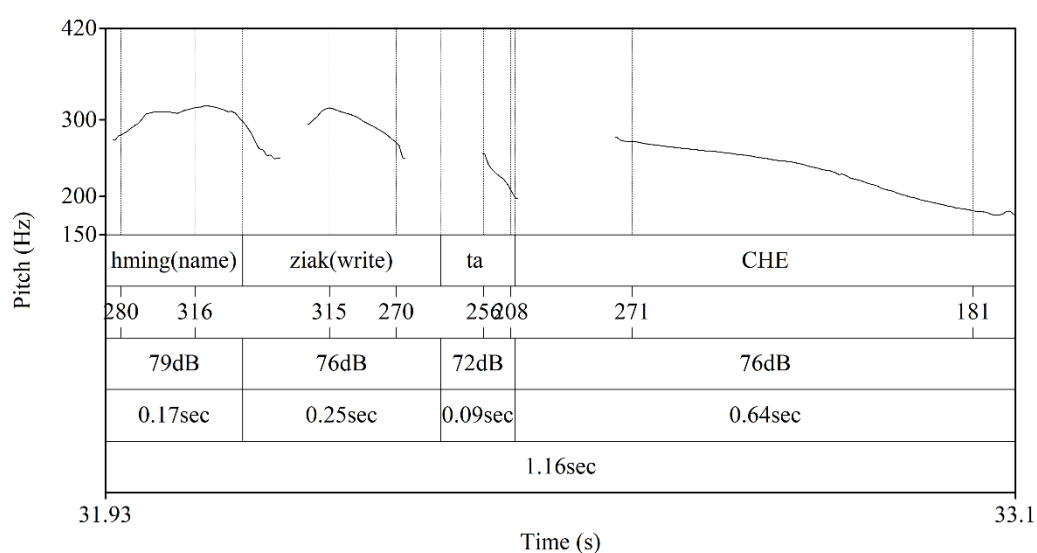
Figure 4.56: S2, Im6 - // hming ziak ta /CHE // 'Write your name (go ahead)!' **Neutral**: Tone 2.

The speaker is telling the addressee what to do. The imperative element 'che' is strong and demanding, and it indicates that the speaker is in a position to tell the addressee what to do. The speaker may be older or having a higher status. The neutral is expressed with a contour fall from 271 Hz to 181 Hz as observed in the above figure.

c)   **Tone 3:** The most common elements used for demanding goods and services are *raw?,* which is singular positive, and *su?,* which is singular negative, both of which are realized with Tone 3[93]. The neutral with Tone 3 is observed in six imperative clauses in the data, out of which, Im1 and Im3 end in *raw?*, and Im5 and Im7 end in *su?.*

Imperative Clause 3: // lehkha zir / RAW? //
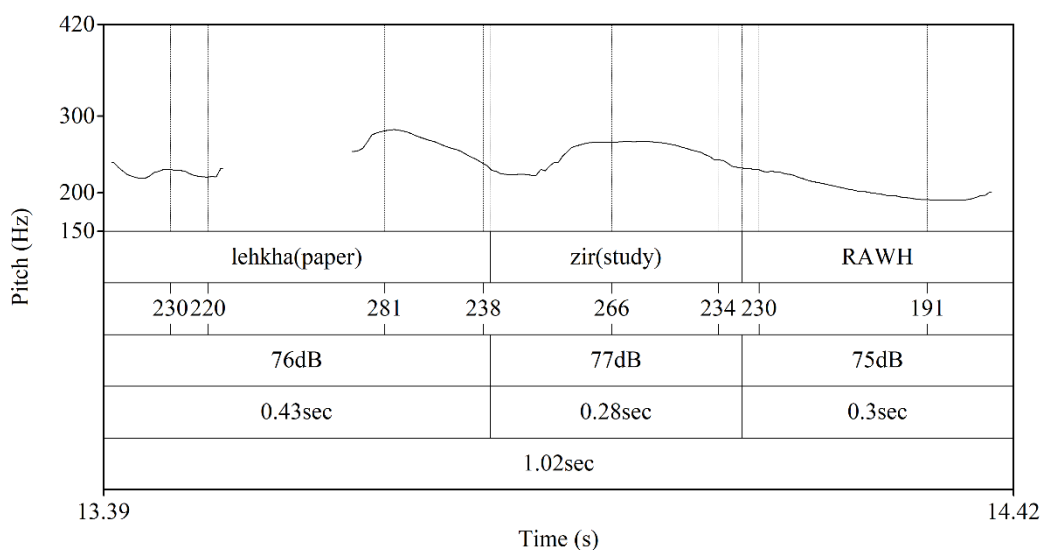
Figure 4.57: S2, Im3 - // lehkha zir / RAW? // 'Study!' **Neutral**: Tone 3.

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[93] See Chapter 3 page 91 for a detailed discussion of the distinct interpersonal elements for imperative clauses.

The above figure is PRAAT representation of Im3 with the imperative element 'rawh', which is also the tonic. This is realized with a Low fall from 230 Hz to 191 Hz.

4.3.3.2 Polite, Friendly, Affectionate and Coaxing

For 'polite' and 'friendly' attitude, the speaker assumes a warm and inviting demeanour showing consideration towards the addressee.   Included in this attitude group is 'affection', which helps the speaker not only to be polite and friendly but also be affectionate.   Further, Im2 in Set 2 (see Table 4.32) can construe 'coaxing', in which the speaker is trying to get something done by the addressee.

a)   **Tone 1:** The Level tone realizing the neutral also realizes 'polite' and 'friendly' atttude.   The pitch is higher than it is in the neutral and the duration of the overall utterance and the tonic is much longer.

Imperative Clause 10: // bengchheng tawh / SU //

Context	
Friendliness	When there are really young kids playing around, the baby-sitter (mother, aunt, older sister, etc.) tells them not to make too much noise. But, the tone depicts fondness and friendliness.
	The tone is made to depict as much affection or friendliness as is possible since they are only kids and the babysitter does not want to scare them or be too harsh with them.
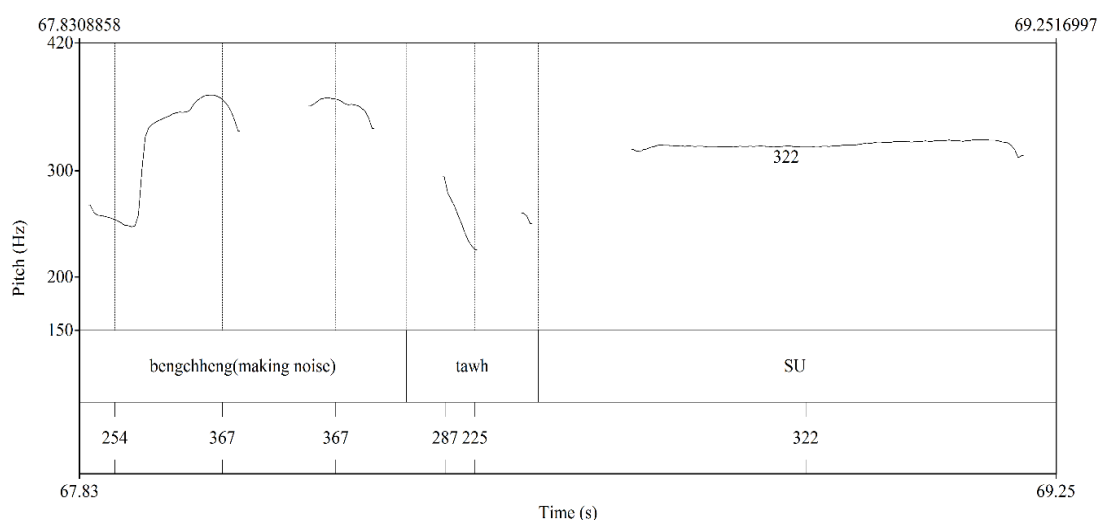
Figure 4.58: S2, Im10 - // bengchheng tawh / SU // 'Stop making noise! 'Don't make noise!' **Friendly**: Tone 1.

Table 4.33: Comparative readings of the **neutral** and **friendly** renderings of 'bengchheng tawh su!'

Attitude	Neutral vs Friendly					
Clause	*bengchheng*		*tawh*		*SU*	
Pitch (Hz)	218-316 300	**254-367 367**	229-192	**287-225**	249	**322**
Dur. of word (s)	0.47	**0.47**	0.22	**0.19**	0.5	**0.75**
Dur. of clause (s)	Neutral: 1.2			Friendly: 1.41		

In this context, the speaker is scolding them in a friendly manner, in a way that shows that she is not harbouring a feeling of 'ange'r or 'irritation' towards them (making her tone inviting and warm). This is expressed with a Level tone at 322 Hz.

As displayed in the table, the pitch is much higher than it is in the neutral. The PRAAT figure shows that the pitch movement is much more prominent when expressing

'friendly' attitude, which is corroborated by the pitch readings of both the pre-tonic and the tonic. The duration reading also shows that 'polite' and 'friendly' attitude takes longer time and the duration of the tonic (0.75 s) is much longer than the tonic of the neutral, which is 0.5 s.

b)   Tone 2: Im2 and Im6 are realized with a falling contour from Mid when construing both neutral and 'polite/friendly/coaxing'. Both clauses are imperatives with no imperative element in them. While, the Im2 construes 'coaxing', Im6 construes 'polite' and 'friendly' attitude.

Although the realization of this attitude is observed to be Tone 2, two pitch forms have been observed: (i) a proper steady Fall, and (ii) a Fall that is Level for most of the duration and then falls steeply at the end. The first is observed in Im2 with a stop in the coda (closed syllable) and the latter is observed in Im6 with the tonic ending with a vowel (open syllable).

Further, it has been observed that the pitch is slightly higher than it is in the neutral, and the duration much longer for the clause construing 'polite', 'friendly' and/or 'coaxing'.

Imperative clause 2: // tui min lo / LAK //

Context	
Coaxing	The speaker is asking someone she is familiar with to bring water. Her tone implies 'please' because she feels that they will not want to do it.
	The speaker employs this tone so that whoever she is asking the favour of will have no choice but to concede. Her tone indicates that she is not being subtle at all in coaxing the other person. If the person refuses at first, this may be followed with

	tons of compliments such as "you're a nice person" in an attempt to get the job done.

Figure 4.59: S2, Im2 - // tui min lo / LAK // 'Bring me water,' **Coaxing**: Tone 2.

Table 4.34: Comparative readings of the **neutral** and **coaxing** renderings of 'tui min lo lak!'

Attitude	Neutral vs Coaxing							
Clause	*tui*		*min*		*lo*		*LAK*	
Pitch (Hz)	260-269	**277-264**	266-290	**282-312**	286-228	**309-243**	243-191	**273-205**
Dur. of word (s)	0.12	**0.11**	0.16	**0.21**	0.23	**0.23**	0.42	**0.66**
Dur. of clause (s)	Neutral: 0.94				Coaxing: 1.23			

In this context, since it is a request, the speaker's intention is to extract a favour from the addressee, in this case, to coax the addressee to bring her water. As observed in the figure, this is realized with a fall, which is similar to the realization of the neutral attitude (see Fig. 4.55, p. 206). The fall is from 273 Hz to 205 Hz. However, as

observed in the above table, the pitch is higher and the duration longer, when expressing 'coaxing'. Also, observable is that the pitch movement is much more prominent in the pre-tonic of the clause construing a coaxing attitude (see pitch reading in the above table, or Figure 4.55 for comparison).

Imperative Clause 6: // hming ziak ta / CHE //

Context	
Politeness **Friendliness**	'Write your name (please)'. When a doctor's receptionist gives in a form to fill up for an appointment, she says this sentence in a polite manner, bordering on 'coaxing' especially when the patient is old.
	When a very young child is hesitating (or reluctant) to write his name, his mother might adopt a coaxing tone to encourage him.
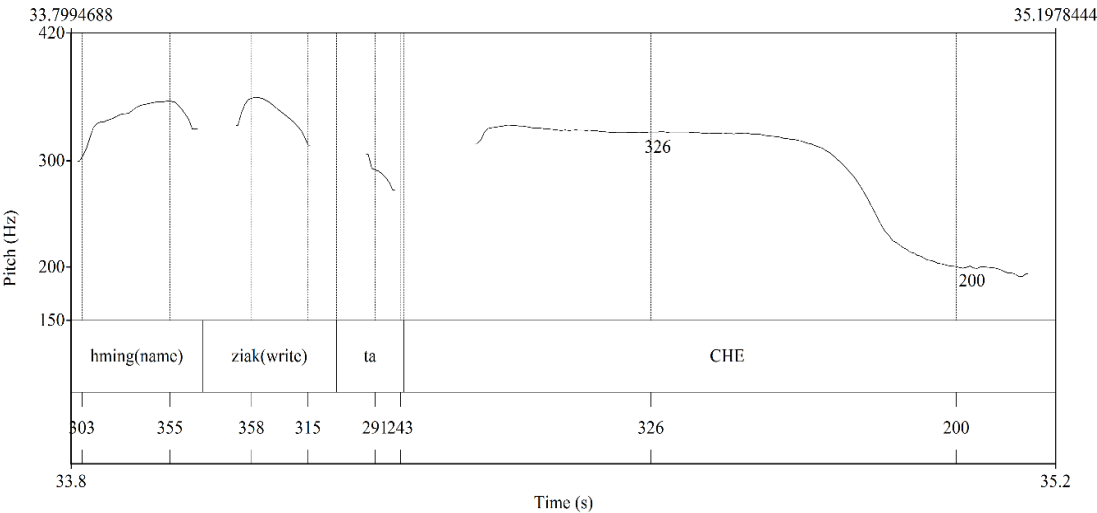
Figure 4.60: S2, Im6 - // hming ziak ta / CHE // 'Write your name (go ahead)!' **Polite/Friendly**: Tone 2.

Table 4.35: Comparative readings of the **neutral** and **Polite/Friendly** renderings of 'hming ziak ta che'.

Attitude	Neutral vs Polite/Friendly							
Clause	*hming*		*ziak*		*ta*		*CHE*	
Pitch (Hz)	280-316	**303-355**	315-270	**358-315**	256-208	**292-143**	271-181	**326-200**
Dur. of word (s)	0.17	**0.18**	0.25	**0.19**	0.09	**0.09**	0.64	**0.92**
Dur. of clause (s)	Neutral: 1.16				Polite/Friendly: 1.39			

In this context, even though the speaker is giving a command, she does it in a manner that indicates that she is friendly and assumes an inviting demeanour. The tone is level at 326 Hz for the major portion and then falls steeply to 200 Hz at the end. It is higher pitched than the neutral (see Fig. 4.56 on p. 206) and the duration of the tonic longer. When we compare this figure with Fig. 4.59, we can observe the marked difference in the fall when the tonic ends with a vowel.

c)   **Tone 3:** In this set, Tone 1 realizes this attitude with a slightly higher pitch and longer duration than the neutral. As noted in all the clauses which end with a glottal stop in the coda position, if for a neutral meaning the tone is a low fall (Tone 3), then for politeness, it becomes level (tone 1).

Imperative Clause 3: // lehkha zir / RAWʔ //

Context	
Friendliness **Affectionate**	A mother is affectionately telling her son to study. She is neither nagging nor irritated.
	A mother tells her son's friend to study instead of getting distracted by other things. She tells him in a friendly and warm manner.
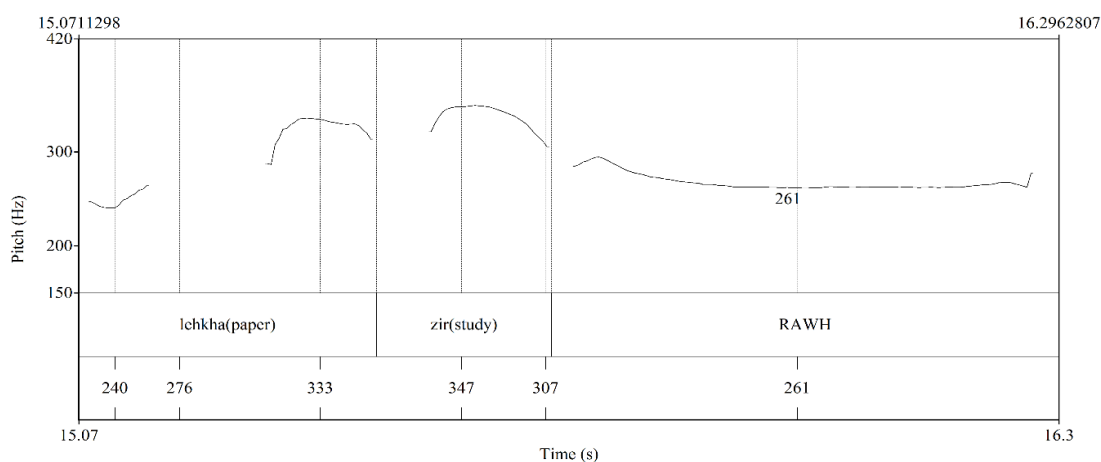
Figure 4.61: S2, Im3 - // lehkha zir / RAWʔ // 'Study!' **Friendly/affectionate**: Tone 1.

Table 4.36: Comparative readings of the **neutral** and **Friendly/ affectionate** renderings of 'lehkha zir rawh!'

Attitude	Neutral vs Friendly, Affectionate					
Clause	*lehkha*		*zir*		*RAWʔ*	
Pitch (Hz)	230-220 281-238	**240-276** **333**	266-234	**347-307**	230-191	**261**
Dur. of word (s)	0.43	**0.37**	0.28	**0.21**	0.3	**0.63**
Dur. of clause (s)	Neutral: 1.02			Friendly, Affectionate: 1.22		

As mentioned above, this attitude is realized with a Level pitch (Tone 1) when compared with the neutral (see Fig. 4.57 on p. 207)'s Tone 3. The entire utterance is pitched higher. The onset pitch in the tonic for polite attitude begins at 261 Hz, whereas for neutral it begins at 230 Hz. Further, if we study the readings for the pre-tonic in the above table (also, examine the figures), we find that the pre-tonic syllables are pitched higher. And, there is a marked difference in the duration of the tonic, for politeness it is 0.63 s which is double that of the neutral (0.3 s).

The same instance of Tone 3 changing to Tone 1 in the rendering of polite/friendly attitude has also been observed in earlier study of declarative (Fig. 4.11, p. 130) and wh- interrogative (Fig. 4.42, p. 183).

4.3.3.3 Irritation/Annoyance and/or Insistence/Persistence/Nagging

An imperative clause can construe any of these attitudes or all. Context plays a major role in specifying the attitudes construed by a clause.

a)   **Tone 1:** As observed in the previous sections (on other Mood types), the clause realized with Tone 1 for neutral attitude is realized with a Rise for this set of attitudes.

Imperative Clause 10: // bengchheng tawh / SU //

Context	
Irritation **Annoyance**	The mother tells her kids not to make too much noise but it falls on deaf ears. So, after several attempts of telling them nicely she gets irritated, and in her frustration, she adopts a very annoyed tone to order them not to make any more noise.
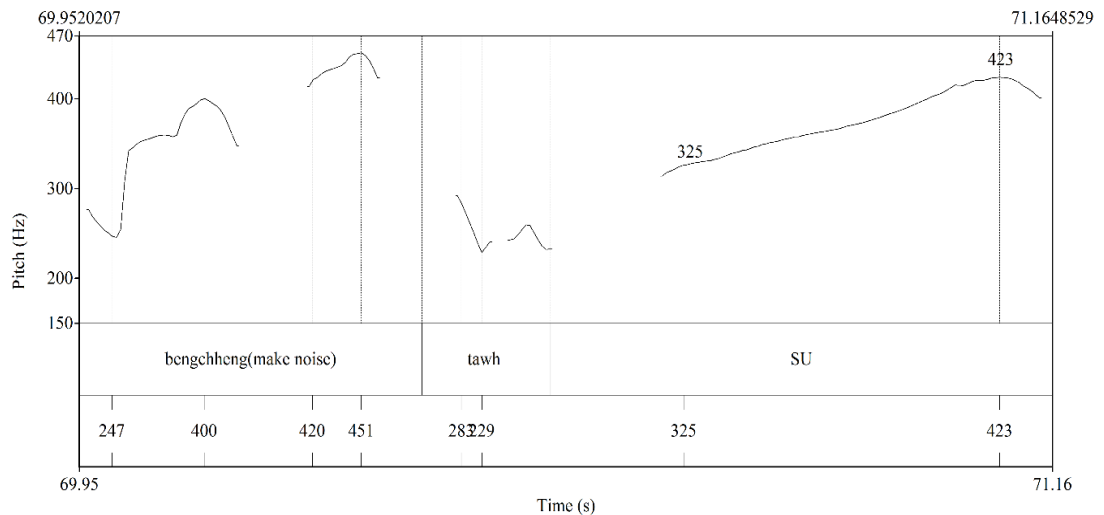
Figure 4.62: S2, Im10 - // bengchheng tawh / SU // 'Stop making noise! 'Don't make noise!' **Irritation/Annoyance**: Rise.

The speaker is expressing her 'irritation' and 'annoyance' in this context. This is expressed with a Rise from high pitch 328 Hz to an even higher 424 Hz as observed in the PRAAT figure above. If we study both the neutral Fig. 4.54 and 'irritated', the neutral is realized with Tone 1 and 'irritated' with Rise.

b)   Tone 2: An imperative clause realized with Tone 4 in the neutral is realized with a Rise Fall when construing 'irritation', 'annoyance' and 'insistence', 'persistence' attitudes.

Imperative Clause 6: // hming ziak ta / CHE //

Context	
Irritation Annoyance Insistence Persistence	A mother helps her son fill up some form even though she is quite busy herself. But, her son is distracted from his task by other trivial things. So, t mother gets irritated and scolds (nagging) him to write his name quickly.

Figure 4.63: S2, Im6 - // hming ziak ta / CHE // 'Write your name (go ahead)!'
Irritation/Annoyance, Insistence/Persistence: Rise Fall.

The speaker is expressing her irritation in this context by nagging the addressee with an insistent tone. This is realized with a slow and steady rise from 318 Hz to 367 Hz and then a steep fall at the terminal point to 207 Hz. The rise and fall is observed for all the speakers even though the prominence may vary from speaker to speaker. It is also very interesting to note the differences in pitch contour in Figures 4.56 (neutral – Tone 2, p. 198), 4.60 (polite – rise (almost level) and fall contour, p. 204) and 4.63 (irritation – rise-fall contour) of the same clause, Im6.

c) **Tone 3:** As mentioned in 4.2.2.2.3 (wh-Interrogative), when Tone 3 realizes a neutral attitude, this set of attitudes ('irritation'/'annoyance' and 'insistence'/'persistence') is realized with a Rise Fall. However, when there is a glottal stop in the coda of the tonic, the tone is depressed and hence it is realized with a more prominent Rise and a steep Fall (at the terminal point). As all the imperative clauses realized with a Tone 3 (Low fall) in the data end with a glottal stop, this set of attitudes is always realized with a rise fall contour.

Imperative Clause 3: // lehkha zir / RAWʔ //

Context	
Irritation/ Annoyance	The mother is nagging her child to study. The son doesn't like studying so the mother has to tell him again and again to study. She gets annoyed and irritated at some point and ends up nagging her child. The tone she uses is 'persistent' and expresses her irritation.
Insistence/ Persistence	
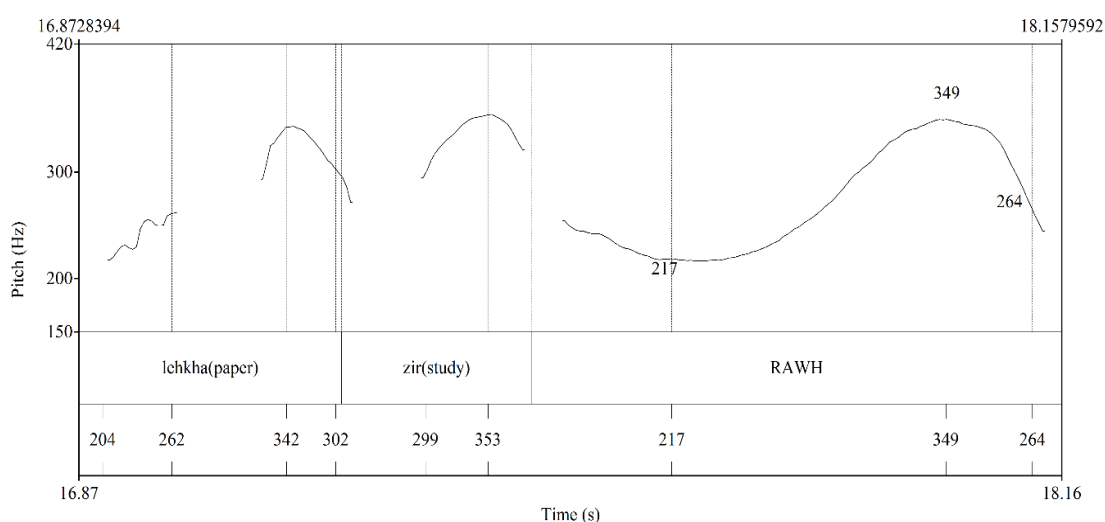
Figure 4.64: S2, Im3 - // lehkha zir / RAWʔ // 'Study!' **Irritation/Annoyance, Insistence/Persistence**: Rise Fall.

In this context, the speaker is expressing her irritation and annoyance by persistently nagging the addressee to study. The given context shows how the mother is nagging her son and pushing him to study even though he has no interest. The attitude is realized with a prominent Rise from 217 Hz to 349 Hz and then falling down to 264 Hz as observed in the figure above.

The same observation has been made for declarative (see Fig. 4.18) and wh-interrogative (Fig 4.46) clauses, in which the tonic has a glottal stop in the coda.

4.3.3.4 Anger

Similar to the other Mood types, when realizing 'anger', the same tone as the neutral is employed but with a higher intensity for each syllable. Though each word is clearly enunciated with more intensity than in the neutral, the entire clause sounds very abrupt, which can be attributed to the time taken to render it.

a)   **Tone 1:** The tonic is realized with a Level (similar to neutral context). The distinction is made based on the intensity and duration of the clause.

Imperative Clause 10: // bengchheng tawh / SU //

Context	
Anger	After repeatedly telling them to stop making noise, the mother gets very angry and indicates it through her tone: 'Stop making noise right now!'. There is an implication of serious consequences to be faced if she isn't obeyed instantly.

Figure 4.65: S2, Im10 - // bengchheng tawh / SU // 'Stop making noise! 'Don't make noise!' **Anger**: Tone 1.

Table 4.37: Comparative readings of the **neutral** and **anger** renderings of 'bengchheng tawh su!'

Attitude	Neutral vs Anger					
Clause	*bengchheng*		*tawh*		*SU*	
Pitch (Hz)	218-316 300	**187-305** **327-373**	229-192	**270-187**	249	**262**
Intensity	73	**77**	70	**75**	71	**79**
Dur. of word (s)	0.47	**0.52**	0.22	**0.29**	0.5	**0.37**
Dur. of clause (s)	Neutral: 1.2			Anger: 1.18		

The speaker is expressing 'anger' towards the addressees. This is expressed with a level at 262 Hz with a slight dip observed at the onset in the tonic syllable. Although the slight dip is observed in the PRAAT picture, the Level is prominently heard during auditory analysis.

On comparing with the neutral, the readings in the table show that the intensity reading of 'anger' is higher than the neutral. As the speaker is expressing 'anger', the words in the clause are both sharp and abruptly articulated creating more impact. The duration is also shorter than the neutral and that of the tonic is 0.37 s, which is shorter by 0.13 s.

b)   **Tone 2:** The Falling contour realizing the neutral attitude (Fig. 4.56) realizes the angry attitude too.

Imperative Clause 6: // hming ziak ta / CHE //

| Context	
Anger	Even after being told many times, the child just wouldn't obey or continues being distracted. So, the mother gets very angry and ticks him off.
	At this point, the mother has lost her patience completely, and scolds her child. Her tone has a finality ring to it and a hidden warning of consequences (like a punishment or will be severely scolded) to be faced in the event of disobedience.

Figure 4.66: S2, Im6 - // hming ziak ta / CHE // 'Write your name (go ahead)!' **Anger**: Tone 2.

Table 4.38: Comparative readings of the **neutral** and **anger** renderings of 'hming ziak ta che!'

Attitude	Neutral vs Anger							
Clause	*hming*		*ziak*		*ta*		*CHE*	
Pitch (Hz)	280-316	**273-314**	315-270	**290-224**	256-208	**233-207**	271-181	**300-168**
Intensity	79	**82**	76	**79**	72	**73**	76	**79**
Dur. of word (s)	0.17	**0.18**	0.25	**0.19**	0.09	**0.09**	0.64	**0.45**
Dur. of clause (s)	Neutral: 1.16				Anger: 0.92			

The speaker is expressing 'anger' at the addressee's disobedience in this context. Her tone suggests that she has lost her patience and would not tolerate further noncompliance. This is realized with a wide fall from 300 Hz to 168 Hz (from Mid High to very Low pitch) as evident in the above figure.

On comparing with the neutral (see Fig. 4.56 on page 208), it is observed that due to the enunciation of the words in the clause, the intensity reading is higher when expressing anger (see Table 4.38). The Duration is another factor, as it the tonic syllable is shorter for angry attitude, making the utterance sound abrupt and curt.

c)   **Tone 3:** The angry attitude is also realized with a Low contour.

Imperative Clause 3: // lehkha zir / RAWʔ //

| Context	
Anger	The context is similar as the previous clause with an underlying warning, 'If you don't obey me now there will be consequences to face.'
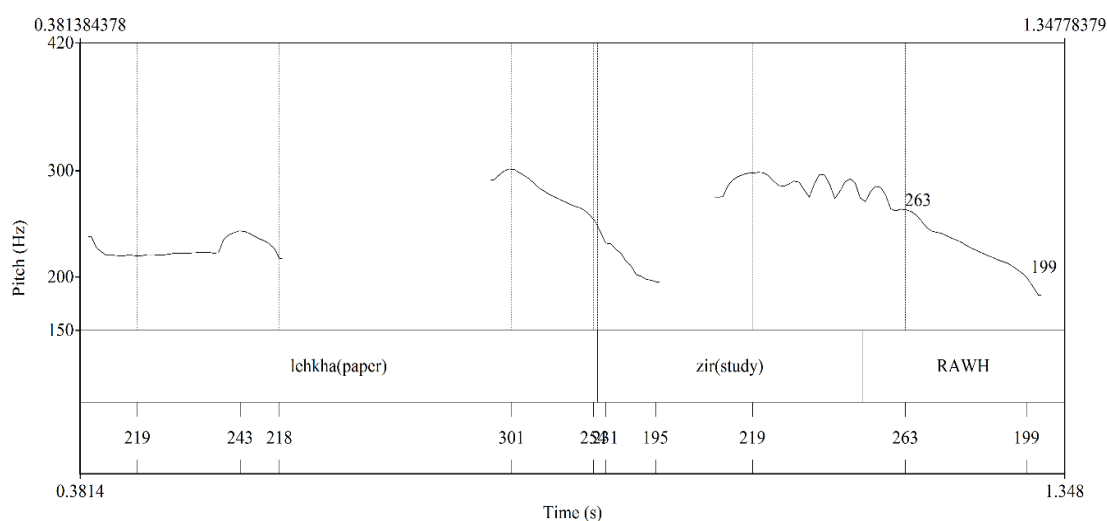
Figure 4.67: S2, Im3- // lehkha zir / RAWʔ // 'Study!' **Anger:** Tone 3.

Table 4.39: Comparative readings of the **neutral** and **anger** renderings of 'lehkha zir rawh!'

Attitude	Neutral vs Anger					
Clause	*lehkha*		*zir*		*RAW?*	
Pitch (Hz)	230- 220 281-238	**219-243** **310-254**	266-234	**219**	230- 191	**263-** **199**
Intensity	76	**82d**	77	**80**	75	**85**
Dur. of word (s)	0.43	**0.5**	0.28	**0.25**	0.3	**0.2**
Dur. of clause (s)	Neutral: 1.02			Anger: 0.96		

As observed in the figure above, 'anger' is realized with a Low Contour from 263 Hz to 199 Hz. Each syllable in the clause is emphasized to make an angry impact, resulting in higher intensity reading.

On comparing neutral with 'anger' (Table 4.39), it is observed that the pitch movements are more prominent in the pre-tonic syllables and the onset of falling for the tonic is also from a higher point, when expressing anger. As the utterance is said in a curt and abrupt manner, the duration of the tonic syllable is also affected; it is shorter than in the neutral context.

4.3.3.5 Suggestive

This attitude is observed in Im4 'hun pek belh la' with the imperative element 'la,' which is a very mild imperative. This particular clause has no neutral context as the

clause itself occurs in a special situational context. The suggestive attitude construed by this clause can be grouped under the 'politeness' and 'friendliness' as it indicates the speaker's attempt to appeal to the addressee[94].

Imperative Clause 4: // hun pek belh / LA //

Context	
Suggestive	A student did not finish his assignment and the parents request the teacher to give the child more time. It is suggestive and an attempt to appeal to the teacher's consideration or sympathy.
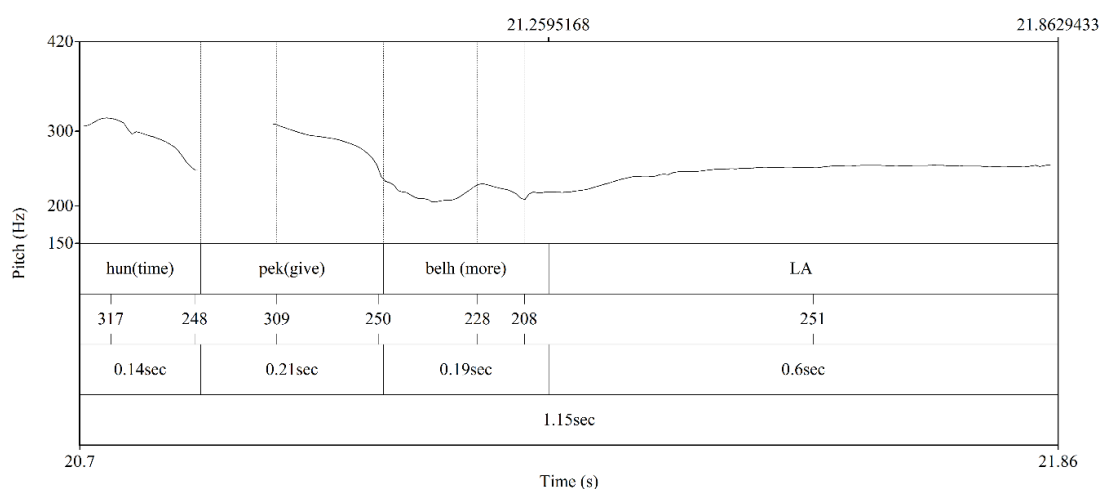
Figure 4.68: S2, Im4 - // hun pek belh / LA // 'Give (him/her/them) more time.' **Suggestive**: Tone 1.

The imperative element 'la' itself is, as mentioned, a mild imperative (see 3.2.3.2 of Chapter 3). In this context, the speaker is suggesting and making a request to the addressee to give more time to someone (third person). In this, the speaker aims to be

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[94] The clause itself indicates a command. Mizo is a community where politeness and friendliness are a part of the culture. Saying this in a context where one does not have authority will be deemed rude. Hence, the politeness or friendliness attributes (like longer duration and higher pitch) are used in order to show that they are not being rude.

amicable and attempts to win the favour of the addressee. This is expressed with a Level at 251 Hz as observed in the given above figure.

4.3.3.6 Authoritative

'Authoritative' is another attitude that can be construed with the clause 'hun pek belh la.' This attitude indicates the opposite of 'suggestive', where the speaker holds more power (higher status) than the addressee. This is an example of exercising 'authority' and in the right situation, it is natural to command or show authority.

Imperative Clause 4: // hun pek belh / LA //

Context	
Authoritative	A child doesn't finish his assignment in time and is brought into the principal's office. After contemplating the situation, the principal tells the teacher to give more time to the student to finish it. This indicates an authoritative attitude shown by the principal towards the teacher. So, this is someone of higher position giving out an order to someone whose professional status is lower.
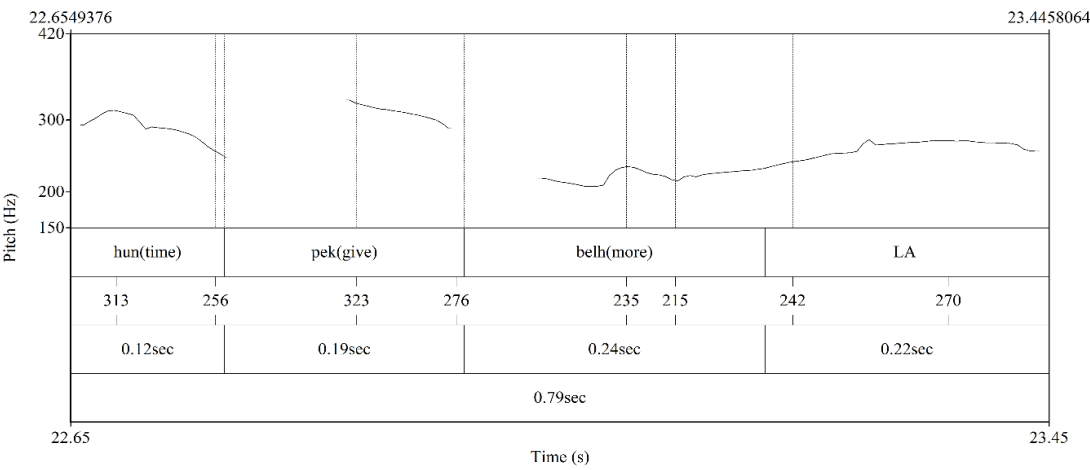
Figure 4.69: 4.69. S2, Im4 - // hun pek belh / LA // 'Give (him/her/them) more time,' **Authoritative**: Tone 1.

In this context, the speaker is exercising her authority in the matter. She is neither angry nor rude. She is just asserting her position of power to give such request or command to someone who is in a subordinate position. If this is used with someone familiar, and in an environment, where the speaker is not in a position of power, it will be deemed rude. There is no feeling of apprehension or anger in this.

This is expressed with a Level at 270 Hz in the tonic with a slight rise in the initial. On comparing with the suggestive (Figure 4.68), the pitch is slightly higher and the duration of the tonic (0.22 s) and the whole clause (0.79 s) is shorter when expressing authority.

4.3.3.7 Summary

From the above discussion, the following observations can be made,

1) The imperative clause data has only one clause that is realized with Tone 1. The clause has no neutral and has two variants that construe a specific attitude. The study of Im4 shows that for the first attitude (see 4.3.3.5), where the speaker is being 'amicable' and gives suggestion, the realization is similar to that of the 'polite/friendly' rendering. The tonic syllable is realized with Tone 1 where the duration is quite long. In the second rendering (see 4.3.3.6), the speaker is authoritative, which is realized with a rise and the duration much shorter than the first.

2) The Imperative clauses realized with Tone 2 show similar tone patterns as the declaratives and interrogatives while construing the various attitudes.

3) All Imperative clauses with neutral Tone 3 have glottal stop in the tonic syllable. Hence, the observation is similar to that of declaratives and wh- interrogatives with glottal stop in tonic.

4) The observation in the case of angry attitude is the same for all the clauses discussed for the four mood types. The neutral and angry attitude rendering is realized with the same tone, but distinguished through other acoustic features like intensity, which is higher, and duration, which is shorter.

The findings listed here are based on the study of all the seven informants. The readings of all informants can be seen in the Appendix III and the PRAAT figures in Appendix IV.

4.4 Grouping of Attitudes and Tone mapping

In the previous sections, the phonological realizations of the primary mood types have been discussed IN relation to the various attitudes they can construe in appropriate contexts. The changes in the pitch movement and other acoustic factors like intensity and duration contributing to the expression of these various attitudes have also been elaborated. After studying these various acoustic changes, based on the data selected for this study, a few observations can be made on the patterns that emerge.

A clause of any mood type, in Mizo, can construe a variety of attitudes depending on the contexts in which it is used. It is observed that some attitudes are realized with the same tone as the neutral, probably with other acoustic differences. Some others show

marked difference in their realization, especially with reference to pitch contour. In the following table, the attitudes discussed in this chapter are grouped on the basis of some similar features:

Table 4.40: Grouping of the various attitudes of Mizo observed in this study.

Grouping of Attitude alternants					
Attitude 1	Attitude 2	Attitude 3	Attitude 4	Attitude 5	Attitude 6
neutral	polite	irritated	angry	disappointed	surprise
	friendly	annoyed		doubtful	incredulous
	affectionate	insistent		displeased	disbelief
	tactful	persistent		disinterest	
	tentative	nagging			
	coaxing				
	worried				
	concerned				
	suggestive				

As it has been reiterated throughout the chapter, certain acoustic characteristics accompany the phonological realization of certain attitudes. Further, it has also been observed that a clause ending in a certain tone cannot be used for expressing certain attitudes, or in other words, certain clauses cannot occur in certain contexts. The following table displays the tone mapping based upon the attitudes and also the characteristic acoustic cues that accompany the tones.

Table 4.41: Tone mapping of the various attitudes.

Tone Mapping of the Attitude alternants					
Attitude1	**Attitude 2**	**Attitude 3**	**Attitude 4**	**Attitude 5**	**Attitude 6**
Tone 1	*Tone 1* pich is higher and duration longer	*Rise* duration is longer	*Tone1* greater intensity and shorter duration	*Falling contour*	*High Rise*
Tone 3	*Tone 2* pitch is higher and duration longer (it looks level in mid pitch and dips steeply at terminal)	*Rise Fall*	*Tone 3* greater intensity and shorter duration		
	Tone 1 Longer duration (on tonic with glottal stop in coda)	*Rise Fall* but the rise is very prominently observed (on tonic with glottal stop in coda)			
Tone 2	*Tone 2* falls from a higher pitch and longer in duration	*Rise Fall* rises from a higher pitch (than Tone 3 Attitude 3) then Low	*Tone 2* greater intensity and shorter duration		
Tone 4	*Tone 4* pitch is higher and	*Tone 4* the rise is very prominent and it is to a	*Tone 4* greater intensity and		

	duration longer	very high pitch (fall rise observed in auditory test)	shorter duration		

As has been mentioned before, the attitudinal variants listed in Table 4.40 are expressed in a certain manner and there are certain acoustic features contributing to their realization. The realization of the attitude groups in the given table is studied by comparing it with the neutral realization. This comparative study reveals that, the realization of each attitude group is based on the tone of the neutral. A clause construing a neutral meaning and phonologically realized with Tone 3 cannot express Attitude 3 in the same manner as a clause realized with a Tone 1 (neutral). Also, as has been discussed throughout the chapter, there are various changes in acoustic features like pitch movement, intensity and duration which contribute to the expression of these attitudes. Further, it has been observed that similar changes have been detected across each mood type when realized with the same tone for construing neutral and other attitudes under the same group. For example: the realization of Attitude 2 is always higher in pitch and longer in duration than the neutral regardless of the tone of the neutral. So, Table 4.41 is a mapping of changes in acoustic features in the tonic syllable that has been observed in the study of the attitudinal function of tones across each mood type.

Chapter 5

Trinocular Perspective: Drama

5.0   Introduction

In the previous chapter, the interpersonal function of Mizo tones with reference to 'key' was discussed at great length. The phonological realization of each clause (of all the Mood types) in a constructed neutral context was compared with its phonological realization in each of the specific contexts set up to construe the possible attitudinal meanings of Mizo. The present chapter extends the discussion of the 'key' aspect of Mizo tones by studying short exchanges taken from three dramas which are contextually rich in the expression of attitudes.

In each exchange, first, the mood type of the simple clause is noted. Then, each clause is studied within the context to identify the meaning it construes, the neutral or specific attitudinal meaning. Later, the realization of these clauses through tones is examined using PRAAT. Sometimes, the selected drama might give instances of both the neutral and the attitudinal variants of a clause, which makes comparison easy. But, in most cases, this does not happen: a phonological realization of a specific attitudinal meaning may not have an instance of neutral realization within the text. In such cases, the said clause has been recorded by an informant to procure its rendering in a neutral context. Wherever necessary, the acoustic features of the neutral and the specific renderings are compared to see whether the generalizations made in Chapter 4 hold good.

As mentioned above, short exchanges from three dramas constitute the data for this chapter. They are (i) *Keuh* (refers to mischievous/cunning action), (ii) *Hmangaihna mak*: 'Strange love', and (iii) *Ka lo mawl em vang a lo ni*: '*Because I was foolish*'. The following sections provide a discussion on the exchanges from each of these dramas.

5.1 Plot Summary of *Keuh*

Keuh is a satirical stage play with a moral theme by a Mizoram based drama club called "Zephyr Drama Club". Ten exchanges have been selected from this drama for this study.

In this drama, the concerned parents of two teenagers warn them against delinquents, and of the dangers involved in mixing with the wrong crowd, for instance, the possibility of contracting diseases such as HIV. However, the children do not heed the good advice of their parents and prefer to hang out with the wrong crowd. As a result, they end up in some compromising situations, but luckily, they are unharmed. Unfortunately, the same could not be said for the people they had been acquainted with: Some were involved in accidents due to excessive drinking; others arrested for illegal activities; while still others had kids out of wed-lock, the result of wild partying and drinking. The fact that they were lucky enough to escape unharmed was a big lesson for both the kids.

5.1.1 Analysis of Exchanges

In the following sections, the text and context of each selected exchange followed by the relevant PRAAT figures of the target clauses have been provided. Wherever

necessary, the figures of the isolated clauses in the neutral or the specific contexts (as may be required) recorded by informants are also provided to facilitate comparison. This is followed by the discussion of the 'key' function of tones operating in that exchange.

5.1.1.1: Exchange 1

Table 5.1   Speech Functions, Mood and Attitudes in Exchange 1.

Speaker	Clause	Speech Function /Mood	Attitude
B1	Hei Hey **Mi en rawh**[95] Me look imp. ele. **Meng rawh** Open eyes imp. ele. *Hey, Look at me! Open your eyes!*	command: imperative	angry
B2	Enge? *What?*	question: wh- interrogative	
B1	Nga'te mi rawn la runluih Why me loc. part still provoke fova? continually		

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[95] The target clause is always in **bold**.

	Why do you keep provoking me?		
B2	Nangman min ti hmasa anih kha. You me do first it is det. *You started it. (You attacked me first.)*		

Context: Both speakers are delinquents who run into each other in the first scene of the play. Each wants to prove their prowess, and end up in an argument. Initially, B1 is more dominating, while B2 seems to be very weak, unable to retaliate boldly. But, as B1 walks away, B2 gets the courage to mock him, which angers B1 more than before, and he comes back to tell B2 to stop provoking him.
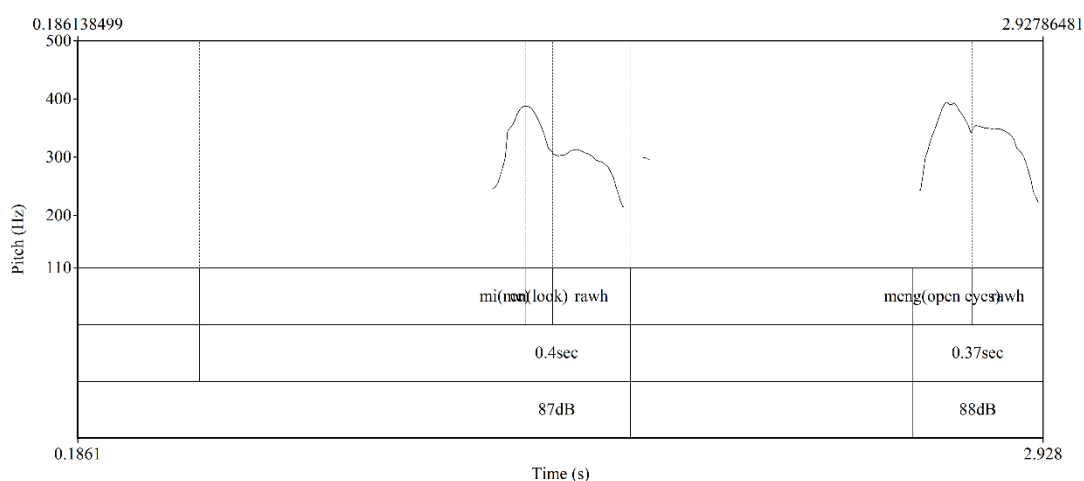
Figure 5.1: B1- // min en / RAWʔ // and // meng / RAWʔ[96] // '*Hey, Look at me! Open your eyes!'*. **Anger**: Tone 3.

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[96] 'rawh' is a monosyllabic imperative element with a glottal stop. The transcription is / roʔ /.

0.912937845   1.44671434

350
300
250
200
150

Pitch (Hz)

| mi(me) | en(look) | rawh | meng(open eyes) | rawh |

| 0.5sec | 0.53sec |
| 75dB | 75dB |

0.1013   1.447

Time (s)
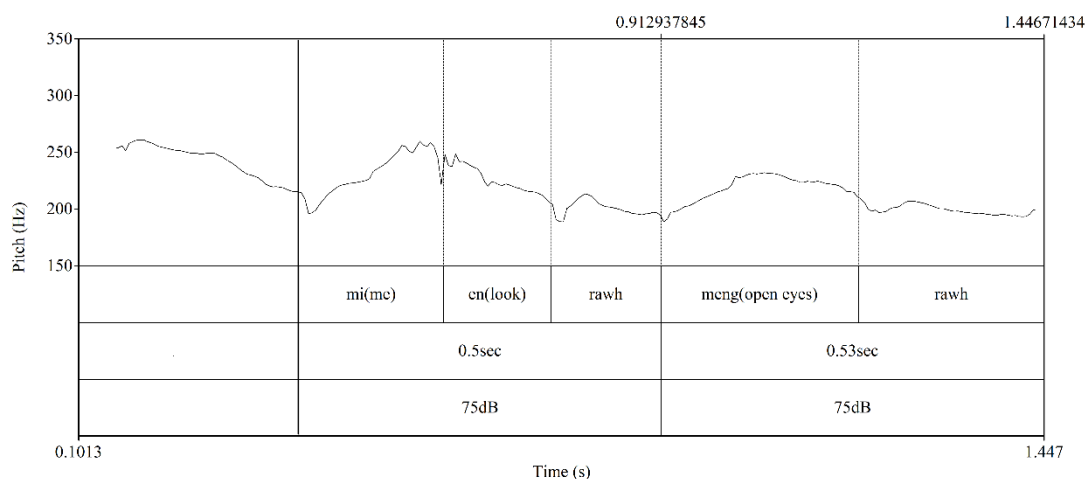
Figure 5.2: NS[97] - // min en / RAWʔ // and // meng / RAWʔ // '*Hey, Look at me! Open your eyes!'*, **Neutral**: Tone 3.

While Figure 5.2 represents the neutral rendering of the two imperative clauses by an informant, Figure 5.1 represents the realization of the same clauses in an angry context by an actor. Though they are by two different speakers, it is interesting to note that both of them are realized with a Tone 3 (fall from ML to L). The acoustic differences between the two are due to intensity and duration of the tonic syllable. In an angry context, the tonic tends to have a higher intensity and lesser duration than in the neutral. This is quite evident in the Praat readings of these two figures. Similar phenomenon was observed in Chapter 4 (see Section 4.3.3.4, p. 219), where less duration and more intensity of the tonic syllable in an angry context, contributes to the abruptness or sharpness of an angry tone.

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[97] Henceforth, NS refers to the speaker recorded for neutral variants of the samples analysed in the exchange.

5.1.1.2: Exchange 2

Table 5.2   Speech Functions, Mood and Attitudes in Exchange 2.

Speaker[98]	Clause	Speech Function /Mood	Attitude
D	Sakei I hlau amaw, a pa? Tiger you scared Q father *You are scared of tigers, dad?*		
F	**Sakei I hlau miah lo** Tiger you scared (really) not **amaw?** Q *You are really not scared of a tiger?*	question: polar interrogative	doubtful
D	Hlaulo hlauhawm loh emai. Not afraid scary not (at all) *No, I'm not afraid. It's not scary at all.*		
F	**Sakei I hlau lo amaw?** Tiger you scared not Q *You are not afraid of tigers?*	question: polar interrogative	doubtful

Context: The father is telling his daughter how different life was when he was young;

a life free of drug addiction and HIV. He elaborates on how instead of HIV there were

scared of tigers, which were the actual dangers in the past. The daughter then mocks

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[98] Here, 'D' refers to 'daughter' and 'F' refers to 'father'.

her father for being scared of tigers and claims that she is not. On hearing this, the father expresses his doubt as his daughter has not seen a tiger till date.

In the above dialogue, there are two instances of 'doubtfulness' expressed by the father. The first is when he asks his daughter if she really isn't scared of tigers because he knows that his daughter has never encountered a tiger before. And, second, the father is still in doubt when his daughter clarifies that she is indeed not afraid, and therefore, he asks again.
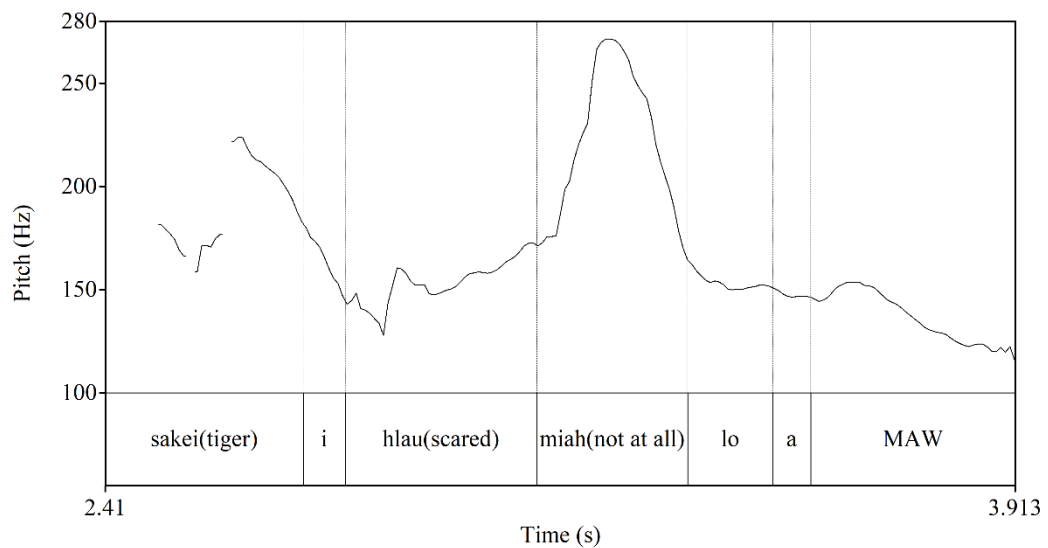
Figure 5.3: F - // I hlau / MIAʔ/ lo a / MAW// '*You are really not scared of a tiger?'* **Doubtful**: Falling contour.
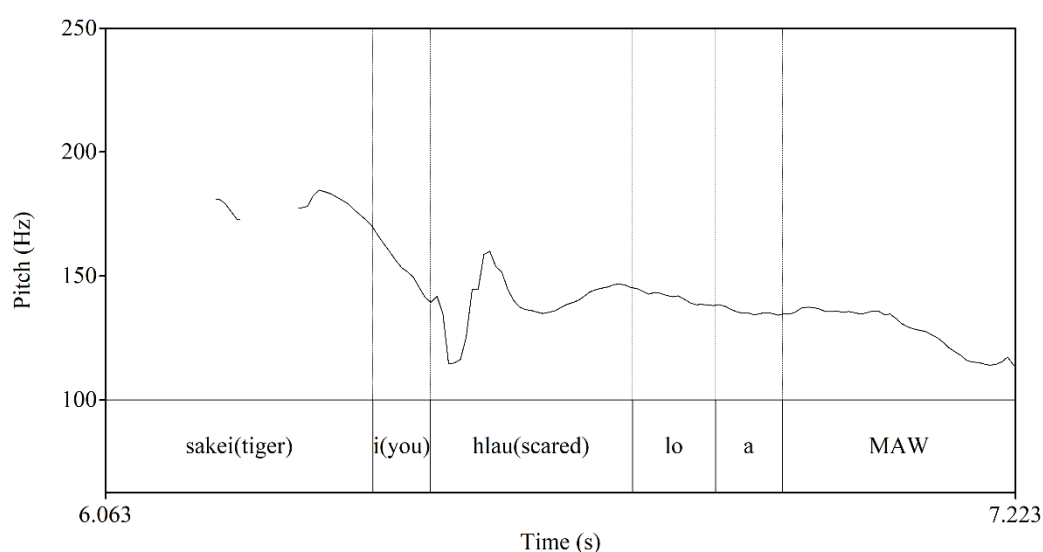
Figure 5.4: F - // I hlau lo a / MAW // *'You are not afraid of tigers?'* **Doubtful**: Falling contour.

In Fig. 5.3 and 5.4, the 'doubtfulness' of the father (F) is expressed with a Fall on the second syllable of the last element 'amaw.' As it has been discussed before in Chapter 3 (3.2.2.3.1 (4)) and Chapter 4 (Fig. 4.32, pg 168), 'amaw' realized with a Fall expresses a specific attitude, such as 'disappointment' or 'doubtfulness.' Also, in Fig. 5.3, in the first tone group // I hlau / MIA? //, the adverb 'miah' is used to exaggerate the sense of disbelief by the father. Here, the speaker is stressing on the adverb to express the degree of his doubt[99].

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[99] In Mizo, adverbs are often added to exaggerate certain things. This is discussed further in section 5.4.

5.1.1.3: Exchange 3

Table 5.3 Speech Functions, Mood and Attitudes in Exchange 2.

Speaker[100]	Clause	Speech Function: Mood	Attitude
F	**Naupang ka sawi thaihna anih** Kids I say scare it is **Kha** That *I said that to scare the kids.*	statement: declarative	angry
M	**Ka hrelo ani ve mai** I don't know it also simply **lawm** its because *I didn't know. (I simply didn't)*		irritated

Context: In the course of his discussion with his daughter, the father (F) says figuratively that he will pack her up so well as to protect her from the evils of the world. The mother (M) takes it literally and tells him that she will search for a parcel large enough to pack their daughter in. F is in disbelief and angry at M because she took everything literally and did not find the proposition absurd. M then protests that he should have had the sense to signal to her (probably by winnking) of his intent or made it clearer.

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[100] Here F refers to the 'father' and M to the 'mother' in this play.

In the above exchange, we have two instances where the speakers express anger and irritation. First, we have F rebuking M for taking his words literally and then, M retaliating and expressing her irritation towards F for not making his indications more obvious, for instance, by an accompanying conspiratorial wink.
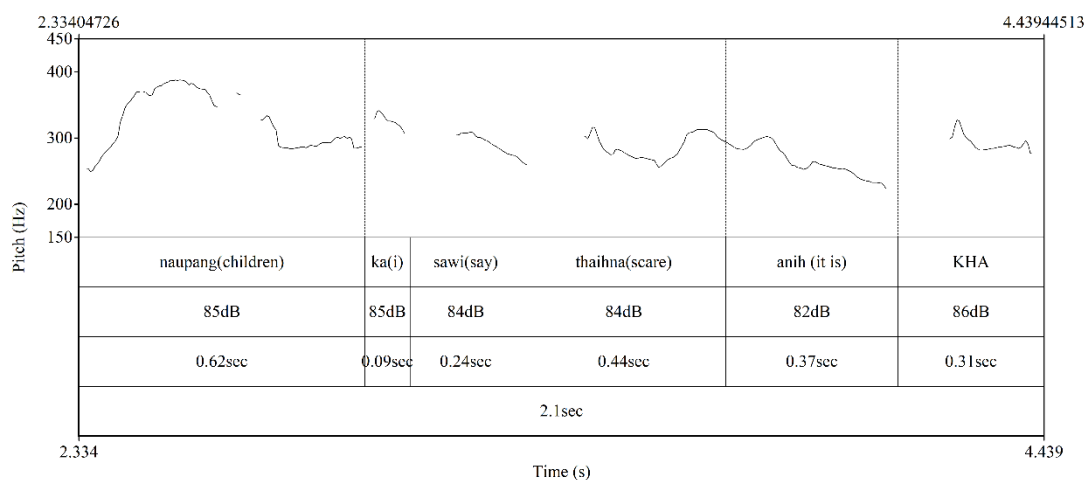
Figure 5.5: F - // naupang ka sawi thaihna anih / KHA // '*I said that to scare the kids.*' **Angry**: Tone 1.
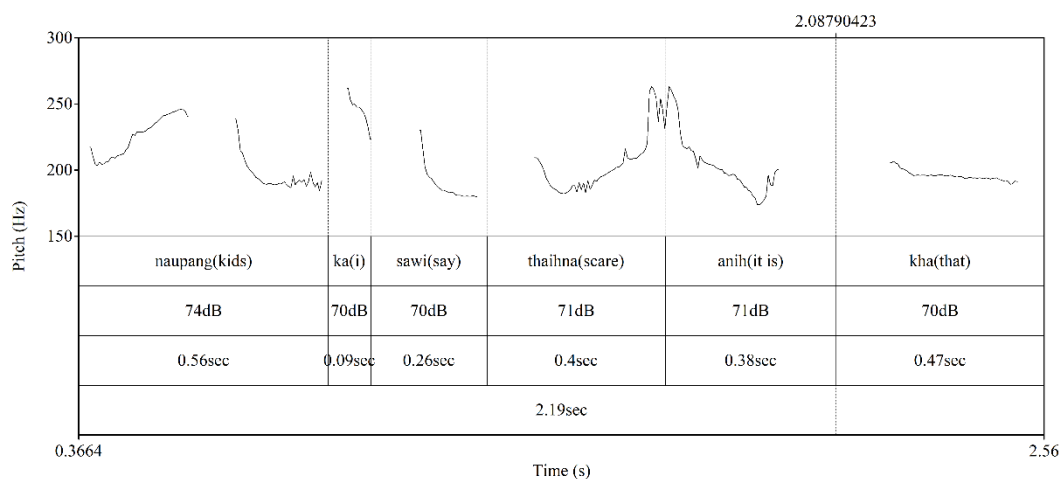
Figure 5.6: NS - // naupang ka sawi thaihna anih / KHA // '*I said that to scare the kids.*' **Neutral**: Tone 1.

On comparing the text grid and pitch movement of Fig. 5.5 with Fig. 5.6 (neutral – by informant), the intensity is observed to be much more (86 dB) when expressing 'anger'.

This may be contributing to the enunciated effect of the father's angry tone, which is realized with Tone 1 in both contexts.

Also, one can see the difference in duration (though they are two different speakers): the duration of the tonic syllable and the utterance as a whole expressing 'anger' being much shorter, 0.31 s compared to 0.47 s of 'neutral'. Further, the entire utterance is pitched higher. Also, the abruptness of the utterance is clearly audible in the 'angry' context[101]. The observations made on the acoustic features of tone expressing 'angry' attitude correlates with the observations made in Chapter 4 (see page 144: Fig.4.19, Table 4.11[102]).
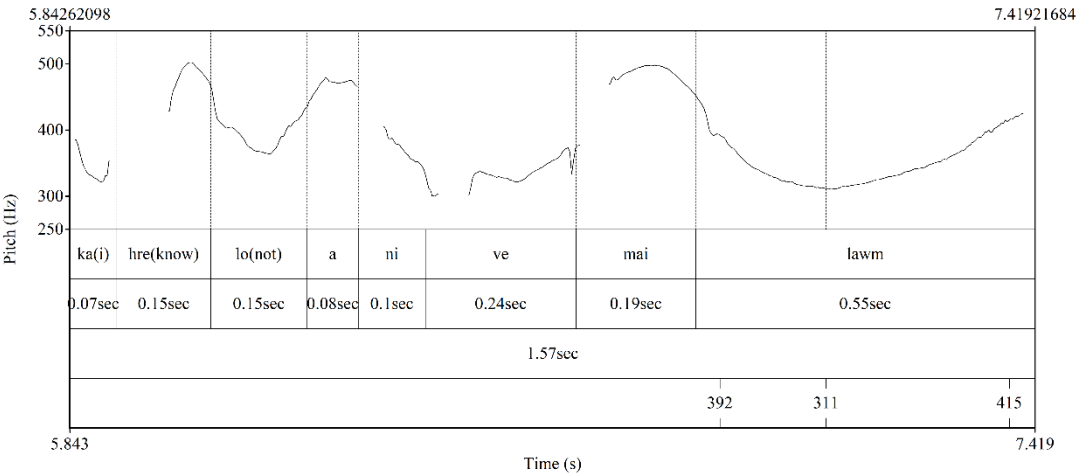
Figure 5.7: M - // ka hre lo a ni ve mai / LAWM // '*I didn't know*', **Irritated**: Tone 4.

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[101] If the same speaker (actor in the drama) was asked to render the clause in a neutral context, the tonw woud have exhibited <u>almost</u> the same features as in NS rendering.
[102] D2: Tone 1 in an 'angry' context.
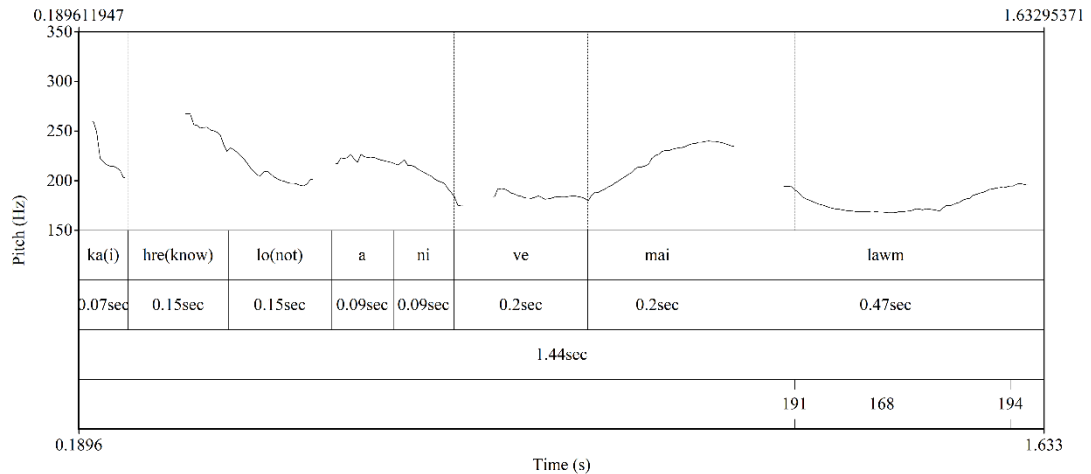
Figure 5.8: NS - // ka hre lo a ni ve mai / LAWM // '*I didn't know*', **Neutral**: Tone 4.

On comparing both Fig. 5.7 and 5.8, it is observed that the duration is much longer when a speaker expresses 'irritation' (Fig. 5.7). The readings show that 'irritated' attitude by S2 is 1.57 s. which is much longer than the neutral sample - 1.44 s. Also, on comparing the pitch movements of both the utterances, it is observed that the pitch movement in the pre-tonic, when expressing 'irritation', is much more prominent than the neutral. The tonic syllable in both is realized with Tone 4.

The same observations have been made in Chapter 4 (Fig. 4.29: p. 162, Fig. 4.46: p. 188, Fig. 4.47: p. 190) with reference to the realization of 'neutral' and 'irritated' and/or 'insistent' attitudes; the same tone, i.e. Tone 4, is used by the speaker in both the contexts. Further, the pitch movement is more prominent for the second set of attitudes in both the pre-tonic and tonic segments, with the rise being more prominent than that in neutral. All this is evident when we compare Figure 5.8 with Figure 5.7 given above.

5.1.1.4: Exchange 4

Table 5.4: Speech Functions, Mood and Attitudes in Exchange 4.

Speaker	Clause	Speech Function: Mood	Attitude
S1	**Awm em?** Here　Q *Anyone home?*	question: polar Interrogative	
D	**Awm e.** Here　part. *Yes, we are home.*	statement: declarative	
	Lo　　　lut loc. Mar.　Come in **rawh** imp. ele. *(please) Come in.*	command: imperative	polite friendly
S1	Lului　awm　em? 　　　Home　Q *Is Lulu home?*	question: polar Interrogative	
D	Aw, awm　e Yes　home part. *Yes, she is home.*	statement: declarative	
	Lo　　　leng　rawh loc. mar. visit　imp. mar. *Come in.*	command: imperative	

Context: S1 is visiting D and the above table shows a polite and friendly exchange between the speakers.

The following dialogue is a good example depicting how members of the Mizo society greet each other, when visiting an acquaintance or when they are visited. Below, we have two tone groups illustrating the components which attribute to the expression of polite and friendly attitude.
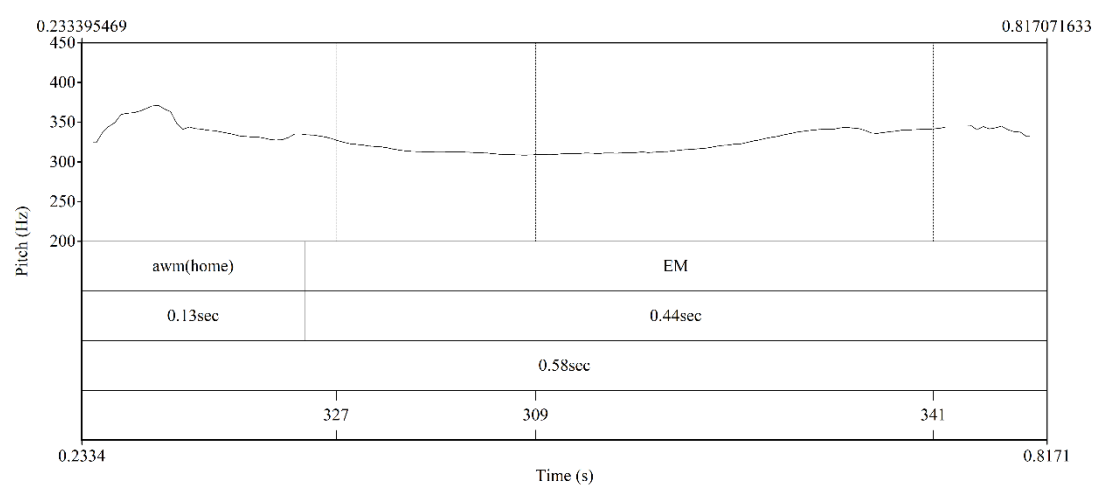
Figure 5.9: S1 - // awm / EM // '*Anyone home?*' **Politeness/Friendliness**: Tone 4.
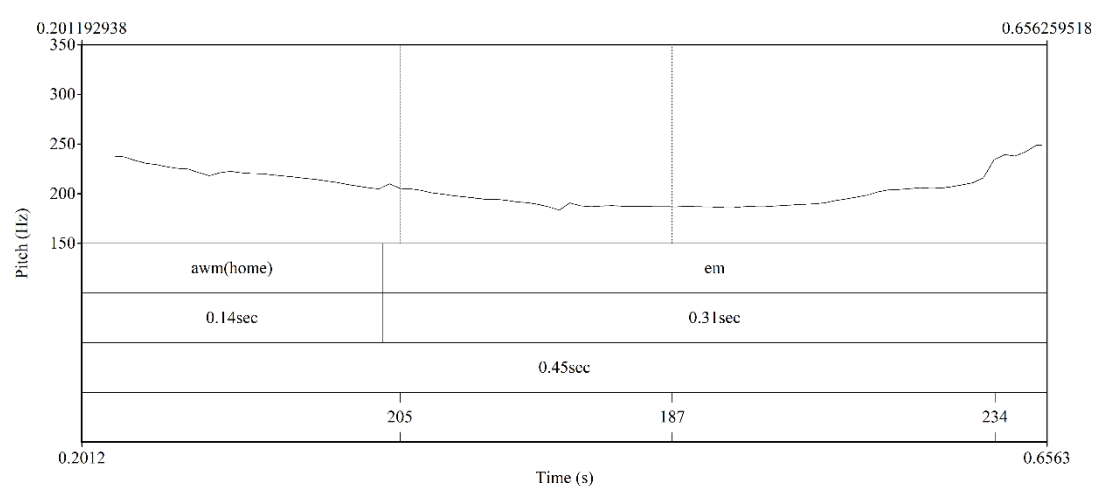
Figure 5.10: NS - // awm / EM // '*Anyone home?*' **Neutral**: Tone 4.

On studying both the Figs. 5.59 and 5.10, we find that the tonic is realized with Tone 4 both in 'neutral' and when expressing 'politeness/friendliness'. Also observable in the readings given on the figure is the difference in the duration. S1's expression of 'politeness' and 'friendliness' is much longer in duration than the neutral, and the tone is higher pitched.

It has been mentioned in Chapter 4 (Fig. 4.26, Table 4.17: p. 158, 159; Fig. 4.43, Table 4.26: p. 184) that while expressing politeness and friendliness, a Mizo speaker tends to make the pitch higher and extend the diction. This corresponds to the observation made during analysis of the tone group // awm EM //.
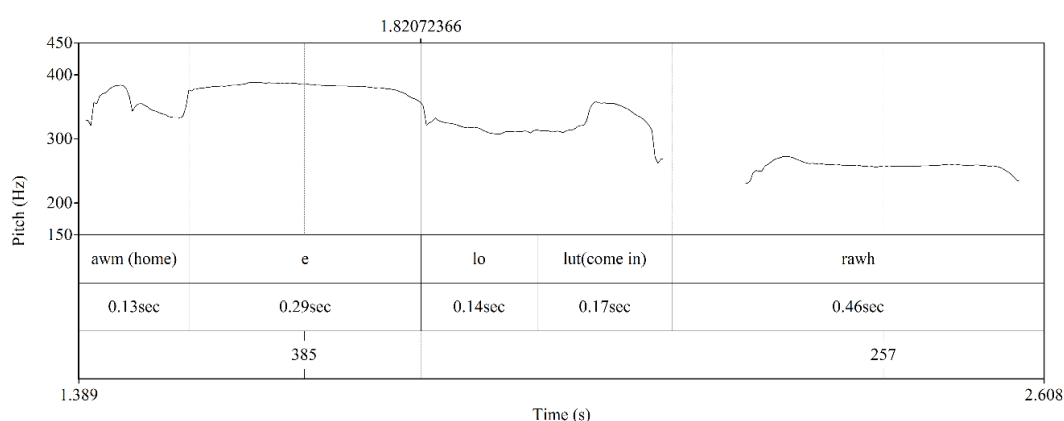
Figure 5.11: D - / /awm / E // lo lut / RAW? // 'Yes we are home. (please) Come in.' **Polite/Friendly**: Tone 1.
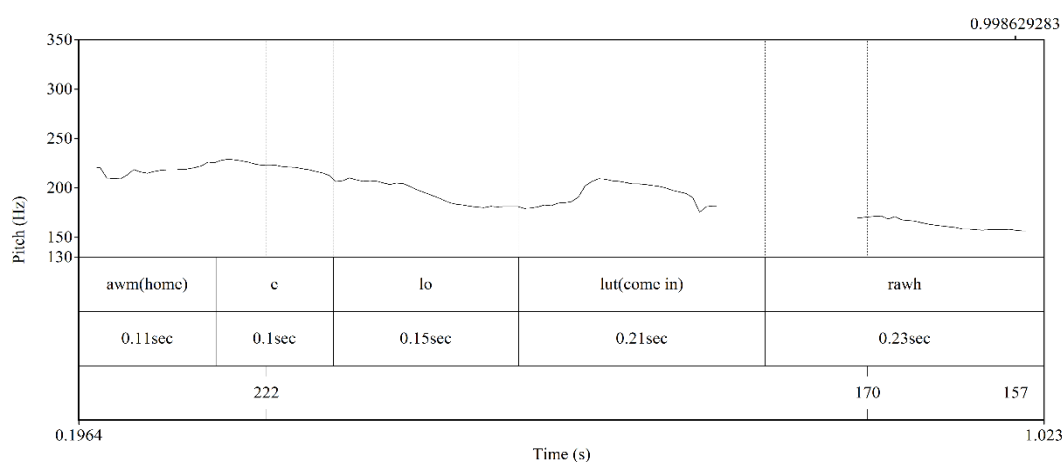
Figure 5.12: NS - // awm / E // lo lut / RAW? // 'Yes we are home. (please) Come in.' **Neutral**: Tone 3.
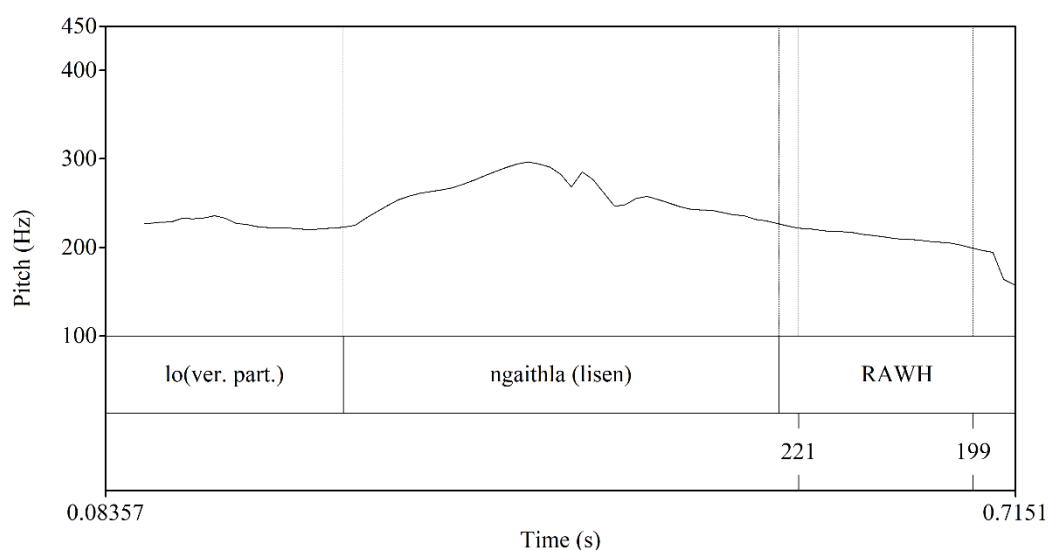
Figure 5.13: D - // lo ngaithla / RAWʔ // *'Listen (to me) !'* **Neutral**: Tone 3.

D then takes her turn and informs S1 that someone is home and invites her inside. There are two tone groups in Fig. 5.11 where the first tone group //awm E // construes a statement, while // lo lut RAWʔ // is a command. Both the instances express the speaker's 'politeness' and 'friendly' attitude. On studying Fig. 5.11 and Fig. 5.12, it is observed that aside from the pitch being higher, the duration of the tonic is also longer when the speaker assumes an amicable demeanour. In the first tone group // awm E //, the speaker is replying to a question asked and the tonic is realized with Tone 1 in both contexts. The duration of the tonic is 0.1 sec in the neutral and 0.29 sec in 'polite/friendly' context. The pitch is also observably higher at 385 Hz in Fig. 5.11. Further, in the second tone group // lo lut RAWʔ //, D is inviting S1 to enter the house. It is observed that the tone realizing the tonic 'rawh' in neutral context is a Tone 3 (Fig. 5.12). However, in the context where D expresses 'polite/ friendly' attitude, it is Tone 1. This correlates with the observations made in Chapter 4 (Fig. 4.61, Table 4.36: p. 214).

Also, Fig. 5.13 is an instance of // RAW‽ // of the same actor in a neutral context, which is realized with a Falling contour. This further consolidates the observations made in the study of both Figs. 5.11 and 5.12, which in turn corroborates the observations in Chapter 4 on clauses with the tonic ending with a glottal stop (realized with Tone 3 in neutral).

5.1.1.5: Exchange 5

Table 5.5 Speech Function, Mood and Attitudes in Exchange 5.

Speaker	Clause	Speech Function: Mood	Attitude
D	Awi hmelthat hmel e Int. Handsome sounds Int. *He seems very handsome.*		
	Engtikah nge in intawn a? When you meet part. *When did you meet?*		
S1	**Nichinah ka tih chu** *recently* I say (already) agr.mar. *Just recently, I already told you.*	statement: declarative	insistent

Context: S1 is telling D about a boy she had met earlier, describing his looks and stating that she is attracted to him.   D probably missed out as to when and where S1 met the boy, and therefore asks for the details again. S1 gives the details but with an 'irritated'

and 'persistent' tone, as she is eager to share her excitement but at the same time annoyed that her friend was not paying attention.
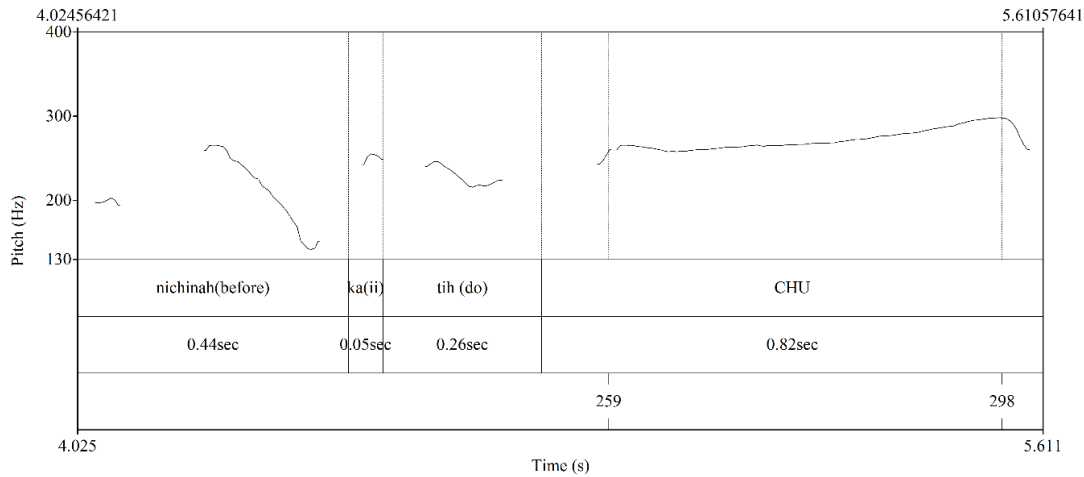
Figure 5.14: S1 - // nichinah ka tih / CHU // '*I already told you earlier.*' **Insistent**: Rise.
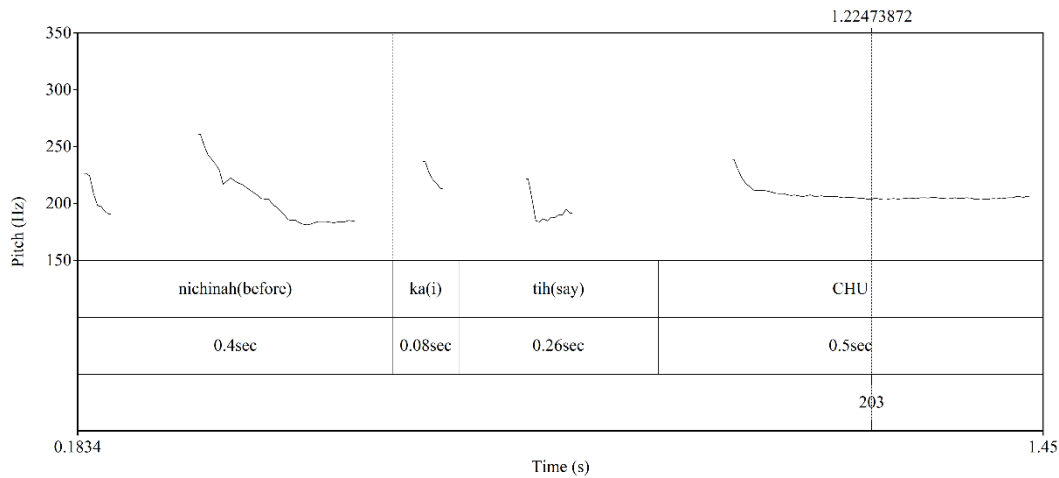
Figure 5.15: NS - // nichinah ka tih / CHU // '*I already told you earlier.*' **Neutral**: Tone 1.

The tone of S1's reply indicates her impatience on being asked to repeat. Figure 5.15 shows the tone group in neutral context where the tonic 'chu' (agreement marker) is realized with Tone 1. In Fig 5.14 when S1 expresses her 'impatience', it is realized with a Rise. This observation corresponds to the observations made in Chapter 4 (Fig.

4.15, 4.44 & 4.62) (see pages 138,186 & 216) for Level tones. Also, the duration is much longer when the speaker is being 'insistent'. The readings in both figures indicate that there is a stark difference in the duration of the tonic 'chu.'

5.1.1.6: Exchange 6

Table 5.6 Speech Function, Mood and Attitudes in Exchange 6.

Speaker	Clause	Speech function mood	Attitude
S1	A rawn kal dawn He loc. mar come will tah hian ka nghak Here I wait *He is coming. I am waiting for him here.*		
D	**Tah I nghak maw?** Here you wait Q *You are waiting (for him) here?*	question: polar interrogatives	surprise

Context: S1 informs D about a boy she is currently seeing. Then she goes on to say that he would in fact be meeting her in a few minutes. D expresses 'surprise' and 'excitement' on hearing this.
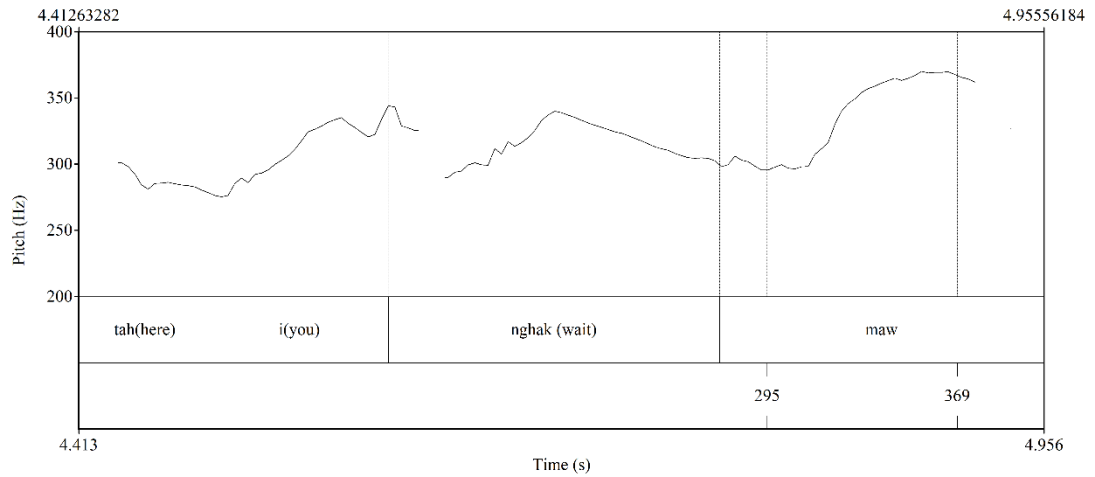
Figure 5.16: D - // tah I nghak / MAW // '*You are waiting (for him) here?'* **Surprise**: High Rise.
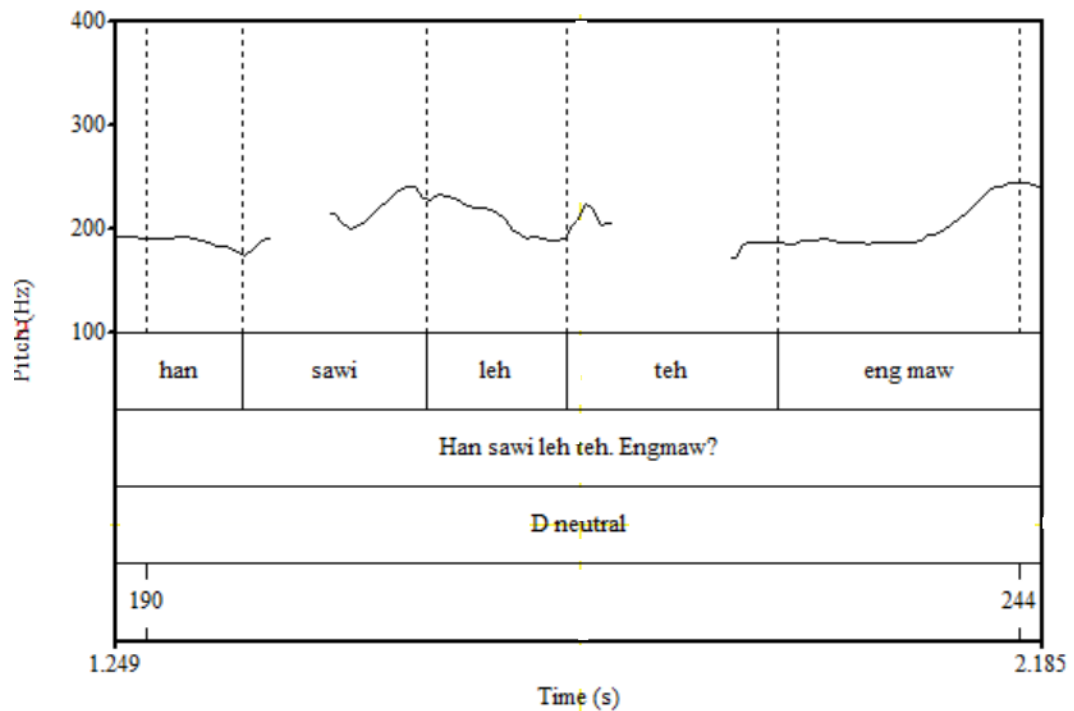
Figure 5.17: D - // han sawi leh teh // eng / MAW //, *'Say it again. What?'* **Neutral** context[103].

In the given clause // tah I nghak MAW //, the tonic 'maw' is a shortened variety of the polar element 'amaw.' As mentioned in Chapter 3 (3.2.2.3.1 (4)) and elaborated in Chapter 4 (4.2.4.6, p. 169), this element realizes two specific attitudes. One is a

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[103] This is the same actor's utterance in neutral context. The purpose of this is to show that the actor's highest pitch in neutral is 244 Hz, which is much lower than her 'surprise' attitude, as seen in Fig. 5.16.

'disappointed' or 'doubtful' attitude, which has been discussed earlier in Exchange 2. The second is 'surprise' which is realized with a High Rise as seen in the tonic in Fig. 5.15. The rise is from a high pitch of 295 Hz to 369 Hz.

A sample of the same actor in neutral context was taken for comparison[104], as displayed in Figure 5.17. This study shows that the pitch of the actor in normal[105] discourse is generally around 190 Hz and the highest pitch reading is 244 Hz. So, on comparing this (Fig. 5.16) with Fig 5.16, we observe that the pitch of the Rise is quite high, when the speaker expresses her 'surprise.'

5.1.1.7: Exchange 7

Table 5.7 Speech Functions, Mood and Attitudes in Exchange 7.

Speaker	Clause	Speech function: Mood	Attitude
S1	A van rawn kal har He ver. Par. come late Tawh em em already (really) *He is really late.*		
D	**Chu chiah chu** Exactly agr. Mar. *Exactly!!*		worried

---

[104] The clause taken is not the same. A random speech sample of the speaker in a casual exchange was taken for pitch comparison.
[105] In an exchange, where she is not expressing any specific attitude.

Context: S1 is visiting D before an appointment. She is planning to meet up with another friend at D's house, who would be accompanying her for the appointment. However, since the friend is running quite late, S1 is musing aloud wondering as to why he is late, to which D also adds her concern.

In this context, D is expressing her concern for S1 who might be late for her appointment as her companion is not showing up. S1 is saying that her friend is running considerably late and D is expressing her concern and agreeing with her.
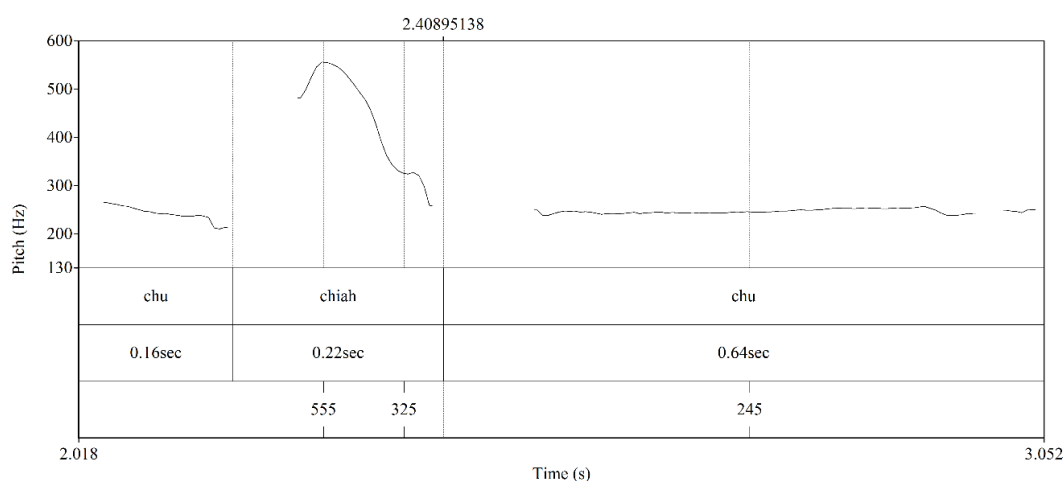
Figure 5.18: D - // chu chiah / CHU // *'Exactly.'* **Worried**: Tone 1.
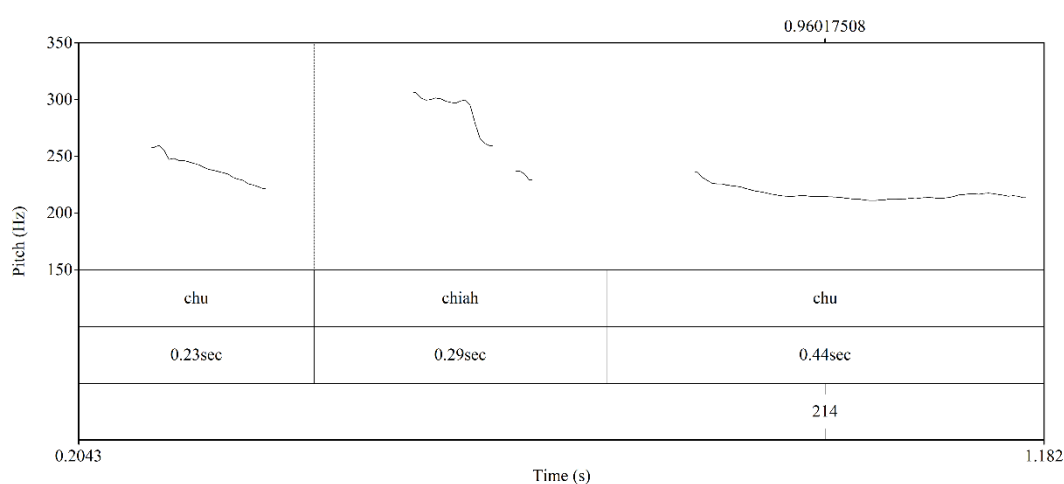
Figure 5.19: NS - // chu chiah / CHU // *'Exactly.'* **Neutral**: Tone 1.

On analysing the minor clause recorded in isolation in neutral context, it is observed that the pitch of the utterance is lower and the pitch movement in the pre-tonic shows less prominence compared to the 'worried' context of Figure 5.18. The tonic of both neutral and 'worried' attitude is realized with Tone 1 although there is difference in the pitch and duration. The pitch of the minor clause when the speaker expresses 'worry' is slightly higher at 245 Hz in the tonic (Fig. 5.18), while that of neutral is 214 Hz (Fig. 5.19). Also, the duration is much longer in this context than the neutral which is also can be observed in the text grid given above.

5.1.1.8: Exchange 8

Table 5.8 Speech Functions and Attitudes in Exchange 8.

Speaker	Clause	Speech function: Mood	Attitude
BF[106]	**Khawnge I nute?** Where your parents *Where are your parents? (mother and father)*	question: wh-interrogatives	polite friendly
D	**An mu tawh a.** They slept already *They are sleeping.*	statement: declarative	polite friendly
BF	**E. I pa te pawh maw?** Okay your father too Q *Oh! Your father as well?*	question: polar interrogatives	surprise

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[106] Refers to the male friend of S1.

Context: When S1's friend (BF) arrives, he notices that aside from his girlfriend and her friend there is no one else at home. So, he asks D where everyone else is. Then, D informs him that everyone has gone to bed, which surprises him as it is still early in the night. BF then asks to confirm again if even her father had gone to bed.

In the given text, first there is a polite exchange between BF and D, and then BF expresses his surprise on what he had heard.
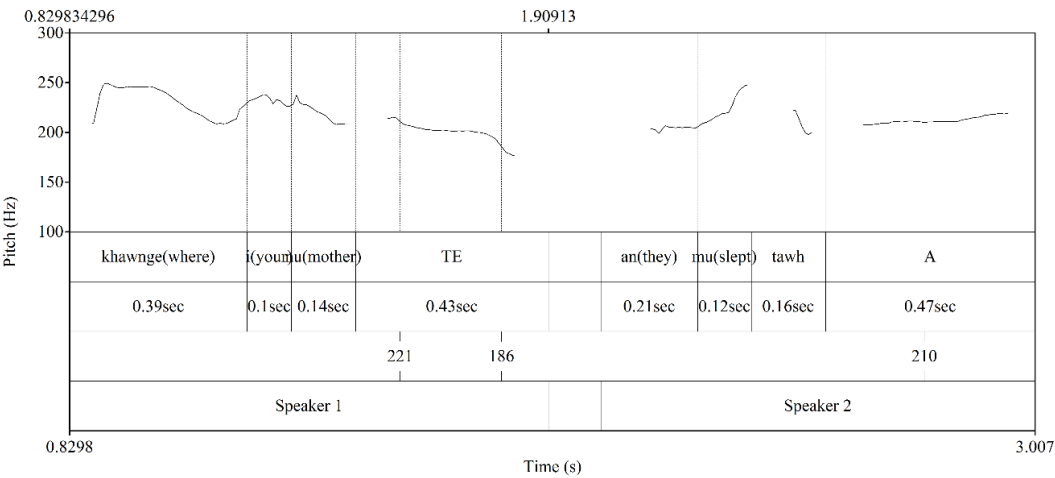
Figure 5.20: BF - // khawnge i nu / TE // '*Where are your parents?'*
Polite/Friendly: Tone1; D - // an mu tawh / A //' *They are sleeping.'*
Polite/Friendly: Tone1.
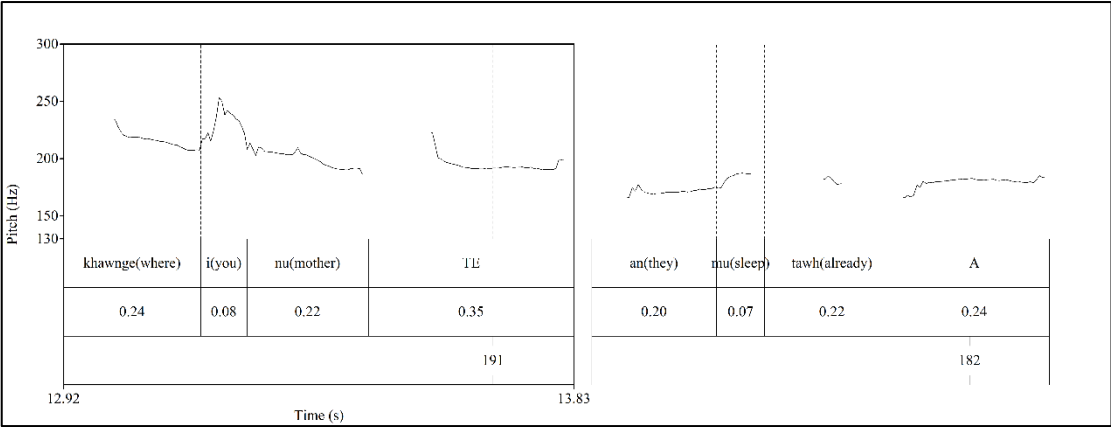
Figure 5.21: NS - // khawnge i nu / TE // '*Where are your parents?'* **Neutral**: Tone1; NS- // an mu tawh / A // '*They are sleeping.'* **Neutral**: Tone1.

Figure 5.20 shows the pitch and text grid readings of an exchange between BF and D. BF makes the opening move by asking D where her parents are, implying *'Are you*

alone?' He asks it in a polite and friendly manner as she is an acquaintance of his friend (which is expressed with Tone 1). On comparing this with Figure 5.20 (of the same clauses recorded separately by another speaker in a neutral context), we find that the tonic in // khawnge i nu / TE // in neutral context is also realized with Tone 1. Further, the readings in the text grids of both the Figs. 5.20 and 5.21 reveal that the duration is much longer in 'polite/friendly' attitude and the pitch is higher.

And in Figure 5.20 when D replies that her mother and everyone else have already gone to sleep, she does so in a 'polite' manner as it is their first meeting and she makes an attempt to be amicable. The tonic of her utterance is realized with Tone 1, which is also the tone realizing the tonic in the neutral context (Fig. 5.21). Also, as observed in the above readings in both figures, the duration is much longer in Fig. 5.20 than it is in the neutral context. This observation correlates with the results observed in Chapter 4 (Fig. 4.7, 4.8 & 4.39) (see pages 124, 126 & 178) for 'polite' and 'friendly' attitude.
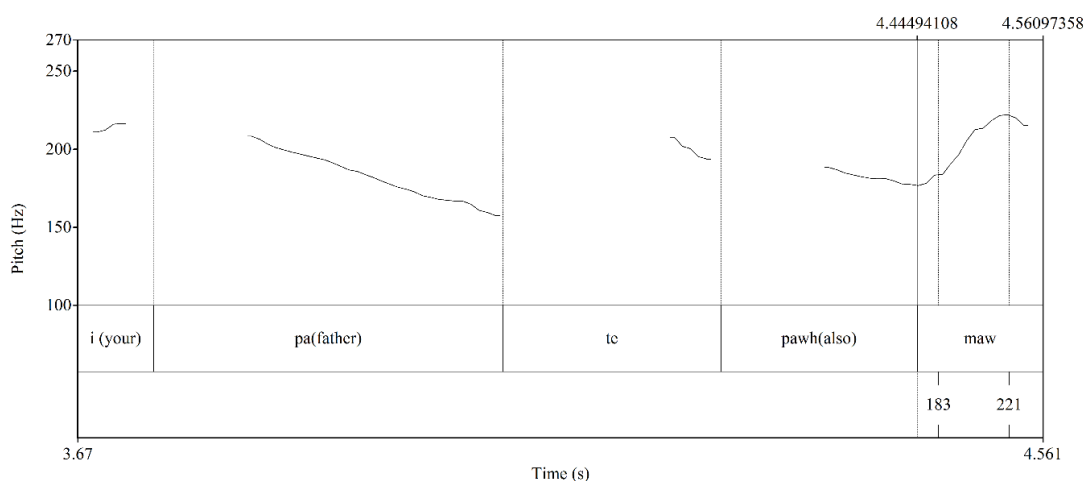
Figure 5.22: BF - // I pa te pawh / MAW // '*Oh! Your father as well?*' **Surprise**: High Rise.

BF after hearing D's reply expresses his surprise and since he is surprised he cross checks again whether both parents have indeed gone to bed. At first, he asks for 'nute',

where *nu* is *mother,* meaning '*mother and others'*. This time, to confirm, he uses 'pa te pawh', where *pa* refers to *father,* hence meaning '*father and others also'*.

As observed in Exchange 6, BF uses the variant 'maw' of polar element 'amaw' to express 'surprise'. The surprised attitude is expressed with a Rise in the tonic 'maw' which as mentioned earlier, corresponds to the observations made in Chapter 4 (Fig. 4.33, p. 169) for expressing a surprised attitude

5.1.1.9: Exchange 9

Table 5.9 Speech Functions, Mood and Attitudes in Exchange 9.

Speaker	Clause	Speech function: Mood	Attitude
S1	**A mahse thawh leh tho** Int. But share again still **la** verb. Part. *Ah! But please share it again (joke)*	satement: declarative	tentative coaxing
BF2[107]	A tih chi loh. Agr.mar. Do viable not *I can't. (It's not doable).*		
S1	**Tih chi ang.** Do viable fin. *It is doable. (You can do it.)*		insistent

---

[107] 'BF2' refers to the male friend of 'D' (Daughter).

Context: A group of four friends decide to share a joke to amuse each other. Speaker 2 declares that he cannot share a joke because of his medical condition (The play is a satire). But, on being pressurised by his friends he shares a few jokes and declares that he would stop now as he is worried about his condition. S1 then tentatively coaxes him to share another joke, but BF2 denies her request, to which S1 then persistently insists that he should share another joke.
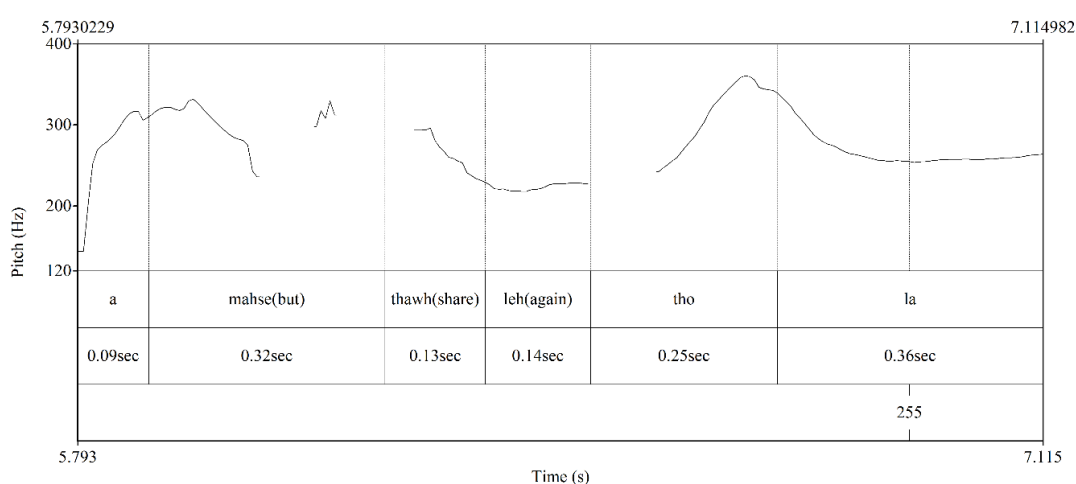
Figure 5.23: S1 - // a mahse thawh leh tho / LA // '*Ah! But please share it again (joke)*' **Coaxing**: Tone 1.
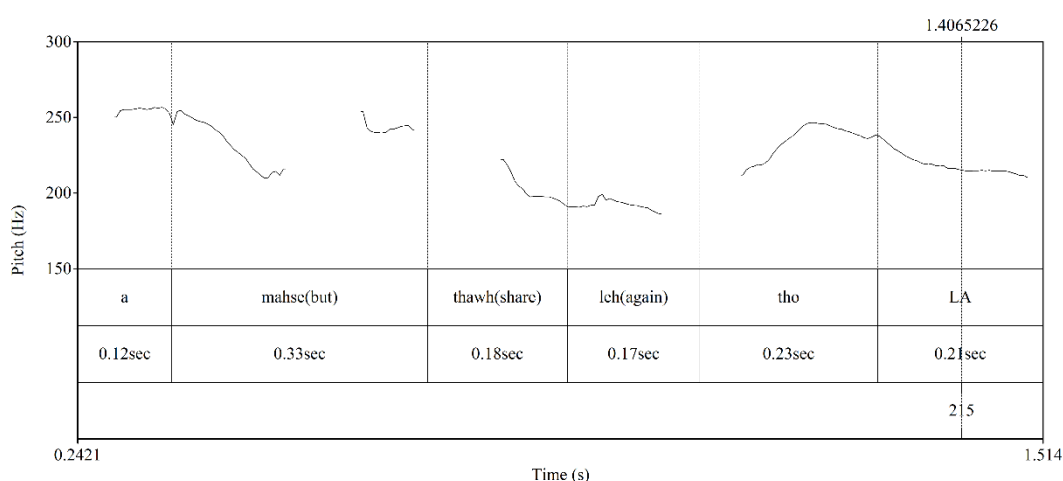
Figure 5.24: NS - // a mahse thawh leh tho / LA // '*Ah! But please share it again (joke).*' **Neutral**: Tone 1.

Following the same patterns as in previous exchanges, the clause // a mahse thawh leh tho LA // is recorded in neutral context in order to compare the phonological rendering with that of 'coaxing/tentative' attitude. It is observed that the tonic in both 'coaxing/tentative' attitude (Fig.5.23) and 'neutral' (Fig. 5.24) has a Tone 1 (Level) pitch. However, as Figure 5.23 exhibits in the tonic syllable, the pitch is higher and duration more (0.36 s) than in the neutral (0.21 s) context, which are features differentiating the said attitude from the neutral.
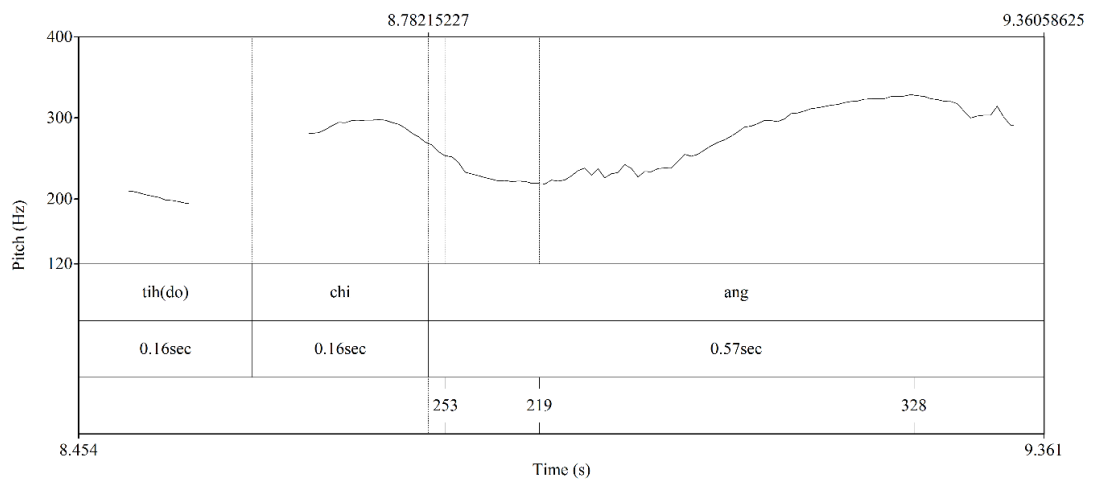
Figure 5.25: S1 - // tih chi / ANG // '*It is doable. (you can do it).*' **Insistent**: Tone 4.
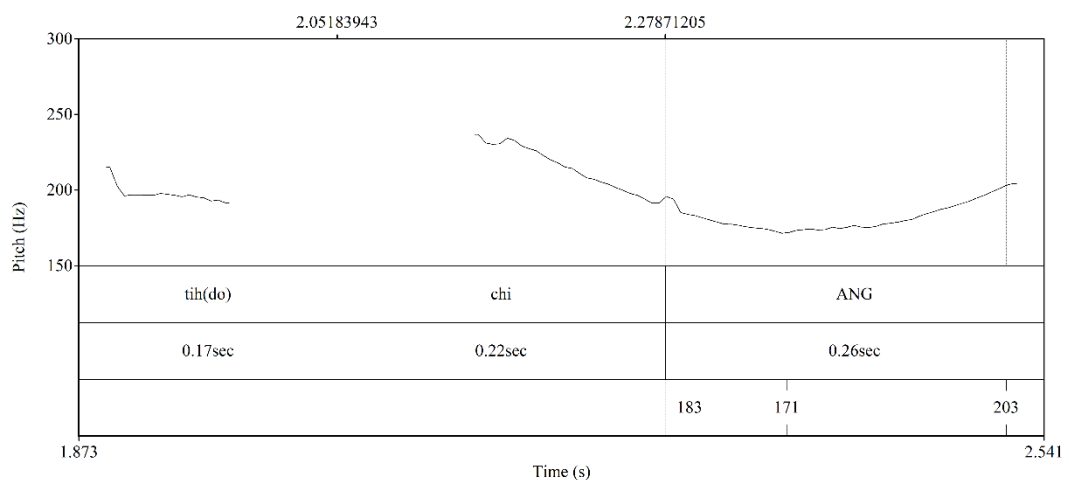
Figure 5.26: NS - // tih chi / ANG // '*It is doable. (you can do it).*' **Neutral**: Tone 4.

S1 persistently requests BF2 to share more jokes. She uses Tone 4 (Fall Rise) to indicate her 'persistence/insistence' as observed in Fig. 5.25[108]. The tone group recorded in neutral context (Fig. 5.26), shows that the tonic of the neutral is also realized with Tone 4. In Chapter 4 (see page 182 Figure 4.47), this set of attitudes was described as being realized with Tone 4, a fall rise contour, with a fall followed by a prominent rising movement. In the drama text, though the fall rise movement of the pitch is audible it may not be as prominently realized in the Praat figures. In Exchange 3 (Fig. 5.7, p. 241), the 'irritated' and 'insistent' attitude has been discussed, where the pitch shows a prominent Fall but not a prominent Rise. Whereas in the above figure, i.e. Fig. 5.25, we find the opposite, a prominent Rise but not a prominent fall. On comparing with the tonic syllable in the neutral context (Fig. 5.26), it is observed that the duration is much longer when expressing 'insistence' (Fig. 5.25).

5.1.1.4: Exchange 10

Table 5.10 Speech Functions, Mood and Attitudes in Exchange 10.

Speaker	Clause	Speech function: Mood	Attitude
S2[109]	Anu a u nen zan ah party ah Mother sister with at night at party Kan kal dawn zanin ah we go (intention) tonight *Mother, I'm going to a party with sister at night.*		

	Party naah a?	question:	surprise
M	to Q	polar interrogatives	
	To a party? (You are going where?)		
S2	Nilo nilo damdawiinah		
	No no hospital at		
	No, (I mean we are going) to a hospital.		

Context: S2 and his sister (D) are secretly planning to attend a party but get caught by their mother (M). When she asks her son why he is dressed up and where he is going, S2 accidentally blurts out the truth. But, when M expresses surprise, S2 quickly covers up by saying that they were going to a hospital and not a party.
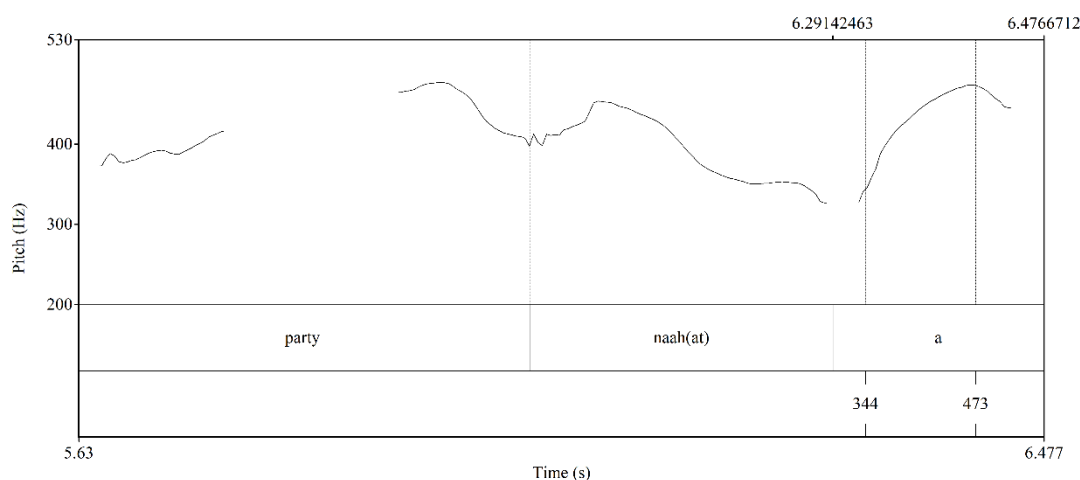
Figure 5.27: M - // party naah / A // '*To a party?'* **Surprise**: High Rise.

In this, S2 is expressing her surprise at being told that her children where going to a party. This is expressed with a Rise in the tonic at the end of the clause. This correlates with the observations made in Chapter 4 (See page 135 on Declaratives, sec. 4.1.3.4) where by adding the particle 'a' at the end of a declarative, it is possible

to construe a question, which in turn facilitates the expression of certain attitudes. As mentioned in Chapter 4, 'surprise' is expressed with a Rise in the tonic.

5.2 Plot Summary of *Hmangaihna mak*

This is a drama focussing on moral education performed by Faridabad Mizo. The protagonist goes against the wishes of her family and close friends by starting a relationship with a person of bad reputation. In the process, she distances herself from the community by not going to church, not keeping in touch with her friends and even lying to her parents. Even after being warned many times of getting into trouble, she does not heed them. Finally, on becoming pregnant, her boyfriend abandons her. When she returns home, her family and friends welcome her back.

5.2.1: Exchange 11

Table 5.11 Speech Functions, Mood and Attitudes in Exchange 11.

Speaker	Clause	Speech function: Mood	Attitude
S1	Ehe **Siam** Oh Siam *Oh Siam*		polite friendly excitement
	Lo leng rawh. Ver. Par. Come in imp. Ele. *come in (to visit).*	command: imperative	
S2	Awi **Matluang** *Oh, Matluangi!*		

S1	I va vang ve a You part. scarce very part. **Tunlai** these days *You're not to be seen around these days.* *(Where are you these days?)*	statement: declarative	exaggeration
			polite, friendly
S2	Awi nang teh alawm Int. You adv. Particle *It is You. (Not me)*	statement: declarative	exaggeration
	I va han reh thei You ver. par. quiet can em em ve a really very particle *You can really stay out of contact.*	statement: declarative	
	Tunlai hi These days *These days*	statement: declarative	polite, friendly

Context: In this context, S1 is unexpectedly being visited by S2, who is a very close friend of hers. Although S1 has been distancing herself from S2 because of her circumstances, she is still very excited to see her friend as it has been awhile. Both speakers are expressing their excitement and having a 'polite' and 'friendly' exchange.
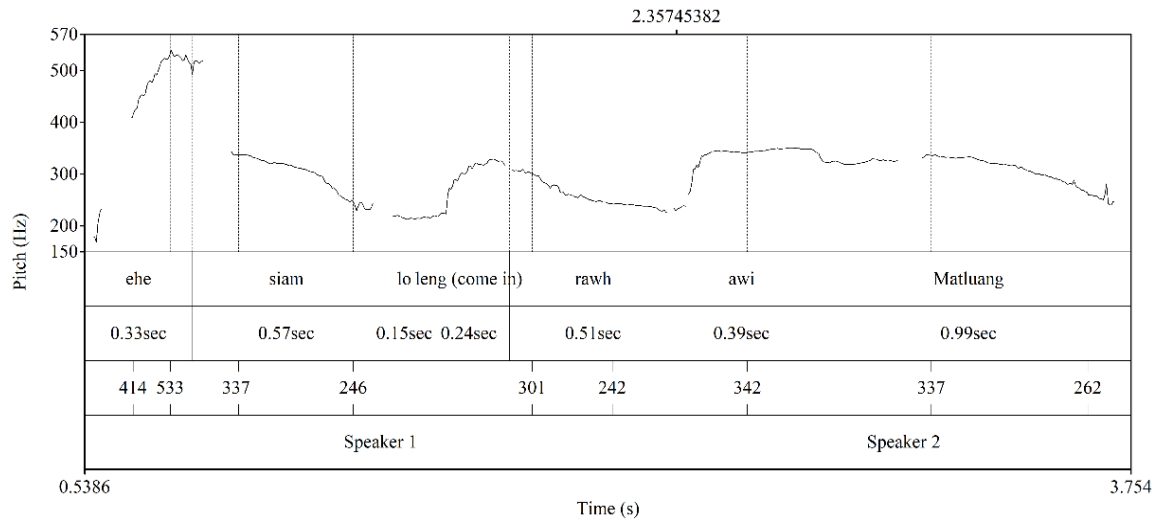
Figure 5.28: S1 – Ehe // SIAM // lo leng / RAWʔ //, '*Siam, come in (to visit).*'
Polite/Friendly: Tone 2, Tone 2; S2 – Awi // ma / TLUANG // '*Matluangi*'
Polite/Friendly: Tone 2.
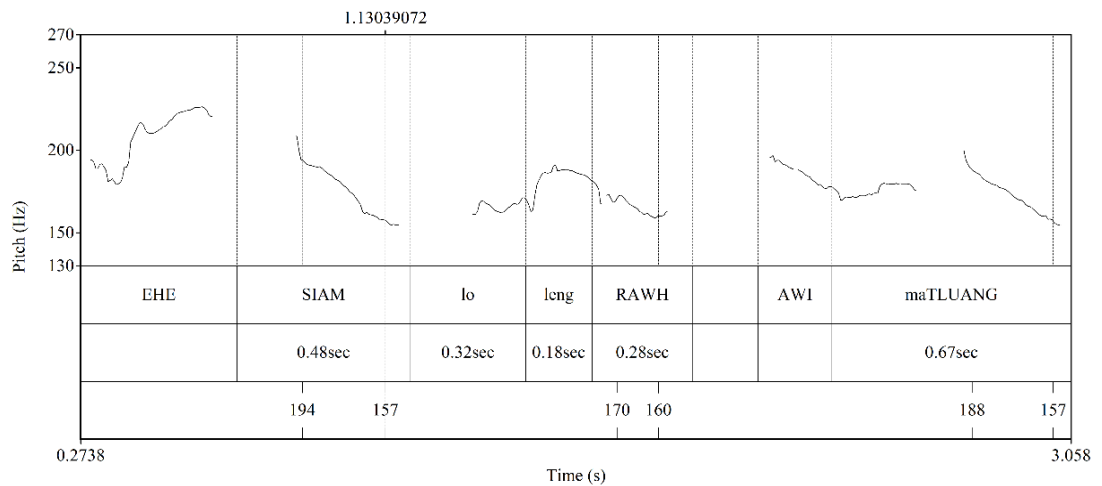
Figure 5.29: NS - Ehe // SIAM // lo leng / RAWʔ //, '*Siam, come in (to visit).*'
Neutral: Tone 2, Tone 3; NS - Awi // ma / TLUANG // *Matluangi'* **Neutral**: Tone
2.
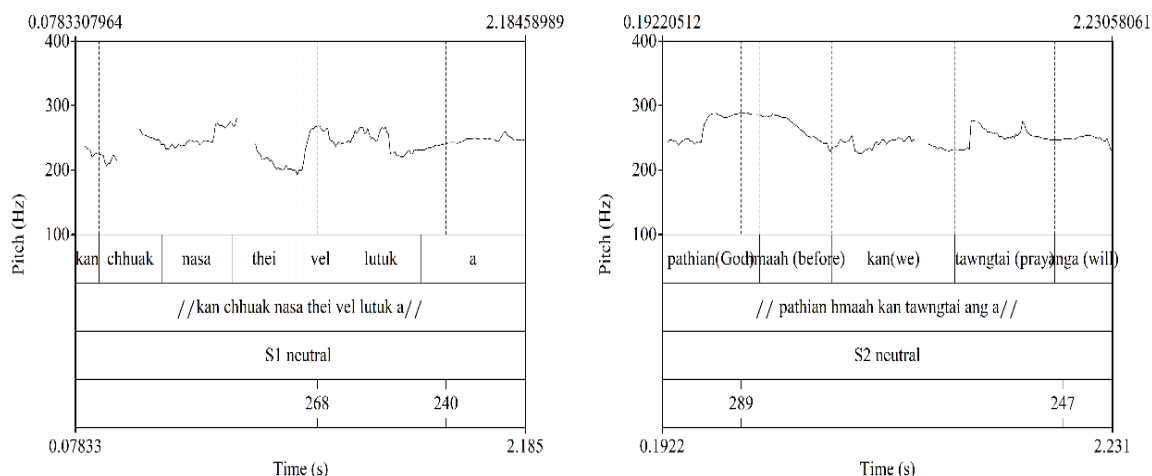
Figure 5.30: S1 - // kan chhuak nasa thei vel lutuk a //, ' *We go out together a lot.* ' **Neutral**; S2 - // pathian hmaah kan tawngtai anga //, '*We will pray before God.*' **Neutral**[110].

In the exchange, there are five tone groups where two interjections ('ehe' and 'awi') are used by the speakers to express their excitement which will be elaborated further in the latter sections. Figure 5.28 displays the pitch and text grid of the 'polite/friendly' exchange between S1 and S2. The above exchange was recorded in a neutral context by another speaker and then a comparison between the two was made. In the neutral context recorded, i.e. Figure 5.29, it is observed that the interjections are less animated and the pitch movements less prominent. Also, the pitch seems to be higher in the 'polite/friendly' attitude, and the duration, much longer. This is a common feature that is observed in all the polite and friendly utterances.

Analysis of the same clauses recorded in a neutral context, i.e. Fig. 5.29, shows that both // SIAM // and // TLUANG // are realized with Tone 2, which is also observed to realize the polite/friendly attitude (Fig. 5.28). However, on studying the readings in the

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[110] The actors' pitch in an exchange where they express no specific attitude was taken for comparing with the pitch of their polite/friendly rendering.

text grids of the both figures, we see that the pitch is much higher and the duration also longer in Fig. 5.28.

Also, on examining the pitch of both speakers in contexts where they are not expressing any special attitude, it is observed that the pitch of S1's utterances is generally around 240 Hz with the highest pitch being around 268 Hz, and that of S2 is 247 Hz and the highest around 289 Hz (Fig. 5.30). This is then compared with their pitch for polite/friendly attitude (Fig. 5.28). On studying these two figures (Fig. 5.28 and Figure 5.30), it is observed that the pitch of both speakers when they are polite/friendly is higher. The tonic // SIAM // falls from 337 Hz which is higher than the highest pitch reading taken in neutral in Fig 5.30 (S1). Also, the tonic of S2 //maTLUANG// falls from 337 Hz which is also higher than her highest pitch reading in Fig. 5.30. Hence, this proves that the pitch is much higher in polite/friendly renderings.

The tone group // lo leng RAWʔ // construes a command. S1 is beckoning S2 to enter her house. On comparing Fig. 5.28 with Fig. 5.29 (neutral), we find that the tonic 'rawh' is realized with a Tone 3 in 'neutral' and Tone 2 in 'polite/friendly' attitude. This varies from what has been observed thus far for tonic with glottal stop in the coda, which is generally realized with Tone 3 in the neutral. In Chapter 4 (Fig. 4.11 & 4.42) (see pages 130 & 183), it has been observed that the tonic Tone 3 construing 'neutral' changes to Tone 2 for the 'polite/friendly' attitude, except when the tonic has a glottal stop in the coda[111].

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[111] In Chapter 4, it was observed that in the tonic, Tone 3 (neutral) changes to Tone 1 for polite/friendly attitude in clauses with a glottal stop at the end of the tonic syllable (Chapter 4. Fig. 4.61, Table 4.36). This observation correlates with Fig. 5.11 in Exchange 4.

In the rest of the exchange that follows, there are few instances of exaggerations which will be discussed later in the Chapter. However, it is to be noted that the whole exchange has an overall polite/friendly attitude. Therefore, the observations on the higher pitch and longer durations are the same throughout the exchange.

Similarly, the pitch and duration features for polite/friendly attitude are reiterated in S1 (Turn 3) // tunLAI // and S2 (Turn 4) // tunlai HI // expressing the above attitude.
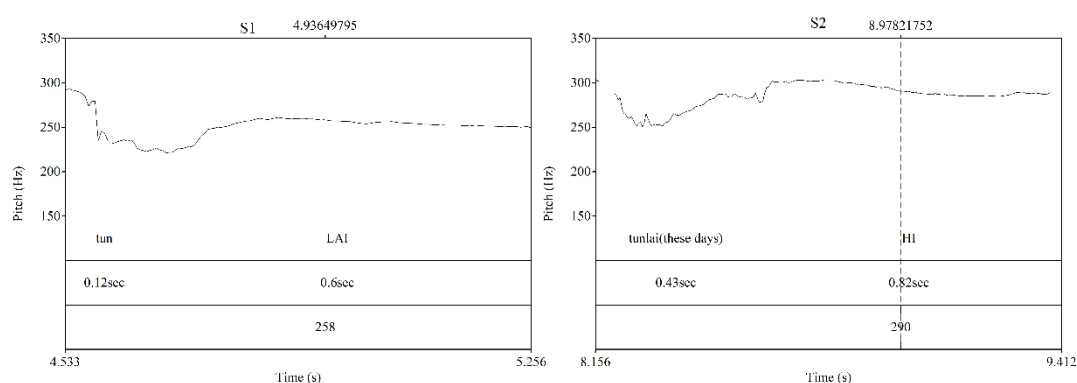
Figure 5.31: S1 - // tun / LAI // *'These days.'* **Polite/Friendly**: Tone 1; S2 - // tunlai / HI // *'These days.'* **Polite/Friendly**: Tone 1.
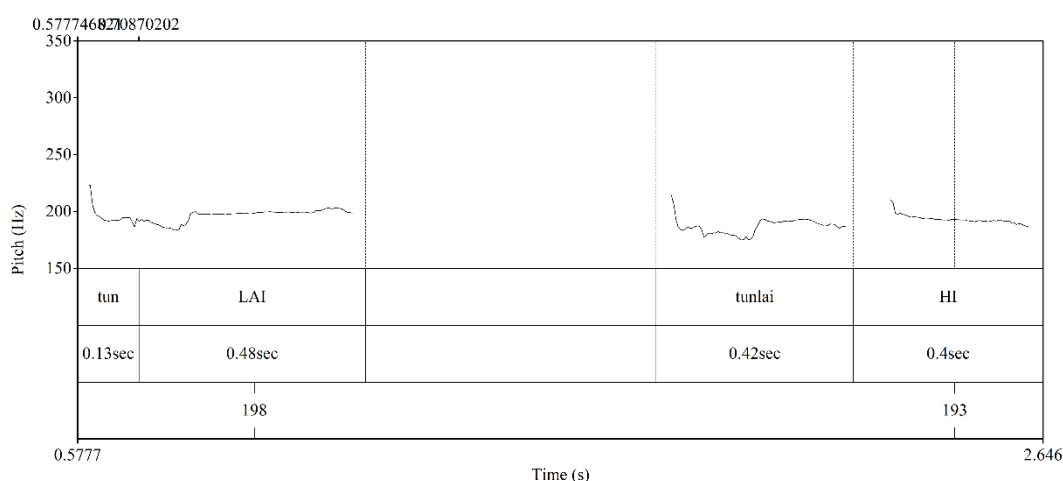
Figure 5.32: NS - // tun / LAI // *'These days.'* **Neutral**: Tone 1; // tunlai / HI // *'These days.'* **Neutral**: Tone 1.

In Figure 5.31, the first tonic is // LAI // in 'tunlai', and the second is // HI //, which is a determiner. On comparing with Figure 5.32 (neutral), it is observed that both tonics are realized with Tone 1, in both the neutral (Fig. 5.32) and the polite/friendly (Figure 5.31) contexts. The pitch, however, is much higher and, the duration, longer, for the latter.

5.2.2: Exchange 12

Table 5.12 Speech Functions, Mood and Attitudes in Exchange 12.

Speaker	Clause	Speech function: Mood	Attitude
S1	Englo ania Siam Something there is *It is about something, Siami.*	statement: declarative	worry
	U lamawia fa ka pai a Baby I carrying part. *I am carrying U Lamawia's baby.*		

S2	Awi		
	Oh My!		
	ka hlauh ang ngeiin maw	statement:	disappoin
	I fear like exactly part.	declarative	tment
	Thil thleng ta		
	Thing happened part.		
	Things have happened exactly as I have feared it would be.		

Context: The context for this exchange is related to the earlier one. Since S1, who is now pregnant, has been abandoned by her boyfriend, she is expressing her 'worry' regarding her disposition to S2. In turn, S2 indicates her 'disappointment', as she had repeatedly warned S1 of the impending danger.
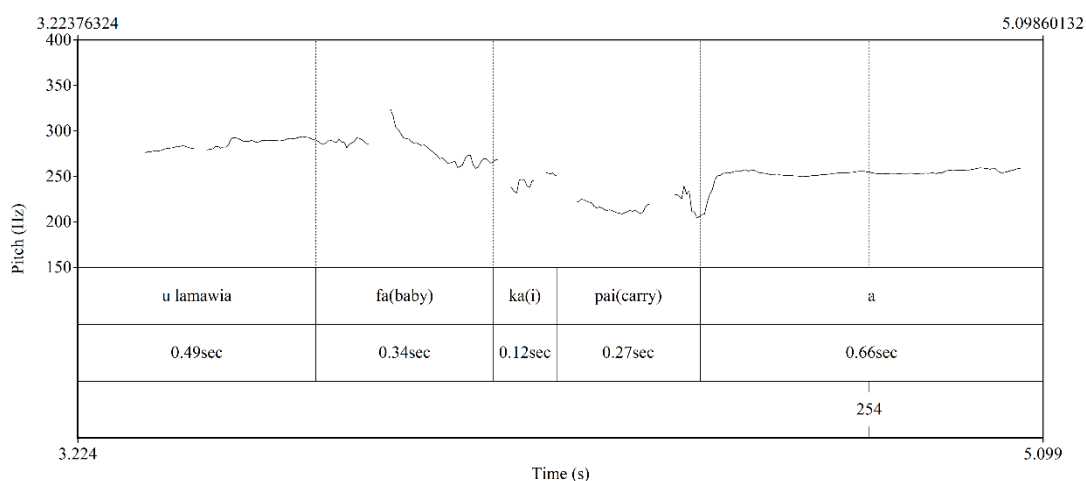
Figure 5.33: S1 - // u lamawia fa ka pai / A // '*I am carrying U Lamawia's baby'*.
Worry: Tone 1.
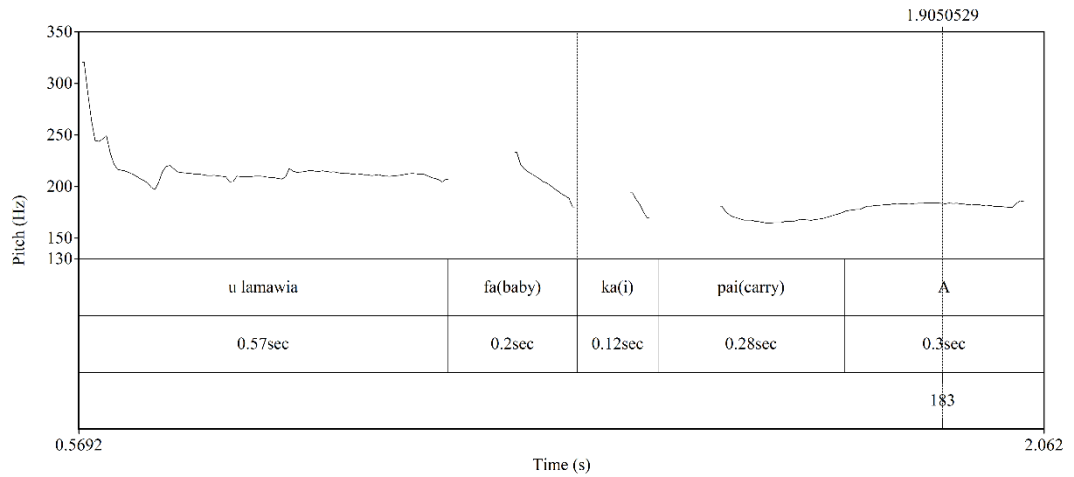
Figure 5.34: NS - // u lamawia fa ka pai / A // '*I am carrying U Lamawia's baby'*.
Neutral: Tone 1.

As mentioned in Chapter 4 (4.2.4.2, p. 154), 'polite/friendly' and 'worry' are expressed in the same manner and the differentiation is based on the context. So, the expectation would be that the same tone would operate in both the neutral and the 'disappointed/worry' contexts, with difference in pitch height and duration. On comparing with the neutral sample (Fig. 5.34), we find that in Fig. 5.33, the speaker's expression of 'worry' is with a higher pitch 254 Hz and longer duration. The tonic syllable is observed to be especially elongated to 0.66 s when compared to 0.3 s of the neutral.
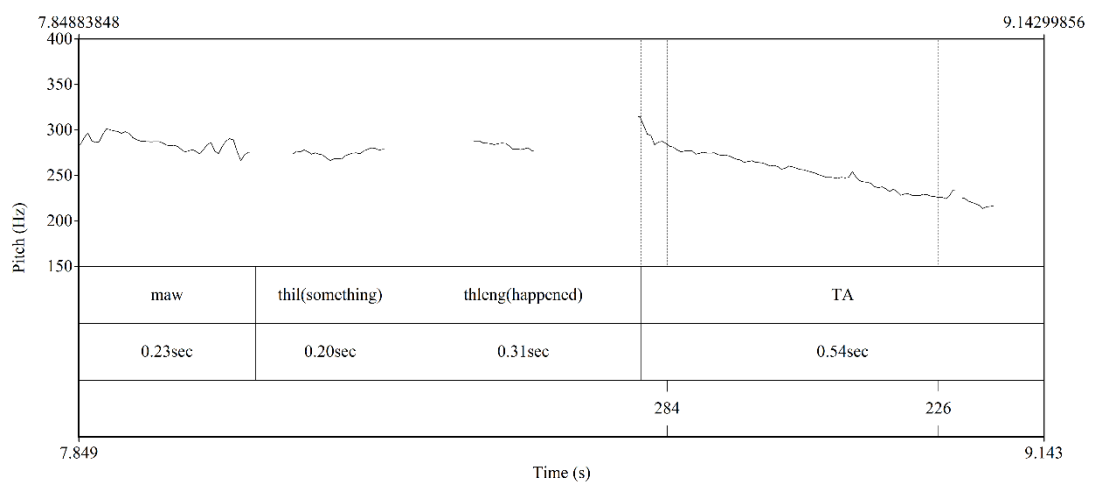
Figure 5.35: S2 - // maw thil thleng / TA // '*Things have happened',* **Disappointed**: Tone 2.

Figure 5.35 shows the pitch of // maw thil thleng / TA // in which S2 is expressing her 'disappointment'. S2 is disappointed because her friend had succumbed to the temptation, which she had warned her against, and brought upon herself a big misfortune. The tonic falls on the last element 'ta' realized with a Tone 2. As mentioned in Chapter 4 (see Fig. 4.12 on page 133), 'disappointment' is expressed with Tone 2, which is the same as in the above figure.

5.3   Plot Summary of *Ka lo mawl em vang a lo ni*

This is another comical play with a moral theme by Zephyr Drama Club. The drama focuses on educating people of fire hazards and slash-and-burn agriculture.

The drama is about a family where the head is the Village Council President and upon whom the responsibility of spreading awareness of fire hazards rests. While he is responsibly doing his duty, his daughter and her friend accidentally start a fire in the forest. The fire starts from a burning cigarette butt thrown carelessly by her friend, which destroys a large area of the forest. The play ends with a confrontation between the father and daughter, where he reprimands and educates her on this issue.

5.3.1: Exchange 13

Table 5.13 Speech Functions, Mood and Attitudes in Exchange 13.

Speaker	Clause	Speech function: Mood	Attitude
S1	Sawta sawn kal lawk ila Over there go quickly let us *Let's go there (it won't take long)*		
S2	Khawiah? *Where?*		
S1	Aw, kan sawi vek tawh kha Int. We said all already det. Ka rawh kal lawk ang Come on go quickly fin. *We have discussed this before. Let's just go (it won't take long).*		
S2	**Ka peih lo** I feel/willing no *I don't want to.*	statement: declarative	irritated/ insistent

Context: Both speakers are going out together. S1 wants to stop by somewhere but S2 refuses though she had earlier agreed to do so. S1 reminds her of her promise, but S2 adamantly refuses to comply.
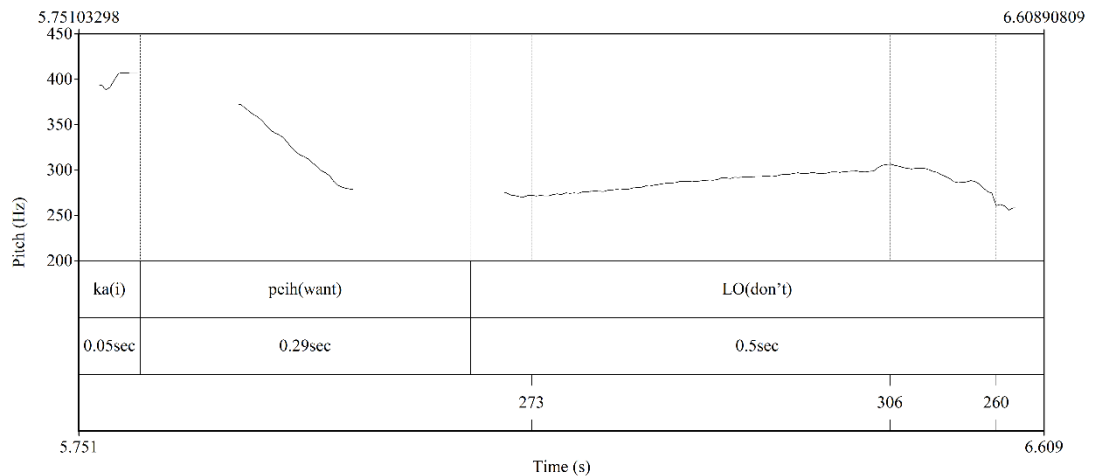
Figure 5.36: S2 - // ka peih / LO // '*I don't want to.*' **Insistent**: Rise Fall.
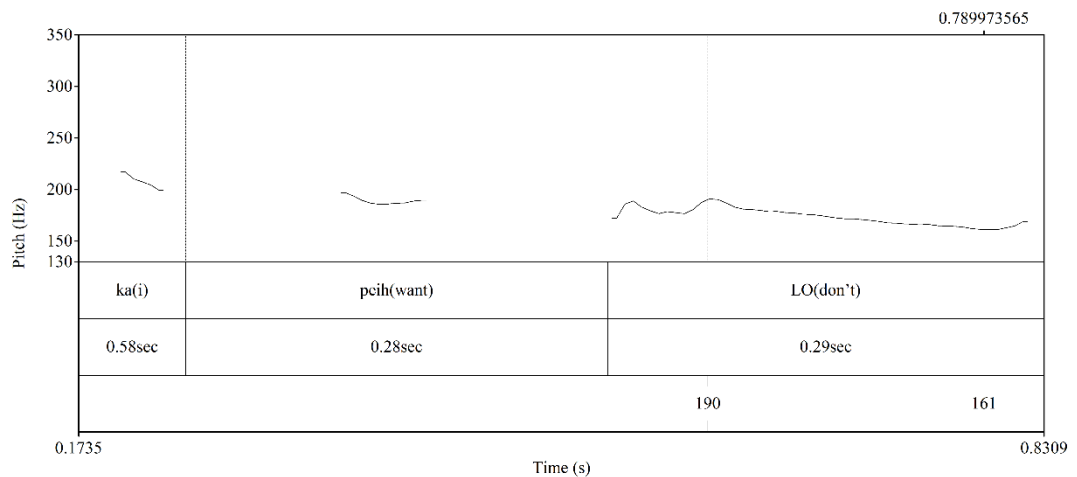
Figure 5.37: NS - // ka peih / LO // '*I don't want to.*' **Neutral**: Tone 3.

In this exchange, S2 is persistently refusing to make a short detour even though S1 requested it of her.

On comparing Fig. 5.36 with Fig. 5.37, it is noticed that while Tone 3 realizes Neutral attitude, a Rise Fall pitch contour realizes an 'irritated/insistent' attitude. Also, the duration of the tonic syllable is 0.29 s for neutral when compared to 0.5 s of 'irritated', which is perceived to be much shorter. This observation correlates with the observation made in Chapter 4 (Fig. 4.17, p. 140 & Fig. 4.27, p. 160) where Tone 3 in a neutral context is modified to a Rise Fall pitch contour for 'insistent/irritated' attitude,

although, the Rise Fall observed here is not so prominent. This may be attributed to the speaker, either being moody in the play or less expressive (and hence the pitch movement is also less prominent).

5.3.2 Exchange 14

Table 5.14 Speech Functions, Mood and Attitudes in Exchange 14.

Speaker	Clause	Speech function: Mood	Attitude
S1	A mahse Int. But **A thi ve leh mai ang** It go out also adv. simply will *But, it will go out (fire) on its own.*	statement: declarative	insistent
S2	**Hawh va ti hlum ang** Come do put out fin. *Come. Let's put it out.*		

Context: S1 in this dialogue was smoking and had thrown his cigarette butt without putting it out. As it is summer, the dried-up leaves and grass caught fire immediately. S2, fearing that it might start a bigger fire, insists that they put it out.   On the other hand, S1 is least bothered and feels that the fire will die on its own.

In the above exchange, S2 is telling S1 that it would be wiser to put it out since the weather is dry and the small fire has the potential to start a bigger one. But S1 is

adamantly insisting that it is not necessary. Then, S2 strongly insists that they put out
the fire.
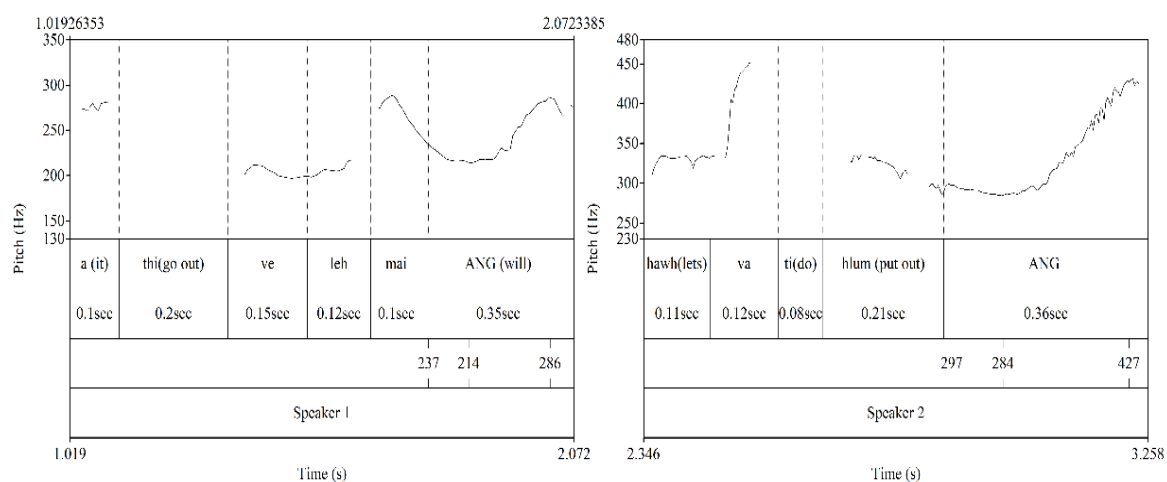
Figure 5.38: S1 - // a thi ve leh mai / ANG // *'But, it (fire) will go out on its own.'*
Insistent: Tone 4; S2 - // hawh va ti hlum / ANG // *'Come. Let's put it out.'*
Insistent: Tone 4.
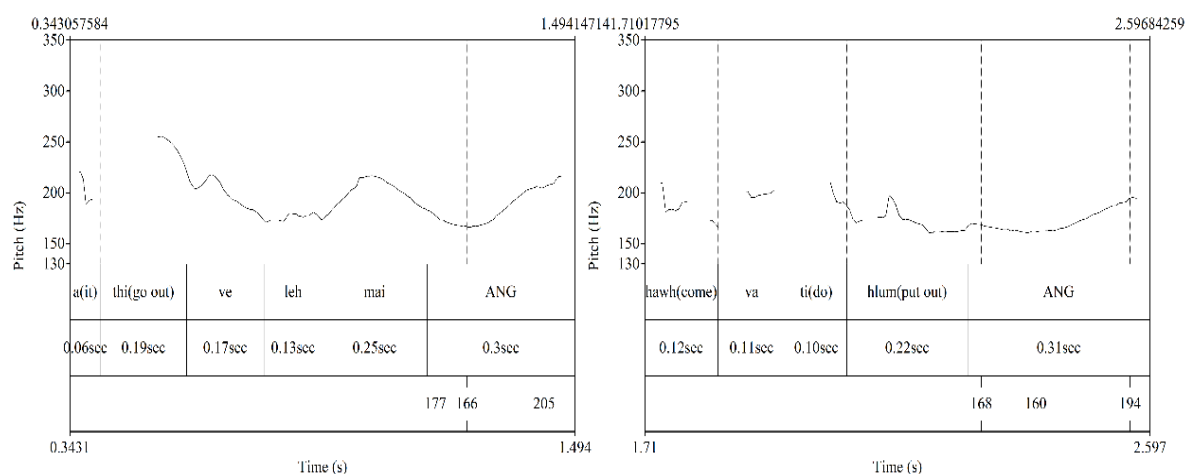
Figure 5.39: NS - // a thi ve leh mai / ANG // *'But, it (fire) will go out on its own.'*
Neutral: Tone 4; NS - // hawh va ti hlum / ANG // *'Come. Let's put it out.'* **Neutral**:
Tone 4.

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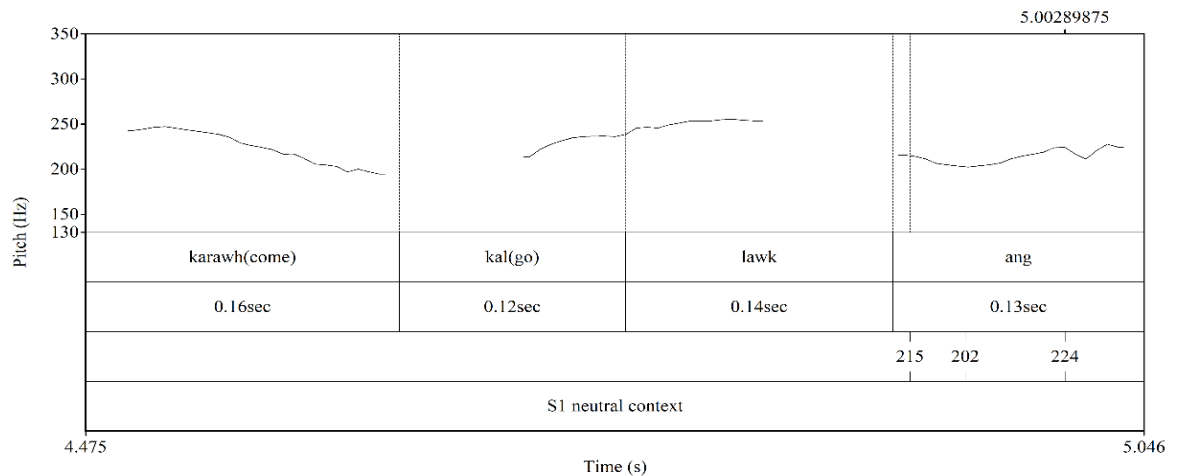
Figure 5.40: S1 - // ANG // **Neutral**: Tone 4.

Figure 5.38 is a Praat picture of the pitch contour and the acoustic readings of the tone groups // a thi ve leh mai ANG // by S1 and // hawh va ti hlum ANG // by S2 expressing their 'persistence'. On comparing with the analysis of the recording made in neutral contexts (Figure 5.39), it is observed that the pitch movement of Tone 4 is more prominent when a speaker expresses 'insistence' and the Rise is also prominently perceived.

Further, this drama text has another instance where S1 (the same speaker) utters a clause 'karawh (come) kal (go) lawk (quickly) ang (will/shall)' in a neutral context, where 'ang' is the tonic syllable, as seen in Figure 5.40. On comparison of the two instances of 'ang' in the neutral and the 'insistent' contexts by S1 validates the observations made regarding the features which accompany the 'insistent' attitude. The changes observed in Tone 4 when expressing 'insistence' correlates with the observations made thus far for this attitude.

5.3.3: Exchange 15

Table 5.15 Speech Functions, Mood and Attitudes in Exchange 15.

Speaker	Clause	Speech function: Mood	Attitude
F[112]	Engvangin nge? Why? Khu There (down) *Why? There!!*		
	nula leh tlangval an awm a female and male they were there an awm na atagin their place of staying from a rawn kang tan an ti it ver.part. burn started they say *They said there was a male and female and the fire started from where they were standing.*		
	Tu tih kan nge? Who do burn Q *Who started the fire?*		

---

[112] 'F' refers to S2's father in the play.

	I hal em ni? You start fire *Did you start it?*		
S2	Aih No **Keichu ka ni lo** Me I it wasn't *No, it wasn't me.*	statemen: declar- ative	tentative /tactful
	Ka thianpa hian meizial a zu a My friend here he smoke *My friend (male) was smoking.*	statemen: declar- ative	tentative /tactful
F	Meizial a zu ringawt a Smoke he smoke only part. a kang thei ami? It burn can Q *He only smoked. Can a fire start from that?*		
S2	**Ti hlum loin a paih tawp a** Put out not he threw just part. *He threw it without putting it out.*	statemen: declar- ative	tentative /tactful

F	Ti hlum loin a paih a Put out not he threw part. Thli in a rawn chhem a Wind it ver. Part. Blew agr. Mar. A kang tih na ni maw? It started fire it is Q *He threw it without putting it out. So, does that mean, the wind blew on it (the remaining lit cigarette) and started the fire?*		

Context: A fire starts in the forest and the forest guard captures two men who were running away from the fire. But they deny the accusation and say that they had seen a young couple earlier at the place where the fire started and noticed that the boy was smoking. The young couple was brought to F, who found out that it was his own daughter and her friend. So, he interrogates them on how the fire started. The daughter (S2), knowing that they had caused considerable damage, is trying to appease her father and answer in a manner that indicates that she is trying to coax him so he is less angry towards them. In other words, S2 is being tactful about what she is saying. She does not give him all her answers directly and beats around the bush, so that F supplements all the details of what had happened himself. She is being 'tactful' and 'coaxing'.
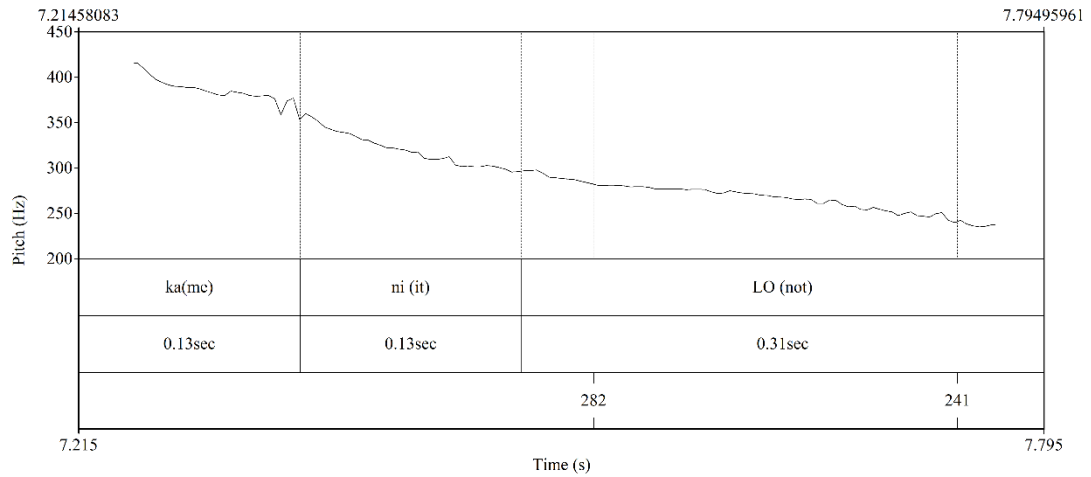
Figure 5.41: S2 - // ka ni / LO // *'It wasn't me.'* **Tentative/Tactful**: Tone 2.
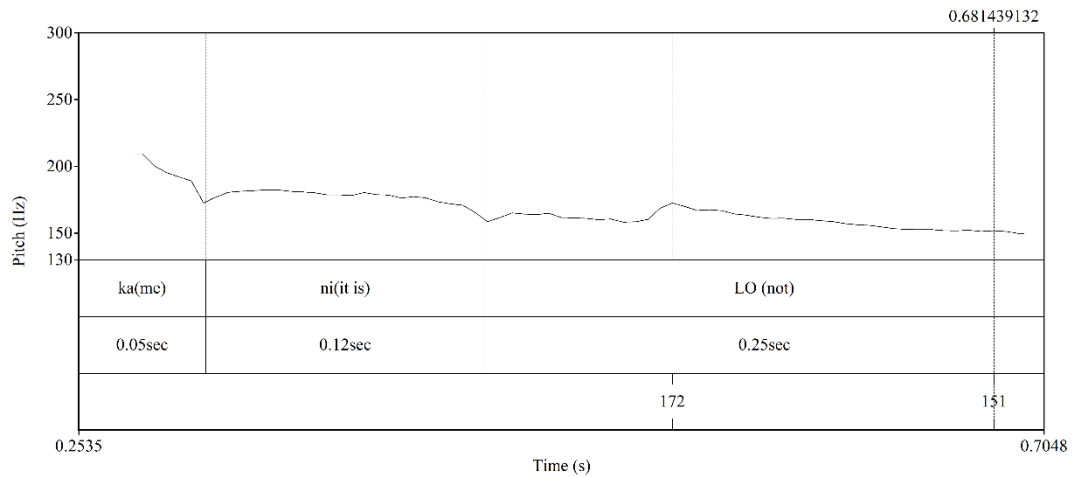
Figure 5.42: NS - // ka ni / LO // *'It wasn't me.'* **Neutral**: Tone 3.

S2 is answering vaguely to F's interrogation. When he asks her if they were the couple that started the fire, she replies that it was not her. She knows who is responsible but avoids revealing it. She is tentatively replying and intentionally being evasive and trying to cajole S1, knowing fully well that they are in for trouble.

On comparing with the recordings of the utterance in neutral context, we notice that the tonic is realized with Tone 3 in Fig. 5.42 (neutral) and Tone 2 in Fig. 5.41 (tactful). The falling contour is from a higher pitch, from 282 Hz to 241 Hz for 'tactful/tentative' attitude. Also, the duration of the tonic (0.31 s) is much longer compared to the neutral

(0.25 s). As mentioned in Chapter 4 (4.1.3.2) (see page 123), the tone for the expression of 'polite/friendly' and 'tentative/tactful' is the same and the differentiation is based on the context.
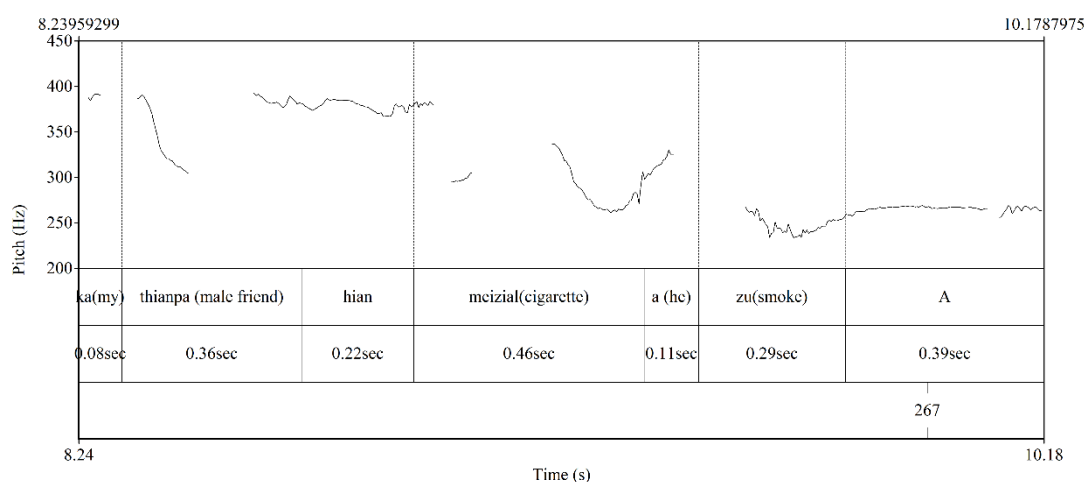
Figure 5.43: S2 - // ka thianpa hian meizial a zu / A // *'My friend (male) was smoking.'* **Tentative/Tactful:** Tone 1.
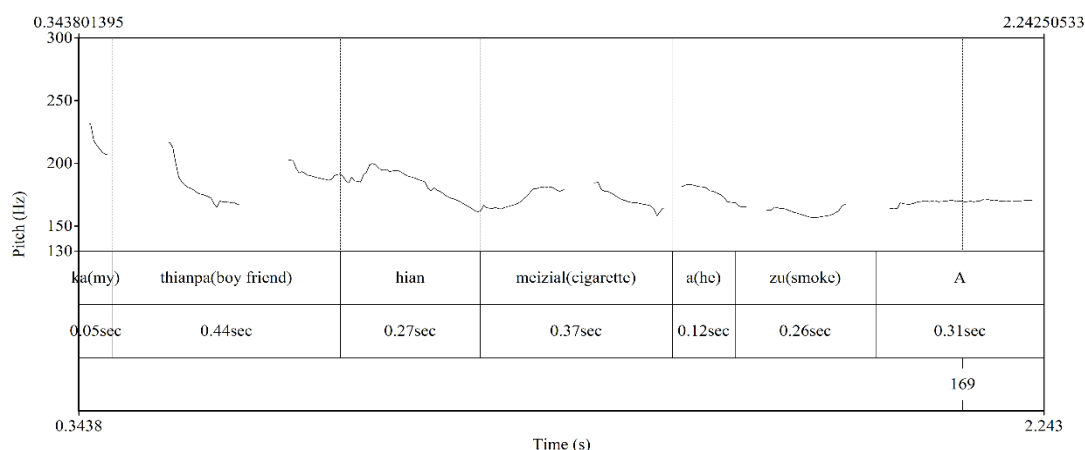
Figure 5.44: NS - // ka thianpa hian meizial a zu / A // *'My friend (male) was smoking'* **Tentative/Tactful**: Tone 1.

S2 then tentatively went on to say that, her friend was smoking and not supplementing the details. She leaves it to F to speculate and come to his conclusion. Since, she is being tentative, the expression of her attitude is similar to the previous tone group // ka ni LO //. The pitch (267 Hz) of the tentative/tactful attitude (Figure 5.43) is higher than the neutral context 169 Hz (Figure 5.44) and the duration 0.39 s is also comparatively longer.
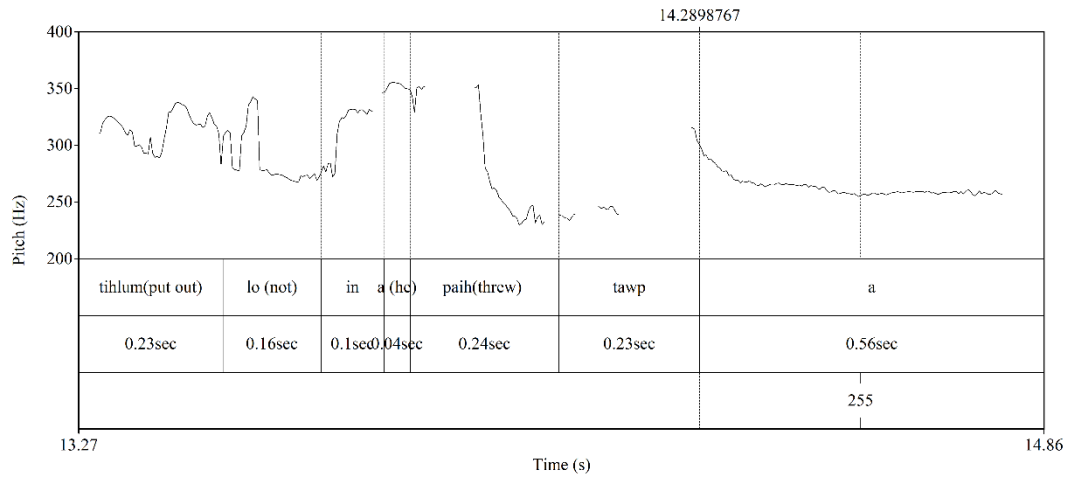
Figure 5.45: S2 - // tihlum lo in a paih tawp / A // '*He threw it without putting it out.*'
Tentative/Tactful: Tone 1.
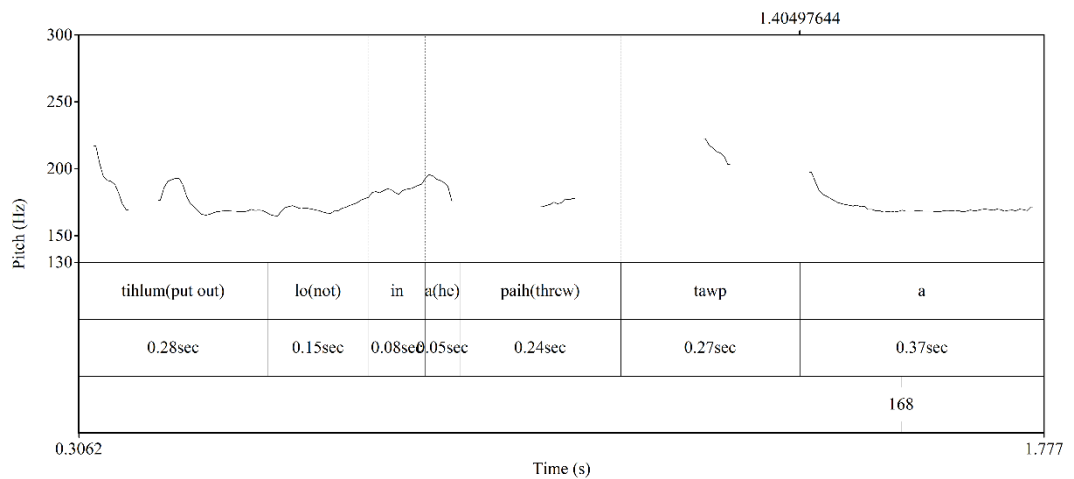
Figure 5.46: NS - // tihlum lo in a paih tawp / A // '*He threw it without putting it out.*'
Neutral: Tone 1.

Since S2 is beating around the bush, F asks her as to what happened after her friend smoked, and whether smoking can cause a widespread fire to burn down a forest. S2 again gives a vague reply that her friend threw away his cigarette butt without putting it out.

On comparing Fig. 5.45 with Fig. 5.46 (the recording done in neutral context), it is observed that the pitch 255 Hz is higher and the duration longer when the speaker is being tentative.

Throughout this exchange, S2 is being tentative and not saying outright how she and her friend had caused a forest fire.

5.4 Adverb and Interjection

Aside from what has been discussed thus far, during the analysis of continuous speech (drama texts), it is observed that Mizo speakers tend to use adverbs or interjections to **exaggerate** or to **emphasize**. We have noted earlier that in Mizo the tonic (or focus) tends to be on the last syllable of the tone group. However, it is observed that when speakers want to emphasize, they tend to focus on the adverbs or interjections to express certain meanings.

5.4.1 Adverbs

During the analysis of the exchanges in the above sections, it has been observed that speakers of Mizo tend to utilize adverbs for emphasis. When adverbs are used for expressing an **extent** or **degree**, the focus maybe on the preceeding syllable, which sometimes, can be the first syllable of the adverb.

5.4.1.1 Adverb 'fo' (still)

An instance of the adverb becoming the focus can be seen in the third turn of B1 in Exchange 1(see page 233): // nga'te mi rawn la runluih FO a //.

B1: **Nga'te mi rawn   la   runluih fo a?**

   Why   me   ver. Part.   provoke   still

   Why do you keep on provoking me?
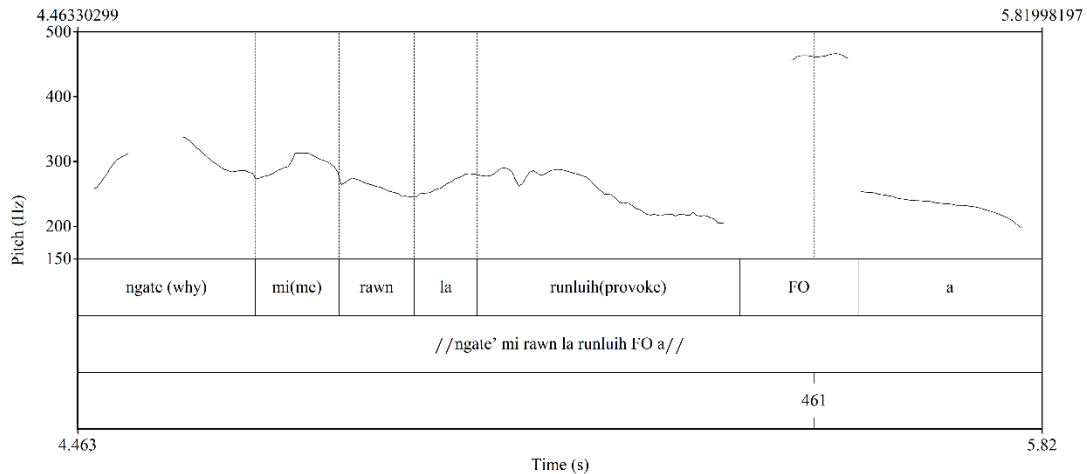
Figure 5.47: B1 - // ngate' mi rawn la runluih / FO / a // '*Why do you keep on provoking me?*' **Angry**/**Irritated**: High Pitch.

The context of this exchange is given on page 233 B1 is riled up and asks B2 why he is still provoking him even though he had decided to let him go. He expresses his anger and irritation by putting emphasis on the adverb 'fo' which is realized with a very high pitch as seen in Figure 5.47, implying that if the addressee does not he will be trouble. Here, the speaker is emphasizing on 'still' in his question "why are you *still* provoking me?'

5.4.1.2 Adverb 'emai' (at all)

Another instance of emphasis on an adverb is observed in Exchange 2, in the second turn of D (see page 236).

D:　**Hlaulo**　　**hlauhawm loh emai.**

　Not afraid   scary　　 not (at all)

　No, I'm not afraid. It's not scary at all.
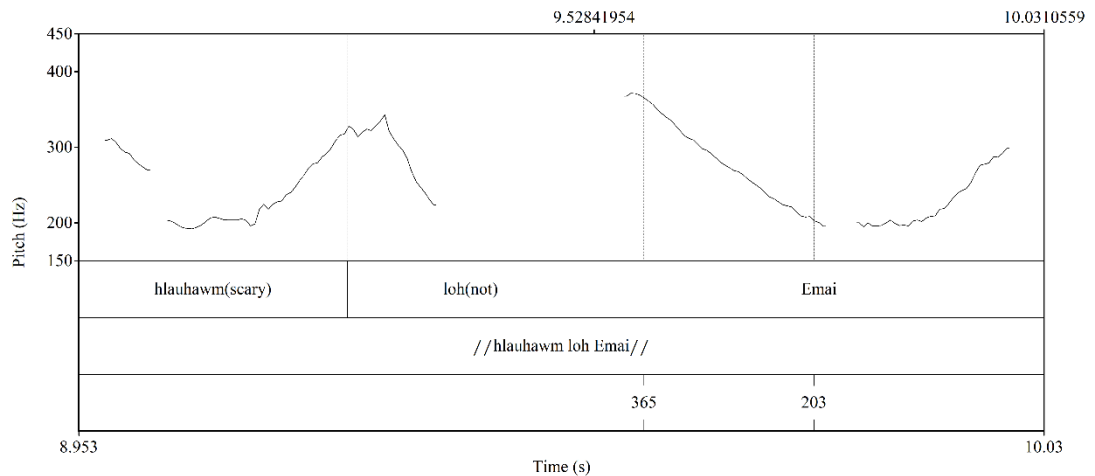
Figure 5.48: D - // hlauhawm loh / E / mai // *'It's not scary **at all**.'*

Fig. 5.48 is a Praat representation of pitch movement for the text // hlauhawm loh / E / mai // meaning 'not scary at all' in which the speaker is emphatically saying that she is not afraid of tigers. The speaker is exaggerating on her bravery and the emphasis is placed on the first syllable of the adverb 'emai'. As is evident in Fig 5.48, there is a very prominent falling pitch movement for the tonic in ***Emai***. The fall starts steeply from quite a high pitch and then rises on the next syllable.

5.4.1.3 Adverb 'e' (so)

Another example is observed in Exchange 5 in the turn of D when she says // hmelthat hmel E // in which she is expressing her excitement over her friend's boyfriend visiting them, who, according to the given description, seems to be very attractive.

D: Awi **hmelthat**   **hmel**   **e**

        Int. Handsome   seems adv.

        He seems so attractive.
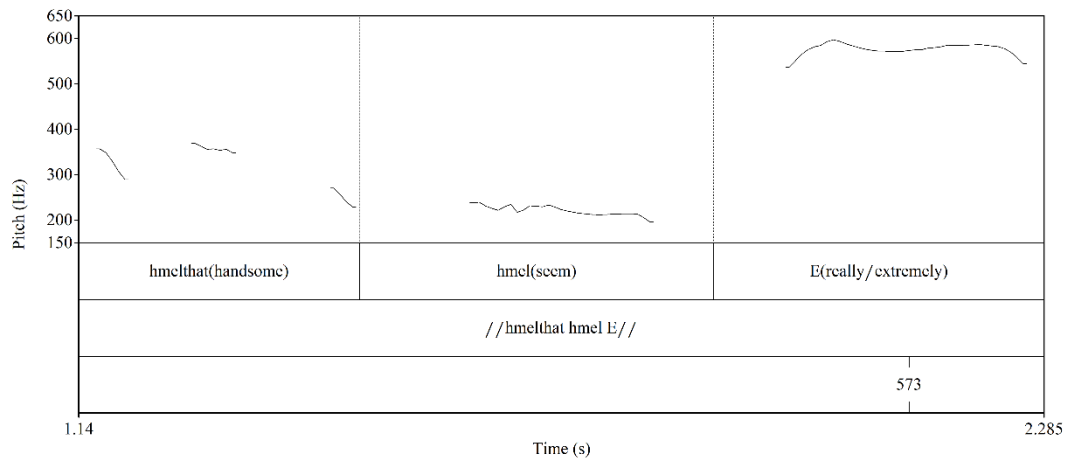
Figure 5.49: D - // hmelthat hmel / E // '*He seems so attractive.*' **Excited**: Tone 1.

In Figure 5.49, we find the pitch extremely high for the adverb *E*. The speaker is expressing excitement over the apparent attractiveness of her friend's boyfriend. This excitement is expressed by emphasizing on the adverb realized with an extremely high pitch. In this case, the adverb is in the final position of the clause and the tone group.

5.4.1.4 Double Adverb 'daw daw'

Apart from the above adverbs, Mizo also has double adverbs, such as 'daw daw', which take emphasis when expressing a certain **manner** or **degree**. For instance, as in the following exchange from the play 'Hmangaihna mak,' the first move of M2[113] ,

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[113] 'M2' here refers to the mother in the play 'Hmangaihna mak' who is scolding her son.

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5.4.1.4.1: Exchange 16

Table 5.16 Speech Functions, Mood and Attitudes in Exchange 16.

Speaker	Clause	Speech function: Mood	Attitude
M2	**Leng** *daw daw* **a** Go out adv. Part. *You go out (when you want to).*	statement: declarative	irritated annoyed
	Rawn haw a riltam ver.part. Come home hungry **rawn ti** ver. part. say **Leh** *nawng nawng* **a.** Again adv. Part. *You come home and say you are hungry (shamelessly).*		
	Khawnge I awm nizanah? Where you are last night *Where were you last night?*	question:wh- Interrogative	

Context: The speaker's son stayed out all night without telling his parents. He comes back the next day only to tell his mother that he is hungry with an attitude that bears no trace of embarrassment or remorse. She is annoyed and is reprimanding him.
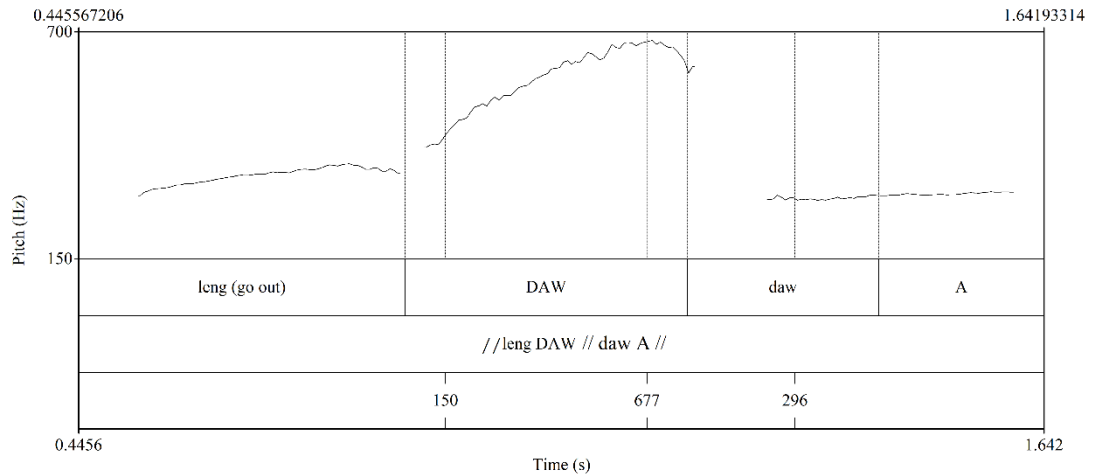
Figure 5.50: M2 - // leng / DAW // daw / A //[114] *'You go out (when you want to).'*
Irritated, **Nagging**: Rise.

The speaker wants to draw her son's attention to his shameless behaviour. For which, she uses a double adverb to exaggerate his behaviour. She is expressing her 'irritation' and places emphasis on the first syllable of the double adverb *daw daw*. It is seen in Fig. 5.50 that there is a prominent rising pitch movement on the first syllable of *daw*.

5.4.1.5 Double Adverb 'nawng nawng'[115]

Similar to the previous tone group, the speaker utilizes double adverb to express the shameless manner of her son. This is seen in the very next move of M2 following the one discussed above (see Exchange 16 on page 286).

M2:	**Rawn haw**	**a**	**riltam**	**rawn**	**ti**	**leh**	*nawng nawng*	**a.**
	Come home	agr. mar.	hungry	ver. part.	Say again		adv.	Part.

You come home and say you are hungry (shamelessly).

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[114] As the figure and transcription indicates, the clause in rendered in two tonw groups.
[115] There is no exact translation for this. Mizo uses adverbs for describing sounds, manner, character etc. In this case, 'nawng nawng' refers to a shameless manner in which the son is behaving.

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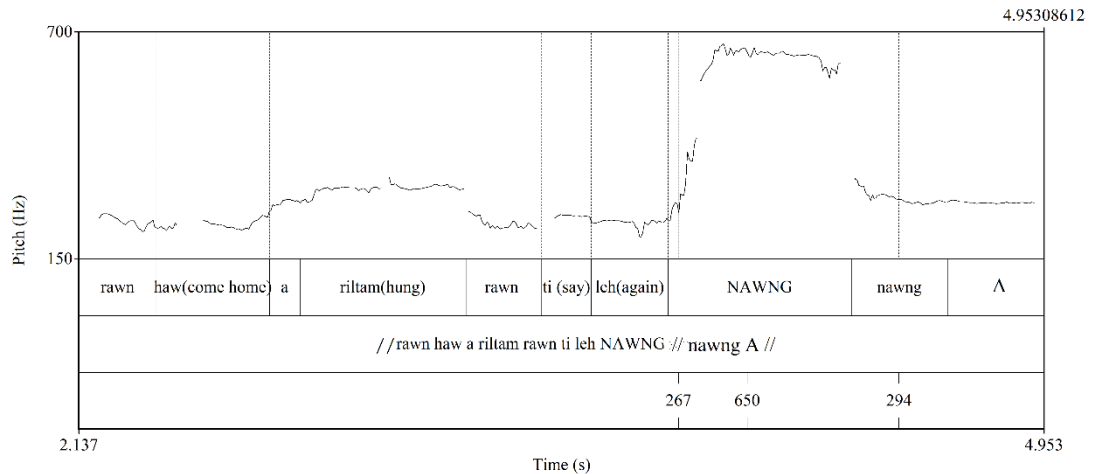
Figure 5.51: M2 - // rawn haw a riltam ti leh / NAWNG // nawng / A // *'You come home and say you are hungry (shamelessly).'* **Nagging**: Tone 1 High.

The emphasis is on the first syllable of the adverb *nawng nawng*. The pitch on the tonic is more prominent and rises to quite a high level which is observable in Fig. 5.51. This excessive rise in the pitch also indicates the speaker's irritation towards her son.

5.4.1.6 Double Adverb 'em em' (really)

There is a third instance of double adverb in Exchange 11 (see 261) in the last turn of S2. The context is where the speaker meets a friend with whom she has not been in touch.

S2:   I   va   han reh   thei em em ve   a.
     You ver.part. det. quiet can   really very part.
     You can really stay out of contact.
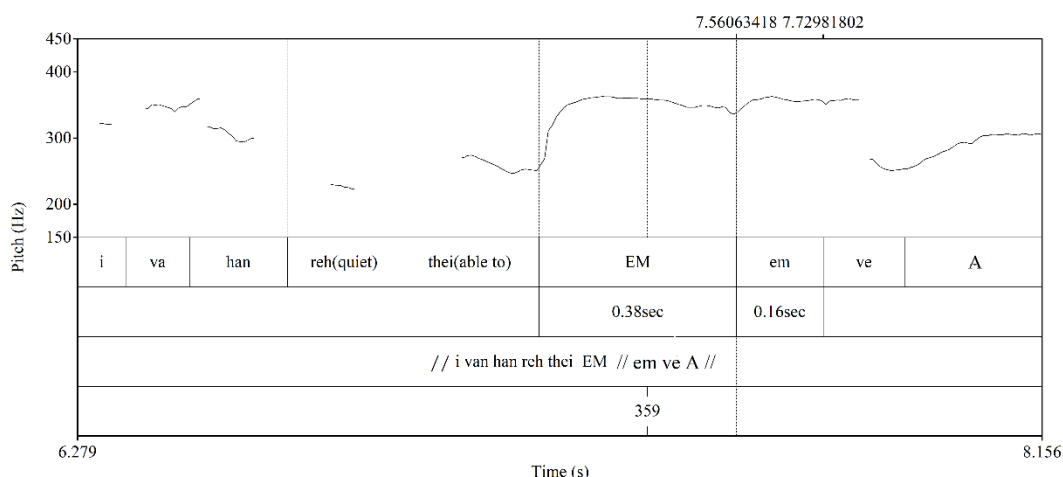
Figure 5.52: S2 - // i va han reh thei / EM // em ve / A //; **Polite/Friendly**: Tone 1.

In the tone groups, // i va han reh thei / EM // em ve / A //, the speaker emphasizes on how her friend has managed to be out of touch with everyone. Here, the speaker uses *em em*, to express the degree of inaccessibility of her friend. The emphasis is on the first *em.* Although the pitch of both is more or less the same, the difference is seen in the duration in Fig. 5.52. The first *em* is longer in duration than the second.

5.4.2 Interjection

Speakers of Mizo also exhibit a tendency to utilize interjections to express certain attitudes. In situational conditions where a speaker expresses 'excitement', 'surprise' or 'happiness', interjections are often used. During the analysis of drama, a few instances of this have been observed.

There are many uses of interjections to express attitudes and depending on the speaker, the interjections used may also vary. Further, the same interjection can also be used to express different attitudes based on situational contexts.

5.4.2.1 Interjection 'ehe'

In Exchange 11 (see page 261), in the polite exchange between both the speakers, interjections are used to express 'excitement' over meeting each other after a long time.

S1:   **Ehe** Siam

   Oh Siami

   Oh, Siam!
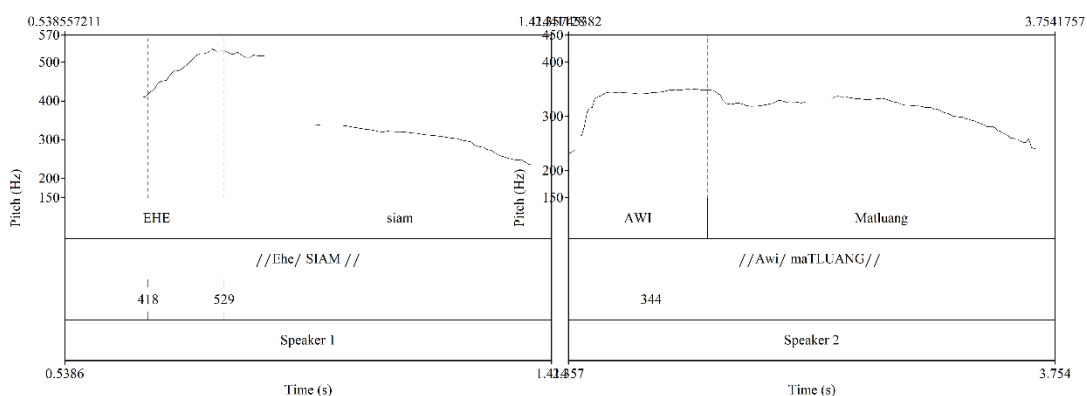
Figure 5.53: S1 - // e / HE // siam // '*Oh, Siam!*' **Surprise**, **Excitement**: High Rise; S2 - // AWI // matluang // '*Oh, Matluang!*' **Excitement**: Tone 1.

Figure 5.53 shows the pitch of the interjections used by both speakers in the exchange. S1 is expressing her 'surprise' and 'excitement' on meeting her friend after a long time which is expressed with a very high Rise on 'ehe' // Ehe //, which starts from 418 Hz and reaches 529 Hz, i.e. from Mid High to High.

5.4.2.2 Interjection 'awi'[116]

As seen in the turn of S2 in the above exchange, S2 also reciprocates with equal excitement using 'awi' ('oh').

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[116] The phonetic transcription of 'AWI' is 'OI', so it is one syllable.

S2   **Awi** Matluang

Oh, Matluangi!

Though the tone is level, Tone 1, it is pitched very high as seen in the above Figure 5.53. The pitch is level at 344 Hz in the tonic // AWI //.

Another instance of interjection *awi* is observed in Exchange 12 (see page 267) where the speaker is expressing her concern on her friend's disposition.

S2:   **Awi**

Oh, My!

ka hlauh ang   ngeiin   maw

I fear   would   exactly adv.

Exactly as I have feared it would.

Thil   thleng   ta

Thing happened part.

Things have happened.
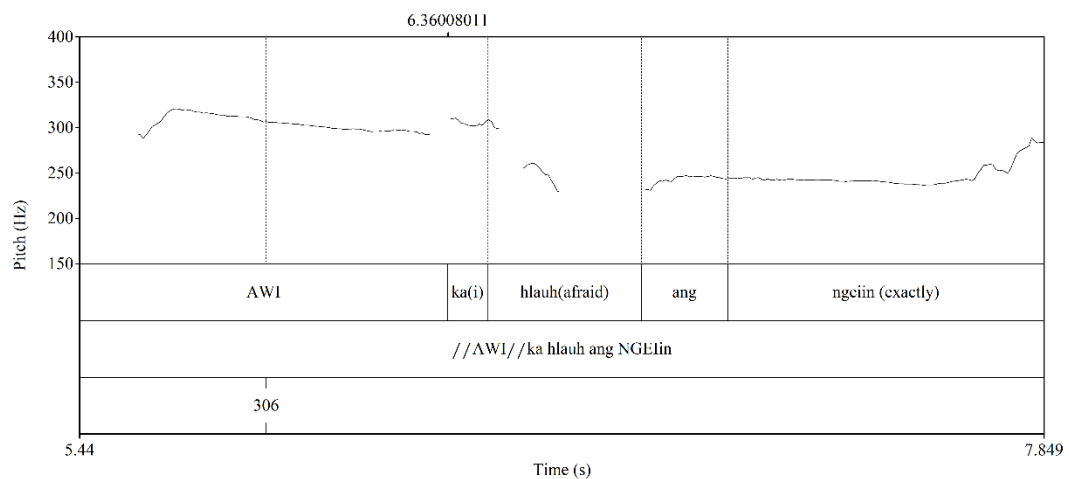
Figure: 5.54 S2 - // AWI // ka hlauh ang ngeiin // '*Oh My! Exactly as I have feared it would be'*, **Worried**: Tone 1.

The first tone group has the interjection *awi,* in which S2 places emphasis to show her sympathy and 'concern' for her friend. It is realized with Tone 1 which is quite high in pitch (see Figure 5.54). Also, when compared with the neutral sample (Fig. 5.29) which is realized with a Falling contour, the duration is much longer.

5.4.2.3 Interjection 'a'

In Exchange 17, there is an instance of the interjection 'a' in the drama *Hmangaihna mak.*

5.4.2.3.1: Exchange 17

Table 5.17 Speech Functions, Mood and Attitudes in Exchange 17.

Speaker	Clause	Speech function mood	Attitude
M2[117]	Zu rim chu ka hre ve lutuk Alcohol smell I know Ka nulat lai trang paw'n I young since then *I have known the smell of alcohol since I was younger.*		
S3	Ti ve ziah Say always *You always say that!*		

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[117] Likewise, some may also use 'AWI' to express their 'despair' as well (see 5.4.2.2). However, only a few instances of interjections were found in the drama, which have been discussed in the current study.

F2	**A,** zu in lo ang Int. Alcohol drink no will mama hi son det. Ka fapa ania My son he is *He won't drink alcohol, he is my son.*	statement: declaratives	

Context: M2, (the mother), is scolding her son for not coming home the previous night, and then coming home with the smell of alcohol doused him. Even though S3 is denying it, M2 tells him that she cannot be fooled because she was once young and is not ignorant of the smell of alcohol. F2, the father, is defending their son saying that his wife is wrong because their son would not drink since even he, his father, does not drink.
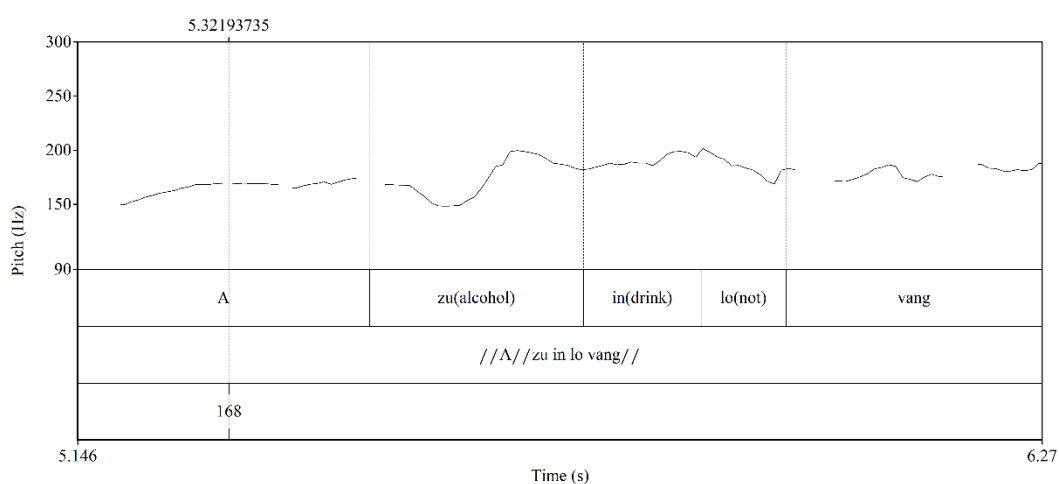
Figure 5.55: F2 - // A // zu in lo vang // '*He won't drink alcohol.*' Tone 1.

In this, the father is brushing off S1's accusation of their son with the interjection *a*.
He is arguing that M2's accusation is baseless and that their son would never do it.
Though the pitch is not very high the duration is quite long in the interjection *a*.

5.5   Summary of findings

To summarize what has been observed in the analysis of this data:

1) There were two instances of **angry** attitude in Exchanges 1 and 3. The observations made on both instances coincide with the observation in Chapter 4 that while expressing 'anger', the intensity is higher and the duration shorter of the tonic syllable. The pitch realization is the same as that of the neutral. This is observed in Fig. 5.1 where the tonic exhibits **Tone 3** in both neutral and 'angry' attitudes. Also, in Fig. 5.5, on comparing with the neutral Fig. 5.6, we observe the same acoustic features as above.

2) Figures 5.3 and 5.4 are both instances of **doubtful** attitude with the polar element '**amaw**' being realized with a **Falling contour.** This correlates with the discussion of this element in Chapter 3 (3.2.2.3.1 (4)) and in Chapter 4 (Fig. 4.32, p. 168). Further, the observation corresponds to the realization of 'doubtful' and 'disappointed' attitude in the said chapter (Chapter 4, 4.1.3.3 & 4.2.4.5) (see pages 131 & 168). Also, Fig. 5.34 is an instance of **disappointment** which is also expressed with **Tone 2**.

3) There are six **irritated** and/or **insistent** attitude(s) observed. Out of these, three are realized with **Tone 4** in neutral. It was stated in Chapter 4 (see. Figures 4.29, 4.46, 4.47) that when a clause construes 'irritated' or 'insistent' attitude,

the rising pitch in the Fall Rise contour is very prominent, which has also been observed in the present chapter (see Figs. 5.25 and 5.38). However, in Fig. 5.7, even though the irritated attitude is expressed with Tone 4, the rise is not so prominent. But, it is observed that the pitch movement of Fall Rise is more prominent than that of the neutral (Fig. 5.8) and the duration is also longer.

An instance of **insistence** realized with **Rise** is observed in Fig. 5.14 in which the neutral realization of the tonic is **Tone 1**. This corresponds to the observation in Chapter 4 that when the tonic is realized with Tone 1, it changes to a Rise in 'insistent and/or irritated' attitude (see Figs. 4.15, 4.44 & 4.62). Also, another instance of 'insistence' is observed in Exchange 13 in this chapter where the tonic is realized with a **Rise Fall** (Fig. 5.36) contour. On analysing the clause in its neutral context (Fig. 5.37), it was observed that the neutral tonic is realized with **Tone 3** which coincides with observation made in Chapter 4, where it was stated that Tone 3 (neutral) becomes a Rise Fall to construe insistent and/or irritated attitude(s) (Chap. 4, Figs. 4.17 & 4.27). As the actor is only expressing mild irritation, the pitch movement is not so prominent.

4) Twelve instances of **polite/friendly**, **coaxing** and **tactful** attitudes were observed in the exchanges. Out of these, there are eight tone groups in which the tonic is realized with **Tone 1**: 'polite/friendly' attitude is observed in Fig. 5.20 Fig. 5.31; worry in Fig. 5.18 and Fig 5.33; coaxing in Fig. 5.23; and Tentative/Tactful in Fig 5.41, Fig 5.43, 5.44 and Fig 5.45. All of these are expressed in the same manner as mentioned in Chapter 4 (4.1.3.2, 4.2.4.2 & 4.3.3.2). They are distinguished only through the context. Also, in the

expression of these attitudes, the pitch becomes higher and the duration much longer than the neutral (also realized with Tone 1).

5) With reference to the **glottal stop** in the coda position, the behaviour of pitch (Fig 5.11) while realizing 'polite/friendly' attitude is found to be corroborating the statements made in Chapter 4 (Figs. 4.11, 4.42 & 4.61), i.e. Tone 3 in neutral becomes Tone 1 to construe these attitudes. However, an exception was observed in Fig. 5.28 (polite/friendly) in which the neutral Tone 3 is realized with **Tone 2** even though it has a glottal stop in the tonic. This, however, is similar to the observation made in Chapter 4 where the neutral Tone 3 is realized with Tone 2 in 'polite/friendly' context when there is no glottal stop in the coda (see Fig.4.10, Fig.4.24 & Fig.4.41).

Fig 5.28 is an instance of **polite/friendly** attitude realized with **Tone 2**. The neutral is also realized with Tone 2. However, as mentioned before, for 'polite/friendly' attitude the pitch is higher and the duration is longer.

In Fig. 5.9, the tonic exhibits **Tone 4** with polar element **'em'**, and the neutral (Fig. 5.10) tonic also exhibits Tone 4. The observation here corresponds to the observation in Chapter 4 (Fig. 4.26).

6) **Surprise** is observed in three tone groups, Fig. 5.16, Fig. 5.22 and Fig. 5.27, all of which are realized with a **High Rise**. Also, Fig. 5.27 is an instance of a question with particle 'a', realizing a declarative, which corresponds to the observation in Chapter 4 (4.1.3.4).

7) It has also been observed that **adverbs** and **interjections** are used to exaggerate or to express attitudes like 'excitement'. All the instances in section 5.4 are examples which are characterised by either a very high pitch, or long duration, or both.

Chapter 6

Conclusion

6.0   Introduction

The previous chapters have dealt with the study of Mood, Speech Functions and Attitudinal function of tones in Mizo. In this chapter, the findings and patterns that have been observed in the course of this research will be summarised.

6.1   Findings related to Tone System and Tonic Prominence

6.1.1   Tone System of Mizo

In the first chapter, the tone system of Mizo has been discussed with reference to an unpublished or yet to be published work by Laltleipuii, et al. The significance in the inclusion of this is that the investigation of the interpersonal function of tones requires a systematic tone system of Mizo. As has been mentioned before, the tones of Mizo have been speculated or argued upon by many native and non-native researchers. The study was acoustically conducted with reference to the earlier research, comparing their examples with new sets of examples. This study takes into account all the viable tones of Mizo, also methodically studying the difference induced by vowel length.

The findings indicate that the tones of Mizo are of three types – **Level**, **Contour** and **Complex**. The Level tone is Mid pitched; the Contour tone is of two types – 1) Mid to Low and 2) Mid-Low or Low to Low; and the Complex tone has a Fall Rise contour.

Following Halliday, a notation system of numbers is incorporated to refer to these tones: 1) **Tone 1** for Level, 2) **Tone 2** for Mid to Low fall, 3) **Tone 3** for Mid-Low/ Low to Low fall and 4) **Tone 4** for Fall Rise.

6.1.2 Tonic Prominence

During the initial analysis of the data set up to study attitudinal function, it was observed that the most prominent change always occurs in the clause final syllable, even when the same clause is used in different contexts of situations. This instigated the investigation of tonic prominence in Mizo language. It was found that unlike English, Mizo does not shift tonic prominence in order to 'emphasize' or indicate 'contrast'. The study reveals that other components like adverbs or negation are significant elements used by speakers. However, it was noticed that the tonic prominence is not allocated to the elements of negation bit in the case of adverbials, sometimes, the adverbials are selected fortonic prominence. The findings in the study of different attitudinal renderings of a clause reveals that the identification of tonic syllable is based on the change in acoustic features such as intensity, duration, pitch movement and pitch range.

6.2   Findings on the analysis of Mood and Speech Function

6.2.1   Mood in Mizo

The discussion in Chapter 3 entails the study of the relationship between the lexicogrammatical and semantic strata of Mizo. On exploring the lexicogrammatical stratum, it was detected that, unlike English, the sequence of elements – Subject and Finite – in the Mood block does not determine the Mood type of the clause in Mizo. The investigation reveals that like most South East Asian languages, Mizo makes use

of interpersonal elements which are distinct for each Mood type except declaratives. The distinct element of each Mood type is methodically studied with its variants, elucidating their functions with appropriate examples. This investigation results in the setting up of the MOOD system network for each Mood type.

In the resulting system of each Mood type, the choice is represented from general to specific. In the DECLARATIVE MOOD SYSTEM, the main choice is between the presence (+ Predicator) and the absence of the predicator (- Predicator) in the clause. The declarative in the +Predicator system is realized as **Subject ^ Finite,** and within this system, the choice is between the implicit and explicit occurrences of aspect marker. If the aspect marker is implicit, the finite comprises of the predicator and the tense or polarity, and if it is explicit, the finite is either the tense or polarity. In the Predicator system, the implicit aspect marker is realized as **Subject,** whereas the explicit aspect marker is realized as **Subject ^ Finite,** where the Finite is either the tense or polarity.

In the POLAR INTERROGATIVE System, there is a choice between the confirmative and the alternative polar interrogatives. The alternative type is realized as '*A-A-not structure*', whereas within confirmative, the choice is between positive and negative polar elements, which is realized as either **Subject ^ Finite + Polar element** or **Subject + Polar element,** depending on whether it is a verbal or a non-verbal clause. The confirmative types are defined by the presence of the obligatory polar element, which is also the question element, in the clause final position. The wh- interrogative is also realized by the occurrence of the wh- element (which in itself can function as the

question element) and the question element *nge.* This interrogative enquires on the Person, Place, Time, Cause, Manner, Extent and Quantity. Similarly, the Imperative Mood type is realized with imperative elements. Within this system, the choice is with respect to whom the action is expected from, i.e. either Jussive (addressee), Hortative (speaker + addressee), Oblative (speaker) or Optative (third person).

6.2.2 Speech Functions of Mizo

The discussion of the Speech functions is based on the study of the relationship between the semantic and the lexicogrammatical strata. The investigation reveals that Mizo cannot have a statement question, unlike English. Further, it was found that only declarative clauses with particle 'a' can construe a question. Based on the investigation of the relationship between these strata, it was found that while a Statement does not exhibit incongruency in its lexicogrammatical realization, a command can be incongruently realized by both declaratives and interrogatives, and a question by a declarative. The study also shows that similar to English, offer does not have a specific mood category attached to it.

6.3 Findings in the analysis of Attitudinal Function of Tones

The investigation of attitudinal function of tones comprised of two types of data, which were methodically studied and discussed in two separate chapters – Chapter 4 and Chapter 5. In Chapter 4, the attitudinal function was investigated using contextualized simple clauses. Through this investigation, it was found that the phonological realization of certain attitudes is the same and, therefore, they were grouped together. This study reveals that regardless of the Mood type, if the neutral tone is the same, there

is a consistent pattern in the phonological realization of the specific attitudes[118]. The findings in this chapter have been consolidated by correlated observations in Chapter 5, in the investigation of continuous speech samples collected from dramas.

The following points summarize the findings with reference to the phonological realization of the attitudinal variants:

1) The study of Tone 1 (Level – 'neutral') with reference to declaratives, imperatives and wh- interrogatives shows similar phonological realization of the attitudinal variants. The phonological realization of **Attitude 2** (see Table 4.40, page 228 for the grouping of attitudes) was found to be with the same tone but higher in pitch and longer in duration. This can be appreciated by comparing Figs. 4.2 and 4.8 and also Table 4.4 for D9, Figs. 4.3 and 4.7 and also Table 4.3 for D2, Figs. 4.34 and 4.39 and Table 4.23 for W3, Figs. 4.35 and 4.40 and the readings on Table 4.24 for W10, and Figs. 4.54 and 4.58 and the readings on Table 4.33 for Im10. These findings correlate with those made while studying exchanges in Chapter 5. For instance, Fig. 5.18 ('worried' attitude) was found to be realized with the same tone, i.e. Tone 1 when compared with the neutral sample Fig. 5.19, but higher in pitch and longer in duration. This is further substantiated by similar findings in other exchanges which can be seen on comparing Fig. 5.20 (polite/friendly attitude) and Fig. 5.21 (neutral), Fig. 5.23 (coaxing) and Fig 5.24 (neutral), Fig. 5.31 (polite/friendly) and Fig. 5.32 (neutral), Fig. 5.33 (worry) and Fig 5.34 (neutral), Fig. 5.43 (tentative/tactful)

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[118] If the neutral of a clause is Tone 1, Attitude 2 is realized with the same Tone but higher in pitch and longer in duration and Attitude 3 is realized with a Rise. The phonological realization of each attitude is the same whether the clause is a declarative, a polar interrogative, a wh- Interrogative or an imperative.

and Fig. 5.44 (neutral) and finally Fig. 5.45 (tentative/tactful)) and Fig. 5.46 (neutral).

The investigation of the three clauses, D2, W10[119] and Im10, reveals that they can construe Attitude 3 and Attitude 4, in addition to the 'neutral' and Attitude 2. However, it is interesting to note that there is a change in the pitch movement in the tonic while realizing **Attitude 3**; the phonological realization is with a **Rising** contour. This can be seen in Fig. 4.15 (D2), Fig. 4.44 (W10) and Fig. 4.62 (Im10). Evidence of this is also found in the analysis of Exchange 5 in Chapter 5 (compare Fig. 5.14 with Fig. 5.15).

The study of D1, a clause with particle 'a', correlates with the incongruent realization discussed in Chapter 3 (see section 3.4.1, example (3.113). D1, when construing Attitude 5 and Attitude 4, incongruently realizes the Speech Function, 'Question'. The phonological realization of **Attitude 5** by both D1 and W3 is a **Falling contour (Tone 2)** which can be seen in Figs. 4.12 and. 4.52. This correlates with the findings in the analysis of Exchange 12, Fig. 5.35. On the other hand, **Attitude 6** is found to be realized with a **High Rise**, which is observed in the investigation of contextualized clauses, and also ratified by similar findings in the study of Exchange 10, as in the Figs. 4.14, 4.53, and 5.27.

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[119] Both D2 and W10 are clauses without particle 'a.' As mentioned in Chapter 4, Clauses with particle 'a' cannot construe Attitude 3 and Attitude 4.

The analysis of other clauses, i.e. D1, D2, D4, D6, W2, W3, W6, W10 and Im10, whose tonic is realized with Tone 1 (neutral), are shown in Appendix III, which also displays PRAAT figures of other informants as well.

2) The investigation of Tone 2 (neutral), fall from Mid to Low, shows that **Attitude 2 (polite/friendly)** is also realized with the same tone as the neutral, but as pointed out earlier, the pitch is higher and the duration longer. This is observed in the realization of D7 (compare Figs. 4.4 and 4.9, also see Table 4.5), Im2 (compare Figs. 4.55 and 4.59, also see Table 4.34) and Im6 (compare Figs. 4.56 and 4.60, also see Table 4.35). The same has been found in the investigation of two instances in Exchange 11 (compare Fig. 5.28 with the neutral sample in Fig. 5.29). On the other hand, Tone 2 is realized with a **Rise Fall**, rising from Mid-range and then falling to a Low pitch to construe **Attitude 3 (irritated/annoyed)**. This is observed in the realization of D7 (Fig. 4.16) and Im6 (Fig. 4.63) and also in the PRAAT figures displaying the renderings of other informants in Appendix III.

The investigation of Y3 correlates with the observation made in Chapter 3 (3.2.2.3.1.1) where the mood element **'amaw'** is found to construe two specific attitudes. The first is **Attitude 5 (disappointment / doubtful)** which is realized with a **Falling contour (Tone 2)** and observed in Figure 4.32, and also in two samples from Exchange 2 (see Fig. 5.3 and Fig. 5.4). The other is **Attitude 6 (surprise)** which is realized with a **High Rise**, observed in Fig. 4.33, and in the analysis of Exchange 6 (Fig. 5.16) and Exchange 8 (Fig. 5.22).

3) In the analysis of **Tone 3 (neutral)**, fall from Mid-Low to Low, it was found that the attitudinal variants have two different realizations based on the presence or absence of the glottal stop in the tonic. In the absence of a glottal stop, **Attitude 2 (polite/friendly)** is realized with **Tone 2** as it is higher in pitch and is longer in duration. This can be observed in the analysis of D3 (Fig. 4.10 and Table 4.6), Y4 (Fig. 4.24 and Table 4.15), Y5 (Fig. 4.25 and Table 4.16) and W8 (Fig. 4.41 and Table 4.25). This correlates with the observation in the analysis of Exchange 15 in which the actor's rendering of 'tactfulness' is realized with Tone 2 (Fig. 5.41) when compared with the neutral sample (Fig. 5.42). As is the case with Tone 2, the realization of **Attitude 3 (irritated / annoyed)** is a **Rise Fall** but rising from a Low and falling to a Low pitch. This can be seen in the analysis of D3 (Fig. 4.17), Y4 (Fig. 4.27), Y5 (Fig. 4.28) and W8 (Fig. 4.45), and in Exchange 13, where the actor shows a very mild irritation (compare Fig. 5.36 and neutral sample Fig. 5.37). The same can be observed in the Praat Figures of clauses W5, W7 and D5 in Appendix III.

It is also interesting to note the behaviour of the tone in a clause ending with a glottal stop in the coda position of the tonic syllable. In all other cases (non-glottal stop), the tone for realizing **Attitude 2** is generally the same as for a neutral meaning, except for the higher pitch and longer duration. But, in this case, Tone 3 in neutral becomes **Tone 1**, i.e. the glottal stop seems to be affecting the pitch contour and making it level. This can be seen on clauses D8 (Fig. 4.11 and Table 4.7) and W7 (Fig. 4.42). And, this observation is corroborated by similar observation in the analysis of Exchange 4 in which the sample clause (Fig. 5.11) is compared with the neutral sample (Fig. 5.12), which

is further solidified by comparing the polite and neutral realization of tonic 'rawh' by the same actor[120]. This shows that the actor's neutral (Fig. 5.13) is realized with Tone 3 whereas his polite/friendly rendering is realized with Tone 1 (see Fig. 5.11). However, an exception is observed in the analysis of Exchange 11 (see Fig. 5.28, tonic 'rawh') , where Attitude 2 is realized with Tone 2, which is the realization observed in the clauses with Tone 3 (neutral) without glottal stop. In the case of the realization of **Attitude 3 (irritated / annoyed),** though the tone is still **a Rise Fall**, the Rise is much more prominent and the fall ends at a higher point. The glottal stop seems to influence the realization of the attitudes. So, based on these observations and the fact that this phoneme has been described as a 'tone depressor' by L. Fanai (1992), it is assumed that the difference in the realization is due to the presence of glottal stop. This can be observed in D8 (Fig. 4.18) and W7 (Fig. 4.46). Similar realizations can be seen in the Praat figures of the other informants given in Appendix III.

4) The study of **Tone 4 (neutral)** shows that in the realization of the different attitudes, the tone remains the same. All the attitudes are realized with Tone 4 but with varying degrees of prominence. In the realization of **Attitude 2**, the pitch is higher and the duration is longer which can be seen in Y1 (Fig. 4.26 and Table 4.17), and W4 (Fig. 4.43 and Table 4.26). The same has been found in the analysis of Exchange 4, a polar interrogative clause (see Fig. 5.9). In the realization of **Attitude 3**, the rising movement is very prominent when

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[120] The samples were taken from the drama text, where 'rawh' occurs in the clause final position in a different contexts.

compared to the previous attitudes. This can be observed in Y1 (Fig. 4.29 compare with Fig. 4.23) and W4 (Fig. 4.47 compare with Fig. 4.38). This finding is compounded by the findings in the analysis of continuous speech samples in the drama text. The same observation is made in Exchange 3, a declarative clause (see Fig. 5.8) and Exchange 9 (compare Fig. 5.25 and 5.26). And also, in Exchange 14, where there are two instances of the same tonic 'ang' by two different speakers (see Fig. 5.38). This is compared with the neutral sample (Fig. 5.39) and also with the neutral renderings of 'ang' by S1 (Fig. 5.40)[121].

5) The analysis of **Attitude 4** shows that, the phonological realization of neutral and Attitude 4 is the same. However, the acoustic cues for the identification of Attitude 4 are higher intensity reading and shorter duration. This is observed in all instances in the investigation of contextualized clauses as well as exchanges. The instances analysed are given below with figure and table numbers for reference:

a) *Tone 1*: D2 (Fig. 4.19 and Table 4.11), W10 (Fig. 4.48 and Table 4.27) and Im10 (Fig. 4.65 and Table 4.37).

b) *Tone 2*: Im6 (Fig. 4.66 and Table 4.38).

c) *Tone 3*: D3 (Fig. 4.20 and Table 4.12), Y4 (Fig. 4.30 and Table 4.19), W7 (Fig. 4.50 and Table 4.29), W8 (Fig. 4.49 and Table 4.28) and Im3 (Fig. 4.67 and Table 4.39).

d) *Tone 4*: Y1 (Fig. 4.31 and Table 4.20) and W4 (Fig. 4.51 and Table 4.30).

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[121] The samples were taken from the drama text, where 'ang' occurs in clause final position in all the different contexts (and clauses).

6) In addition to the attitudes that have been investigated in Chapter 4, the analysis of samples from drama reveals that Mizo utilizes adverbs and interjections for expression of excitement or as a tool of exaggeration. The analysis of these instances can be seen in Chapter 5 (section 5.4).

In conclusion, through this investigation of the phonological realization of the different attitudes, it has been found that whatever the tone Attitude 2 is always rendered with a higher pitch and longer duration, Attitude 3 exhibits a higher intensity than the neutral, Attitude 5 is always realized with a Falling contour, and Attitude 6 with a high-pitched Rise. Also, the tones that particularly stand out during investigation are the Rise, Rise Fall and High Rise. These tones have not been identified in the study of tone system but were perceived during the study of attitudinal function, in the realization of specific attitudes. In other words, these tones do not occur in isolation in Mizo, however they have been found to occur in the renderings of variants in Attitude 3 and Attitude 6. Also, the correlation in the findings of contextualized clauses and exchanges from drama corroborates the observations made in the study of the attitudinal function of tones of Mizo.

Further, it has been confirmed through this investigation that the Mood type elements that have been hypothesized for this study are indeed the distinct interpersonal elements which are crucial for Mood distinction in Mizo. Also, since Mizo cannot have sentence-questions, as in English, the presence of particle 'a' makes it possible to realize a question, especially when construing variants such as Attitude 5 and Attitude 6.

Finally, the study has proved that though Mizo is a tone language, a single Mizo clause can construe different attitudes when it is used in different contexts, with slight changes in the acoustic features of its phonological realization.

6.4   Scope for Future Research

In the study of interpersonal function, not all the tones of Mizo have been analysed for each Mood type. Keeping this in view, it would be very beneficial to further investigate the attitudinal function of tones by setting up data that covers all the Mizo tones for each Mood type. Also, it was observed that the glottal stop plays a significant role in the realization of the attitudinal variants. Therefore, a more in-depth study of the glottal stop, and its influence on the realization of different attitudes, would be instrumental not only for appreciating the interpersonal function of Mizo tones but also to understand the effect of glottal stop on the realization of these tones.

There is also a need for examining spontaneous conversations in different registers to get a more wholesome view of the function of tones. Finally, this research focuses only on the Interpersonal function of Mizo, and that too only the Interpersonal function of Tones with respect to Mood, Speech Functions and Key. In the phonological stratum, there is a need to study the relation between Modality and Tones, the TONALITY and TONICITY systems, etc. Further, as there is no research work on Mizo using the SFL approach, it would be beneficial to explore the other metafunctions as well, i.e. the Experiential and the Textual Metafunctions of Mizo language.

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APPENDIX I

Mizo Clauses of different Mood Types

A: DECLARATIVES

	Declarative Clause	Gloss
D1	Ka leng chhuak a.	*I went out.*
D2	Chaw ka ei dawn.	*I am going to eat food.*
D3	Ka kal duh lo.	*I don't want to go.*
D4	Ka lo sil sak ang che.	*I will wash it for you.*
D5	Thil ka ti.	*I am doing something.*
D6	Naute ka awm a.	*I am babysitting.*
D7	Ka mut a chhuak.	*I am sleepy.*
D8	Ka hmai ka phih.	*I am washing my face.*
D9	Kan inbia a.	*We talked or We were talking.*
D10	Ruah a sur mek a.	*It is currently raining.*

B: POLAR INTERROGATIVES

	Polar Interrogative Clause	Gloss
Y1	I inbual dawn em?	*Are you going to take bath?*
Y2	Kawr hi I la dawn em?	*Are you going to take this shirt?*
Y3	Meizial an zu amaw?	*They smoke cigarette?*
Y4	Ui hi i ta ami?	*Is this dog yours?*
Y5	I lo mu elaw?	*Were you sleeping?*
Y6	Hna I thawk ami?	*Are you working?*
Y7	Thingpui i duh em?	*Do you want tea?*
Y8	Ruah a sur ami?	*Is it raining?*
Y9	Lehkha i zir ami?	*Are you studying?*
Y10	I buai em?	*Are you busy?*

C: WH- INTERROGATIVES

	WH- Interrogative Clause	**Gloss**
W1	Engtin nge ka tih ang a?	*How will I do it?*
W2	Enge I ei a?	*What are you eating?*
W3	Khawnge i kal dawn a?	*Where are you going?*
W4	Engtikah nge i lo kal ang?	*When will you be coming?*
W5	Tunge hla ngaithla?	*Who is listening to music/song?*
W6	Enge ka lei sak ang che?	*What shall I buy for you?*
W7	Engati nge tikhan i tih?	*Why did you do it like that?*
W8	Enge i sawi?	*What did you say?*
W9	Khawiah nge ka dah dawn?	*Where shall I keep it?*
W10	Engtikah nge I mut dawn?	*When will you sleep?*

D: IMPERATIVES

	Imperative Clause	**Gloss**
Im1	Tho tawh rawh.	*Get up now / Get up already.*
Im2	Tui min lo lak.	*Bring me water.*
Im3	Lehkha zir rawh.	*Study.*
Im4	Hun pek belh la.	*Give (him/her) more time.*
Im5	Lo ei tawh suh.	*Stop eating it. / Don't eat it anymore.*
Im6	Hming ziak ta che.	*Write your name (go ahead).*
Im7	Kawngka khar suh.	*Don't close the door.*
Im8	Thleng va sil teh.	*(You) Go wash the plates.*
Im9	Thingpui han lum teh.	*Go make tea.*
Im10	Bengchheng tawh su.	*Stop making noise! / Don't make noise.*

APPENDIX II

Specific Context for realizing different target Attitudes

A: DECLARATIVES

<table>
<tr><th colspan="6">List of data for declaratives</th></tr>
<tr><th></th><th></th><th colspan="2">Sentences</th><th>Attitude</th><th>Sp</th></tr>
<tr>
<td>D1</td>
<td>a</td>
<td colspan="2">Ka   leng   chhuak   a
Sub. Pred.   adv.   Part.
I   to visit   out
I went out.</td>
<td>Neutral</td>
<td>Declarative:
Statement</td>
</tr>
<tr>
<td></td>
<td>b</td>
<td colspan="2">Ka   leng   chhuak   a
Sub. Pred.   adv.   Part.
I   to visit   out
I went out.</td>
<td>Polite, friendly</td>
<td>Declarative:
Statement</td>
</tr>
<tr>
<td></td>
<td></td>
<td colspan="4">"Yes, I was out" or replying "I was out" to being asked whether they had gone somewhere.

The speaker is politely giving his answer or trying to give his answer in a friendly manner.

When coming home from somewhere and if asked by parents or grandparents what they were doing, the reply is made with a friendly and affectionate tone.</td>
</tr>
<tr>
<td></td>
<td>c</td>
<td colspan="2">Ka   leng   chhuak   a?
Sub. Pred.   adv.   Part.
I   to visit   out
I went out. (Oh!So you did do it)</td>
<td>Doubtful</td>
<td>Declarative:
Question</td>
</tr>
<tr>
<td></td>
<td></td>
<td colspan="4">The addressee is telling the speaker that they are outside (not at home). The speaker doubts the credibility of what he is being told as he wanted to visit the addressee.

   3) The speaker wants to visit his friend because he needs his help or wants to borrow something. Since the addressee is not in favor of it, he tries</td>
</tr>
</table>

		to wiggle out of it by saying, "I am out at the moment", but the speaker senses the reluctance, and expresses his doubt by repeating the addressee's statement, which in this context functions as a rhetorical question or an echo. As the context indicates, the speaker would be disappointed or displeased with the way the events turned out. 4) The speaker wants to visit his friend because he needs help with something or wants to borrow something. Since the addressee is not in favor of it, he tries to wiggle out of it by saying, "I am out at the moment", but the speaker senses the reluctance, and expresses his doubt by repeating the addressee's statement.		
	d	Ka leng chhuak a? Sub. Pred. adv. Part. I to visit out *I went out? or you went out?*	Surprise Incredulity (you went out?) (I went out?)	Declarative: Question
		This could be a vehement reply to an accusation. If a speaker is falsely accused of going out (after being told not to or when expected to finish some work), she may react by vehemently repeating what had been said to her. This functions as a question implying that she is surprised by their accusation. 'Is that what you are saying?' is implied.		
D2	a	Chaw ka ei dawn N Sub. Pred. fin. Food I eat intention *I am going to eat food.*	Neutral	Declarative: Statement
	b	Chaw ka ei dawn N Sub. Pred. fin. Food I eat intention *I am going to eat food.*	Politeness, Friendliness	Declarative: Statement
		In a Mizo family, after the dinner table is fully set, everyone is called to eat. However, if the members are taking their time to come in, the one who is very hungry may say "I am eating" to no one in particular and start eating. This declaration is generally made in a polite and friendly manner.		

		or
		If the speaker was planning to eat food and someone asks her what she is going to do (perhaps a friend/ grandparents/ relative on a phone or a neighbour who had dropped in), she may reply in a friendly and polite manner, stating that she is going to have her meals/food.

	c	Chaw ka ei dawn N Sub. Pred. fin. Food I eat intention *I am going to eat food.*	Annoyed/irritated, insistent/persistent	Declarative: Statement

		The speaker is hungry and is trying to have food. However, her mother keeps on pestering her, repeatedly asking her to do one task or the other. At first, she co-operates and helps her but when her mother continues to pester, the speaker gets irritated as she's very hungry. So, she expresses her irritation and insists on having food. Her reply is akin to, "Stop disturbing me, I am going to eat food." In this case, if the mother is persistent, she may respond with , "Do this last one and you can eat".

	d	Chaw ka ei dawn! N Sub. Pred. fin. Food I eat intention *I am going to eat food!*	Angry	Declarative: Statement

		1) The speaker is very hungry but her mother doesn't allow her to eat and insists on her doing something else before eating. After complying for a while, she loses her patience and angrily declares that she is having food and will not like to be involved in anything else. 2) When it was time for dinner, the speaker is scolded by her mother on some issue. Feeling angry and sour, she walks away angrily declaring that she is having her food.

D3	a	Ka kal duh lo Sub. Pred. Pred. neg. I go want no *I don't want to go.*	Neutral	Declarative: Statement
	b	Ka kal duh lo Sub. Pred. Pred. neg. I go want no	Politeness Friendliness	Declarative: Statement

		I don't want to go.		
		The speaker has been invited to go somewhere by the addressee. But she does not want to go and at the same time does not want to sound rude or offend the other person with her response. So, she makes an attempt to sound more appealing and as friendly as possible so that even though she is rejecting the offer, the other person will not be offended or regret asking her.		
	c	Ka kal duh lo Sub. Pred. Pred. neg. I go want no *I don't want to go.*	Annoyed/irritated, insistent/persistent	Declarative: Statement
		In spite of the speaker's repeated refusal, the addressee adamantly insists on the speaker's accompanying her to some place. This pushes the speaker to express her irritation or annoyance.		
	d	Ka kal duh lo Sub. Pred. Pred. neg. I go want no *I don't want to go.*	angry	Declarative: Statement
		The speaker is invited to go somewhere by a friend and she, for personal reasons, declines the invitation. But her friend pesters her. At some point the speaker becomes fed up and angrily tells her friend that she does not want to go.		
D4	a	Ka lo sil sak ang che Sub. ver. part. Pred. prep. fin. Pro. I wash for will you *I will wash it for you.*	Neutral	Declarative: Offer
	b	Ka lo sil sak ang che Sub. ver. part. Pred. prep. fin. Pro. I wash for will you *I will wash it for you.*	Politeness Friendliness	Declarative: Offer
		Here, the speaker is trying to sound as friendly or as polite as possible. 1) A young child is trying to wash a fruit or his hands, so we offer to do it for him since he might get his clothes wet.		

<table>
<tr><td colspan="6">2) When offering someone older like grandparents or uncles and aunts, to wash for them whatever they are trying to wash. This is to show respect and politeness by doing the task for them.
3) When we have guest over and they have something to wash so we offer to do it for them to show hospitability.</td></tr>
<tr><td>c</td><td colspan="3">Ka   lo   sil   sak   ang   che
Sub. ver. part. Pred. prep. fin.   Pro.
I   wash for   will   you
I will wash it for you.</td><td>Insistent, persistent</td><td>Declarative:

Offer</td></tr>
<tr><td></td><td colspan="4">When we see our grandmother trying to wash something by herself so we rush to her offering to wash it for her and she rejects it, but we are persistent in our offer to do the washing. So, we insist on the task.

- It is a little more rushed that the previous attitude as it is insistent.
- No feeling of annoyance or irritation</td></tr>
</table>

D5	a	Thi ka ti N Sub. Pred. Something I do *I am doing something.*	Neutral	Declarative: Statement
	b	Thi ka ti N Sub. Pred. Something I do *I am doing something.*	Politeness Friendliness	Declarative: Statement
		While I am busy with something and my mother or sister tells me to do something else or they ask if I'm busy to know if I'm available to help them, we respond like this. -a reply without apprehension.		
	c	Thi ka ti N Sub. Pred. Something I do *I am doing something.*	Annoyed, irritated	Declarative: Statement
		1) Someone asked me if I'm busy and I told them that I was and yet they kept on asking. So, I am losing patience and getting irritated. 2) My brother keeps on asking me to do something for him while I was busy and I keep telling him 'no' and yet he would not stop. So, I reply in this way to show my irritation and annoyance. -"Stop asking me" or "Stop disturbing me."		
	d	Thi ka ti N Sub. Pred. Something I do	Anger	Declarative: Statement

		I am doing something!!		
		After being repeatedly pestered, the speaker lost his patience and angrily declares that he is busy. The attitude indicates that he wants to be left alone and not be disturbed. Indicating that the other person immediately ceases troubling him with other things.		
D6	a	Naute ka awm a N. Sub. Pred. Part. Baby I sitting *I am babysitting.*	Neutral	Declarative: Statement
	b	Naute ka awm a N. Sub. Pred. Part. Baby I sitting *I am babysitting.*	Politeness Friendliness	Declarative: Statement
		Someone (like neighbor or a friend) asks me what I am doing while I was baby-sitting. I try to be friendly and answer in this manner.		
	c	Naute ka awm a N. Sub. Pred. Part. Baby I sitting *I am babysitting. (you are? or oh! Are you?)*	Doubtful	Declarative: Question
		This attitude shows doubt with regards to what is being said by the other person. So, the speaker is repeating what the other person is saying as a question to him. So, she is doubting the credibility of what he is saying.		
	d	Naute ka awm a ? N. Sub. Pred. Part. Baby I sitting	Incredulity Surprise	Declarative: Question

		I was babysitting? or You are babysitting?		
		1. Perhaps the baby got hurt so my sister told my mother that I was the one babysitting 'naute a awm a' (*she was the one babysitting*). I retort back in disbelief that the other person would accuse me of that questioning what is being said with vehemence 'naute ka awm a!' (*I was babysitting?)* (Is that what you are saying?) 2. My friend gave an excuse that she was babysitting even though we had plans together and is planning to ditch it. So, I ask with disbelief. *'You are babysitting?'* (I don't believe you! Or are I can't believe you did that.) - In this, like the first, the same sentence is repeated as question to the one spoken to		
D7	a	Ka mut a chhuak Sub. Pred. agr. mar. adv. I Sleepy *I am sleepy.*	Neutral	Declarative: Statement
	b	Ka mut a chhuak Sub. Pred. agr. mar. adv. I Sleepy *I am sleepy.*	Tactful tentative	Declarative: Statement
		The speaker wants to sleep but she has been told to study. So, she hints to her mother that she is sleepy in a tactful manner. She does not want to say it outright since there is a chance that she might get scolded for not wanting to study for a longer time.		
	c	Ka mut a chhuak Sub. Pred. agr. mar. adv. I Sleepy *I am sleepy.*	Persistent/insistent Annoyed/irritated	Declarative: Statement
		1) The speaker is trying to sleep but her sister is pestering her by trying to start a conversation. So, she becomes irritated and tells her sister that she is sleepy. Her tone indicates that she is annoyed and wants her sister to stop disturbing her. 2) The speaker wants to sleep but her mother would not let her since it is her exam period and expects her to study some more. But since the speaker is very sleepy she tells her mother in an insisting tone.		

D8	a	Ka hmai ka phih Sub. N Sub. Pred. my face i action of washing *I am washing my face.*	Neutral	Declarative: Statement
	b	Ka hmai ka phih Sub. N Sub. Pred. my face i action of washing *I am washing my face.*	Politeness, Friendliness	Declarative: Statement
		The speaker attempts to be polite and amicable towards the addressee. She is responding in a friendly manner after being asked what she is doing. Certain situations necessitate a speaker to be inviting and polite. Like, when grandparents or guests ask her as to what she is doing, she assumes a hospitable and inviting demeanor.		
	c	Ka hmai ka phih Sub. N Sub. Pred. my face i action of washing *I am washing my face.*	Irritated, annoyed	Declarative: Statement
		The speaker is washing her face and someone keeps calling her either asking her for something or to do something. She gets very annoyed and she expresses her irritation through the way she informs them that she is washing her face. In a way, she is indicating to them that they should wait for her to finish her job.		
	d	Ka hmai ka phih Sub. N Sub. Pred. my face i action of washing *I am washing my face!*	Anger	Declarative: Statement
		I have told the other person that I am washing my face but they kept on pestering me so I am now in a foul mood and don't want to put up with that person' insistence so I angrily declares that I am washing my face. At this point the other person would probably back off as they would know that I was angry. ~Implies "don't talk to me anymore"		

		~or "Get lost"			
D9	a	Kan inbia a Sub. Pred. part. We talk to each other *We talked or We were talking.*	Neutral	Declarative: Statement
	b	Kan inbia a Sub. Pred. part. We talk to each other *We talked or We were talking.*	Tactful/tentative, Politeness/ friendliness	Declarative: Statement

The speaker's mother is asking her if she had bumped into her uncle/aunt, or her mother's friends while she was out. To which, she replies in a friendly manner.

or

Also, in a situation where a relative or a neighbor asks if she had met a particular person, the speaker's response, out of respect or regard for them, would indicate politeness.

or

The speaker wanted to relay something to her sister which is not good news. She is being tactful by beating around the bush and first telling her that she met this person as a prelude to whatever she was going to tell her. The information is related to the person in question.

Something like 'So, we were talking…(and)' there is something impending.

| | c | Kan   inbia   a ?

Sub.   Pred.   part.

We   talk to each other

You talked to him/her? or You guys were talking? | Disappointment,
doubtful | Declarative:

Question |

1) The speaker had a fight with someone (a cousin or a friend) and fully expects her sister to share her resentment towards that person by not talking to her. Her sister however tells her that she had a conversation with that person earlier, to which the speaker expresses her disappointment. She is expressing "you did?" implying "why did you?" by repeating the sentence.

		2) In this context, the speaker is expressing her doubt with regards to what is being said by the other person. So, by repeating the clause, the speaker seems to be construing a question, "Are you sure?" or just stating "I doubt that happened." For instance, it can be used by a speaker when he/she feels that the other person is just boasting when he says that he had a conversation with a very popular singer.				

	d	Kan inbia a ? Sub. Pred. part. We talk to each other *We talked?! or you talked?!*	Surprise, incredulous	Declarative: Question

My sister had a fight someone and she wasn't talking to her. So, I met the person and chatted a bit. Later I told my sister that I met the person in question and that I was talking to her. So, she was really surprised that I would go behind her back and talk to that person as she was still mad at her. "We talked?" (Is that what you are saying?) or "you talked to her?" (I don't believe you! Or I can't believe you did that!!)

~she gave an incredulous reply.

or

I had a fight with my cousin or friend so I told my sister not to talk to that person but perhaps I see them together or I might have a reason to believe that she was talking to that person. So, I confront her and accuse her of talking to the person and she replied back repeating the sentence being said, denying it with vehemence.

D10	a	Ruah a sur mek a. Sub. agr. Mar. Pred. adv. Part. Rain fall currently *It is currently raining.*	Neutral	Declarative: Statement
	b	Ruah a sur mek a. Sub. agr. Mar. Pred. adv. Part. Rain fall currently *It is currently raining.*	Friendliness, Politeness	Declarative: Statement

1) In this case, I am trying to sound friendly to my friend or family member waiting for me, while informing them that I wouldn't be able to be there on time.

		2) In the case of the person waiting for me being my co-worker or my supervisor, I try to make my tone as polite as possible					

						Doubtful	Declarative: Question
	c	Ruah	a	sur	mek	a?	
		Sub.	agr. Mar.	Pred.	adv.	Part.	
		Rain		fall	currently		
		It is currently raining (is it?)					
		(Are you sure?)					

The addressee is telling the speaker that they are outside (not at home). The speaker doubts the credibility of what he is being told as he wanted to visit the addressee.

The speaker wants to visit his friend because he needs help with something or wants to borrow something. Since the addressee is not in favor of it, he tries to wiggle out of it by saying, "I am out at the moment", but the speaker senses the reluctance, and expresses his doubt by repeating the addressee's statement.

						Surprise	Declarative: Question
	d	Ruah	a	sur	mek	a!	incredulity
		Sub.	agr. Mar.	Pred.	adv.	Part.	
		Rain		fall	currently		
		It is currently raining??					

We had plans to go out but, while getting ready or after getting ready to leave, someone announced that it was raining. So, I exclaimed in surprise belief (that it was raining of all days that particular day) as we were just leaving.

"Oh no!! It's raining now?" Or "What?? It's raining now??

B: POLAR INTERROGATIVES

List of data for Polar interrogatives				
		Sentences	**Attitude**	**Mood**
Y1	a	I inbual dawn em?	Neutral	Polar Interrogative: Question
		Sub. Pred Fin. Pol.ele.		
		You taking bath Going to		

		Are you going to take bath?		
	b	I inbual dawn em? Sub. Pred Fin. Pol.ele. You taking bath Going to *Are you going to take bath?*	Friendly. Polite Affectionate	Polar Interrogative: Question
		1) In this case, the speaker endeavors to be polite, friendly and affectionate, for instance, when asking her guest if he/she wants to take a bath. 2) In a similar situation, while asking her grandmother or mother, the speaker intuitively becomes more affectionate.		
	c	I inbual dawn em? Sub. Pred Fin. Pol.ele. You taking bath Going to *Are you going to take bath?* *(Please answer me)*	Irritated, annoyed Persistent, insistent	Interrogative: Question
		The speaker wants to take bath but her sister tells her that she wanted to bath first as she needed to leave early. But as her sister dilly dally without immediately going in the bath, the speaker tells her to quickly go in as she too needed a bath. But this heed no result from her sister so she gets annoyed and persistently tells her sister to get in the bath as soon as possible. (She asked her to take a bath again and again but her sister isn't listening to her or paying her insistence no attention. So, she is getting Irritated or annoyed.) Her tone indicates that she is irritated and annoyed as she persistently asks her sister to take bath. She is persisting that her sister takes bath quickly.		
	d	I inbual dawn em? Sub. Pred Fin. Pol.ele. You taking bath Going to *Are you going to take bath?*	Angry	Polar Interrogative: Command
		The context is of a mother who has been very patiently trying to persuade her child to take his bath. When the child refuses to comply in spite of repeated requests, the mother loses her temper and asks 'I inbual dawn em' (Are you going to take bath?) in a commanding and angry tone, implying		

		that he would have to face the consequences, if he disobeys. This is a rhetorical question; more of a command 'Go take a bath right now!'		
Y2	a	Kawr hi I la dawn em? N det. Sub. Pred. Fin. Pol. ele Shirt this you take _{going to} *Are you going to take this shirt?*	Neutral	Polar Interrogative: Question:
	b	Kawr hi I la dawn em? N det. Sub. Pred. Fin. Pol. ele Shirt this you take _{going to} *Are you going to take this shirt?*	Polite Friendly affecrionate	Polar Interrogative: Question
		The context of a shopkeeper enquiring politely to her customers if they are taking certain clothing that they are looking at. or Also, in a context where you are thrift shopping and is interested in certain clothing item that someone else had picked up. So, you enquired to that person f they would be keeping the item.		
	c	Kawr hi I la dawn em? N det. Sub. Pred. Fin. Pol. ele Shirt this you take _{going to} *Are you going to take this shirt?*	Persistent Insistent Irritated annoyed	Polar Interrogative ; Question:
		1) A context of shopping with an indecisive friend who is dragging the speaker around to many different shops. The speaker is tired and feeling irritated. 2) Also, in an instance where the speaker is donating clothes but her sister had told her that she would like to keep a few items herself. The speaker then asked her if she would like to keep a certain item. Her sister had not heard her so she is being persistent in her enquiry.		
	d	Kawr hi I la dawn em? N det. Sub. Pred. Fin. Pol. ele Shirt this you take _{going to} *Are you going to take this shirt?*	Angry	Polar Interrogative: Command
		The child throws a tantrum (for whatever reason) the mother tries to calm him but the child refuses to be appeased and threw his clothes, making a mess. The mother then loses her patience and asks him in an angry and		

		commanding tone implying that she is already angry and he will have to face consequence if he doesn't obey.		
Y3	a	Meizial an zu amaw? N Sub. Pred. Pol. ele Cigarette they smoke *They smoke cigarette? (Oh they did?)*	Disappoint-ment	Polar Interrogative ; Question
		A few students were caught smoking at school and so their teacher paid a visit to their house to inform their parents. The father of one student, feeling very disappointed at their conduct asks this question , which is a rhetorical question the father doesn't expect an answer or he is simply asking the teacher to confirm what had just been relayed to him.		
	b	Meizial an zu amaw? N Sub. Pred. Pol. ele Cigarette they smoke *They smoke cigarette? (Are you sure? or how dare they!!)*	Surprise Incredulous	Polar Interrogative : Question
		In this case, the father is very surprised and shocked that his kids had smoked, and that they would be bold enough to do that at school. He is, in a way, saying: 'What! They did what?' 'Are you sure they did that?'		
Y4	a	Ui hi I ta ami? N det. Sub. Adj. Pol. Ele. Dog this you indicates ownership *Is this dog yours?*	Neutral	Polar Interrogative :Question
	b	Ui hi I ta ami? N det. Sub. Adj. Pol. Ele. Dog this you indicates ownership *Is this dog yours?*	Polite, friendly	Polar Interrogative ; Question
		The speaker meets a friend who has a dog with her. She politely enquires if the dog belongs to her friend. or		

		The speaker sees a kid playing with a dog and she enquires whether the dog belongs to him. She makes her tone warm and inviting so as to sound friendly to the kid.		
	c	Ui hi I ta ami? N det. Sub. Adj. Pol. Ele. Dog this you indicates ownership *Is this dog yours?*	Persistent, insistent	Polar Interrogative ; Question
		The speaker saw her cousin playing with a dog. When she asks him if it is his dog, her cousin does not reply. He is probably not interested to give a reply or, doesn't hear the question or, is distracted. Since she is determined to get an answer from him, she adopts a persistent tone to ask him again.		
	d	Ui hi I ta ami? N det. Sub. Adj. Pol. Ele. Dog this you indicates ownership *Is this dog yours?*	Angry	Polar Interrogative :Question
		A dog has excreted on the speaker's newly swept doorway. She is angry because she has to clean all over again. So, when she spots a person with a dog, she angrily demands if the dog belongs to him.		
Y5	a	I lo mu elaw? Sub. Ver. part. Pred. Pol. Ele You sleep *You were sleeping?*	Neutral	Polar Interrogative :Question
		Didn't know the person was sleeping. Either he went into the room without knocking and waking him or calling him and realize the other person is asleep and make the remark.		
	b	I lo mu elaw? Sub. Ver. part. Pred. Pol. Ele You sleep *You were sleeping?*	Polite friendly Worried, concern	Polar Interrogative :Question
		1) The speaker needed something from her sister's room and assuming she was either awake or not in her room, she barges in. Then, she realizes that she had woken her sister from her nap. So, she politely apologizes by saying "I didn't know you were sleeping".		

		2) The speaker comes back from work and sees her usually active son lying in bed sleeping, which is very unusual. So, she worriedly says 'I didn't know you were sleeping', implying something like, 'Are you unwell?'		
	c	I lo mu elaw? Sub. Ver. part. Pred. Pol. Ele You sleep *You were sleeping? (why were you sleeping?)*	Annoyed irritated	Polar Interrogative: Question
		On finding her daughter sleeping instead of studying for her exams, the mother gets annoyed and asks her 'Were you sleeping?', which has an implied meaning of 'You shouldn't have. You were supposed to be studying.' By indicating her irritation through her tone, the mother expects her daughter to get up immediately.		
	d	I lo mu elaw? Sub. Ver. part. Pred. Pol. Ele You sleep *You were sleeping?*	angry	Polar Interrogative :Question
		In this context, the mother is not just annoyed at her daughter but is quite angry. The daughter had really bad grades on her earlier exams which she has to make up for. Her lack of responsibility and lack of seriousness angers her mother who disapproves of her behaviour. So, she angrily asks her if she had been sleeping all along implying that she should study immediately.		
Y6	a	Hna I thawk ami? N Sub. Pred. Pol. Ele. Work you doing/working *Are you working?*	Neutral	Polar Interrogative :Question
	b	Hna I thawk ami? N Sub. Pred. Pol. Ele. Work you doing/working *Are you working?*	Polite friendly	Polar Interrogative ; Question
		1) A context where i call up a friend as I needed help from her and asks her if she was working		

		2) Also, an instance where I see someone (neighbor or friend) working. And I ask them if they are working in a friendly manner to start yup a conversation.		
	c	Hna I thawk ami? N Sub. Pred. Pol. Ele. Work you doing/working *Are you working?*	Insistent persistent	Polar Interrogative ; Question
		In a context where I needed my mother's help for something. So, I tentatively ask her if she is busy but she is not responding immediately and so I persistently ask her if she is busy or not.		
	d	Hna I thawk ami? N Sub. Pred. Pol. Ele. Work you doing/working *Are you working?*	angry	Polar Interrogative : Question
		My mother asks me to accompany her somewhere or she wants me to do something which I refused. So, she gets angry and ask me if I was working implying that that would be the only excuse she would accept. Otherwise, ill have to do as she says ~The speaker is expressing his disapproval or anger.		
Y7	a	Thingpui I duh em? N Sub. Pred. pol. Ele. Tea you want *Do you want tea?*	Neutral	Polar Interrogative : offer
	b	Thingpui I duh em? N Sub. Pred. pol. Ele. Tea you want *Do you want tea?*	Polite friendly	Polar Interrogative : offer
		In the context where there are guests in the house, the speaker politely enquires if they want tea.		
	c	Thingpui I duh em? N Sub. Pred. pol. Ele. Tea you want	Persistent insistent	Polar Interrogative : offer

		Do you want tea?		
		A context where the speaker is making tea and asked if anyone else wanted tea. But she did not get any reply so she persistently asks them.		
Y8	a	Ruah a sur ami? N agr. Mar. Pred. Pol. Ele. Rain fall/pour *Is it raining?*	Neutral	Polar Interrogative : Question
	b	Ruah a sur ami? N agr. Mar. Pred. Pol. Ele. Rain fall/pour *Is it raining?*	Concerned worried	Polar Interrogative ; Question
		The speaker is getting ready to go out when her brother comes back from outside dripping wet. She asked him worriedly if it was raining. ~A situation where someone wishes it wasn't raining and enquiring if it was.		
	c	Ruah a sur ami? N agr. Mar. Pred. Pol. Ele. Rain fall/pour *Is it raining?*	Insistent persistent Irritated Annoyed	Polar Interrogative :Question
		The speaker enquired to her friend if it was raining. But she did not get any reply. So, after several attempt, she becomes irritated and insistently asked her again.		
Y9	a	Lehkha I zir ami? N Sub. Pred. pol.ele. Paper you study *Are you studying?*	Neutral	Polar Interrogative ; Question
	b	Lehkha I zir ami? N Sub. Pred. pol.ele. Paper you study *Are you studying?*	Polite Friendly	Polar Interrogative ; Question:
		A context where the speaker sees someone who seem to be study so she enquires politely if they were indeed studying.		

		Friendly enquiry about whether the other person is studying. It also implies that the speaker respects the business of the other person.			
	c	Lehkha I zir ami? N Sub. Pred. pol.ele. Paper you study *Are you studying?*	Persistent insistent	Polar Interrogative ; Question	
		An instance where the speaker wanted to talk to her sister. But her sister is unresponsive and seem to be engrossed in a book so she persistently ask if she is studying.			
	d	Lehkha I zir ami? N Sub. Pred. pol.ele. Paper you study *Are you studying?*	Angry	Polar Interrogative :Question	
		A context where a mother asks her daughter to clean something but she declined saying she was busy. The mother angrily asks, "are you studying?" implying that anything else other than studying is irrelevant. And that is the only excuse she has of not cleaning.			
Y10	a	I buai em? Sub. Adj. Pol.ele. You busy *Are you busy?*	Neutral	Polar Interrogative: Question	
	b	I buai em? Sub. Adj. Pol.ele. You busy *Are you busy?*	friendly polite	Polar Interrogative: Question	
		A context where I called someone on a phone and I asked them if they are busy as a polite gesture.			
	c	I buai em? Sub. Adj. Pol.ele. You busy *Are you busy?*	Persistent Insistent	Polar Interrogative: Question	

		The speaker had problems with her laptop and wanted to ask her brother for help. But he would not even answer when she asks him if he was busy. So, she is being insistent on her inquiry.	

C: WH- INTERROGATIVES

		List of data for WH-Interrogatives		
		Interrogatives	Attitude	Mood

W1	a	Engtin nge ka tih ang a?
		  WH- Q sub. Pred. fin.
		Part.
		
		      How I do will/shall
		How shall/will I do it?
			Neutral	WH-Interrogative: Question

	b	Engtin nge ka tih ang a?
		  WH- Q sub. Pred. fin.
		Part.
		
		      How I do will/shall
		How shall/will I do it?
			Worried, concerned	WH-interrogative:
				
				Question

		1)The speaker had broken something that does not belong to her. So, she worriedly asks her sister for assistance. 2) An instance where the speaker is asked to do some task but as she is unfamiliar with how to do it, she asks in a worried tone. Like, *'Give me some direction.'*		

	c	Engtin nge ka tih ang a?
		  WH- Q sub. Pred. fin.
		Part.
		
		      How I do will/shall
		How shall/will I do it?
			Displeased	WH-interrogative:
				
				Question

		The speaker had given a task to someone with detailed instruction. But, the was not paying attention and later asked how to do it. The speaker replied in a displeased manner.		
		"Are you asking me how you are going to it?" Implying that he should know since he had carefully instructed him before.		
	d	Engtin nge ka tih ang a? WH- Q sub. Pred. fin. Part. How I do will/shall *How shall/will I do it?*	Surprised disbelief	WH-interrogative: Question
		The speaker had given her sister a task earlier telling her how to do it. Her sister seemed like she was not listening and the speaker tells her to listen, to which the sister claims that she is. However, later the sister asked her how to do it again. The speaker replied in disbelief. *"Are you seriously asking me how to do that again?"*		
W2	a	Enge i ei a? WH- Sub. Pred. part. What you eat *What are you eating?*	Neutral (short)	WH-interrogative: Question
	b	Enge i ei a? WH- Sub. Pred. part. What you eat *What are you eating?*	Friendly	WH-interrogative: Question
		The speaker is asked to babysit for her aunt. So, she asked her niece in a friendly manner what she is eating to get closer to her.		
	c	Enge i ei a? WH- Sub. Pred. part. What you eat *What are you eating? (Are you asking me?)*	Disinterested, Displeased	WH-interrogative: Question
		The speaker had argued with her sister earlier. They still have not made up and when her sister asked her what she is eating, she repeated the question in a disinterested manner unwilling to give her a straight answer. She was still feeling displeased with her sister.		

	d	Enge i ei a? WH- Sub. Pred. part. What you eat *What are you eating! (What am I eating!) (why is it any of your business?)*	Surprised, disbelief	WH- interrogative: Question
		The speaker has been wronged by her sister. She was still very angry and when her sister asked her what she is eating, she replied in disbelief that he sister is till even talking to her.			

W3	a	Khawnge I kal dawn a?
		  WH- sub. Pred. fin. Part.
		  where you go intention
		Where are you going?
			Neutral	WH-
				interrogative:
				question

	b	Khawnge I kal dawn a?
		  WH- sub. Pred. fin. Part.
		  where you go intention
		Where are you going?
			Friendly
			polite
				WH-
				interrogative:
				question

		1) The speaker runs into someone she knows (friends, relatives, old acquaintances, or just a familiar face) and she asks them as to where they are going, which is a sort of greeting, common in the Mizo society. She may not actually be interested to know where they are going. It just indicates a polite gesture. 2) The speaker sees her sister getting dressed up so she asks her if she is going out, as she needs something from outside. Asked in a friendly manner.			

	c	Khawnge I kal dawn a?
		  WH- sub. Pred. fin. Part.
		  where you go intention
		Where am i going?
			Displeased,
			disinterested
				WH-
				interrogative:
				question

		The speaker and her sister had a fight and she is still feeling bitter about it. As the speaker was going out, her sister asks her as to where she is going. To which, she prefers to repeat the question rather than responding with the required information, indicating that she is still mad with her sister.			

	d	Khawnge I kal dawn a? WH- sub. Pred. fin. Part. where you go intention *Where am i going? (How dare you ask me!)*	Surprised, disbelief		WH-interrogative: question
		The speaker and her sister were supposed to go somewhere together but her sister ditches her at the last minute. She is annoyed but is determined to stick to the original (alone). While she is stepping out, when her sister asks her, she gets very angry. She is in disbelief that her sister has the audacity to ask her. Therefore, she retorts back with the same question.			
W4	a	Engtikah nge i lo kal ang? WH- Q sub. Ver.part.Pred. fin. When you come *When will you be coming?*	Neutral		WH-interrogative: question
	b	Engtikah nge i lo kal ang? WH- Q sub. Ver.part.Pred. fin. When you come *When will you be coming?*	Friendly, Polite		WH-interrogative: question
		Some relative mentions that they would like to visit the speaker. So, the speaker asks them when they would be visiting, very politely and in an inviting manner.			
	c	Engtikah nge i lo kal ang? WH- Q sub. Ver.part.Pred. fin. When you come *When will you be coming?*	Insistent Persistent,		WH-interrogative: question
		1) The speaker is staying in a hostel and wants her mother to visit her. When her mother informs that she can't make it, feeling very homesick, the speaker insistently asks her mother as to when she would be coming? 2) The speaker takes a taxi to go somewhere and then realizes as she reaches her destination that she has forgotten her purse. As she is in a tight spot, she calls her sister to help her out. When her sister takes her time to come, she becomes anxious and calls her up again to request her to hurry up.			

	d	Engtikah nge i lo kal ang? WH- Q sub. Ver.part.Pred. fin. When you come *When will you be coming?*	, angry	WH-interrogative: question	

The speaker has a lunch date with her sister to which she arrives promptly. But after waiting for a while there is no sign of her sister and she gets fed up of waiting. On calling up, her sister informs that she would be further delayed. This annoys the speaker and she angrily asks 'when will you be coming?' There is an implication that she should have started off earlier.

W5	a	Tunge hla ngaithla? Sub. N Pred. Who song listen *Who is listening to a song/ music?*	Neutral	WH-interrogative: question
	b	Tunge hla ngaithla? Sub. N Pred. Who song listen *Who is listening to a song/ music?*	Friendly	WH-interrogative: Question

The speaker heard a music she liked being played by someone. So, she was curious and inquired in a friendly manner.

	c	Tunge hla ngaithla? Sub. N Pred. Who song listen *Who is listening to a song/ music?*	Annoyed, irritated	WH-interrogative: Question

The speaker wanted to study but someone (siblings) are playing music loudly. She tells them to keep it down which bore no result. So, she inquired in an irritated manner who is listening to music.

	d	Tunge hla ngaithla? Sub. N Pred. Who song listen *Who is listening to a song/ music?*	Angry	WH-interrogative: command

		Students in a class were given self-study time as it is nearing exam time. But someone is secretly listening to a song and the teacher heard it and angrily demands to know who the culprit is.		
W6	a	Enge ka lei sak ang che? WH- Sub. pred. adv. Fin. Pro. What I buy for shall you *What shall I buy for you?*	neutral	WH- interrogative: offer
	b	Enge ka lei sak ang che? WH- Sub. pred. adv. Fin. Pro. What I buy for shall you *What shall I buy for you?*	Friendly, polite affectionate	WH- interrogative: offer
		1) A context where the speaker is trying to buy something for a little kid. 2) The speaker is offering to buy her grandmother something. She asks in this manner so she would not feel burdened and comfortably pick what she wanted.		
	c	Enge ka lei sak ang che? WH- Sub. pred. adv. Fin. Pro. What I buy for shall you *What shall I buy for you?*	Persistent Insistent	WH- interrogative: Offer
		1) The speaker is offering to buy her mother something but she refuses. The speaker is insisting on it. 2) An instance where the speaker is trying to replay a favor by offering to buy something. The addresser refuses but the speaker insist on it.		
W7	a	Engati nge tikhan I tih? WH- Q dem. Sub. Pred. Why ike that you do *Why did you do it like that?*	Neutral	Wh interrogative: Question
	b	Engati nge tikhan I tih? WH- Q dem. Sub. Pred. Why ike that you do *Why did you do it like that?*	worried, concerned	Wh interrogative: Question

		1) The speaker is building a model for her project and after leaving it only for a short time found her brother touching it. He had damaged some part so she worriedly asked him why he had done such a thing. Worried for the model which was damaged. 2) Two boys are playing with each other and wrestled and later one of them crying started crying. So, the speaker went to check on them and found that one boy was sitting on the other who was crying. She asked worriedly why the other boy was doing such a thing. Worried the little boy (who was sat on) might be hurt		
	c	Engati nge tikhan I tih? WH- Q dem. Sub. Pred. Why ike that you do *Why did you do it like that?*	Insistent Persistent, Annoyed irritated	Wh interrogative: Question
		1) The speaker makes the batter for a cake and leaves it on the kitchen counter. She has a very playful son who is curious about everything and often causes accidents by damaging stuff or getting himself hurt. When he accidently spills the batter onto the floor, she gets very irritated and asks him as to why he was playing with the batter: "Why would you play with something like that" or "look what you have done!". 2) The speaker and her sister are working on the same thing. But her sister seems to be doing it quicker and in a particular way which she wants to learn. Therefore, she asks her but her sister, being very secretive, does not answer. This makes the speaker more persistent in knowing why she was doing it that way.		
	d	Engati nge tikhan I tih? WH- Q dem. Sub. Pred. Why ike that you do *Why did you do it like that? (say it right now!)*	Angry	Wh interrogative: Command
		After being bathed and clothed, a child plays with water and gets himself drenched again. The mother is very angry and reprimands him as she now has to change his clothes once again.		
W8	a	Enge I sawi? WH- sub. Pred. What you say	Neutral	WH-interrogative: Question

		What did you say?/what were you saying?			
	b	Enge I sawi? WH- sub. Pred. What you say *What did you say?/what were you saying?*	Polite, friendly	WH-interrogative: Question	

1) The speaker did not hear what her grandmother had said so she asked her to repeat in a friendly and inviting manner.
2) The speaker is asking her neighbour politely and in a friendly manner to repeat what he had said as she did not hear him properly.

| | c | Enge   I   sawi?

WH-   sub. Pred.

What you   say

What did you say?/what were you saying? | Persistent

insistent | WH-interrogative:

Question | |

The speaker's sister tells her that she met a cousin whom the speaker dislikes and implies that she had said something. The speaker is worried that that her sister has revealed her dislike to her cousin. But, on asking, her sister, probably to tease her, refuses to speak about it. So, the speaker persistently asks her the same question, as she is desperate to know.

| | d | Enge   I   sawi?

WH-   sub. Pred.

What you   say

What did you say?/what were you saying? (tell me right now!!) | Angry | Wh interrogative:

Command/Q | |

The son is severely scolded by his father as he has done something wrong. While the father is walking away, the son mutters something angrily, which makes the father even more angry and he demands to know what he has said.

The father is angry that the son dares to say something under his breath after causing trouble.

W9	a	Khawiah nge ka dah dawn?	neutral	WH-Interrogative: Question
		Wh Q sub. Pred. fin.		
		Where I keep shall/will		
		Where shall/will I keep it?		
	b	Khawiah nge ka dah dawn?	Polite, friendly	WH-interrogative: Question
		Wh Q sub. Pred. fin.		
		Where I keep shall/will		
		Where shall/will I keep it?		
		An instance where someone is moving in a new home and the speaker is helping them. So, he asks politely where he would place the items since he does not know where to keep it.		
	c	Khawiah nge ka dah dawn?	Irritated, annoyed Insistent persistent	Wh interrogative: Question
		Wh Q sub. Pred. fin.		
		Where I keep shall/will		
		Where shall/will I keep it?		
		An instance where the speaker is asked to move a heavy item without being told where to keep. So, he gets irritated as the item was heavy so he asks in a persistent manner where he should keep it.		
	d	Khawiah nge ka dah dawn?	Angry, disapproval	Wh interrogative: Question
		Wh Q sub. Pred. fin.		
		Where I keep shall/will		
		Where shall/will I keep it?		
		An instance where the speaker has been woken up from sleep or while he was working, and then asked to move or carry something. However, since they didn not tell him where to keep it immediately, he asked gruffly where he should keep it.		
W10	a	Engtikah nge I mut dawn?	neutral	Wh interrogative: Question
		Wh Q sub. Pred. fin.		
		When you sleep will		
		When will you sleep?		
	b	Engtikah nge I mut dawn?	Friendly, polite	Wh interrogative:
		Wh Q sub. Pred. fin.		

		When you sleep will *When will you sleep?*		Question
		When sleeping over at a relative's house, the aunt or uncle or even an older cousin can ask in a friendly tone 'When are you sleeping?' They are expressing their hospitability and politeness towards the guest.		

	c	Engtikah nge I mut dawn?
		
		  Wh Q sub. Pred. fin.
		
		  When you sleep will
		
		When will you sleep?
			Persistent
			
			Insistent
			
			Irritated
			
			 annoyed
				Wh interrogative:
				
				Question

		1) The speaker wants her sister to look through some of her work before sleeping. So, she enquires as to when her sister is planning to sleep. When her sister does not reply for some reason, the speaker asks again with irritation. 2) The speaker asks her sister when she would be sleeping. When her sister does not reply, the speaker persistently asks her with an intention of forcing her to reply.		

	d	Engtikah nge I mut dawn?
		
		  Wh Q sub. Pred. fin.
		
		  When you sleep will
		
		When will you sleep? (you better sleep soon!)
			angry	Wh interrogative:
				
				Question

		The son has the habit of sitting up late in the night playing games, which is very displeasing to his mother. After telling him umpteen number of times, she finally reaches the end of patience and asks him angrily as to when he is planning to sleep.		

D: IMPERATIVES

<table>
<tr><th colspan="3">List of data for Imperatives</th><th></th><th></th></tr>
<tr><td></td><td></td><td align="center">**Sentences**</td><td align="center">**Attitude**</td><td align="center">**Mood**</td></tr>
<tr>
<td>Im1</td>
<td>a</td>
<td>Tho   tawh   rawh

Pred.   Fin.   imp. Ele.

Get up time

Get up now / Get up already!</td>
<td>Neutral</td>
<td>Imperative: Command</td>
</tr>
<tr>
<td></td>
<td>b</td>
<td>Tho   tawh   rawh

Pred.   Fin.   imp. Ele.

Get up time

Get up now / Get up already!</td>
<td>Affectionate

Friendly</td>
<td>Imperative: Command</td>
</tr>
<tr>
<td></td>
<td colspan="4">1) Mother affectionately waking up her kid. Or a grown adult waking up their elder parents perhaps because it is time to take their medicine or to eat food.
2) An instance of sleeping over at a relatives place and they wake you up in a manner that implies friendliness and shows politeness.</td>
</tr>
<tr>
<td></td>
<td>c</td>
<td>Tho   tawh   rawh

Pred.   Fin.   imp. Ele.

Get up time

Get up now / Get up already!</td>
<td>Persistent/insistent,

Annoyed/irritated.

Nagging</td>
<td>Imperative: Command</td>
</tr>
<tr>
<td></td>
<td colspan="4">Trying to wake up someone who wouldn't get up.

Perhaps a sibling who refuses to get up because it is time for school or a child who refuses to wake up. Or a mother trying to wake up her children who are reluctant to wake up and after several attempts and is getting annoyed with her kids. They may or may not probably be awake already but just refuses to get up.</td>
</tr>
<tr>
<td></td>
<td>d</td>
<td>Tho   tawh   rawh

Pred.   Fin.   imp. Ele.

Get up time

Get up now / Get up already!</td>
<td>Angry</td>
<td>Imperative: Command</td>
</tr>
<tr>
<td></td>
<td colspan="4">Straight out command. Here, the person with the task of waking the other person has lost her patience and is angry. This has a hint of warning and indicates finality.</td>
</tr>
</table>

		After the mother made several attempts, she got really angry and is past being annoyed and angrily tells her child to wake up (right this moment!). Unless the child is very stubborn he will get up because there is an underlying warning in the tone of how the clause is being expressed if the mother is being disobeyed		
Im2	a	Tui min lo lak N Pro. Ver.part. Pred Water me bring *Bring me water!*	Neutral	Imperative: Command
	b	Tui min lo lak N Pro. Ver.part. Pred Water me bring *Bring me water!*	Coaxing.	Imperative: Command
		The speaker is asking someone she is familiar with to bring water using. Her tone implies 'please' because she feels that they will not want to do it. The speaker employs this tone so that whoever she is asking the favour of will have no choice but to concede. Her tone indicates that she is not being subtle at all in coaxing the other person. If the person refuses at first, this may be followed with tons of compliments such as "you're a nice person" in an attempt to get the job done.		
	b	Tui min lo lak N Pro. Ver.part. Pred Water me bring *Bring me water!*	Persistent, insistent	Imperative: Command
		Asking mother or siblings to bring water but she is busy doing something else so the child persistently ask her to bring water. An instance of persistently asking someone till her request is being done for her.		
Im3	a	Lehkha zir rawh N pred. imp.ele. Paper study *Study!*	Neutral	Imperative: Command

	b	Lehkha zir rawh N pred. imp.ele. Paper study *Study!*	Affectionate, Friendly.	Imperative: command
		1) A mother is affectionately telling her son to study. She is neither nagging nor irritated. 2) A mother tells her son's friend to study instead of getting distracted by other things. She tells him in a friendly and warm manner.		
	c	Lehkha zir rawh N pred. imp.ele. Paper study *Study!*	Irritated annoyed Insistent Persistent nagging	Imperative: Command
		The mother is nagging her child to study. The son doesn't like studying so the mother has to tell him again and again to study. She becomes annoyed and irritated at some point and ends up nagging her child. The tone she uses is persistent and expresses her irritation. The mother is nagging her child to study. Generally, kids don't like studying so parents have to tell them again and again to study so the mother gets annoyed and irritated as well and end up nagging her child.		
	d	Lehkha zir rawh N pred. imp.ele. Paper study *Study! (obey me right now!)*	Anger	Imperative: command
		There is no room for argument. After many naggings the son would still not obey so the mother is angry and say this as a finality. The mother has lost her patience and is angry towards her son. She will not be disobeyed! This may have an underlying warning saying. "If you don't obey me!" - An implication of '*There will be consequences if you disobey.*'		
Im4	a	Hun pek belh la N pred adv. Imp.ele. Time give more *Give (him/her) more time.*	Suggestive	Imperative: statement

		A student did not finish his assignment and the parents request the teacher to give the child more time. It is suggestive and an attempt to appeal to the teacher's consideration or sympathy.		
	b	Hun pek belh la N pred adv. Imp.ele. Time give more *Give (him/her) more time. (and he must finish within that time)*	Ordering Authoritative	Imperative: command
		A child doesn't finish his assignment in time and is brought into the principal's office. After contemplating the situation, the principal tells the teacher to give more time to the student to finish it.		
Im5	a	Lo ei tawh suh Ver.part. Pred. Fin. Imp.ele. Eat don't *Stop eating it! or Don't eat it anymore!*	Neutral	Imperative: Command
	b	Lo ei tawh suh Ver.part. Pred. Fin. Imp.ele. Eat don't *Stop eating it! or Don't eat it anymore!*	friendly	Imperative: command
		This shows a bit of scolding but with affection. Mother tells her kid who keeps on tasting her cooking to stop it. But she showed no apprehension meaning that even if the child does it again she'll just let it go. There is a tone of scolding without irritation/annoyed or malice just an affectionate telling off.		
	c	Lo ei tawh suh Ver.part. Pred. Fin. Imp.ele. Eat don't *Stop eating it! or Don't eat it anymore!*	Annoyed, irritated	Imperative: Command
		This shows extreme annoyance or irritation.		

		An instance where the child is eating a snack before dinner. His mother is afraid that he might lose his appetite for dinner so she tells him to stop eating. But the child did not obey which irritated his mother. Unlike the previous attitude, this tone is a scolding tone that holds irritation and annoyance.			
	d	Lo ei tawh suh Ver.part. Pred. Fin. Imp.ele. Eat don't *Stop eating it! or Don't eat it anymore!*	Angry	Imperative: Command
		The mother has lost her patience on this one. Even though she had told him to stop eating snack, the child did not listen. So, she angrily tells him to stop it *'Stop eating immediately!'*			
Im6	a	Hming ziak ta che N pred. adv. Imp.ele. Name write *Write your name. (go ahead)*	Neutral	Imperative: Command
	b	Hming ziak ta che N pred. adv. Imp.ele. Name write *Write your name. (go ahead)*	Friendly	Imperative: Command
		1) 'Write your name (please)'. When a doctor's receptionist gives in a form to fill up for an appointment, she says this sentence in a polite manner, bordering on 'coaxing' especially when the patient is old. 2) When a very young child is hesitating (or reluctant) to write his name, his mother might adopt a coaxing tone to encourage him.			
	c	Hming ziak ta che N pred. adv. Imp.ele. Name write *Write your name. (go ahead)*	Irritated Annoyed Insistent persistent	Imperative: Command
		A mother helps her son fill up some form even though she is quite busy herself. But, her son is distracted from his task by other trivial things. So, t mother gets irritated and scolds (nagging) him to write his name quickly.			

	d	Hming ziak ta che N pred. adv. Imp.ele. Name write *Write your name. (go ahead)*	angry	Imperative: command
		Even after being told many times, the child just wouldn't obey or continues being distracted. So, the mother gets very angry and ticks him off. At this point, the mother has lost her patience completely, and scolds her child. Her tone has a finality ring to it and a hidden warning of consequences (like a punishment or will be severely scolded) to be faced in the event of disobedience.		

Im7		Kawngka khar suh
		
		  N pred. imp.ele.
		
		  Door close don't
		
		Don't close the door!
			Neutral	Imperative:
				
				Command

	b	Kawngka khar suh
		
		  N pred. imp.ele.
		
		  Door close don't
		
		Don't close the door!
			Friendly	Imperative:
				
				command

		This is a request to whoever is addressed to close the door An instance where the speaker makes his tone friendly to appeal to the other person and to not sound rude or to make it sound like he is commanding the other person.		

	c	Kawngka khar suh
		
		  N pred. imp.ele.
		
		  Door close don't
		
		Don't close the door!
			Annoyed
			
			irritated
			
			Persistent
			
			insistent
				Imperative:
				
				command

		This shows annoyance and irritation that whoever is being addressed in this is not listening to the speaker. It could either be intentionally or unintentionally. An instance of telling someone to not close the door but that person doesn't listen and closes it anyway. The speaker is irritated that he is being disobeyed even though he had asked nicely. So, he persistently tells them to close the door.		

	d	Kawngka khar suh N pred. imp.ele. Door close don't *Don't close the door!*	Anger Warning	Imperative: command
		1) The speaker had told his brother to not close the door but he closes it anyway. This angered the speaker and tells him to not close the door. 2) After being scolded, the daughter stormed away into her room fully intending to lock herself in. The mother sternly tells her to keep the door of her room open. Her tone has an underlying warning telling her daughter that she will face a consequence if she disobeys her and closes the door		
Im8	a	Thleng lo va sil teh N verb.part verb.part. pred imp.ele Plate wash *(You) Go wash the plates!*	Neutral	Imperative: command
	b	Thleng lo va sil teh N verb.part verb.part. pred imp.ele Plate wash *(You) Go wash the plates!*	Friendly	Imperative: command
		An instance where there rae guest in the house and the mother tells her daughter to go wash plates. She's being friendly in her tone.		
	c	Thleng lo va sil teh N verb.part verb.part. pred imp.ele Plate wash *(You) Go wash the plates!*	Nagging Irritated annoyed Persistent insistent	Imperative: command
		A mother tells her daughter to wash the plates. But after a while she sees the plates still unwashed which irritated her. So, she nags her daughter who had either forgotten to do it or was procrastinating.		
	d	Thleng lo va sil teh N verb.part verb.part. pred imp.ele Plate wash *(You) Go wash the plates!*	Angry	Imperative: command

		Even after being told many times the plates were still left unwashed by the daughter. This angered the mother so she tells the daughter to wash the plates immediately. At this point the daughter would obey the mother because she would be severely scolded if she does not.		
Im9	a	Thingpui han lum teh N ver.par. pred. imp.ele. Tea make *Go make tea!*	Neutral	Imperative: command
	b	Thingpui han lum teh N ver.par. pred. imp.ele. Tea make *Go make tea!*	Polite Friendly	Imperative: command
		An instance of mother telling her daughter to make tea in a friendly manner in the presence of guest.		
	c	Thingpui han lum teh N ver.par. pred. imp.ele. Tea make *Go make tea!*	Persistent insistent Annoyed irritated	Imperative: command
		Mother tells her daughter to make tea but the daughter did not obey. This irritated the mother so she insistently tells her daughter to go make tea.		
	d	Thingpui han lum teh N ver.par. pred. imp.ele. Tea make *Go make tea!*	Angry	Imperative: command
		The daughter stubbornly refuses to make tea or forgets it entirely which makes the mother angry. She tells her angrily to make the tea (immediately). The daughter will have to obey this whether she wants to or not so as not to aggravate her mother any further.		

Im10	a	Bengchheng tawh su Pred. fin. Imp.ele. Making noise *Stop making noise! Or Don't make noise!*	Neutral	Imperative: command
	b	Bengchheng tawh su Pred. fin. Imp.ele. Making noise *Stop making noise! Or Don't make noise!*	Friendly	Imperative: command
		When there are really young kids playing around, the baby-sitter (mother, aunt, older sister, etc.) tells them not to make too much noise. But the tone depicts fondness and friendliness. The tone is made to depict as much affection or friendliness possible since they are only kids and the sitter does not want to scare them or be too harsh with them.		
	c	Bengchheng tawh su Pred. fin. Imp.ele. Making noise *Stop making noise! Or Don't make noise!*	Irritated, annoyed	Imperative: command
		The mother tells her kids not to make too much noise. They wouldn't obey so after several attempts of telling them nicely she gets irritated, and in her frustration, she adopts a very annoyed tone to order them not to make any more noise.		
	d	Bengchheng tawh su Pred. fin. Imp.ele. Making noise *Stop making noise! Or Don't make noise!*	Angry	Imperative: command
		After repeatedly telling them to stop making noise, the mother gets very angry and indicates it through her tone: 'Stop making noise right now!'. There is an implication of serious consequences to be faced if she isn't obeyed instantly.		

APPENDIX III

Phonological Realization of Attitudes: PRAAT FIGURES

A: DECLARATIVES

D1, S1[122]

A1[123]	A2	A4	A5

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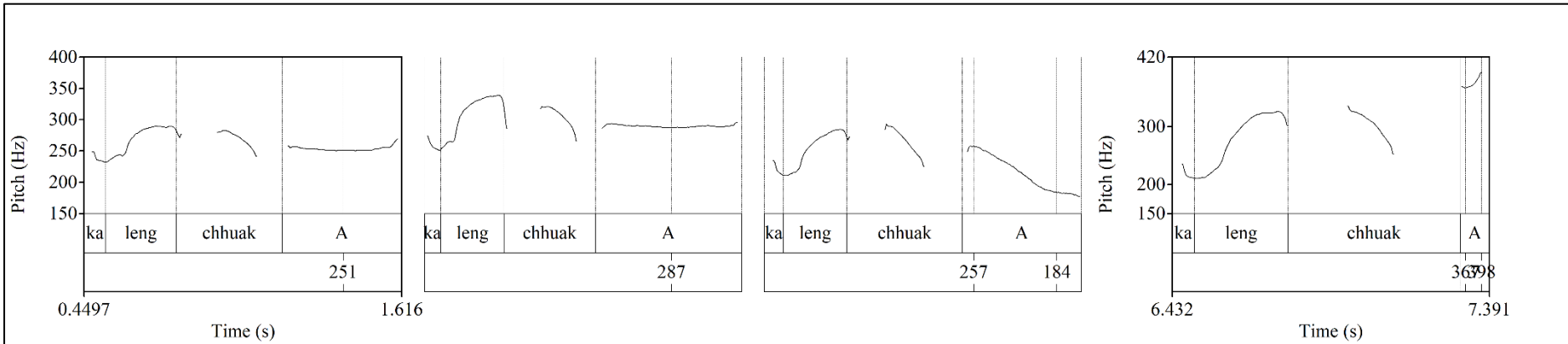
[122] Clause number followed by Speaker number

[123] The pitch corresponding to the attitude. Refer to Chapter 4, 4.4.

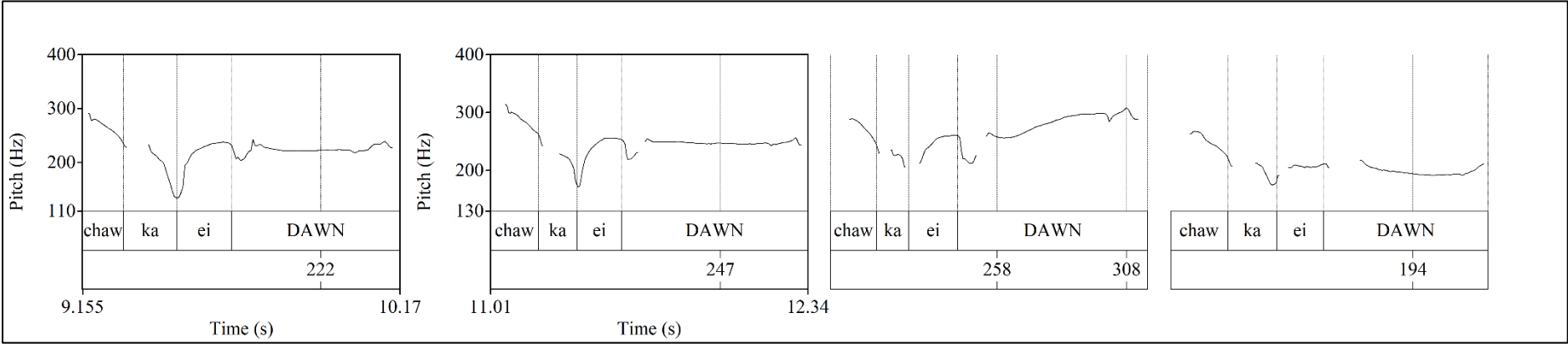## D1, S3
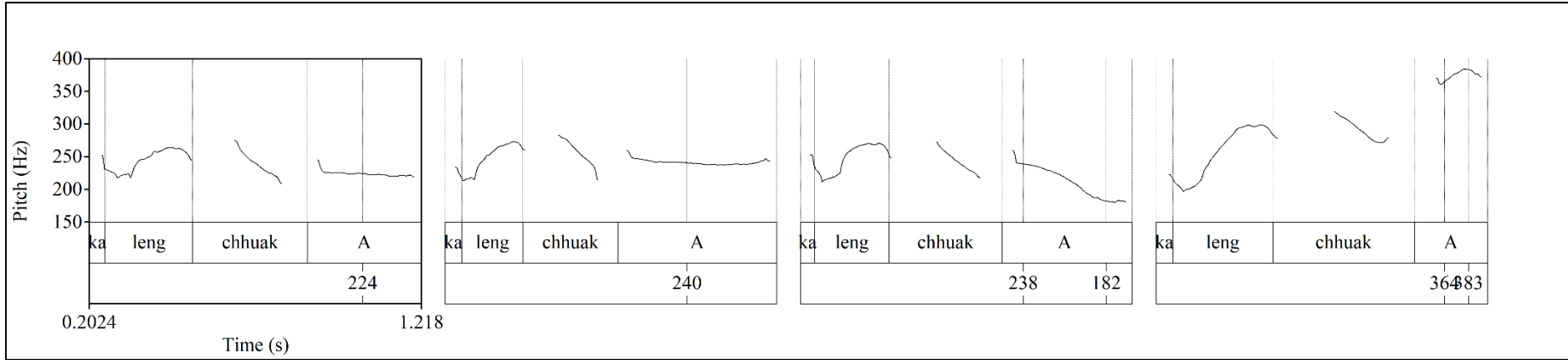
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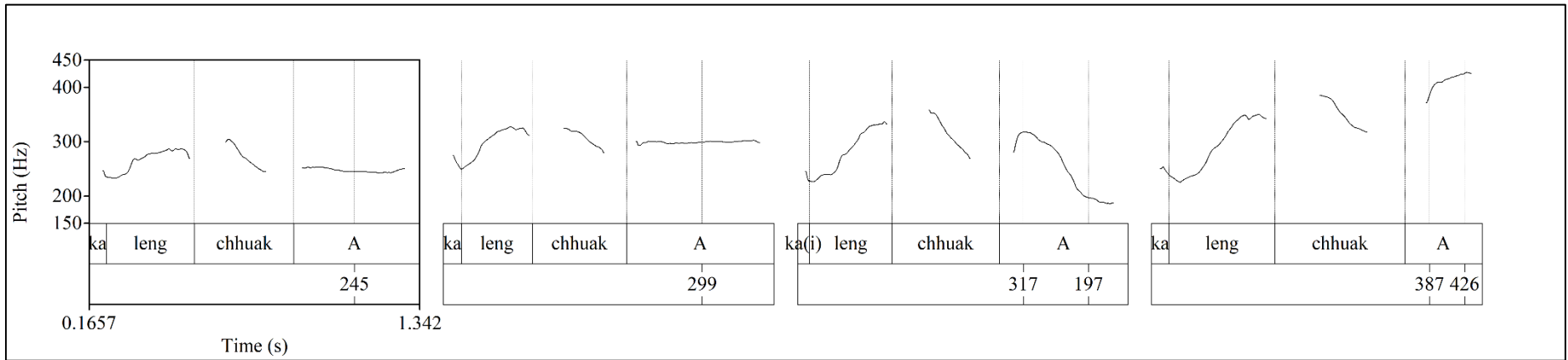
D1, S7

D2, S1

A1	A2	A3	A4

D2, S5

D2, S6

357

D2, S7

D4, S1

A1	A2	A3

D4, S4

D4, S5

359

D4, S6

ka	lo	sil	sak	ang	CHE

196

ka	lo	sil	sak	ang	CHE

256

kai	lo	sil	sak	ang	CHE

234   296

24.95   26.15

Time (s)

D5, S2

A1	A2	A3	A4

thil	ka	TI

256   180

thil	ka	TI

316   212

thil	ka	TI

221   335   192

thil	ka(	TI

242   174

27.11   27.94

Time (s)
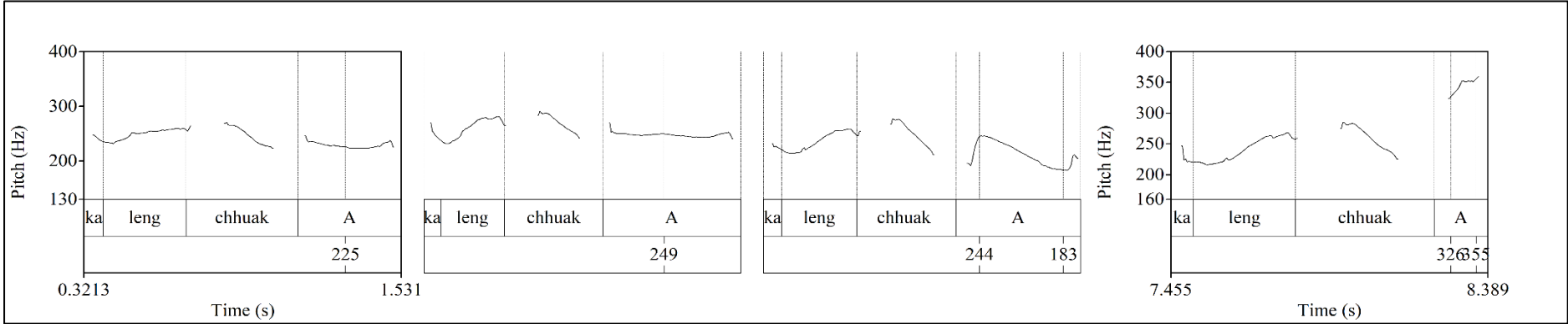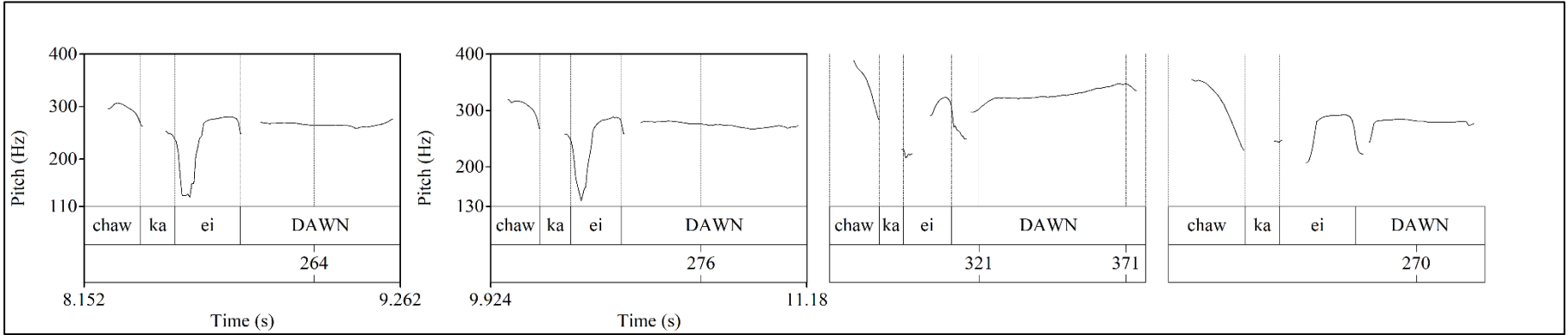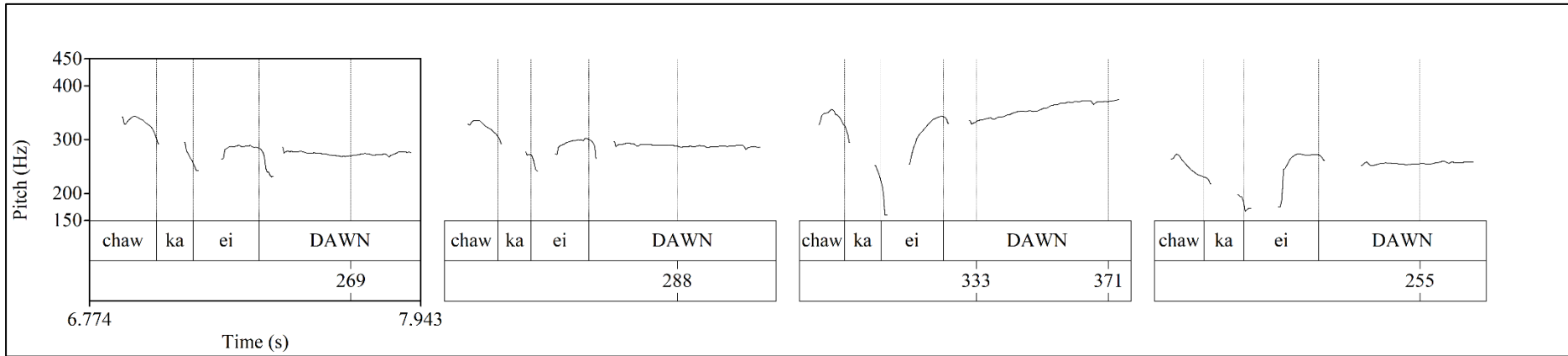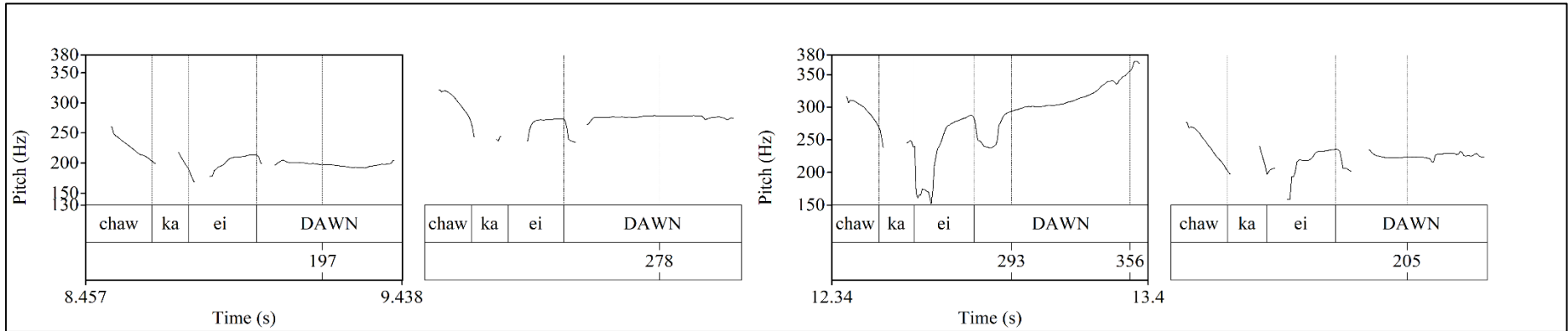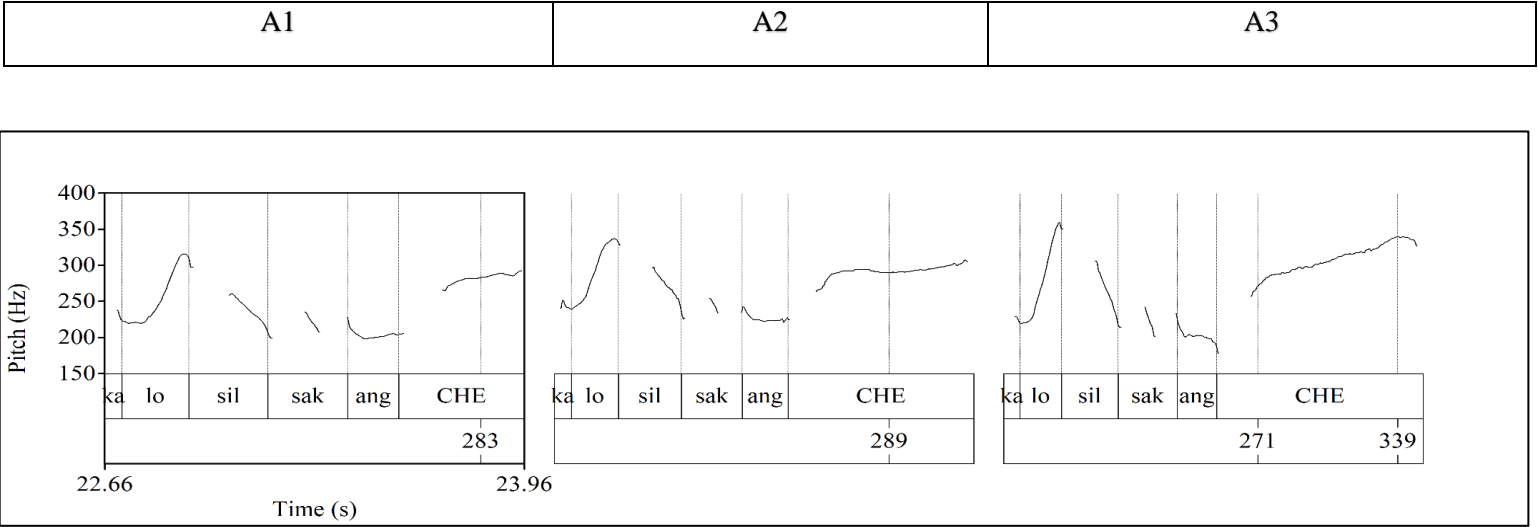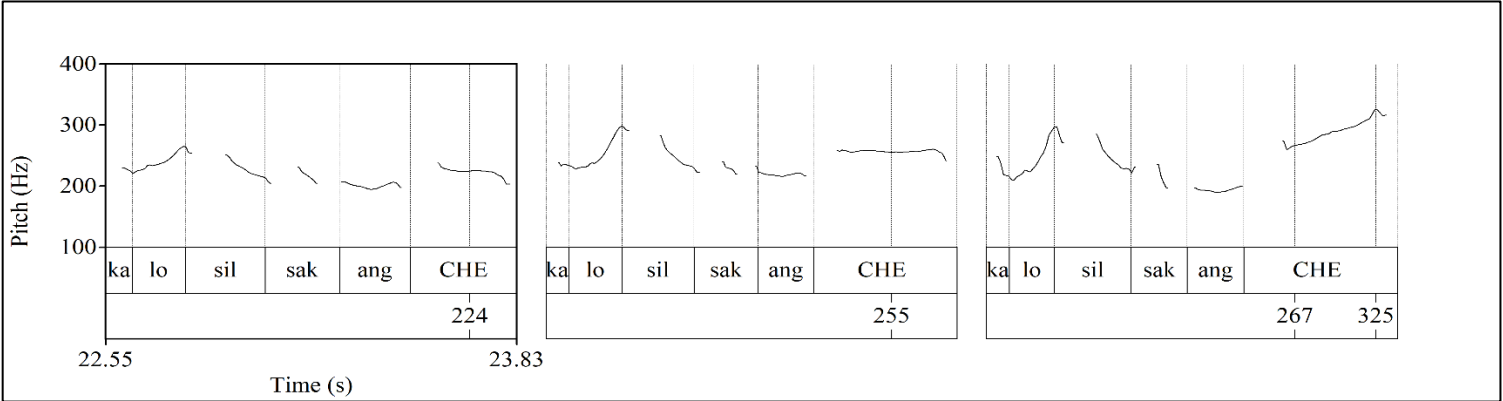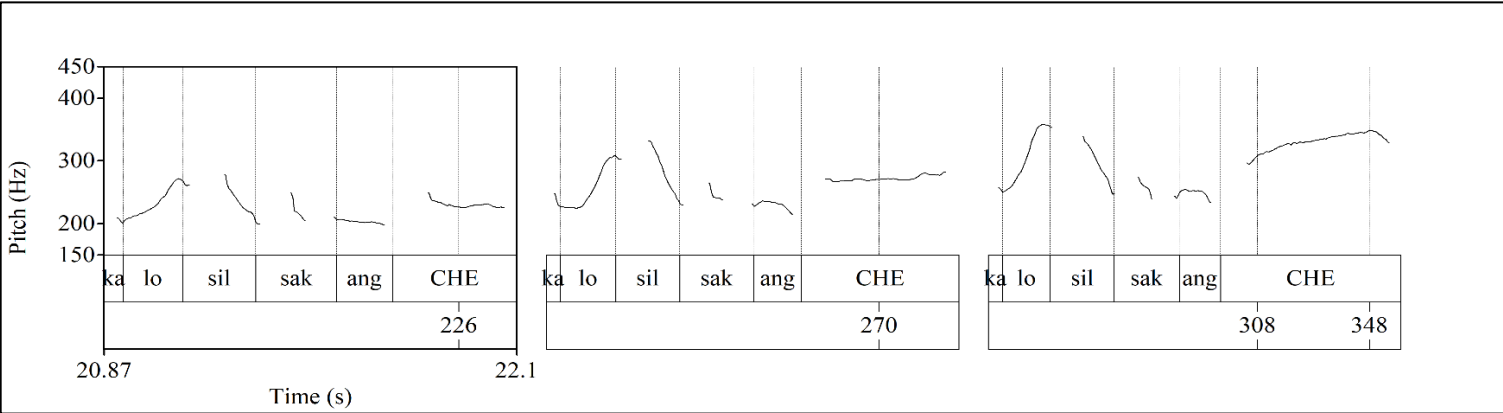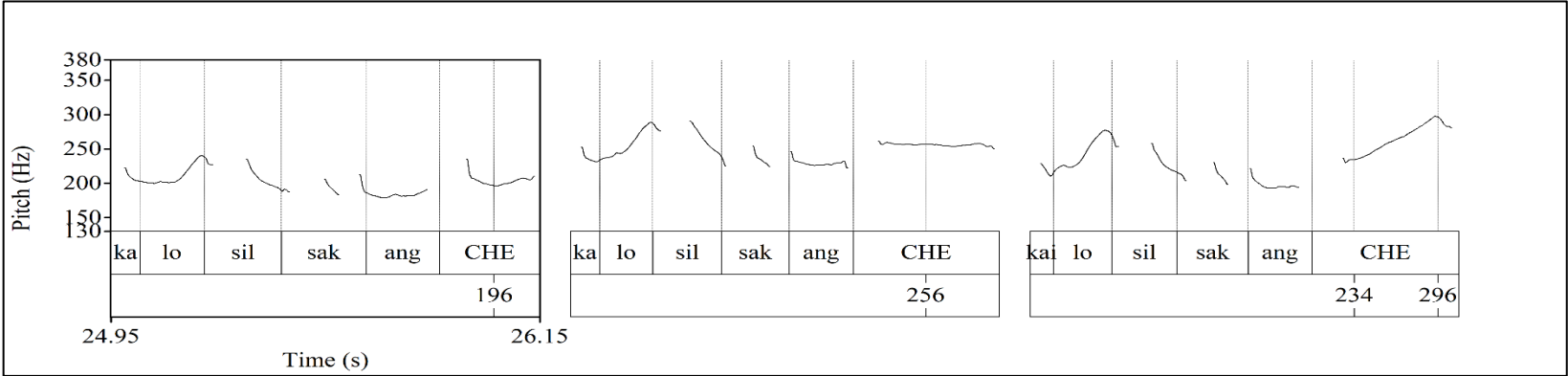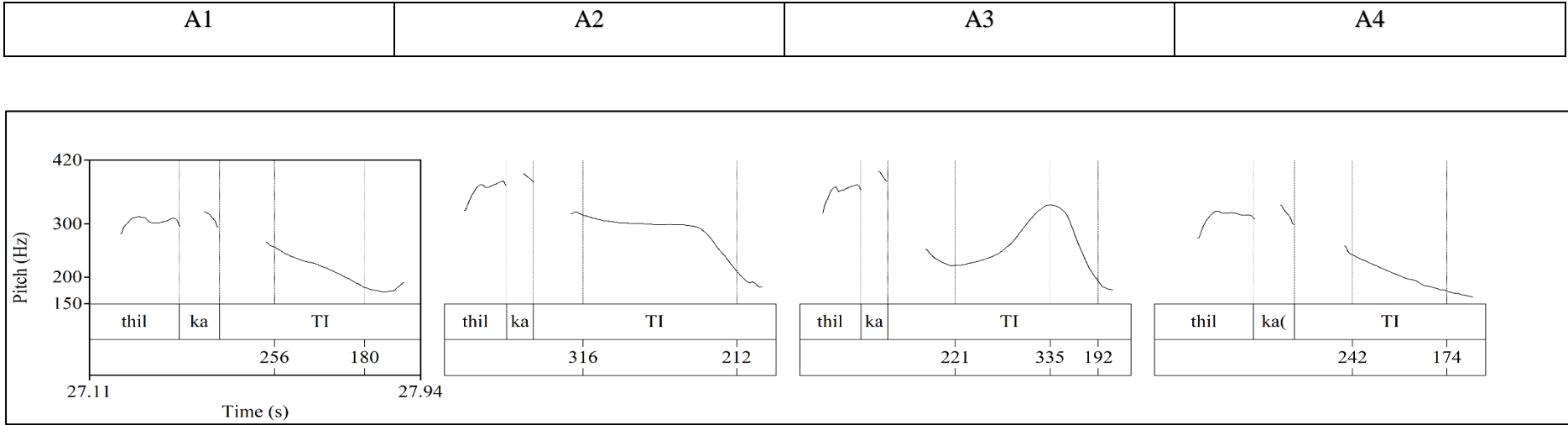
D5, S3

D5, S5

D5, S7

D6, S1

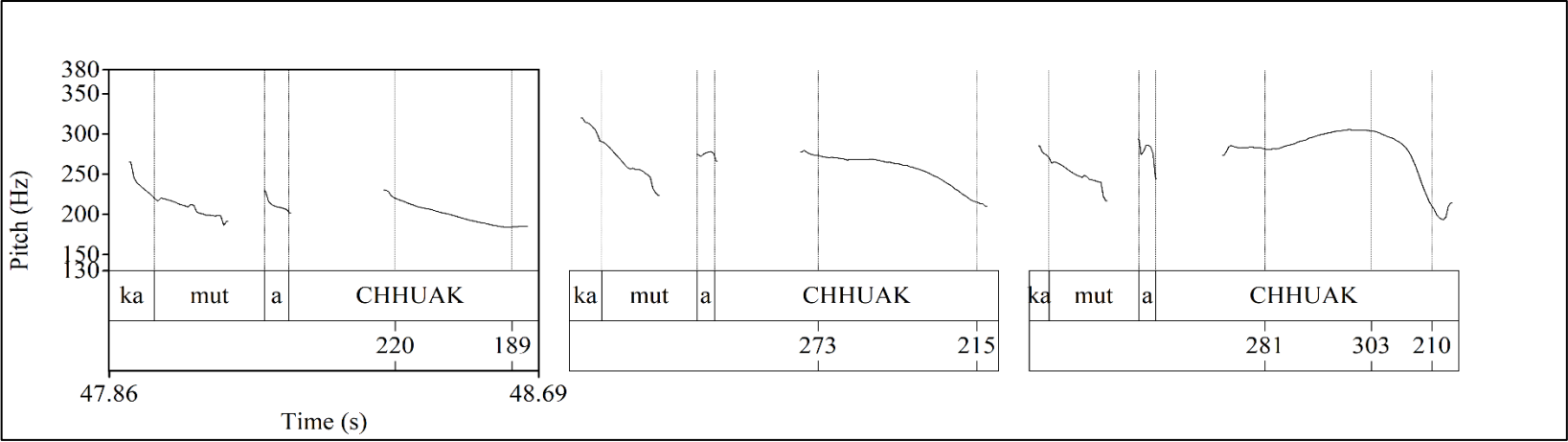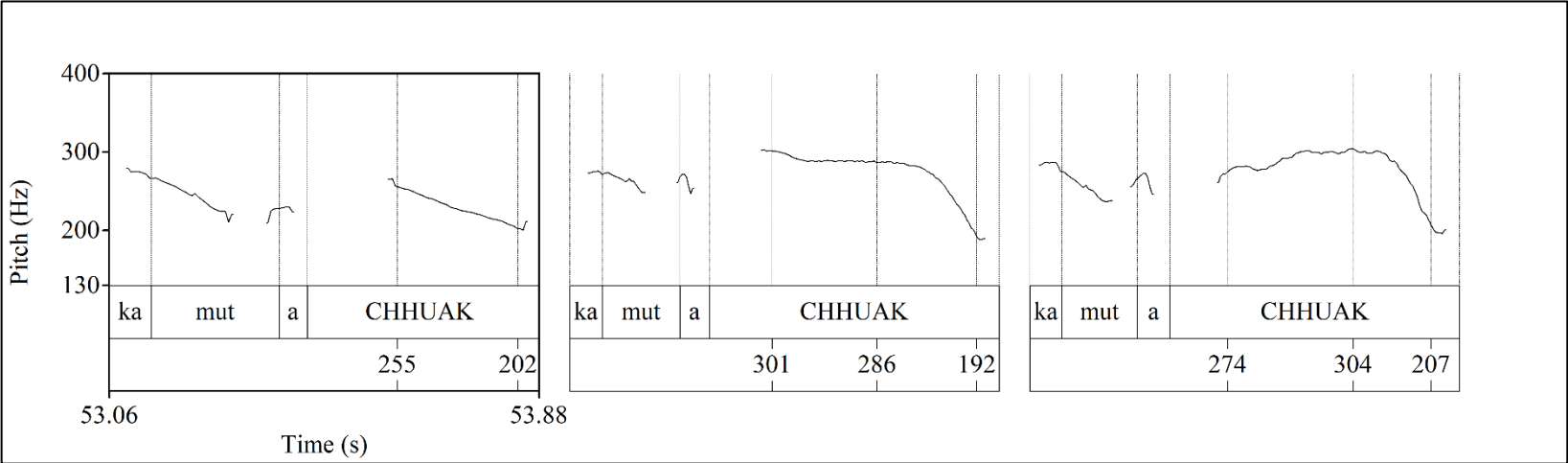| A1	A2	A5	A6

D6, S2

D6, S3

363
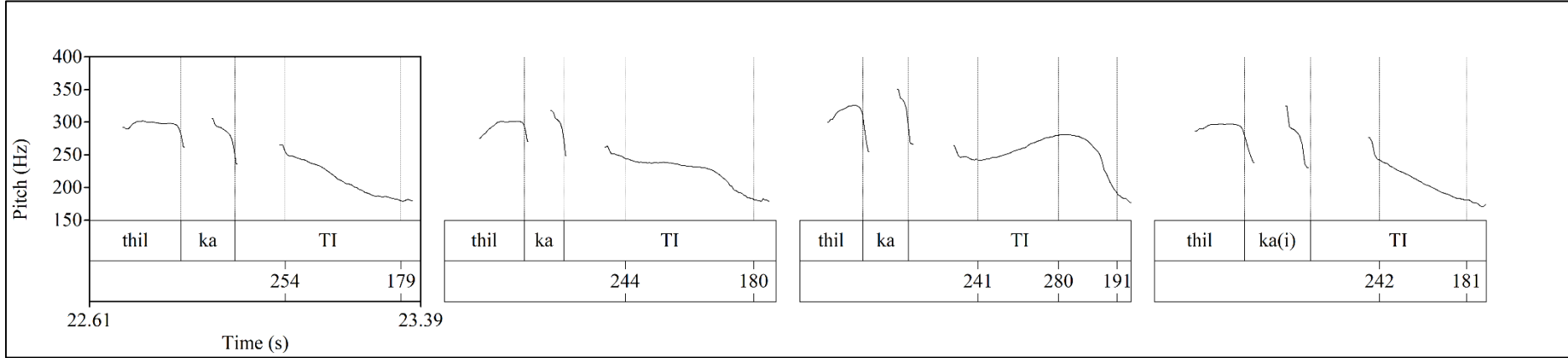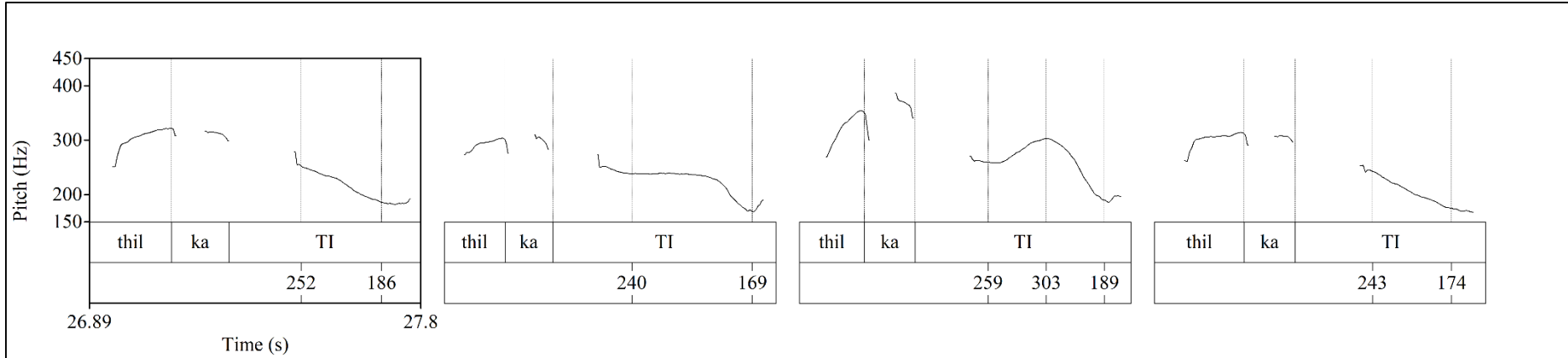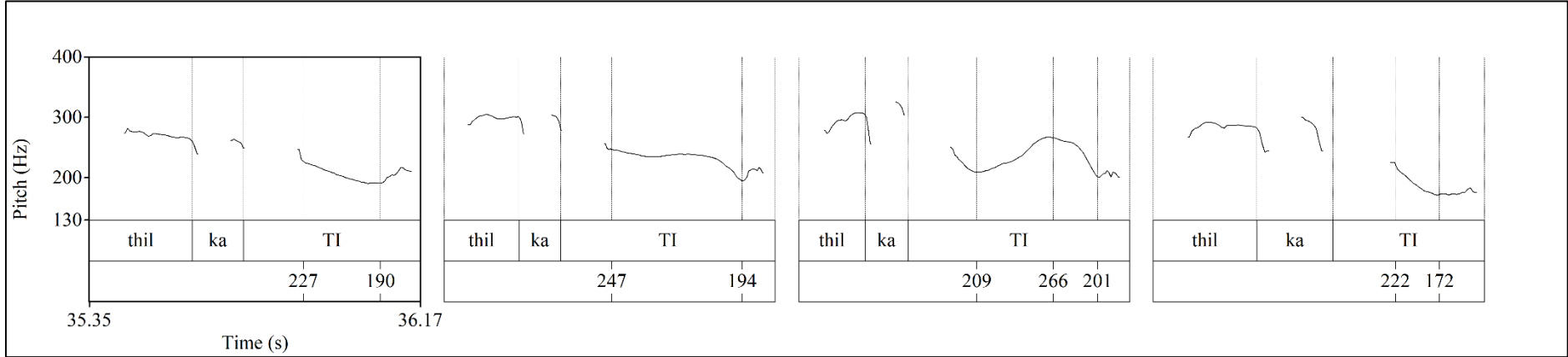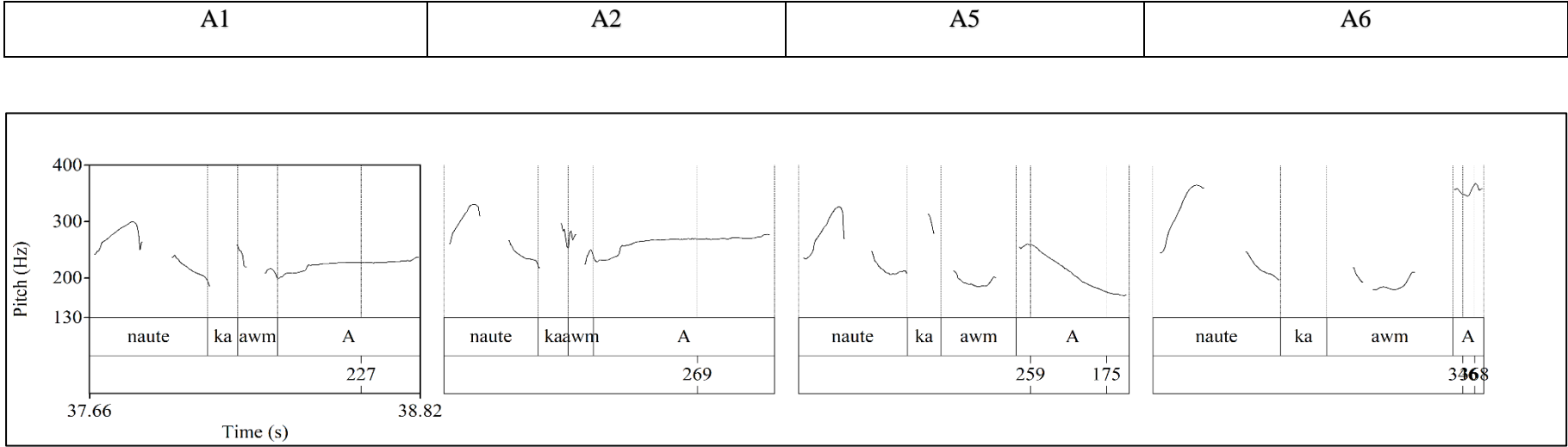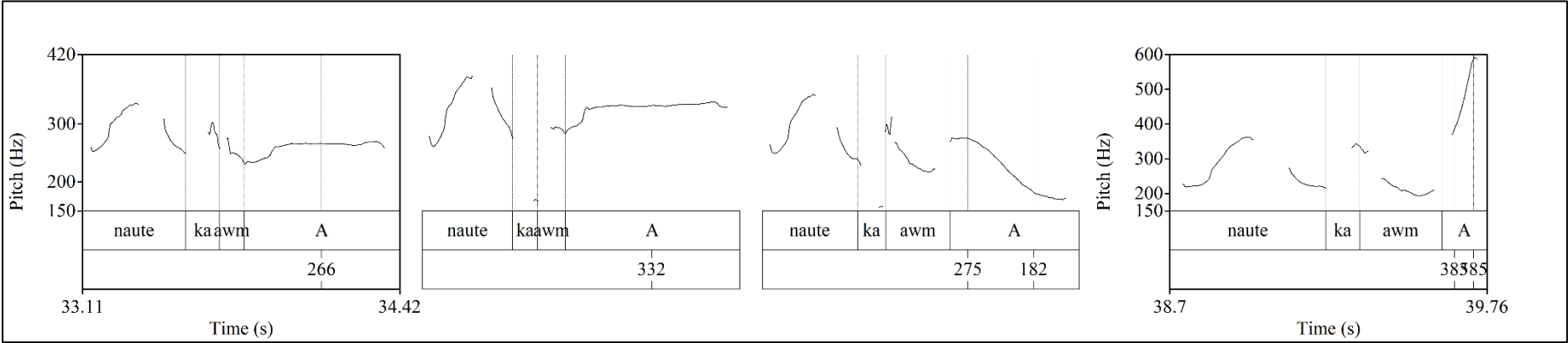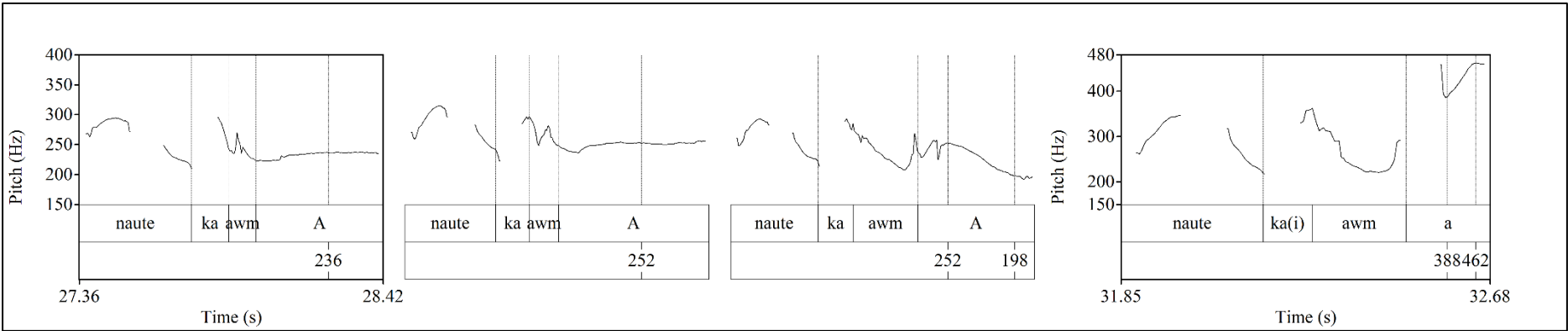
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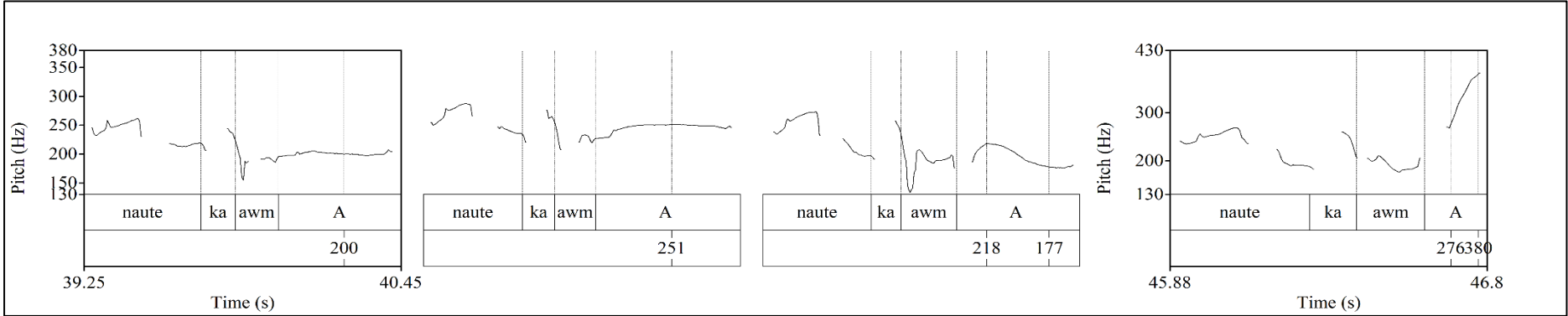
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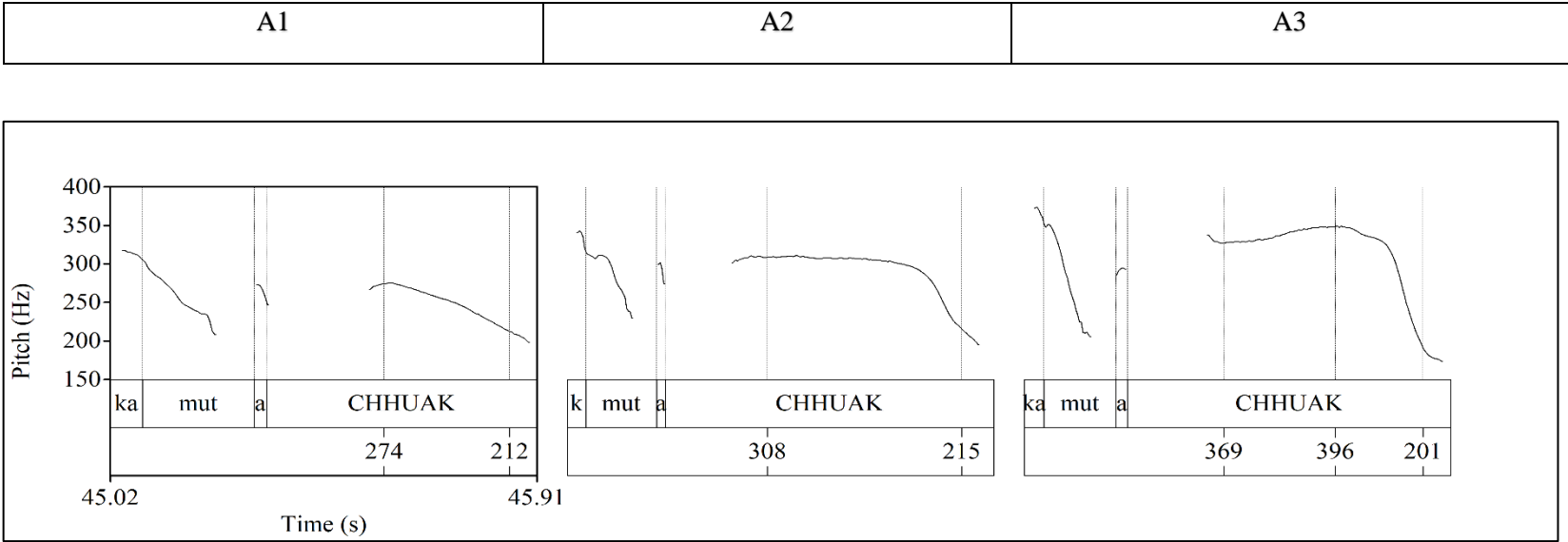
A1	A2	A3

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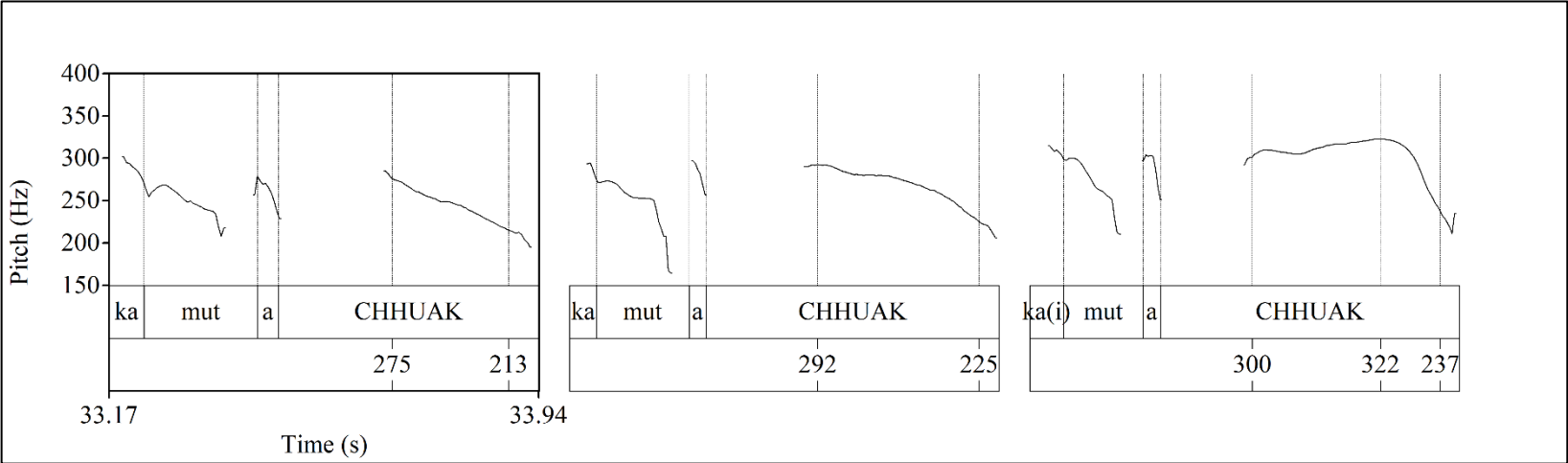
D7, S6

D7, S7

B: POLAR INTERROGATIVES

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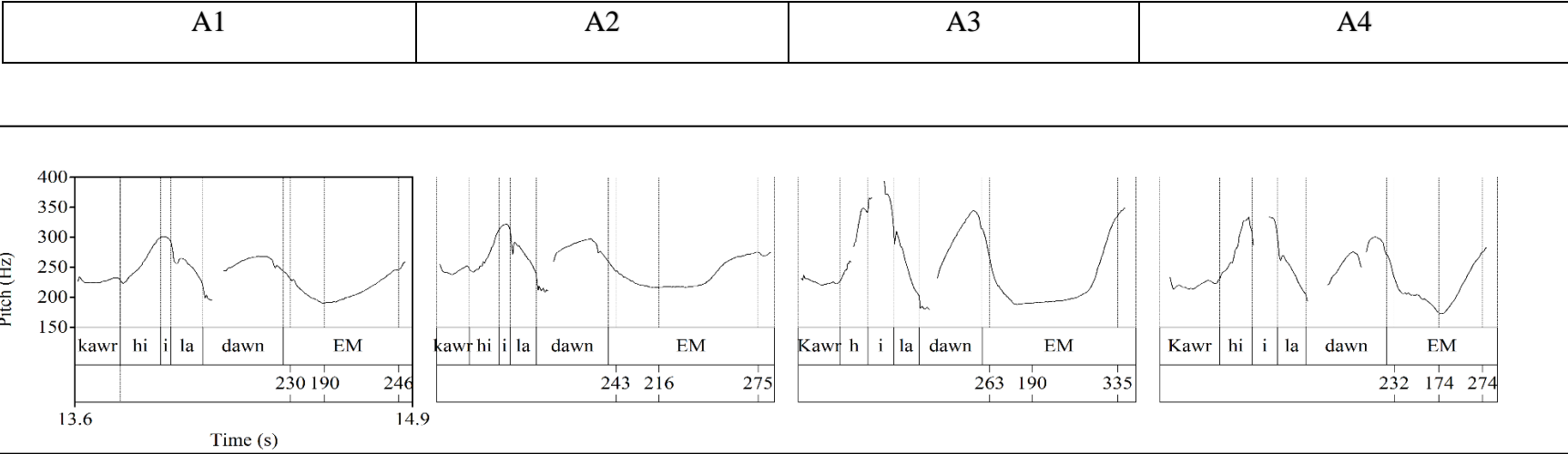
| A1 | A2 | A3 | A4 |

Y2, S4
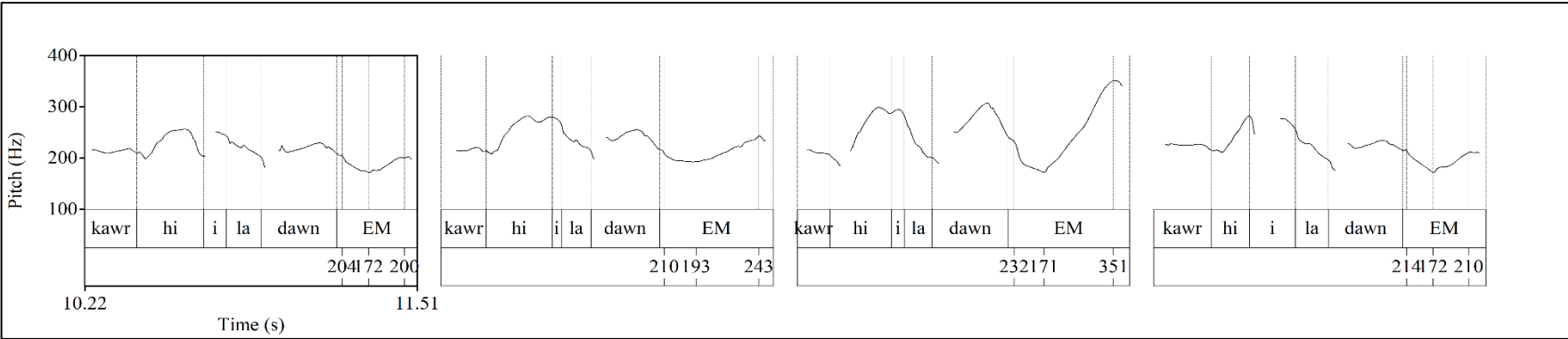
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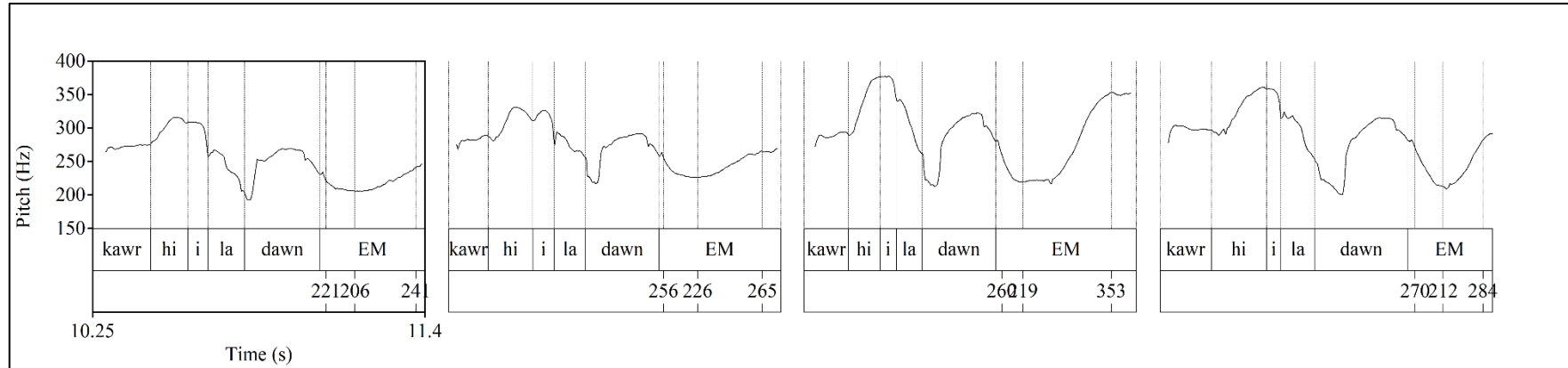
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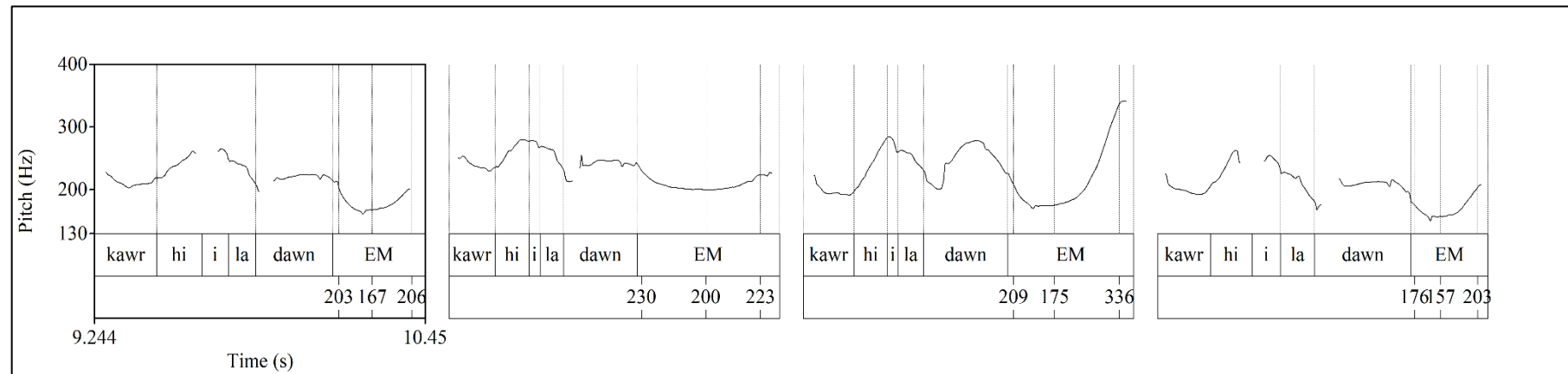
Y3, S3

A5	A6
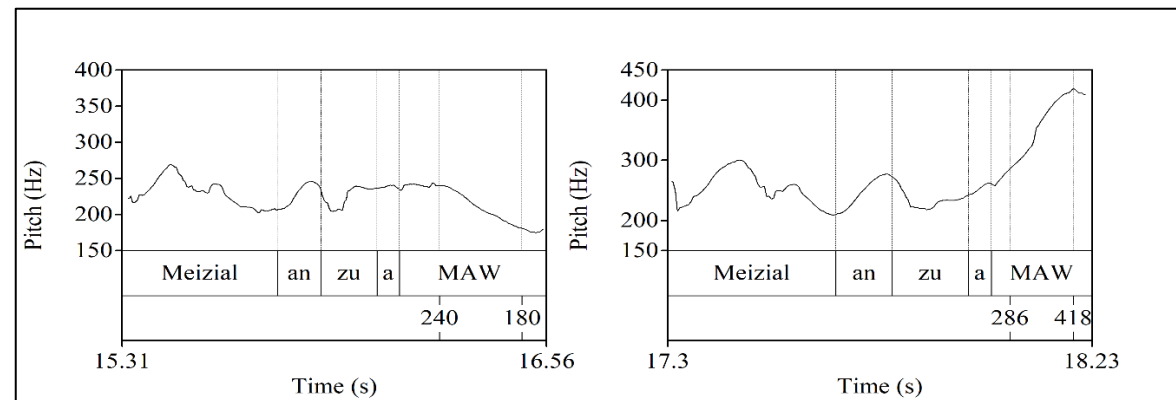
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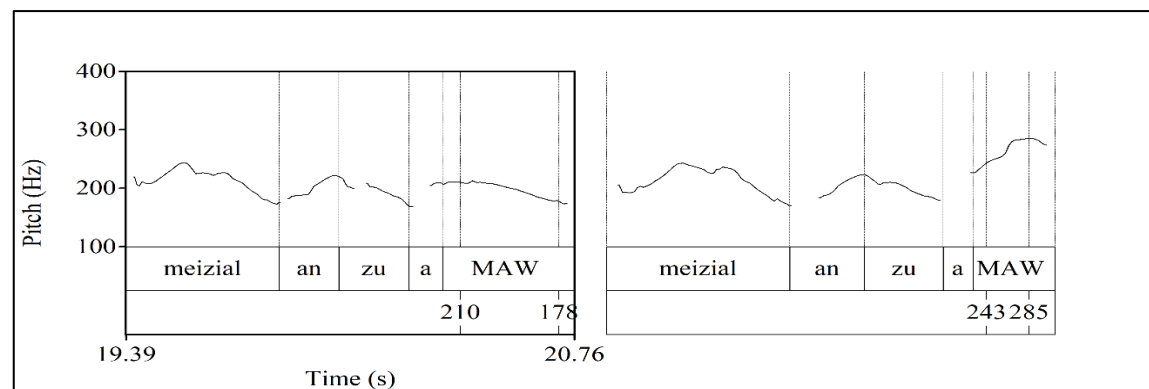
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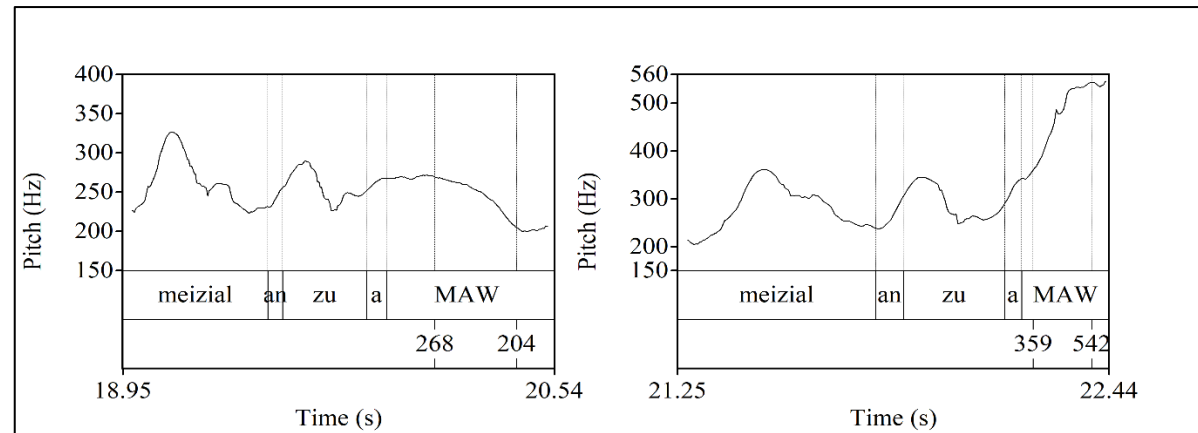
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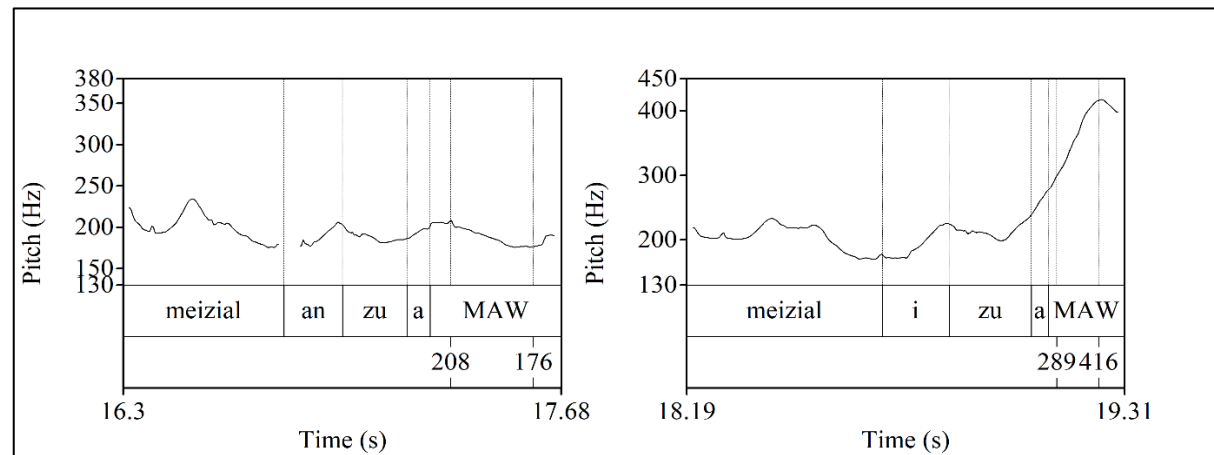
Y5, S1

A1	A2	A3	A4

Y5, S4

Y5, S5

Y5, S7

372
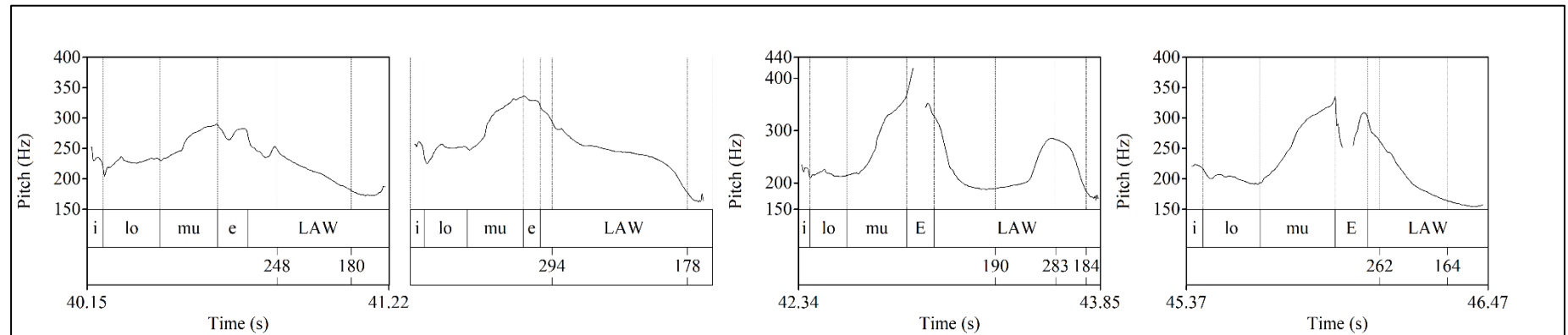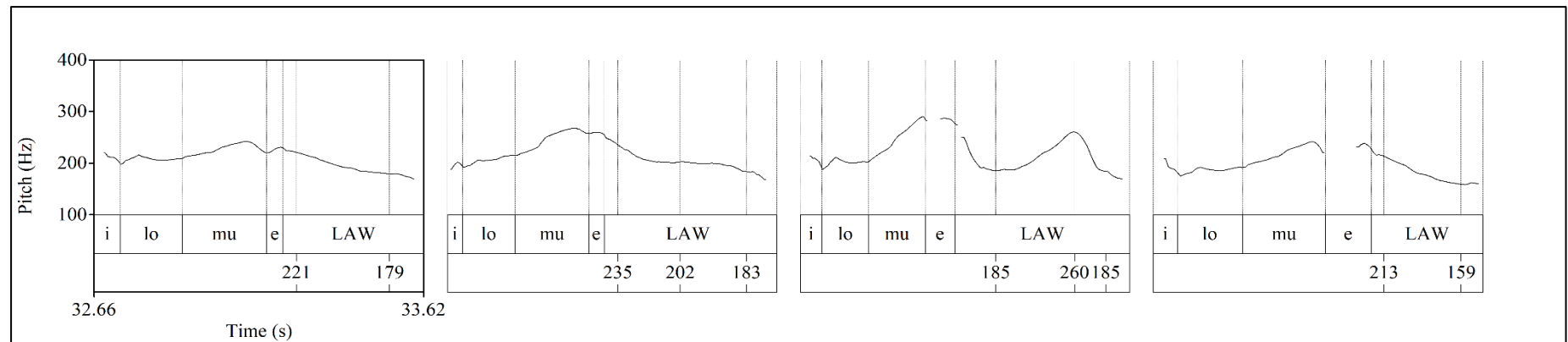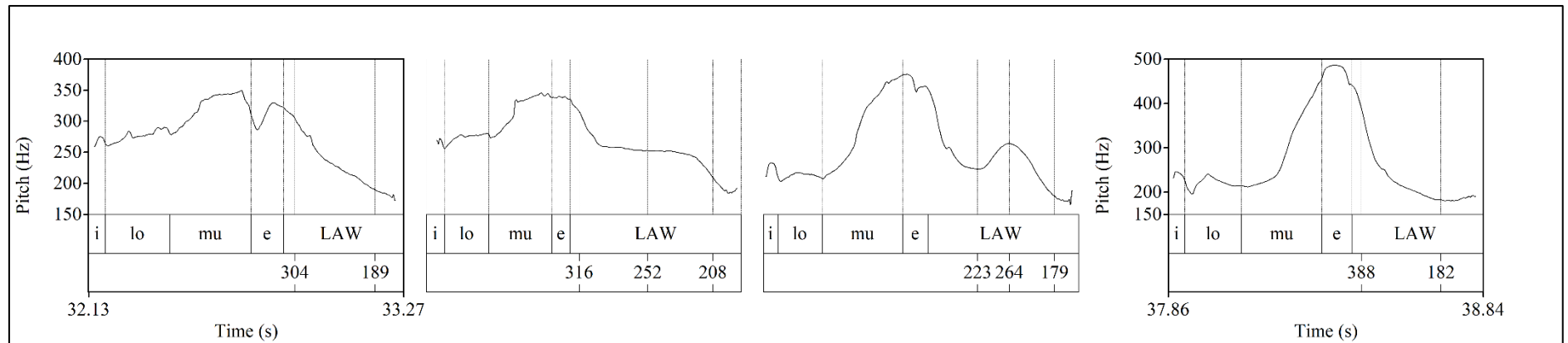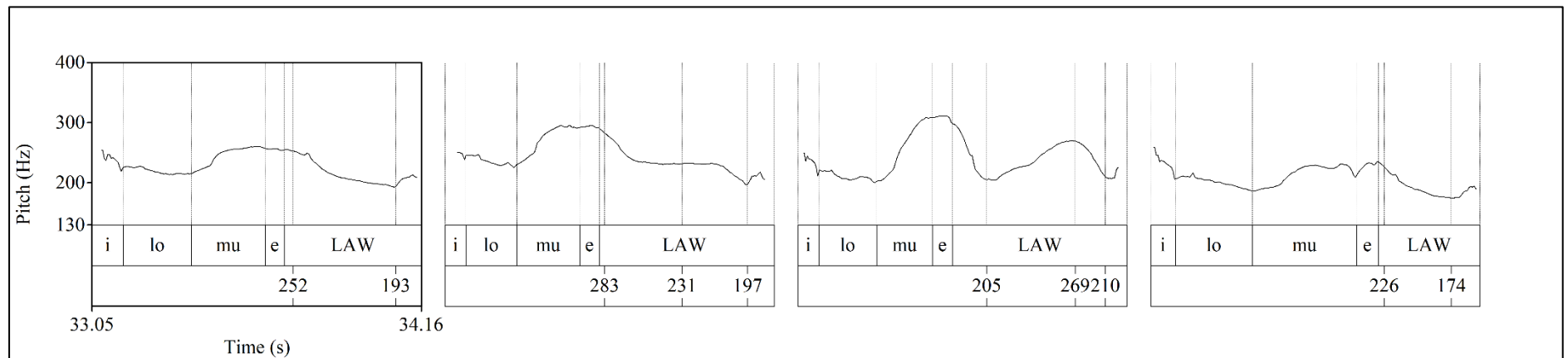
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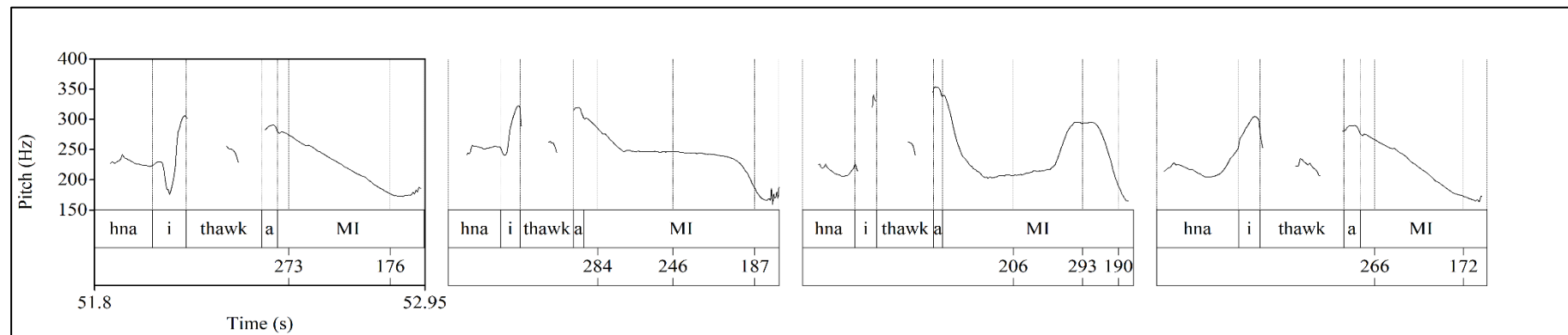
A1	A2	A3	A4

Y6, S5

Y6, S6

Y6, S7

Y8, S1

A1	A2	A3

Y8, S5

Y8, S6

Y8, S7

376
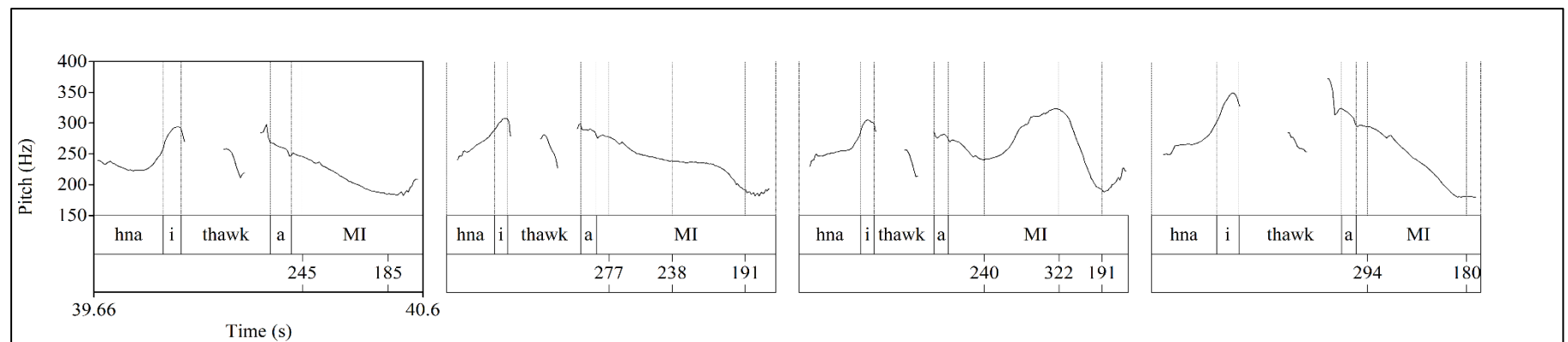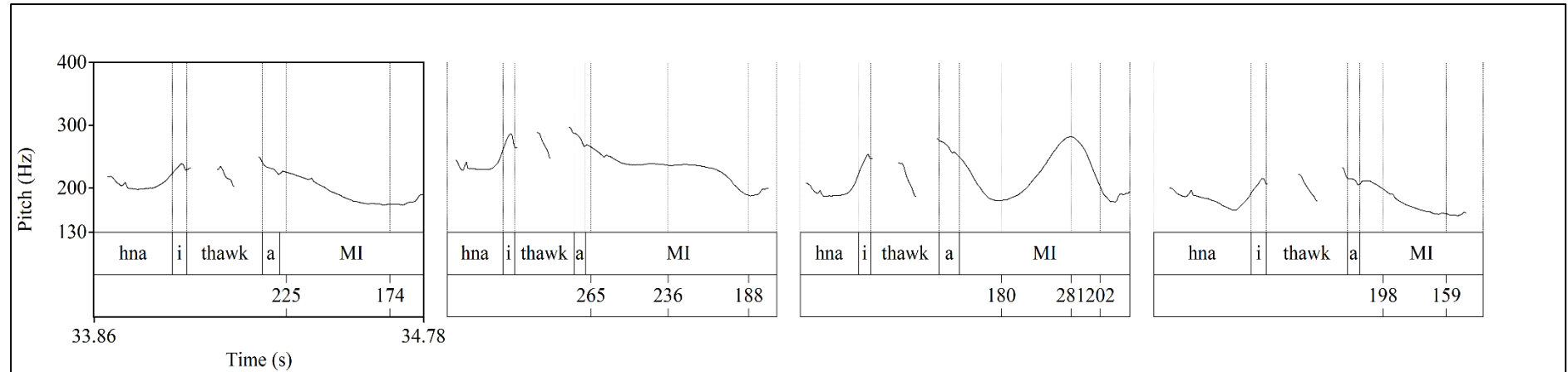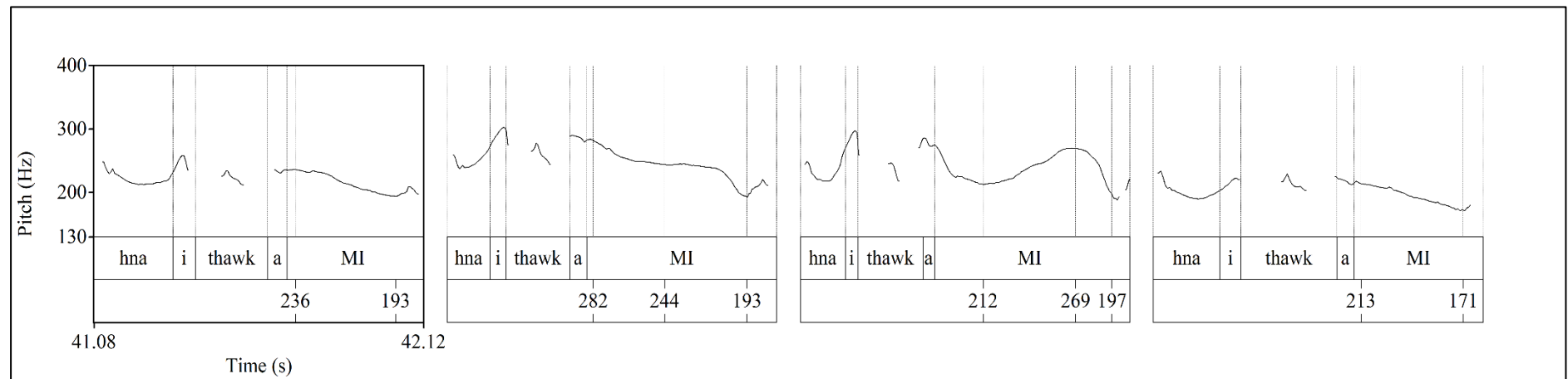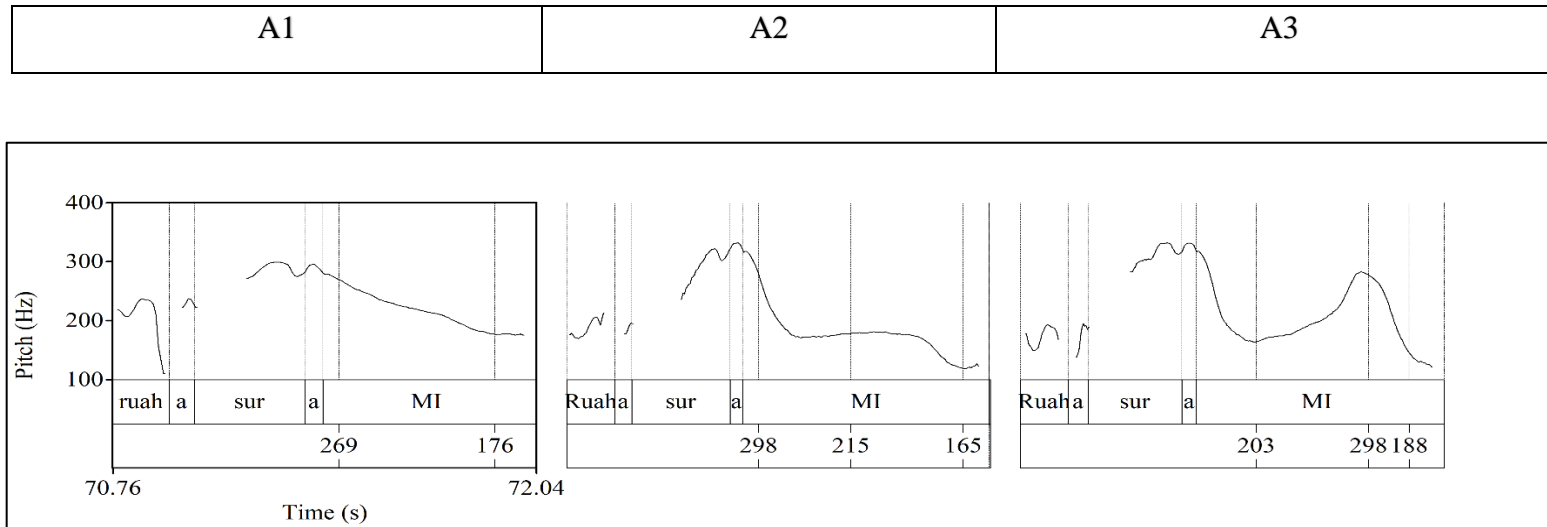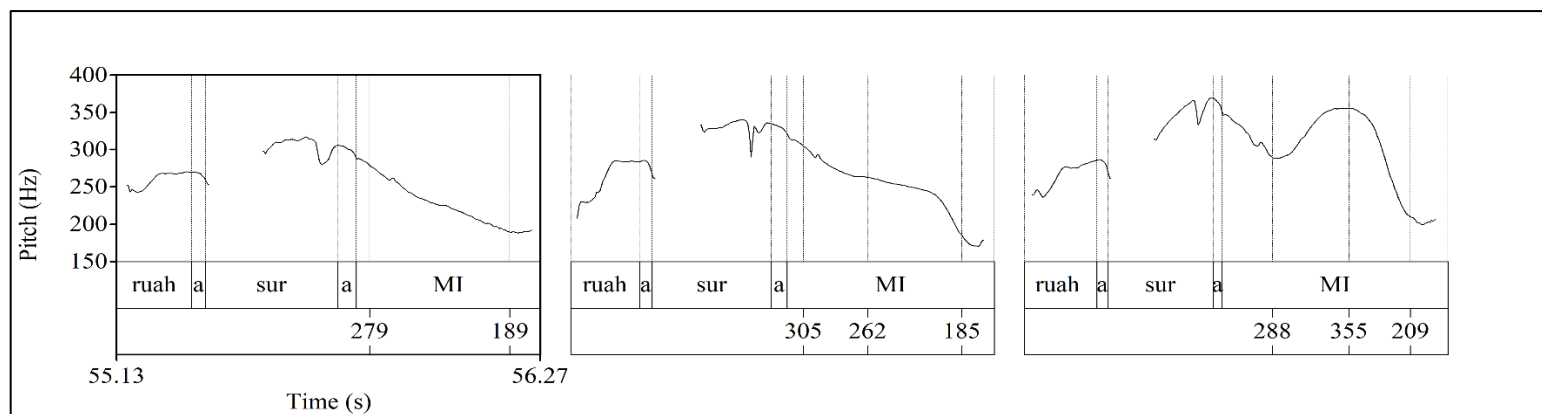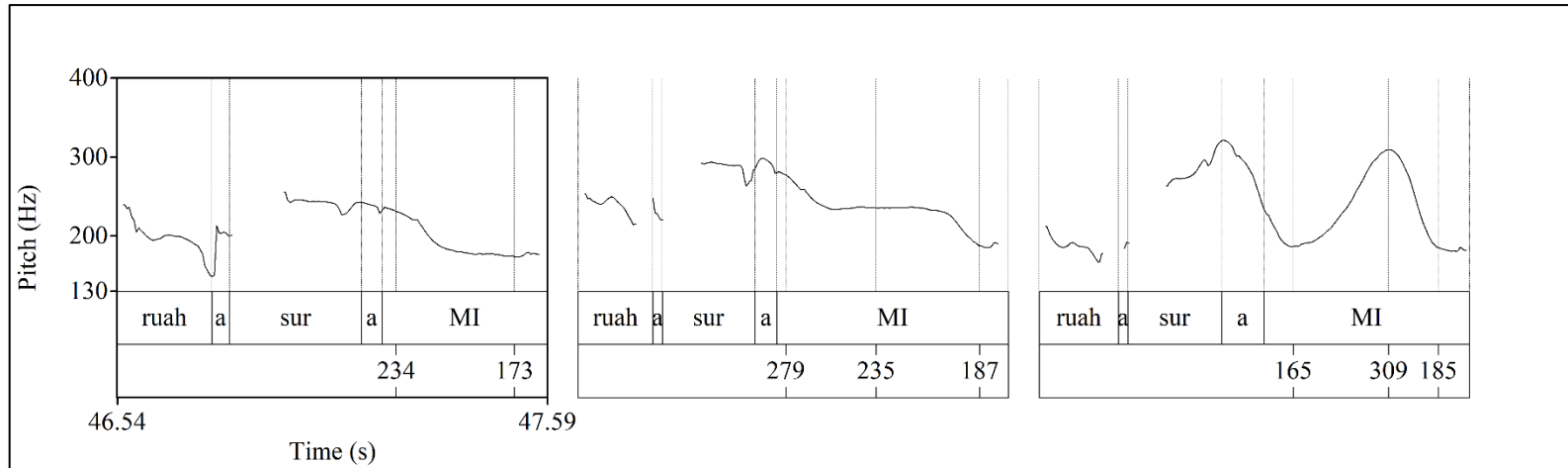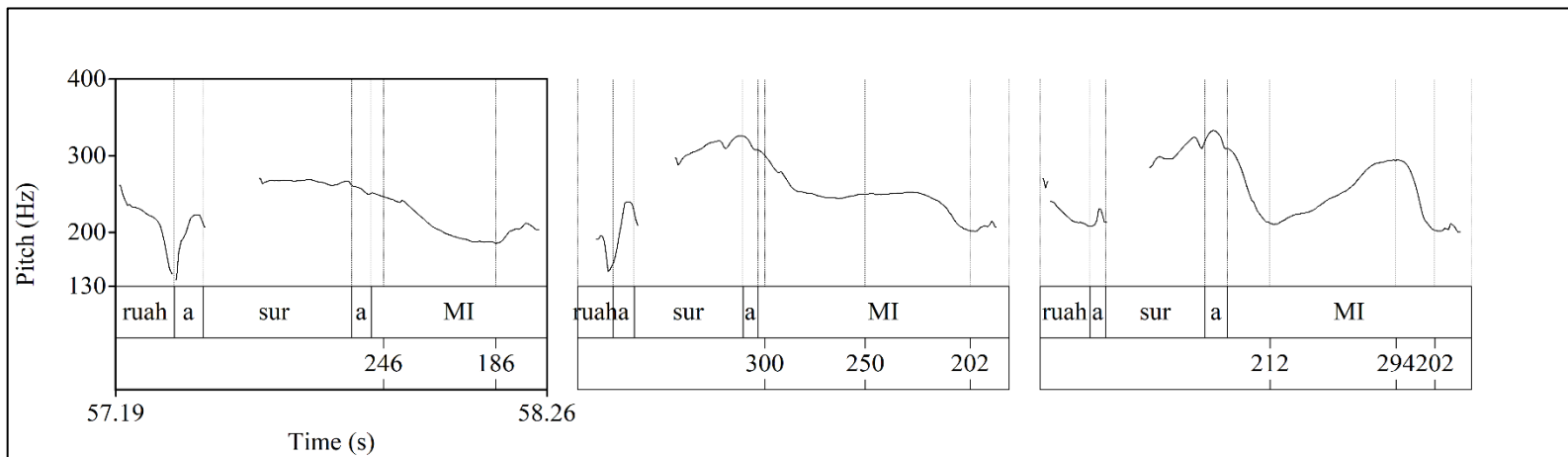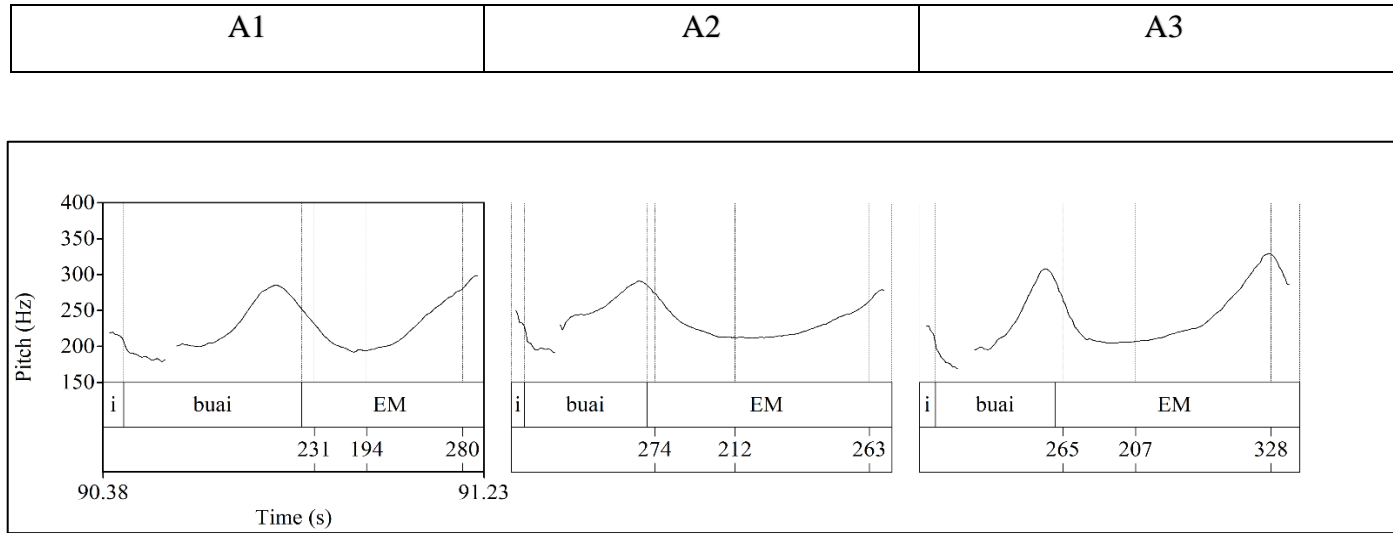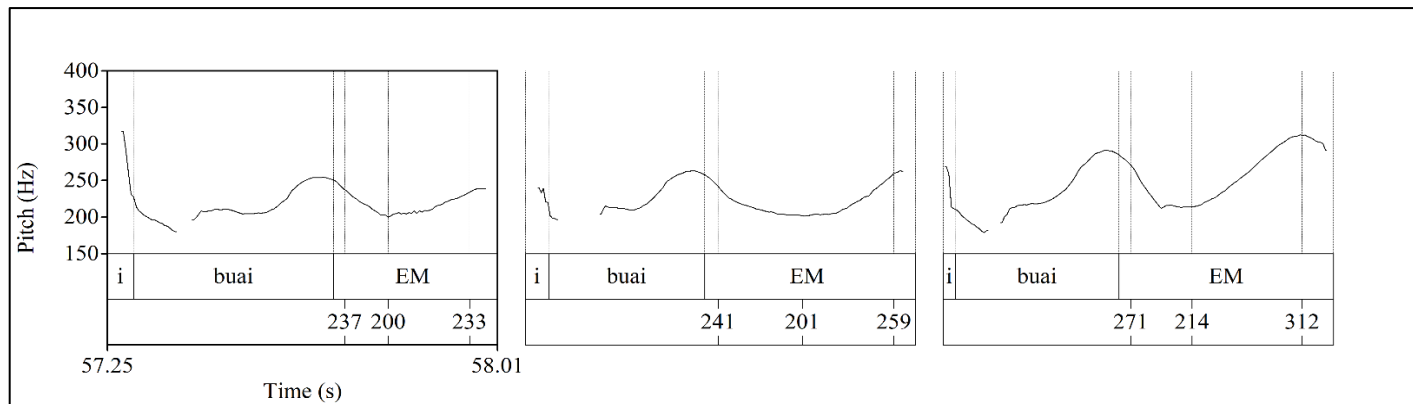
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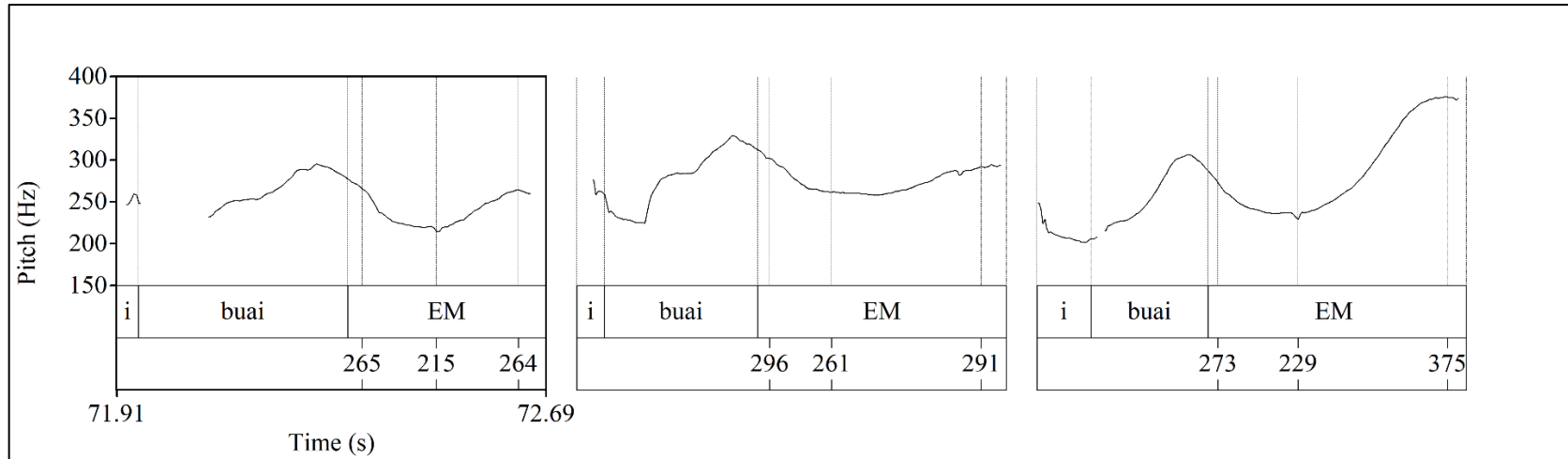
A1	A2	A3

Y10, S3

Y10, S5

Y10, S7
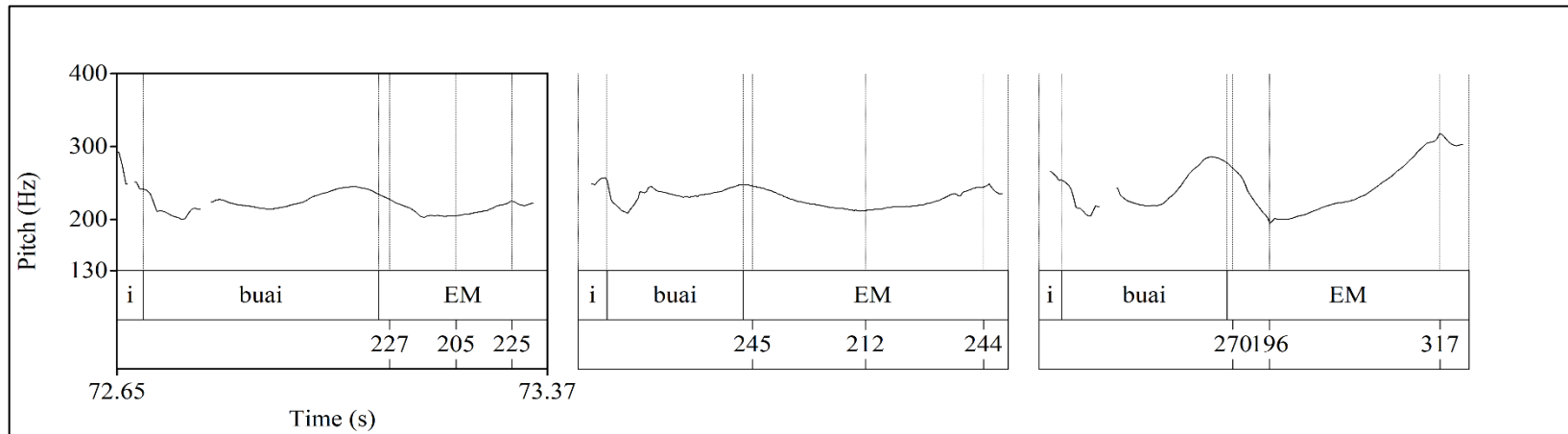
C: WH-INTERROGATIVES

W2, S1

A1	A2	A5	A6

W2, S4

W2, S5

W2, S7

380
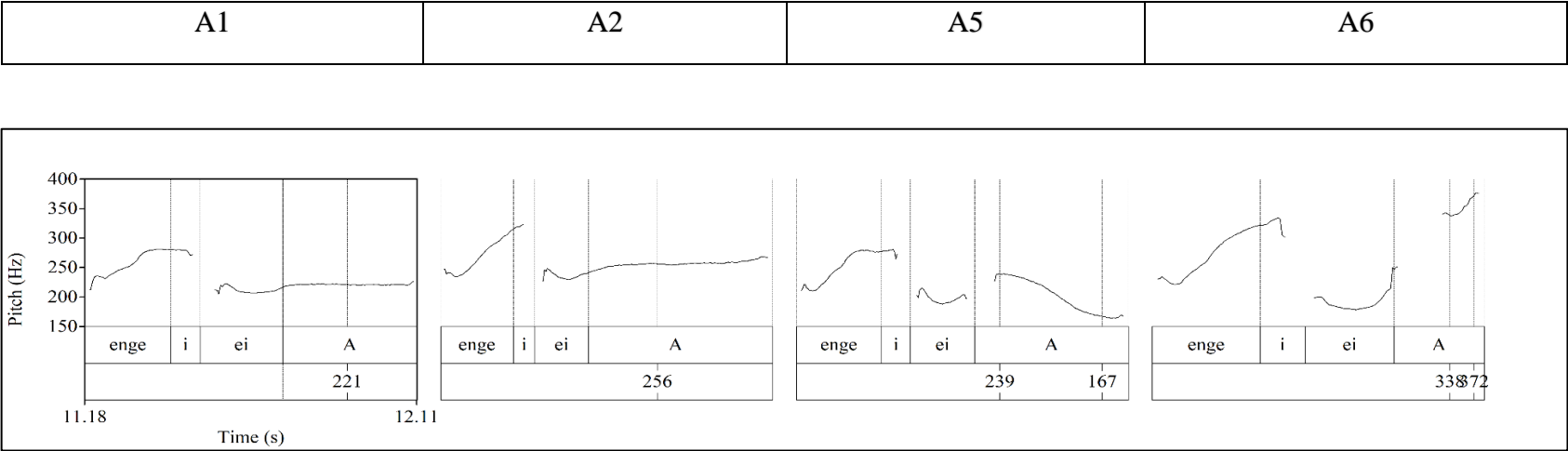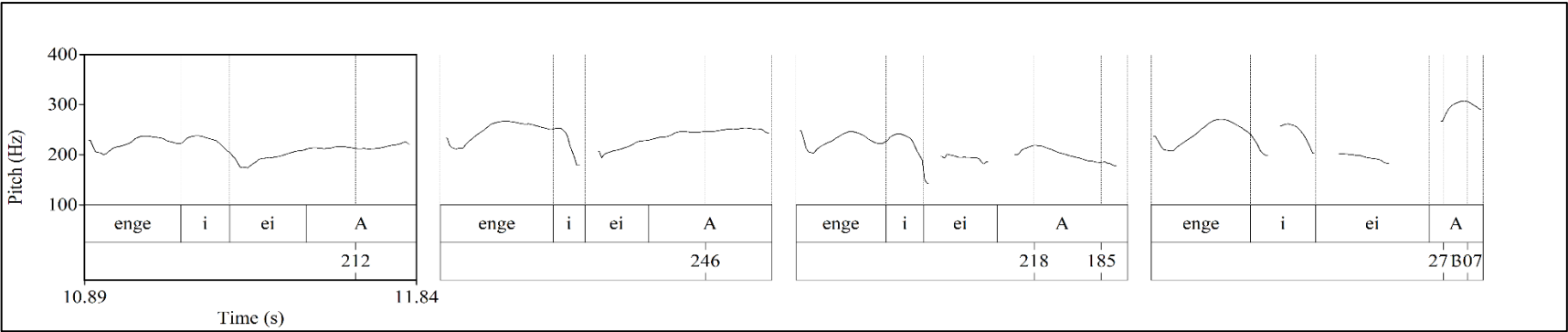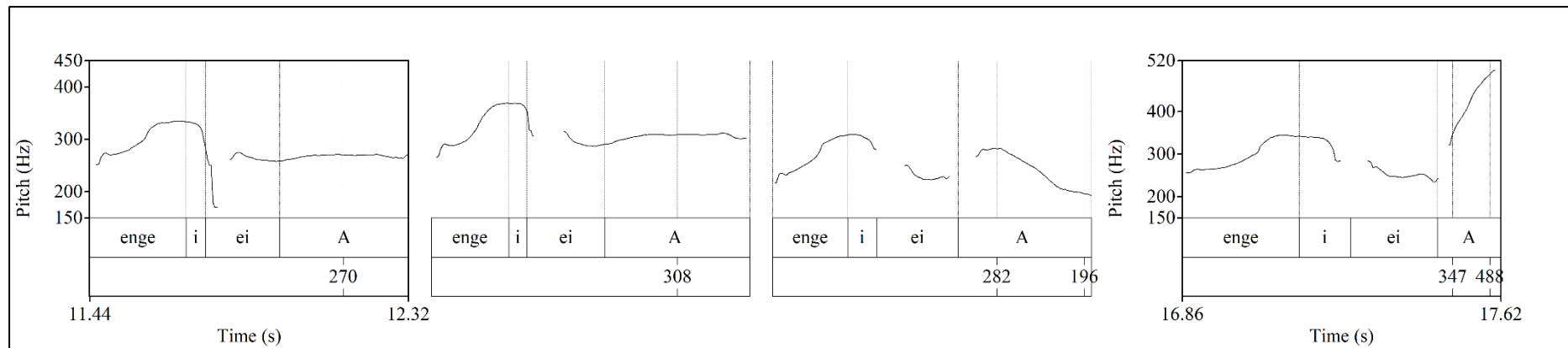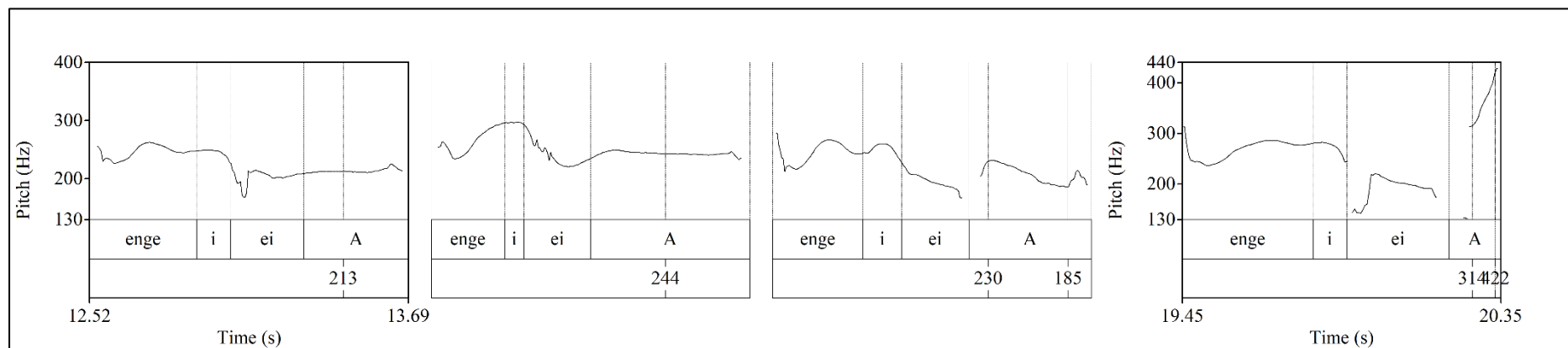
W3, S1

A1	A2	A5	A6
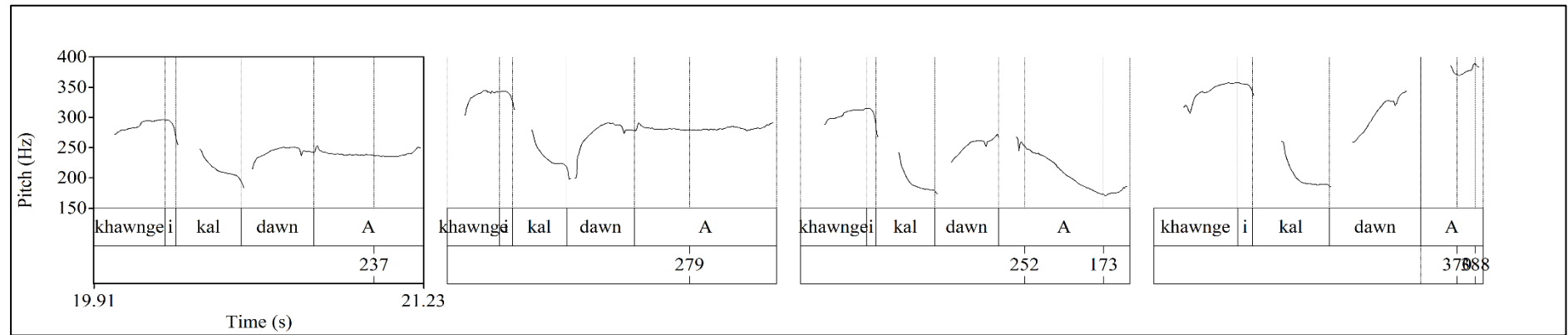
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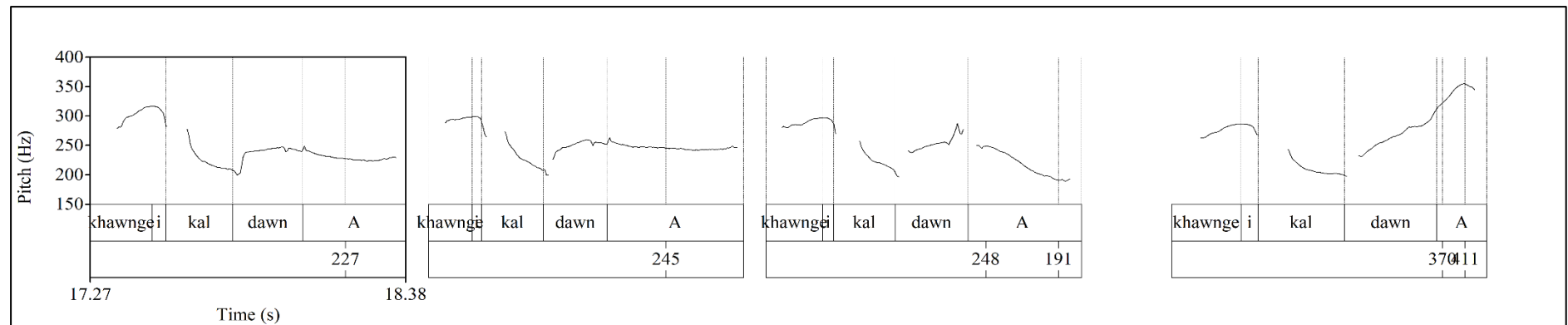
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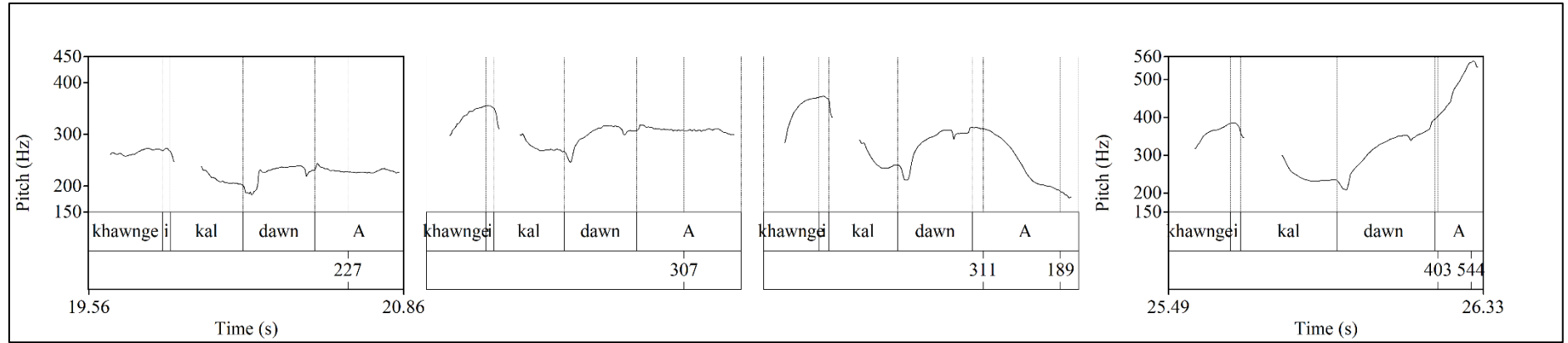
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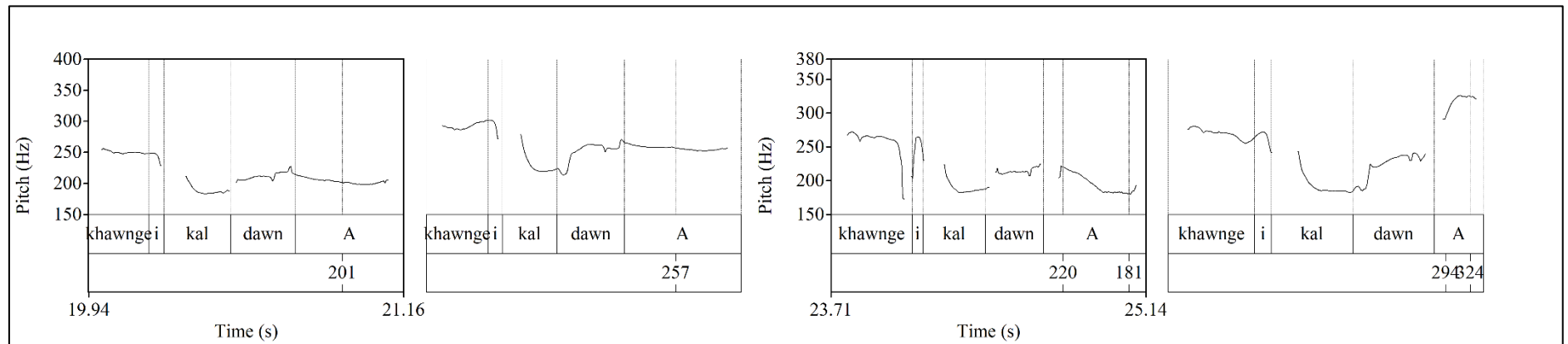
W4, S1

A1	A2	A3	A4
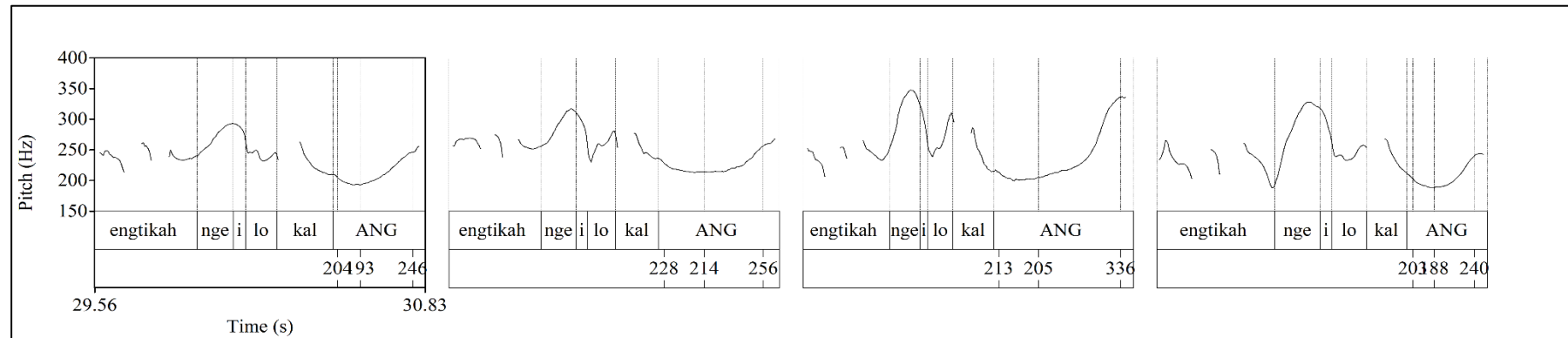
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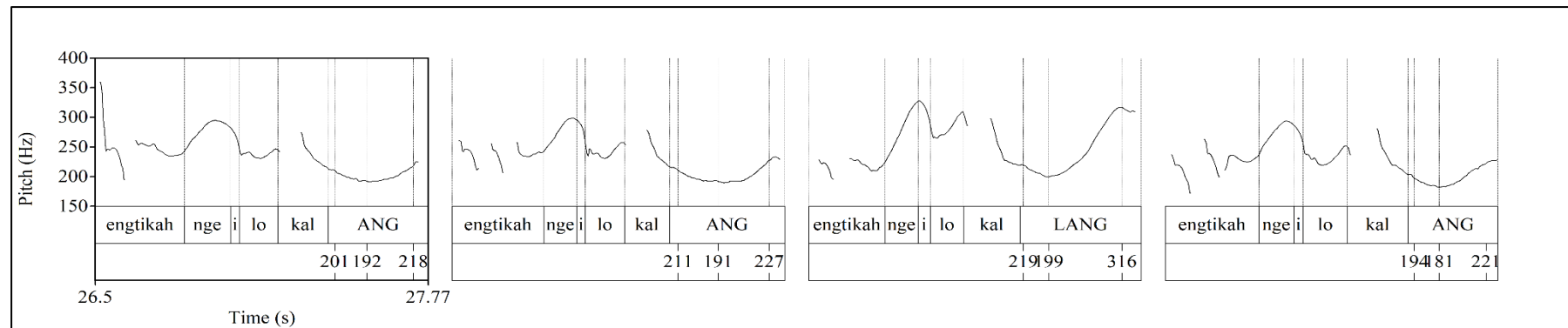
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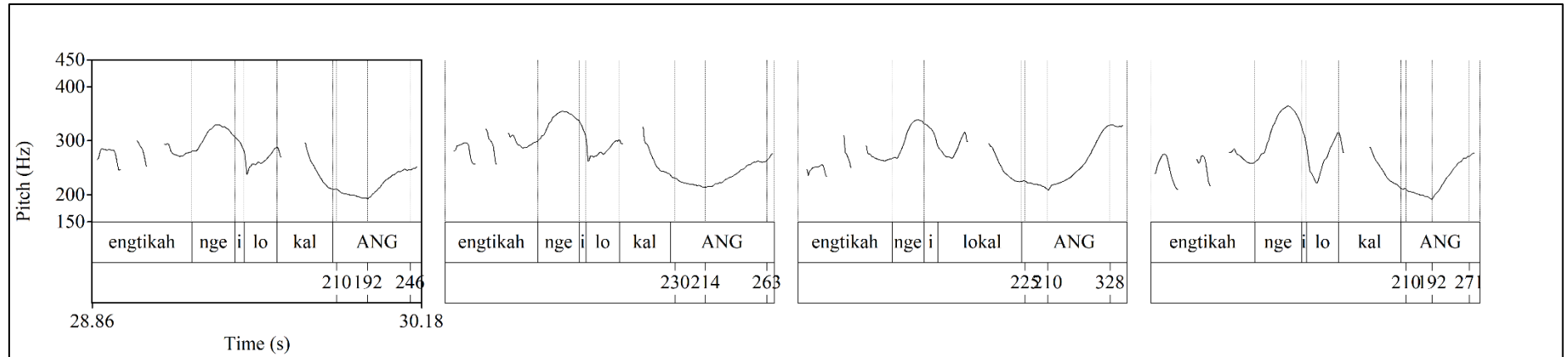
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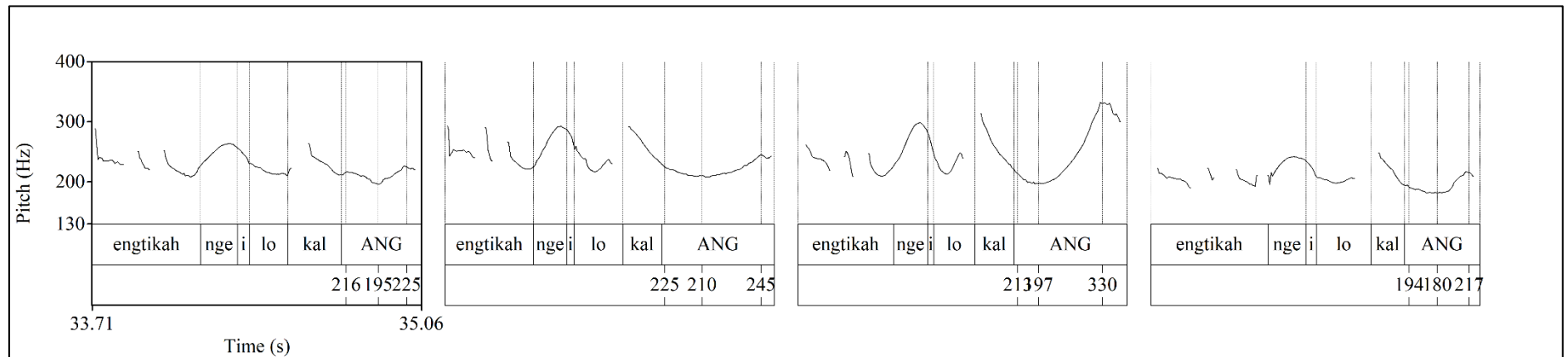
W5, S1

A1	A2	A3	A4

W5, S4

W5, S5

W5, S7

W6, S4

A1	A2	A3

W6, S5

W6, S6

W6, S7

388

W7, S1

A1	A2	A3	A4

engati | nge | tikhan | i | TIH   228 189

engati nge tikhan i TIH   210

engati nge tikhan i TIH   217   3162

engati | nge | tikhan | i | TIH   225 179

51.2   52.62   Time (s)   Pitch (Hz) 400 350 300 250 200 150

W7, S4

engati | nge | tikhan | i | TIH   130-450Hz 228 192

engati nge tikhan i TIH   209

engati nge tikhan i TIH   203   2258

engati | nge | tikhan | i | TIH   193164

54.42   55.8   Time (s)   Pitch (Hz) 400 300 200 100
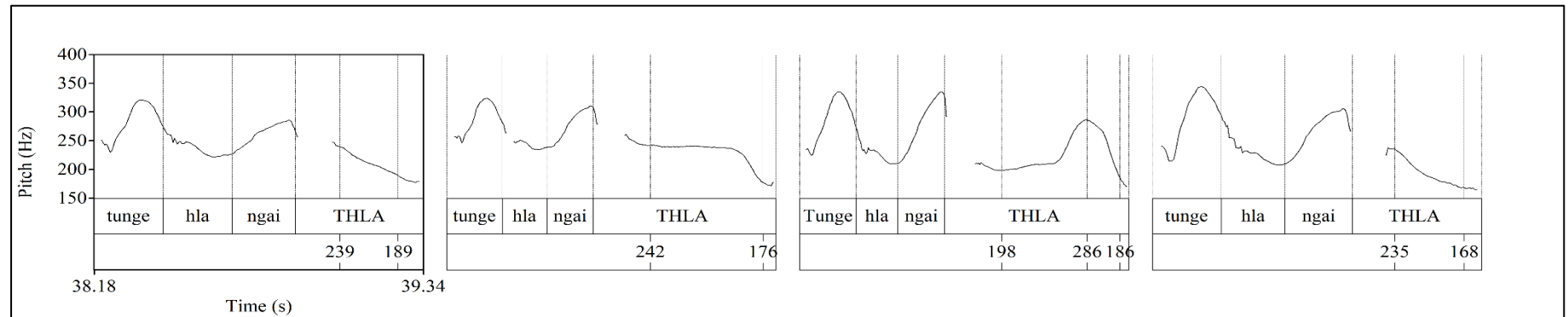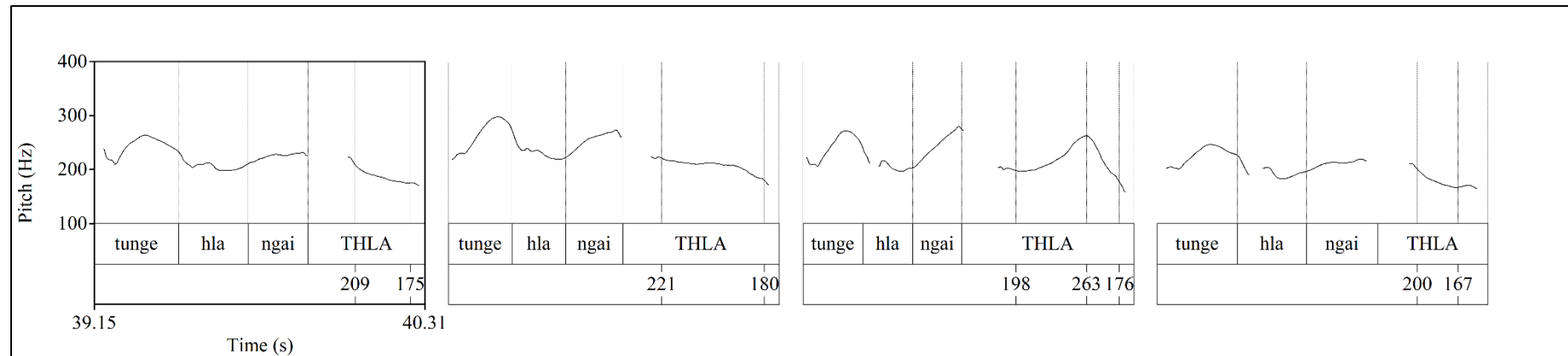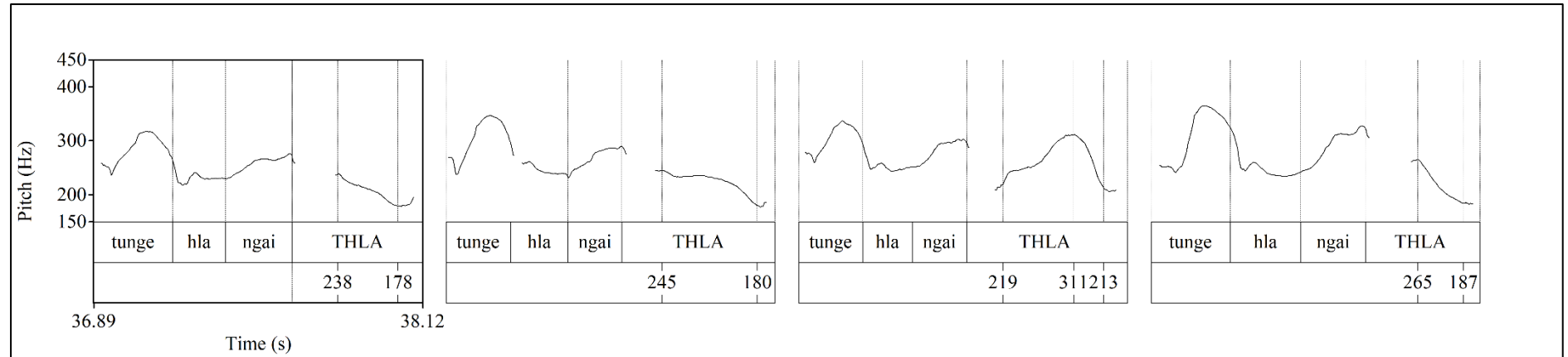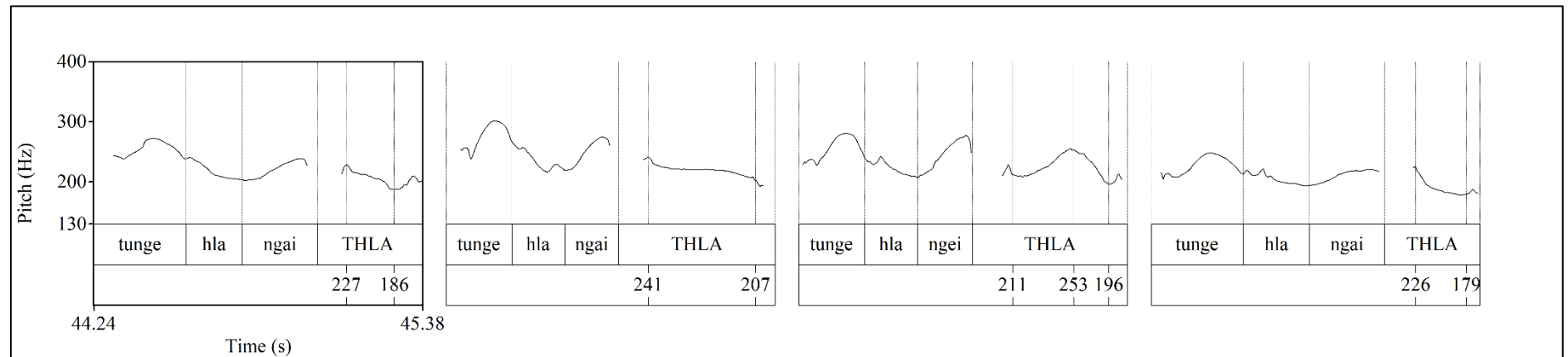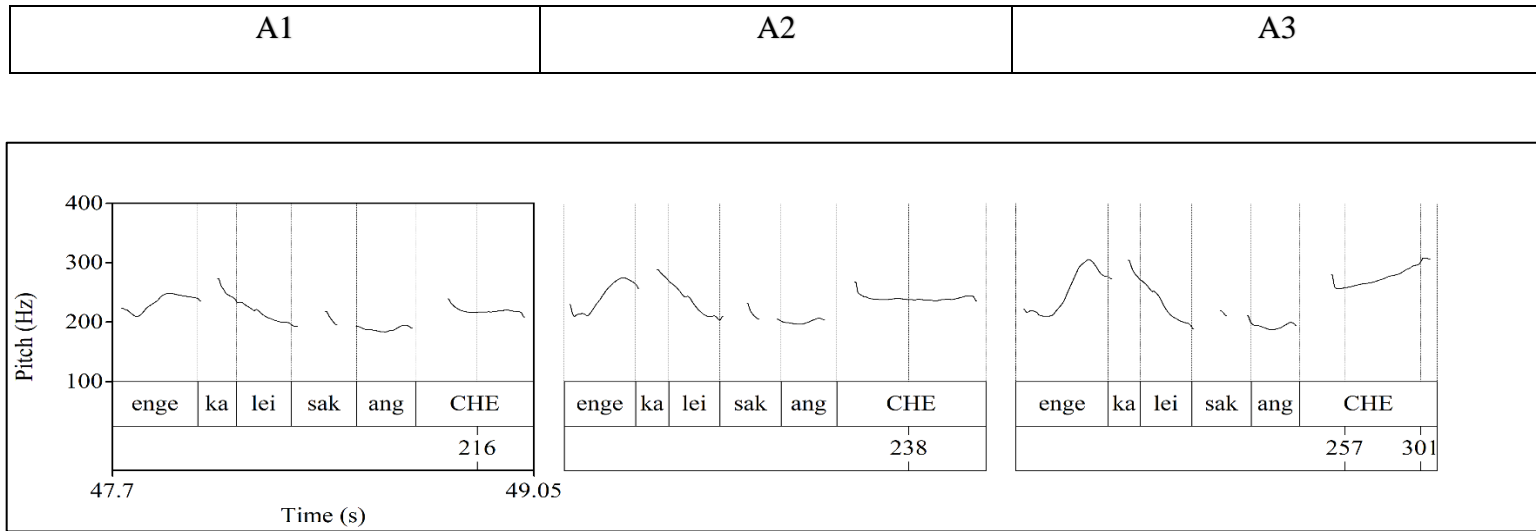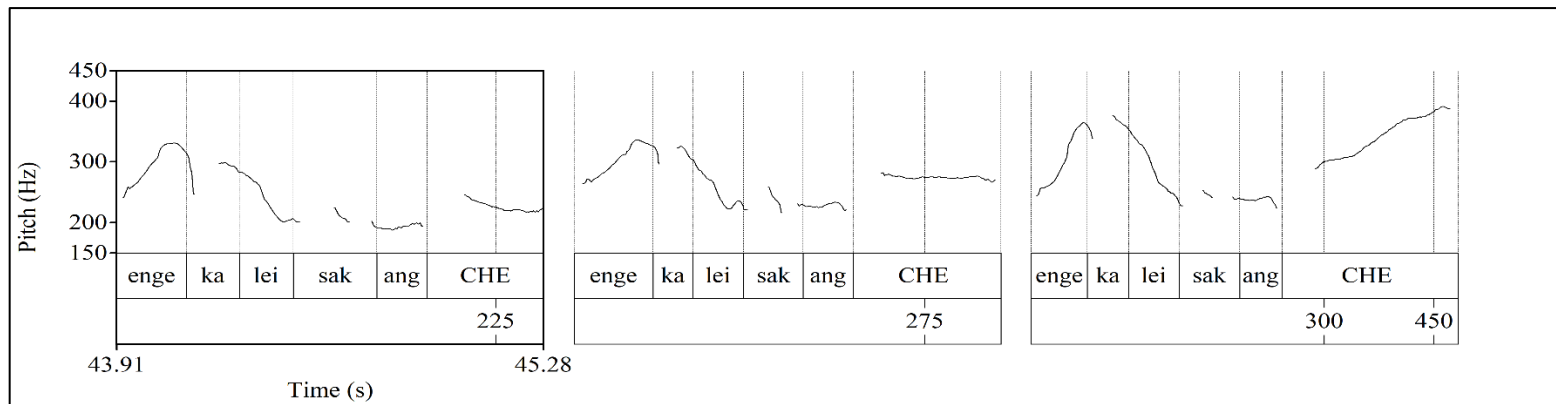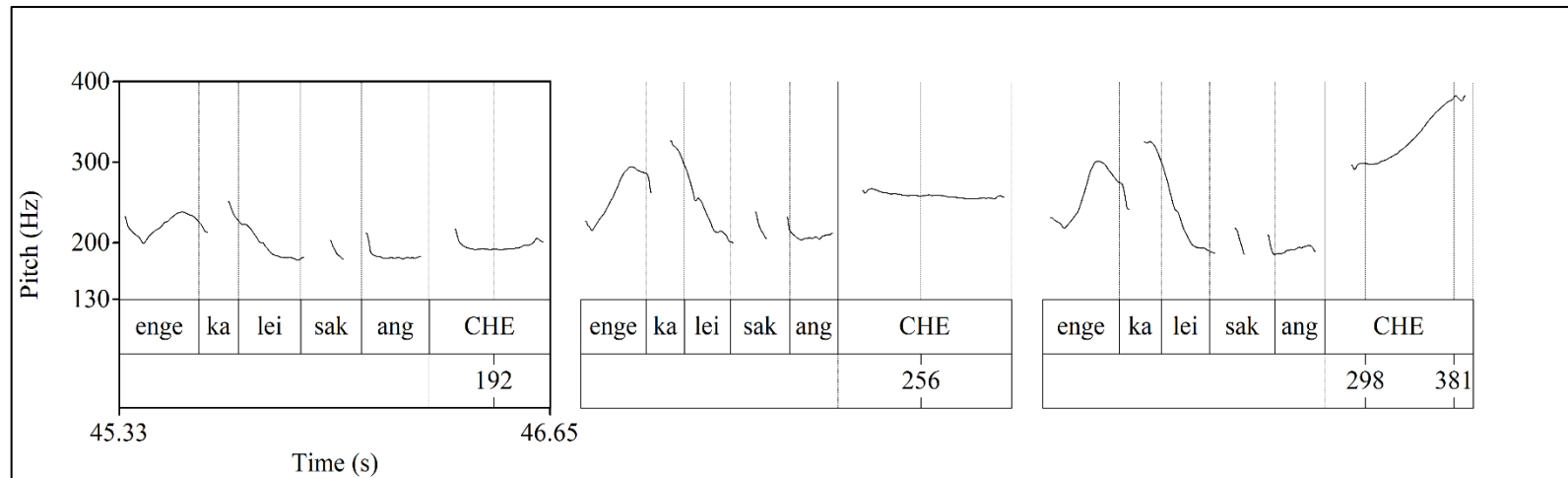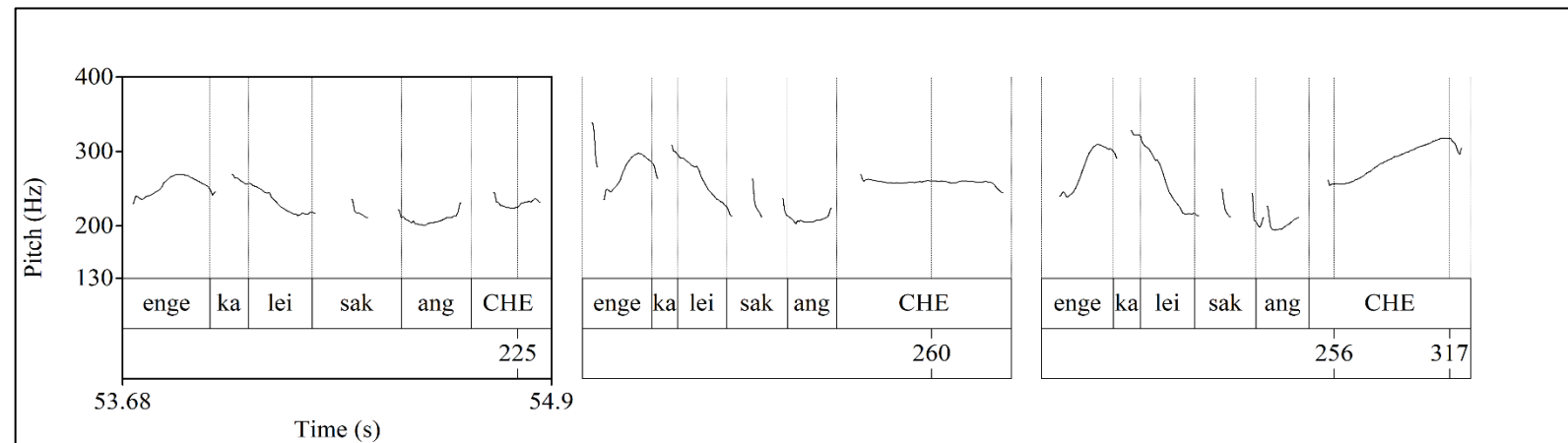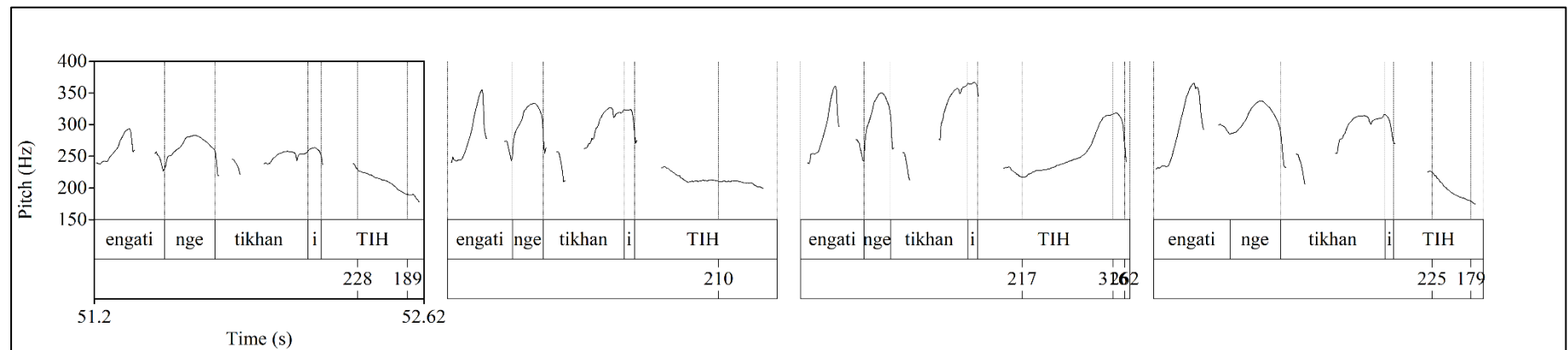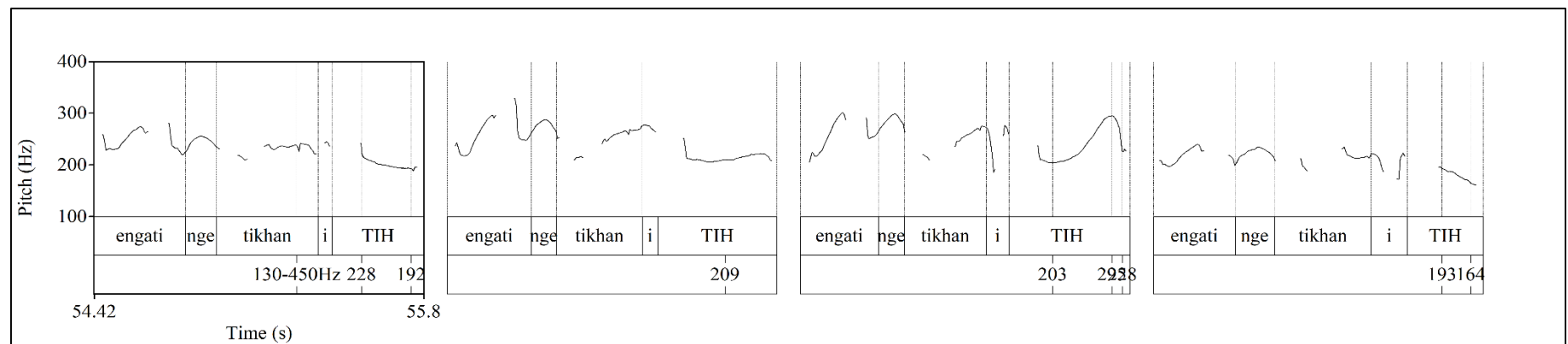
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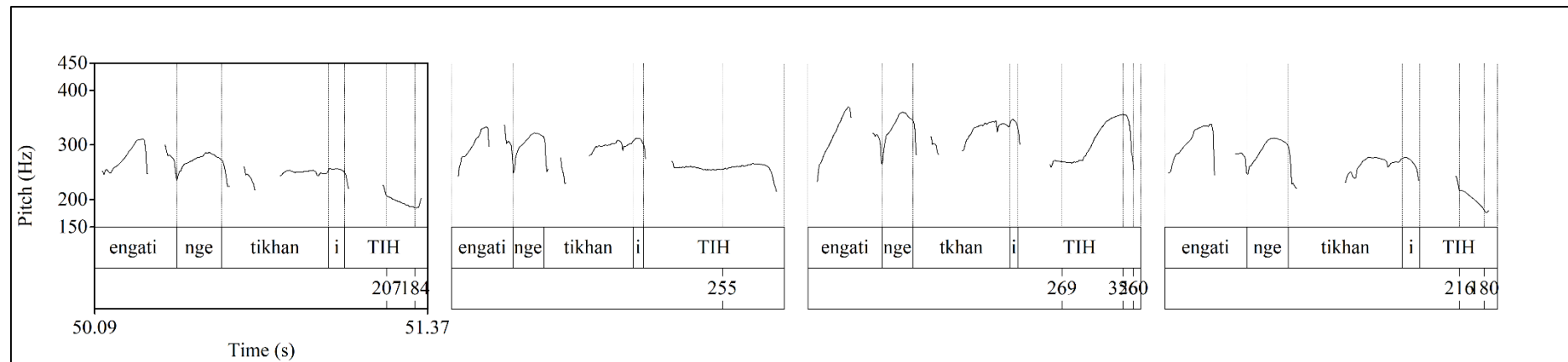
W7, S7
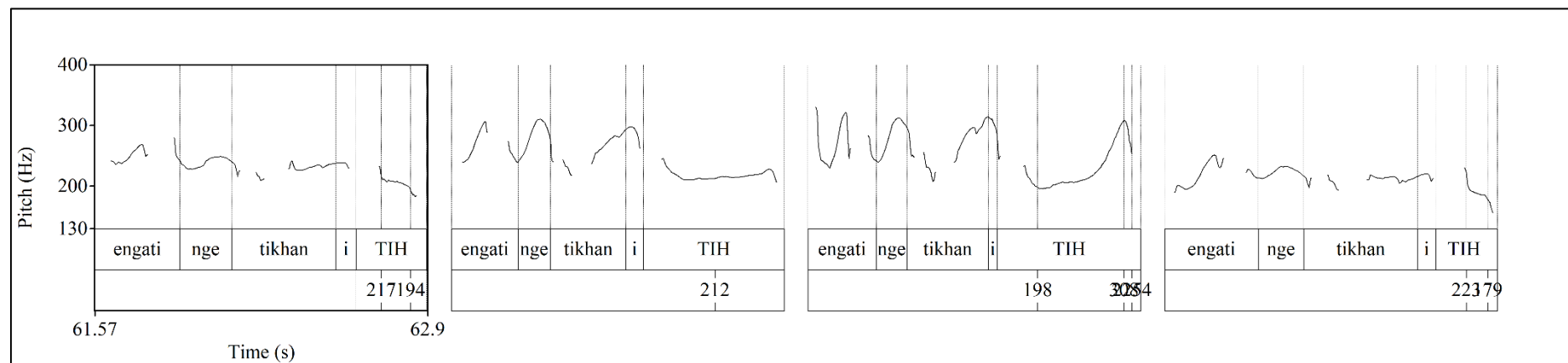
W10, S1

A1	A2	A3	A4
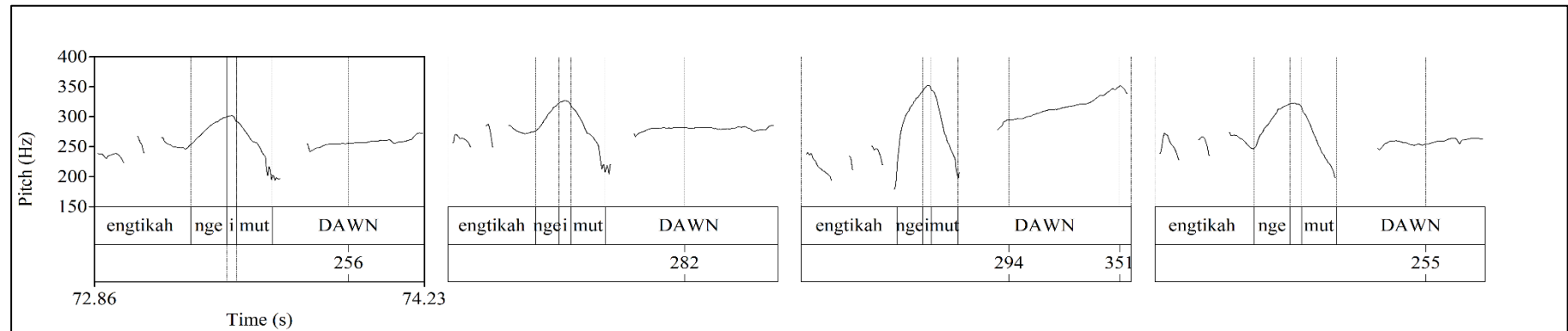
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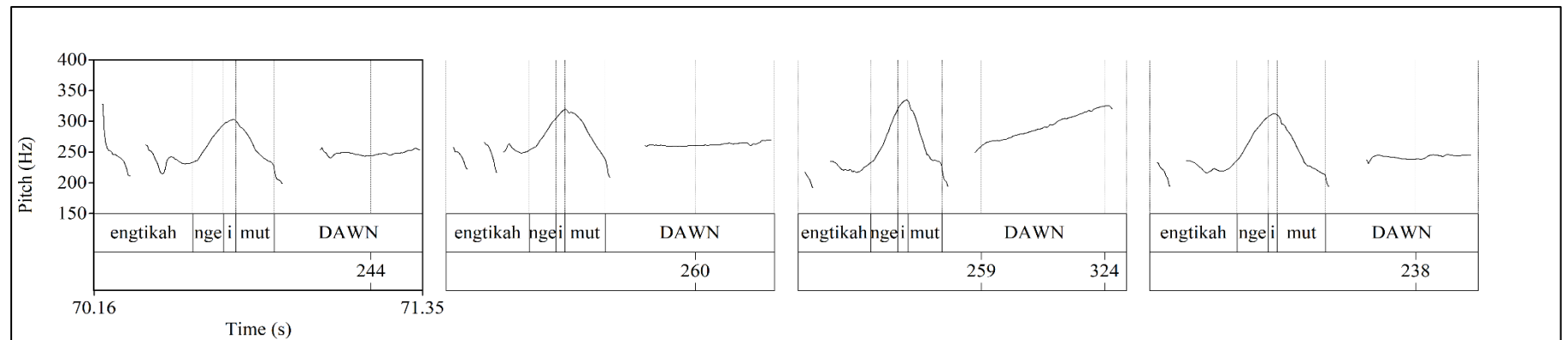
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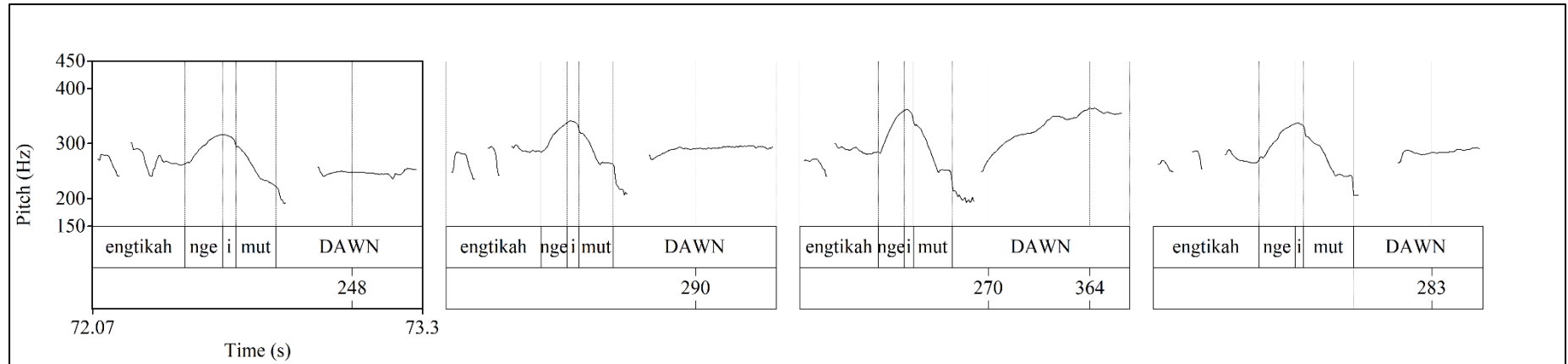
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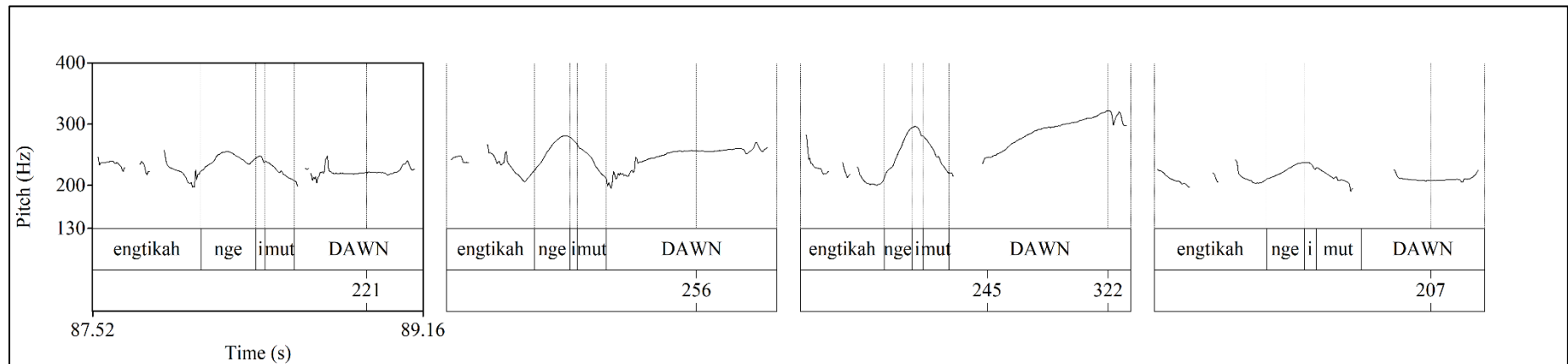
D: IMPERATIVES

Im2, S3
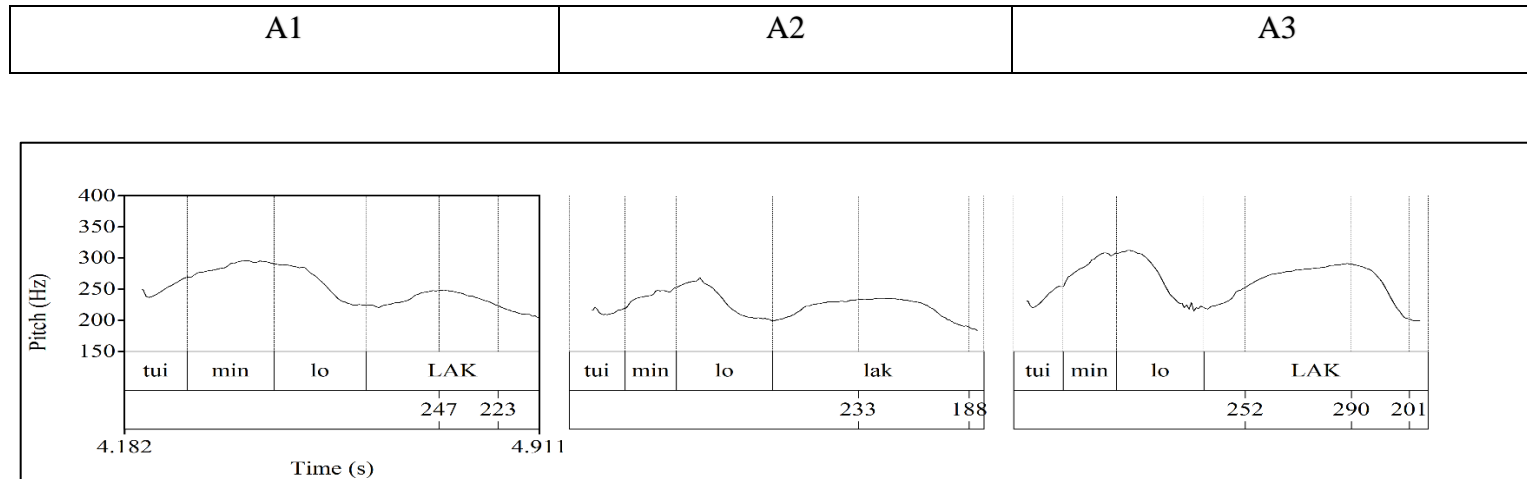
A1	A2	A3

Im2, S4

Im2, S5

Im2, S7

Im4, S1

A2	Authoritative
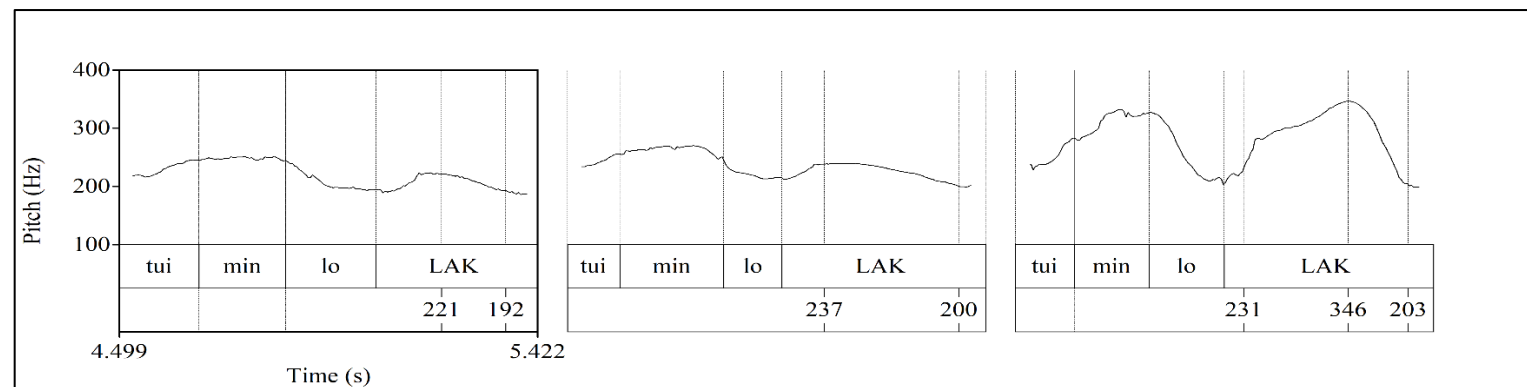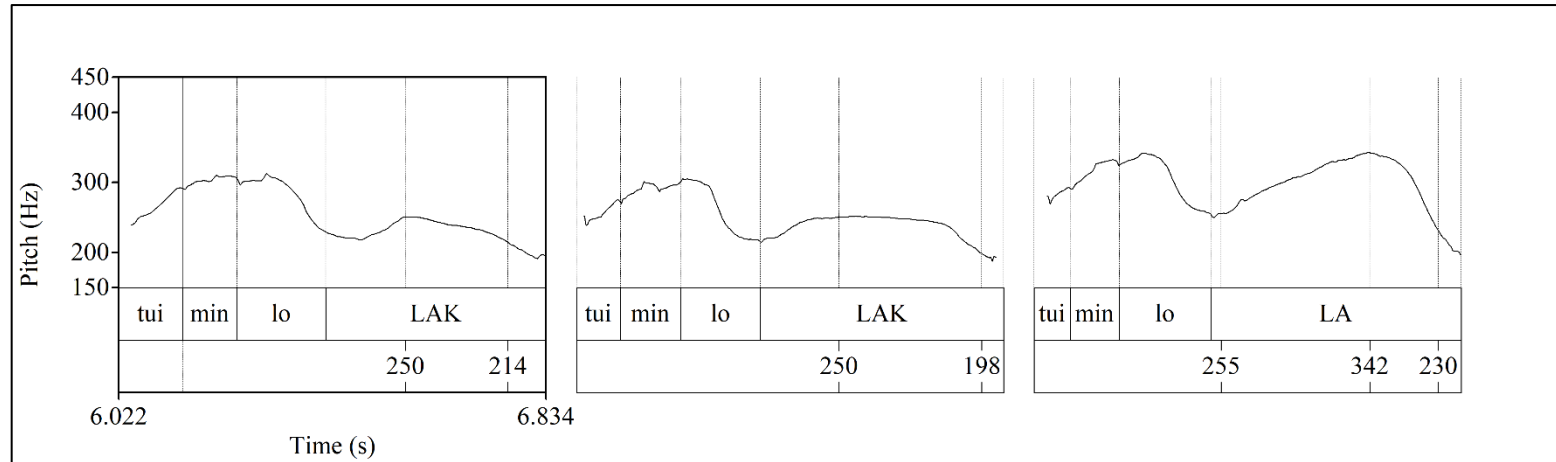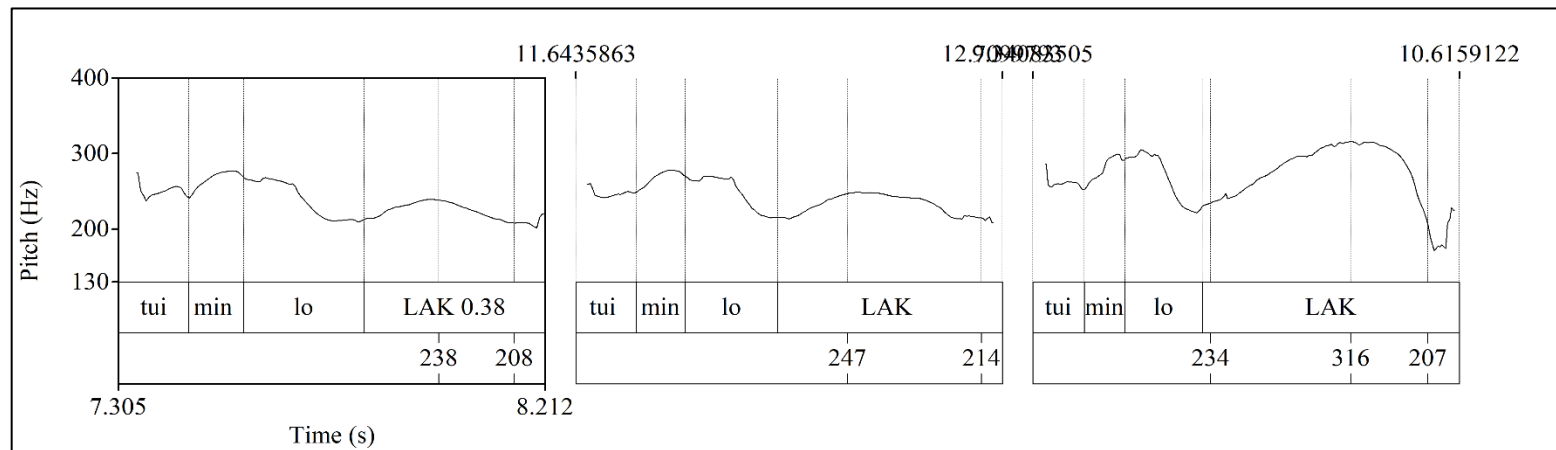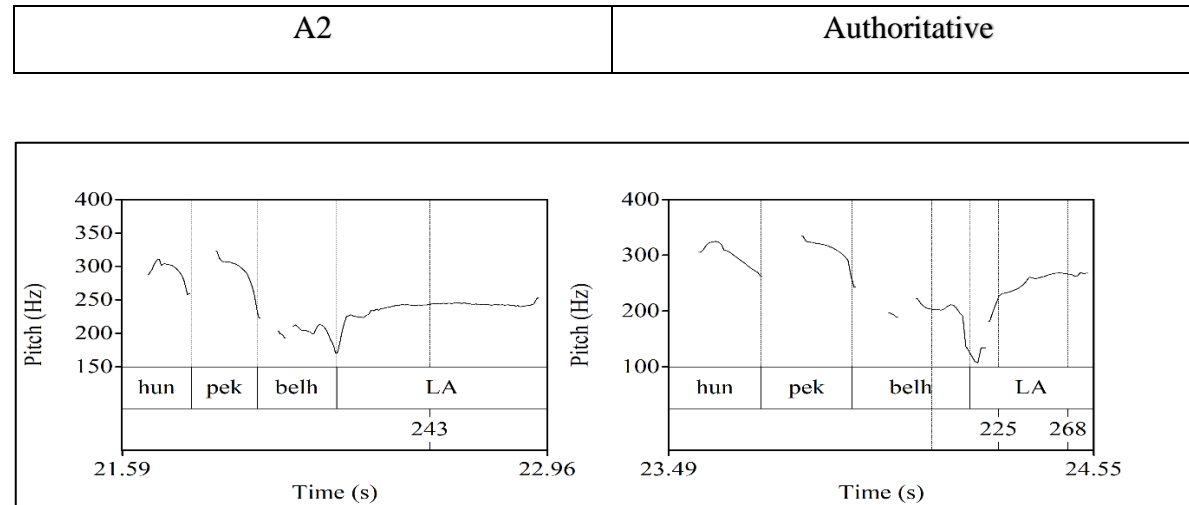
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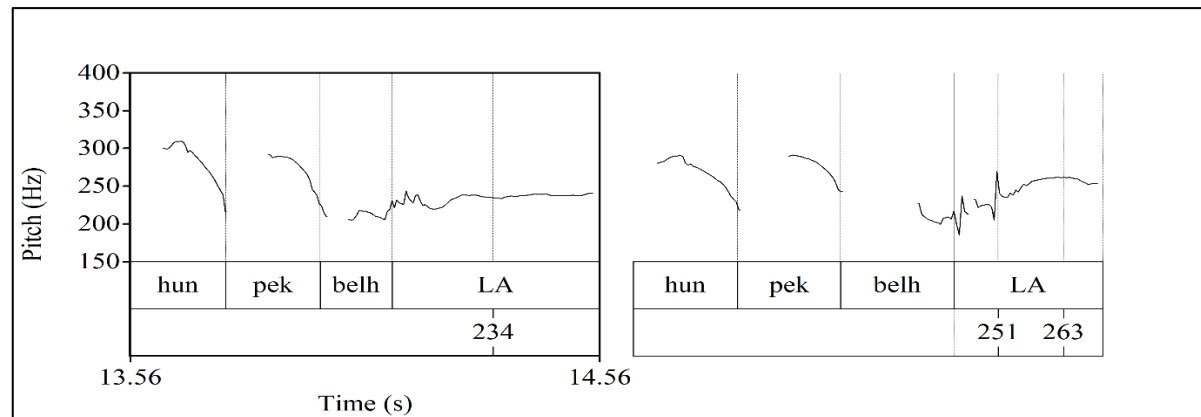
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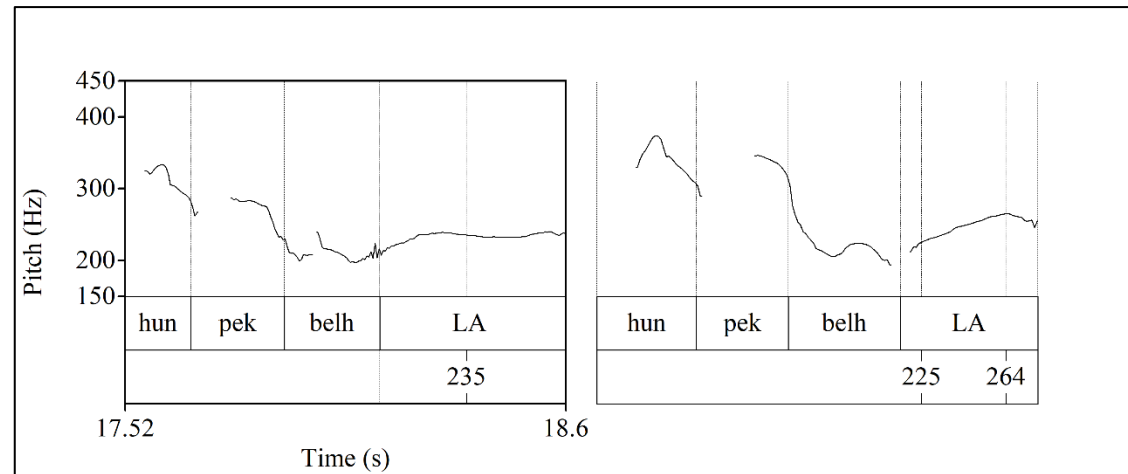
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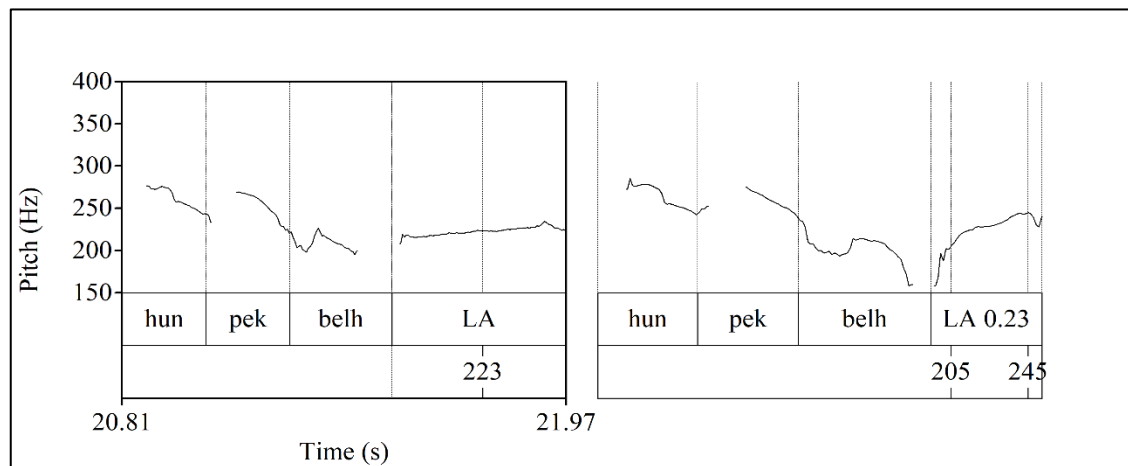
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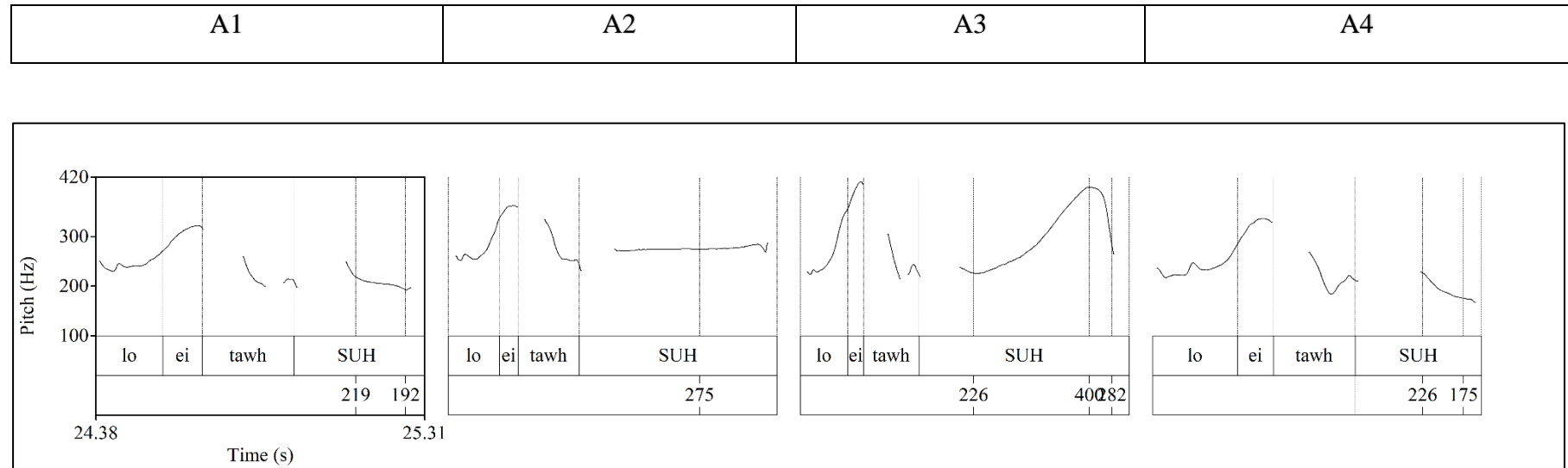
A1	A2	A3	A4

Im5, S4
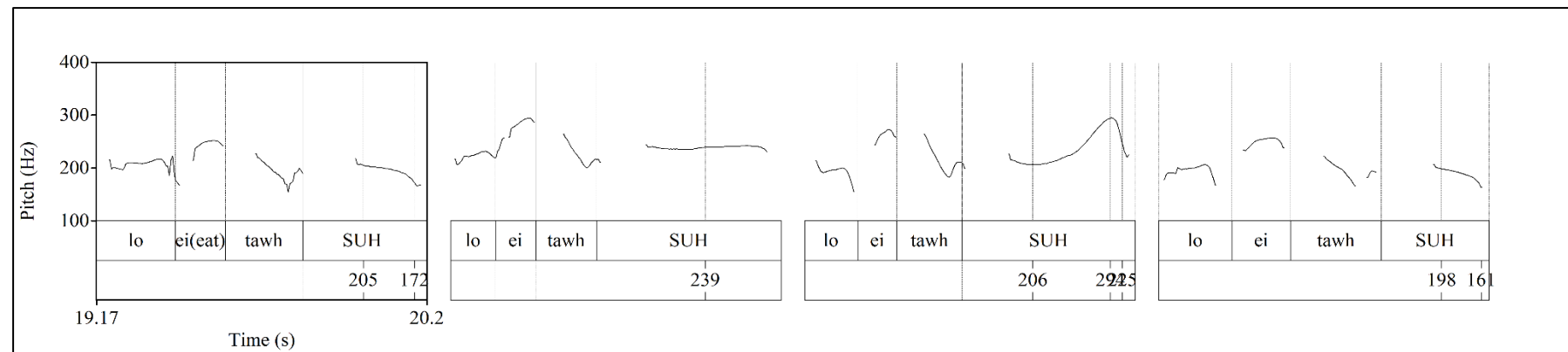
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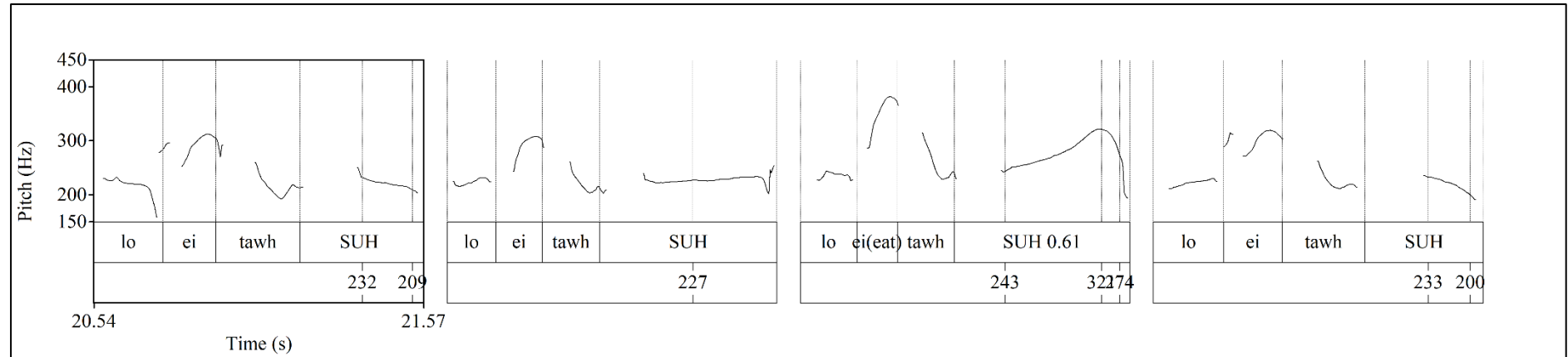
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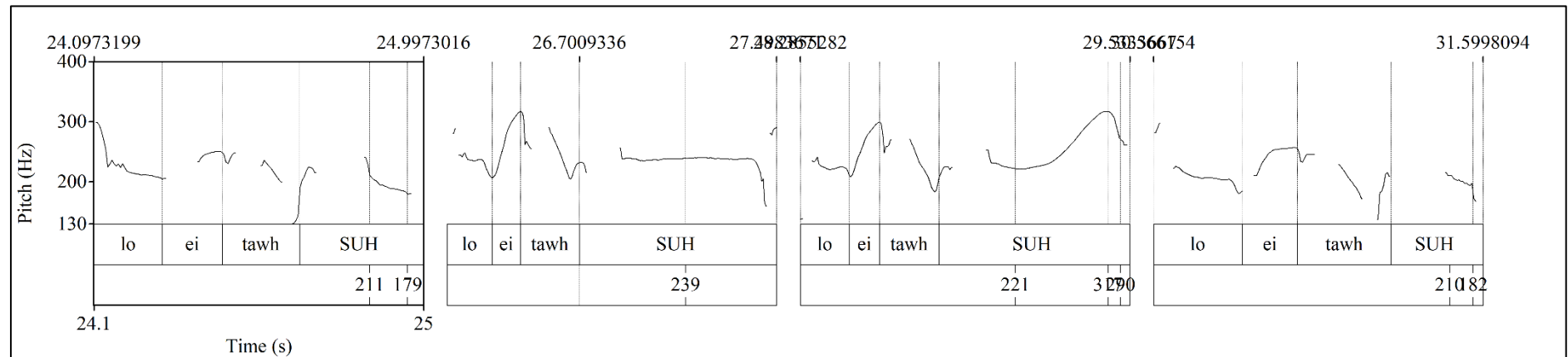
Im6, S3
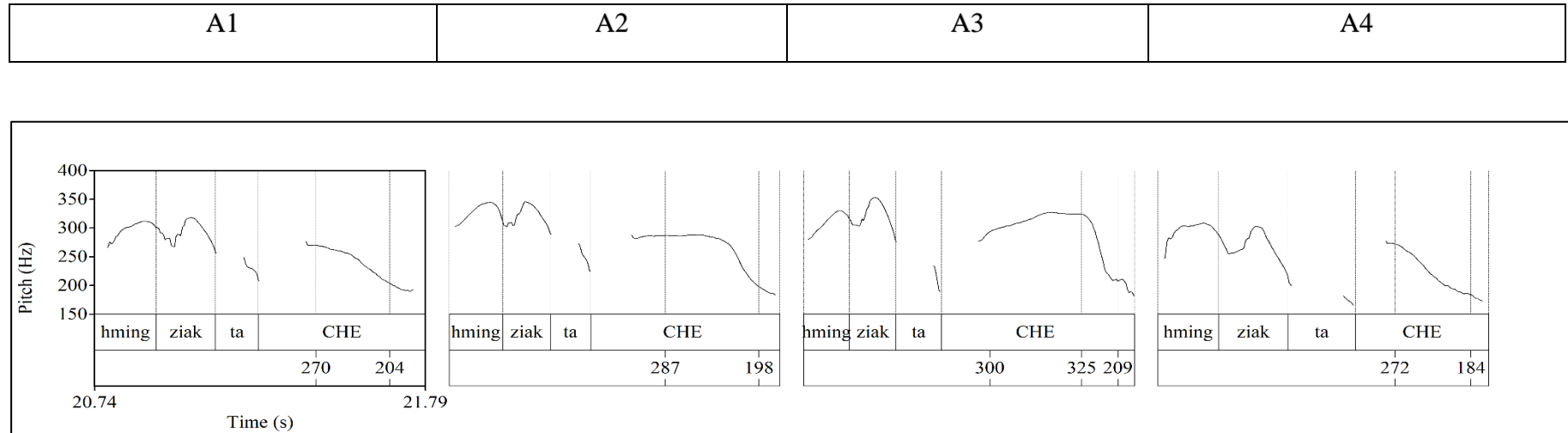
A1	A2	A3	A4

Im6, S4
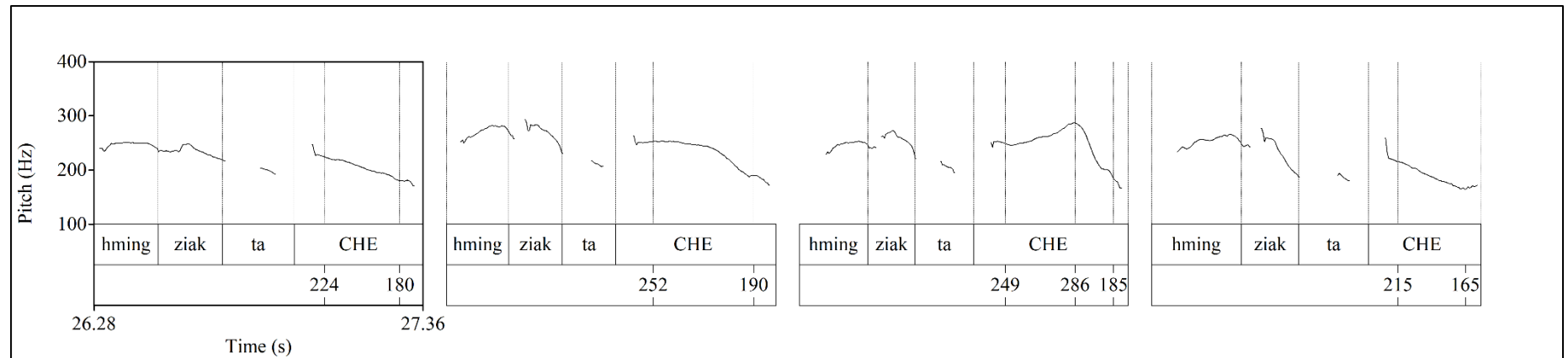
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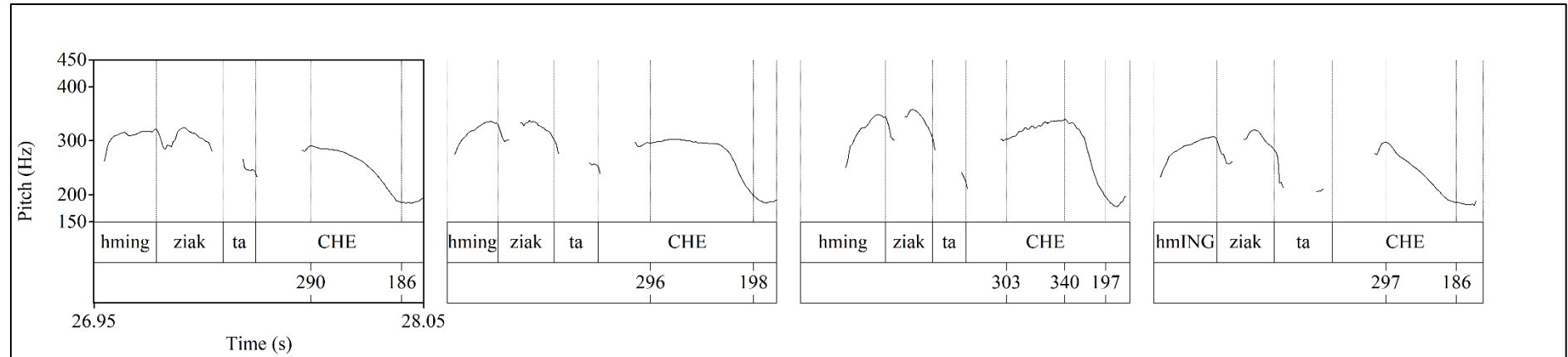
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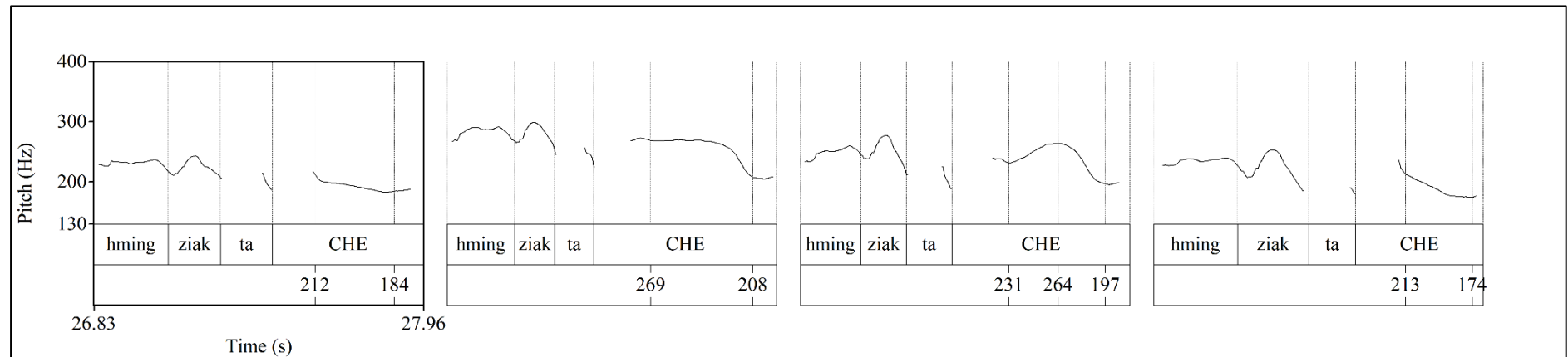
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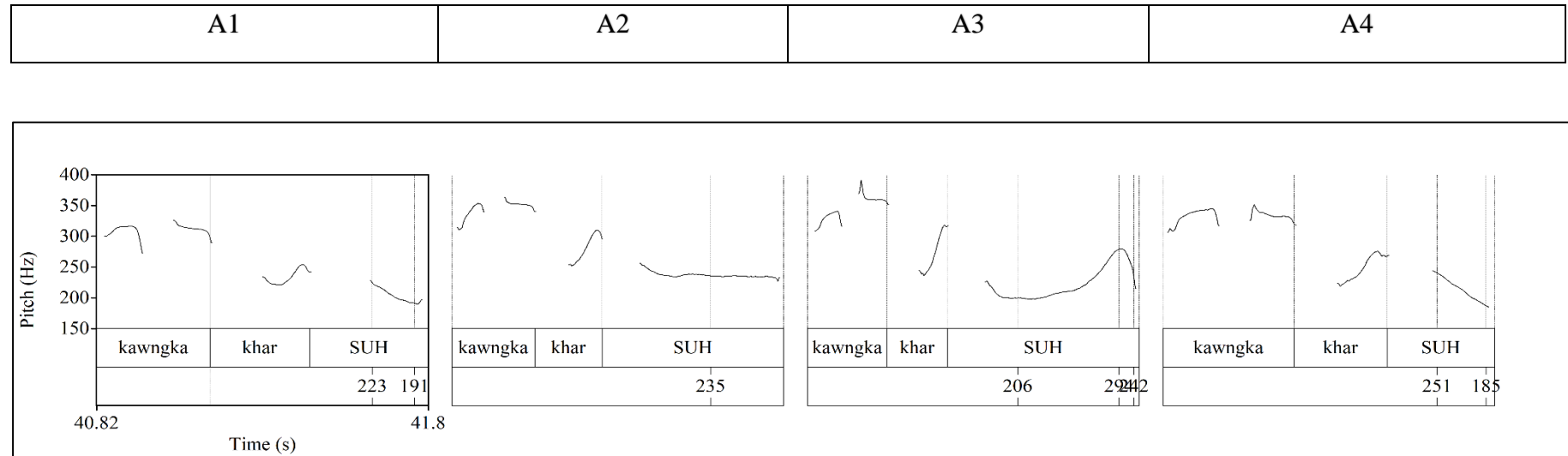
A1	A2	A3	A4

Im7, S2
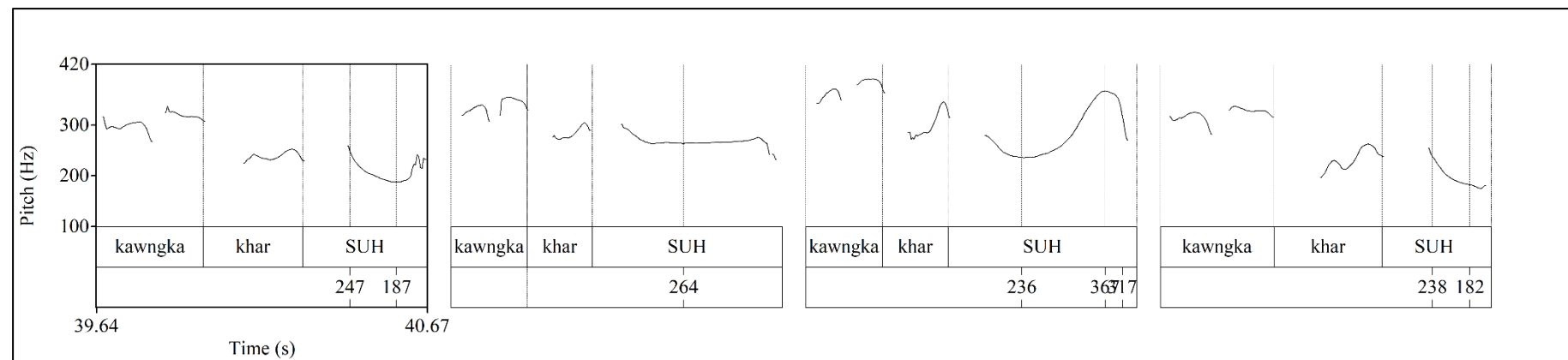
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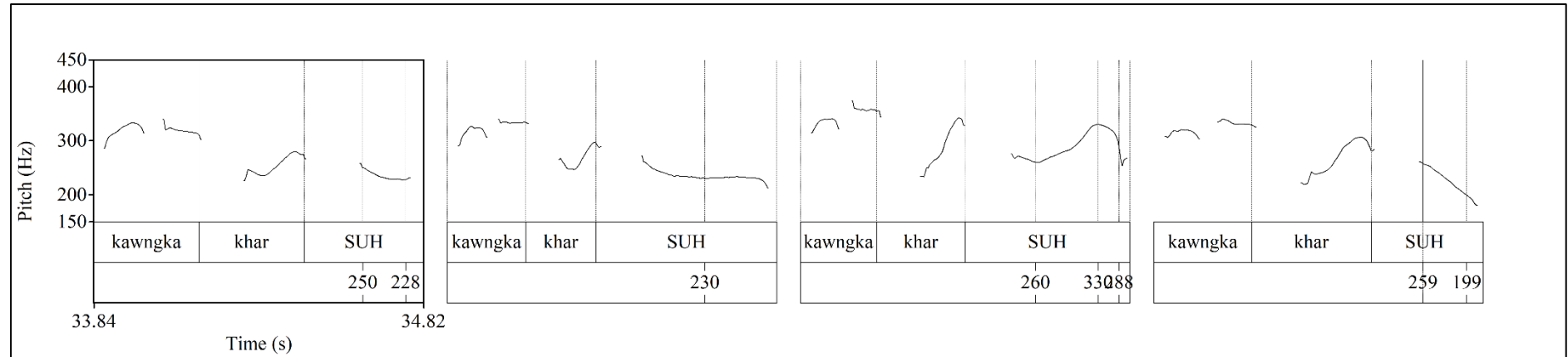
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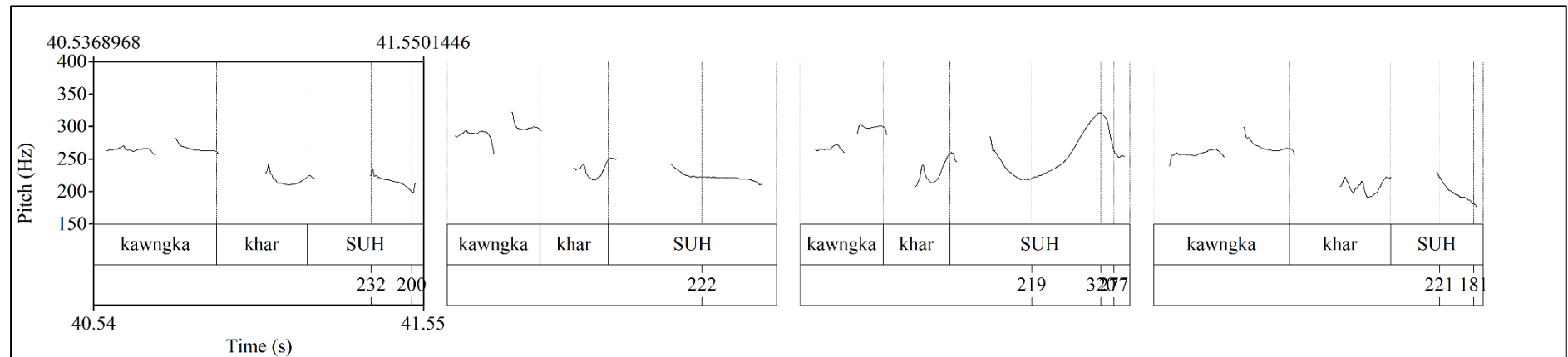
Im10, S3

A1	A2	A3	A4
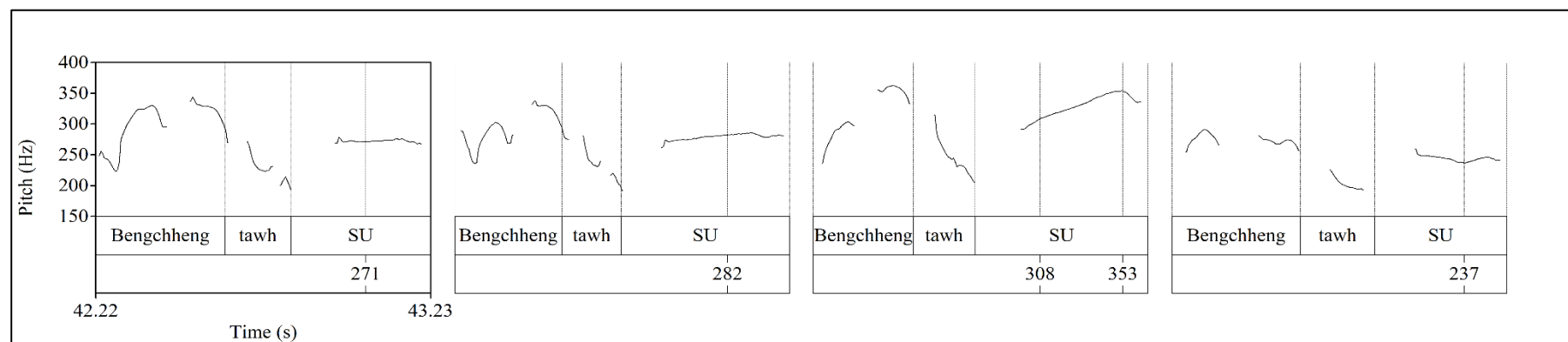
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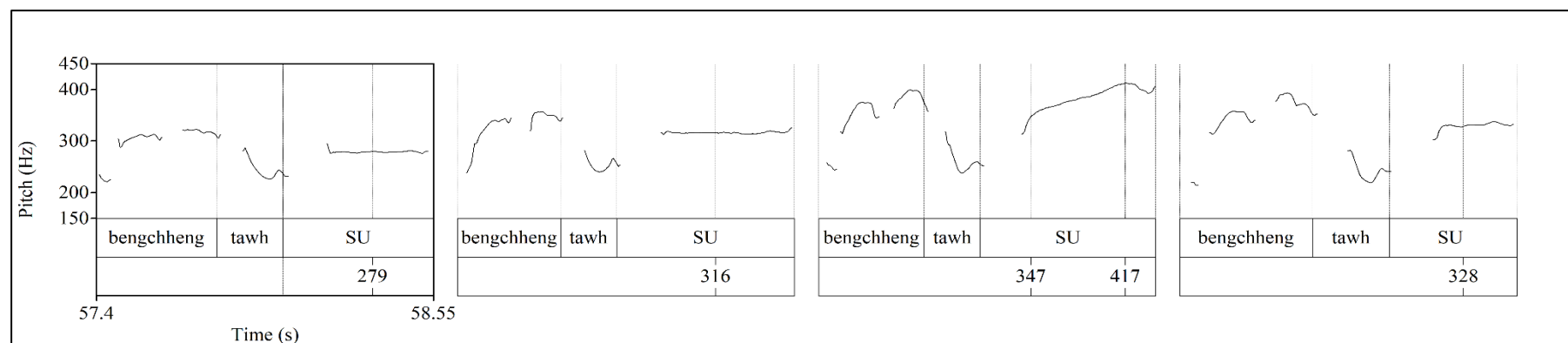
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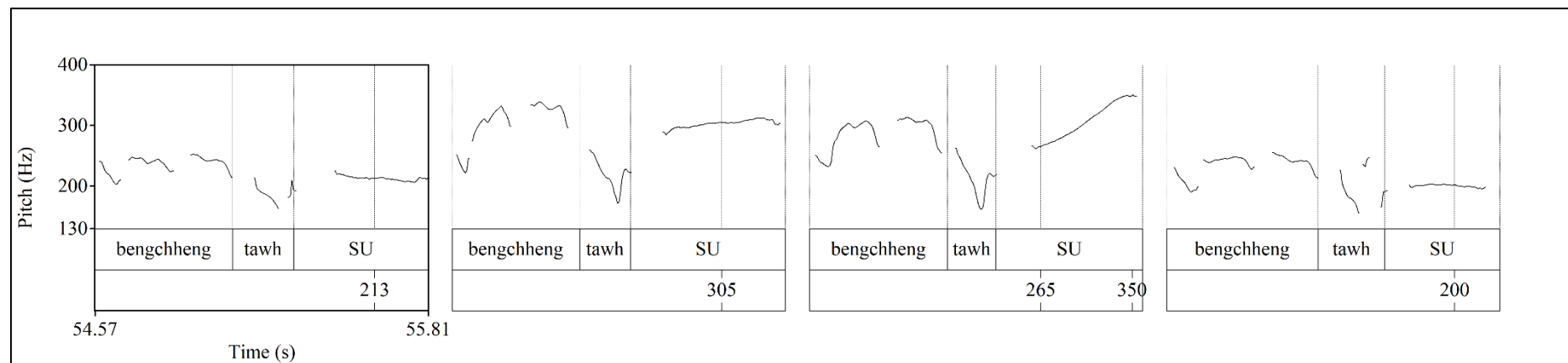
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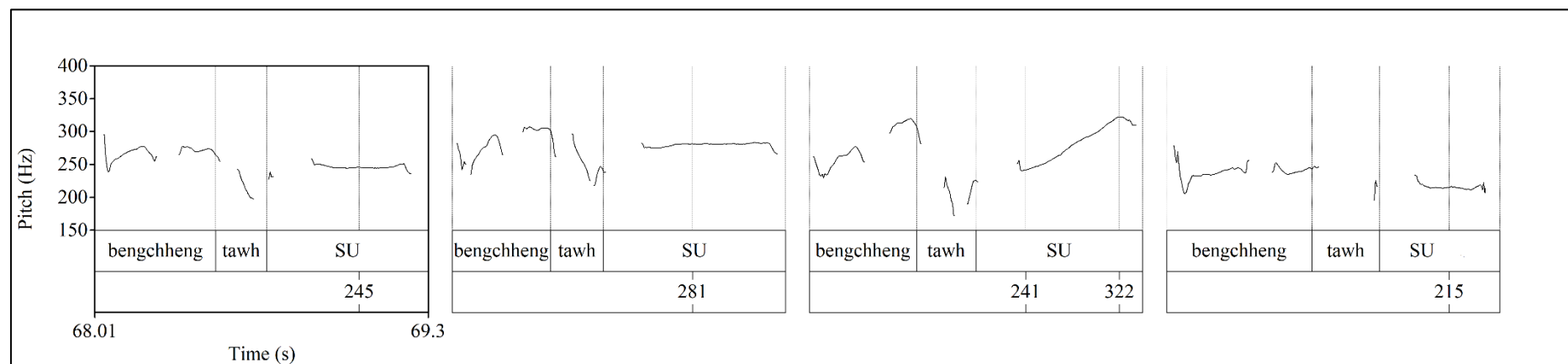
APPENDIX IV

Pitch and Duration Readings of the Tonic Syllable

A: DECLARATIVES

Pitch and duration reading of tonic syllable for Declaratives						
Declaratives		**neutral**	**Polite/friendly / tactful**	**Nagging/ Irritated/ Insistent/ Persistent**	**angry**	**Disappoint-ted**	**surprise**
D1		**Tone 1**	**Tone 1**			**Tone 2**	**(High Rise)**
	S1 124	251	287			257-184	367-398
		0.46	0.74			0.51	0.1
	S2	243	299			246-168	341-369
		0.56	0.59			0.5	0.14
	S3	224	240			238-182	364-383
		0.34	0.54			0.4	0.16
	S4	225	245			233-174	285-323
		0.39	0.47			0.44	0.15
	S5	245	299			317-197	387-426
		0.44	0.51			0.46	0.2
	S6	189	250			211-176	266-308
		0.36	0.38			0.42	0.19
	S7	225	249			244-183	326-355
		0.39	0.59			0.48	0.15
D2		**Tone 1**	**Tone1**	**Rise**	**Tone 1**		
	S1	264	276	321-371	270		
		0.53	0.73	0.74	0.44		
	S2	257	323	341-440	306		
		0.56	0.7	0.67	0.46		

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124 1st row is pitch and 2nd is duration.

		Tone 3	Tone 2	Rise Fall	Tone 3		
	S3	237	248	280-314	227		
		0.43	0.64	0.49	0.38		
	S4	234	245	230-277	204		
		0.5	0.58	0.51	0.48		
	S5	269	288	333-371	255		
		0.57	0.74	0.68	0.5		
	S6	197	278	293-356	205		
		0.45	0.62	0.57	0.49		
	S7	222	247	258-308	194		
		0.54	0.77	0.69	0.4		
D3		**Tone 3**	**Tone 2**	**Rise Fall**	**Tone 3**		
	S1	220-192	238-194	227-248-182	204-169		
		0.4	0.78	0.8	0.30		
	S2	217-174	283-184	219-369-223	213-169		
		0.42	0.81	0.84	0.31		
	S3	215-185	231-189	227-269-201	206-172		
		0.35	0.58	0.6	0.29		
	S4	204-174	232-183	199-278-167	199-174		
		0.45	0.66	0.7	0.34		
	S5	220-192	245-199	225-329-190	207-181		
		0.45	0.64	0.63	0.42		
	S6	187-169	217-175	204-305-188	178-156		
		0.39	0.61	0.59	0.36		
	S7	213-190	219-190	216-280-200	199-165		
		0.45	0.66	0.65	0.32		
D4		**Tone 1**	**Tone1**	**Rise**			
	S1	283	289	271-339			
		0.38	0.72	0.79			
	S2	268	324	310-404			
		0.31	0.65	0.62			

	S3	239	254	277-308			
		0.26	0.5	0.41			
	S4	224	255	267-325			
		0.33	0.51	0.43			
	S5	226	270	308-348			
		0.36	0.45	0.62			
	S6	196	256	234-296			
		0.28	0.44	0.46			
	S7	225	259	270-330			
		0.29	0.57	0.59			
D5		**Tone 3**	**Tone 2**	**Rise Fall**	**Tone 3**		
	S1	233-166	246-175	203-309-173	254-153		
		0.5	1.1	0.92	0.42		
	S2	256-180	316-212	221-335-192	242-174		
		0.5	0.84	0.85	0.43		
	S3	254-179	244-180	241-280-191	242-181		
		0.43	0.6	0.55	0.35		
	S4	226-182	236-180	218-267-191	221-169		
		0.46	0.73	0.66	0.44		
	S5	252-186	240-169	259-303-189	243-174		
		0.52	0.77	0.59	0.44		
	S6	215-167	240-177	233-295-190	186-163		
		0.48	0.75	0.67	0.4		
	S7	225-190	247-194	209-266-201	222-172		
		0.44	0.72	0.69	0.32		
D6		**Tone 1**	**Tone1**			**Tone 2**	**(High Rise)**
	S1	227	269			260-179	346-368
		0.49	0.74			0.49	0.08
	S2	266	332			275-182	385-585
		0.64	0.76			0.61	0.15

	S3	236	252			252-198	388-462
		0.44	0.55			0.44	0.18
	S4	224	261			225-185	290-309
		0.45	0.53			0.42	0.2
	S5	223	260			235-184	302-355
		0.46	0.61			0.5	0.15
	S6	200	251			218-177	276-380
		0.46	0.58			0.53	0.18
	S7	211	241			231-181	317-413
		0.36	0.56			0.43	0.16
D7		**Tone 2**	**Tone 2**	**Rise Fall**			
	S1	274-212	308-215	369-396-201			
		0.56	0.97	0.91			
	S2	289-203	321-221	332-396-239			
		0.56	0.81	0.8			
	S3	275-213	292-225	300-322-237			
		0.46	0.6	0.63			
	S4	244-187	267-183	276-298-202			
		0.52	0.7	0.78			
	S5	277-209	274-208	311-329-203			
		0.48	0.64	0.83			
	S6	220-189	273-215	281-303-210			
		0.48	0.65	0.73			
	S7	255-202	301-192	274-304-207			
		0.43	0.79	0.73			
D8		**Tone 3**	**Tone 2**	**Rise Fall**	**Tone 3**		
	S1	234-194	230	226-319-259	232-180		
		0.43	0.83	0.76	0.38		
	S2	252-222	299	237-377-339	243-177		
		0.41	0.62	0.74	0.38		

		Tone 1	Tone1			Tone 2	(High Rise)
	S3	250-213	227	226-272-258	231-201		
		0.32	0.60	0.56	0.3		
	S4	238-189	228	236-306-271	239-172		
		0.36	0.55	0.6	0.35		
	S5	237-202	235	229-293-257	232-182		
		0.39	0.55	0.53	0.31		
	S6	228-204	240	213-287-214	199-152		
		0.31	0.63	0.57	0.33		
	S7	230-189	234	217-302-233	222-186		
		0.31	0.5	0.63	0.26		
D9		**Tone 1**	**Tone1**			**Tone 2**	**(High Rise)**
	S1	240	290			256-176	395-415
		0.51	0.77			0.58	0.07
	S2	258	313			266-175	417-467
		0.49	0.59			0.58	0.2
	S3	227	245			244-185	371-413
		0.4	0.54			0.43	0.18
	S4	226	251			235-188	268-294
		0.34	0.41			0.41	0.13
	S5	231	256			287-188	319-461
		0.36	0.44			0.39	0.17
	S6	193	263			213-184	274-317
		0.41	0.53			0.46	0.21
	S7	202	237			229-179	284-386
		0.31	0.49			0.4	0.15
D10		**Tone 1**	**Tone1**			**Tone 2**	**(High Rise)**
	S1	255	276			277-182	328-356
		0.5	0.72			0.53	0.1
	S2	278	319			275-186	468-544
		0.45	0.6			0.55	0.12

S3	244	249			221-190	254-262
	0.42	0.57			0.34	0.17
S4	236	252			234-189	272-309
	0.4	0.56			0.33	0.15
S5	241	311			325-192	354-427
	0.37	0.41			0.28	0.16
S6	215	257			232-182	318-371
	0.48	0.53			0.46	0.15
S7	219	247			223-175	295-339
	0.33	0.53			0.48	0.18

B: POLAR INTERROGATIVES

Pitch and duration reading of tonic syllable for Polar Interrogatives						
Polar interrogatives	Neutral	Polite/Friendly worried/Concerned	Persistent/ insistent, irritated annoyed	Angry	Disappointment, disbelief, doubtful	Surprise
Y1	Tone 4	Tone 4	Tone 4	Tone 4		
S1	255-168-258	258-208-269	219-197-331	214-182-273		
	0.59	0.93	0.68	0.43		
S2	223-198-234	268-246-328	245-201-323	206-178-220		
	0.37	0.76	0.59	0.31		
S3	222-189-232	223-198-243	240-194-287	208-183-229		
	0.31	0.54	0.4	0.27		
S4	220-179-222	220-195-246	229-196-331	196-160-197		
	0.21	0.47	0.36	0.26		
S5	216-185-229	228-210-260	239-214-356	245-198-256		
	0.42	0.56	0.59	0.26		
S6	194-173-207	216-201-245	190-180-307	183-164-203		

		0.33	0.55	0.44	0.25		
	S7	226-196-229	232-197-241	223-188-321	201-184-220		
		0.34	0.64	0.58	0.26		
Y2		**Tone 4**	**Tone 4**	**Tone 4**	**Tone 4**		
	S1	230-190-246	243-216-275	263-190-335	232-174-274		
		0.49	0.78	0.75	0.39		
	S2	222-200-230	264-228-310	273-210-383	213-190-220		
		0.42	0.76	0.61	0.37		
	S3	232-181-235	223-189-240	222-195-269	228-193-261		
		0.33	0.52	0.42	0.27		
	S4	204-172-200	193-236	232-171-351	21-172-210		
		0.31	0.48	0.48	0.29		
	S5	221-206-241	256-226-265	260-219-353	270-212-284		
		0.35	0.53	0.54	0.25		
	S6	203-167-206	230-200-223	209-175-336	176-157-203		
		0.33	0.59	0.42	0.25		
	S7	214-200-227	236-202-255	226-197-313	205-184-217		
		0.33	0.59	0.42	0.25		
Y3						**Tone 2**	**High Rise**
	S1					261-184	323-392
						0.51	0.25
	S2					235-174	343-522
						0.55	0.2
	S3					240-180	286-418
						0.43	0.22
	S4					210-178	243-285
						0.4	0.2
	S5					268-204	359-542
						0.61	0.26

		Tone 3	Tone 2	Rise Fall	Tone 3		
	S6					208-176	289-416
						0.41	0.19
	S7					215-188	268-488
						0.5	0.17
Y4		**Tone 3**	**Tone 2**	**Rise Fall**	**Tone 3**		
	S1	261-170	280-177	191-266-183	263-163		
		0.58	0.88	0.95	0.36		
	S2	245-180	262-232	210-294-213	220-155		
		0.48	0.86	0.84	0.35		
	S3	241-178	241-171	231-240-202	272-178		
		0.4	0.59	0.43	0.33		
	S4	220-177	242-182	191-265-186	220-155		
		0.41	0.62	0.66	0.37		
	S5	255-182	303-195	265-298-193	307-178		
		0.42	0.6	0.67	0.38		
	S6	208-171	258-187	204-316-188	208-157		
		0.42	0.69	0.68	0.35		
	S7	222-183	271-203	212-233-189	209-173		
		0.36	0.78	0.66	0.28		
Y5		**Tone 3**	**Tone 2**	**Rise Fall**	**Tone 3**		
	S1	248-180	294-178	190-283-184	262-164		
		0.50	0.78	0.83	0.45		
	S2	250-166	276-202	229-303-189	231-162		
		0.45	0.84	0.85	0.42		
	S3	275-178	267-181	222-238-190	314-181		
		0.41	0.63	0.62	0.33		
	S4	221-179	235-183	185-260-185	213-159		
		0.4	0.63	0.68	0.3		
	S5	304-189	316-208	223-264-179	388-182		
		0.43	0.63	0.63	0.4		

		Tone 3	Tone 2	Rise Fall	Tone 3		
	S6	224-167	276-181	186-287-186	200-150		
		0.41	0.6	0.6	0.23		
	S7	252-193	283-197	205-269-210	226-174		
		0.46	0.73	0.67	0.37		
Y6		**Tone 3**	**Tone 2**	**Rise Fall**	**Tone 3**		
	S1	273-176	284-187	206-293-190	266-172		
		0.51	0.9	0.96	0.38		
	S2	231-170	279-190	223-313-179	231-168		
		0.41	0.81	0.89	0.39		
	S3	250-184	261-174	231-261-183	259-181		
		0.38	0.6	0.63	0.34		
	S4	222-174	232-174	205-239-179	231-158		
		0.38	0.67	0.65	0.3		
	S5	245-185	277-191	240-322-192	294-180		
		0.37	0.66	0.68	0.34		
	S6	225-174	265-188	180-281-202	198-159		
		0.47	0.76	0.63	0.38		
	S7	236-193	282-193	212-269-197	213-171		
		0.43	0.73	0.8	0.37		
Y7		**Tone 4**	**Tone 4**	**Tone 4**			
	S1	216-199-274	231-214-278	214-196-332			
		0.45	0.78	0.79			
	S2	230-200-239	241-229-293	240-220-419			
		0.39	0.76	0.6			
	S3	210-187-232	219-194-243	244-213-316			
		0.32	0.53	0.36			
	S4	193-183-213	181-164-259	203-190-353			
		0.35	0.44	0.43			
	S5	220-209-253	210-261-299	225-209-337			
		0.46	0.51	0.48			

		Tone 3	Tone 2	Rise Fall	Tone 3		
	S6	190-179-194	220-199-235	200-173-345			
		0.28	0.6	0.46			
	S7	192-181-224	214-209-263	201-196-321			
		0.39	0.74	0.51			
Y8		**Tone 3**	**Tone 2**	**Rise Fall**			
	S1	269-176	298-165	203-298-188			
		0.64	0.86	0.93			
	S2	249-181	280-186	215-295-201			
		0.46	0.87	0.82			
	S3	272-187	283-181	232-257-191			
		0.39	0.45	0.56			
	S4	238-174	273-200	209-255-175			
		0.44	0.69	0.72			
	S5	279-189	305-185	288-355-209			
		0.49	0.66	0.7			
	S6	234-173	279-187	165-309-185			
		0.4	0.73	0.75			
	S7	246-186	300-202	212-294-202			
		0.4	0.78	0.76			
Y9		**Tone 3**	**Tone 2**	**Rise Fall**	**Tone 3**		
	S1	263-178	275-171	211-292-174	275-168		
		0.51	0.88	0.99	0.48		
	S2	250-172	302-206	219-287-179	226-170		
		0.42	0.76	0.8	0.27		
	S3	256-182	268-184	224-247-197	245-176		
		0.43	0.64	0.53	0.33		
	S4	226-172	246-182	201-258-170	257-164		
		0.41	0.66	0.72	0.29		
	S5	268-195	286-192	247-311-200	332-190		
		0.43	0.74	0.72	0.34		

	S6	212-171	256-187	209-323-189	207-148	
		0.39	0.66	0.67	0.34	
	S7	237-199	275-199	205-279-200	209-169	
		0.48	0.78	0.77	0.3	
Y10		**Tone 4**	**Tone 4**	**Tone 4**		
	S1	231-194-180	274-212-263	265-207-328		
		0.40	0.77	0.79		
	S2	222-191-218	282-252-282	296-229-389		
		0.37	0.72	0.55		
	S3	237-200-233	241-201-259	271-214-312		
		0.29	0.47	0.42		
	S4	220-194-234	239-205-257	258-194-335		
		0.36	0.6	0.4		
	S5	265-215-264	296-261-291	273-229-375		
		0.36	0.58	0.7		
	S6	215-185-216	237-213-238	248-189-323		
		0.32	0.64	0.53		
	S7	227-205-225	245-212-244	270-196-217		
		0.28	0.76	0.56		

C: WH- INTERROGATIVES

WH-interrogatives		Neutral	Polite, Friendly, Worried, Concerned	Anxious, annoyed/ Irritated, Persistent/ Insistent	Angry	Disappo-inted, Displea-sed Doubtful	Surprise, Incredulous
Pitch and duration reading of tonic syllable for WH- interrogatives							
W1		Tone 1	Tone 1			Tone 2	High Rise
	S1	219	307			213-168	326-371
		0.53	0.82			0.5	0.15
	S2	235	290			235-176	351-385
		0.5	0.79			0.6	0.19
	S3	225	245			236-181	352-401
		0.37	0.43			0.37	0.18
	S4	210	279			212-178	280-333
		0.43	0.51			0.36	0.19
	S5	248	306			247-184	340-439
		0.5	0.61			0.4	0.21
	S6	201	267			212-174	303-392
		0.47	0.72			0.53	0.23
	S7	228	285			239-200	281-345
		0.64	0.7			0.52	0.15
W2		Tone 1	Tone 1			Tone 2	High Rise
	S1	221	256			239-167	338-372
		0.39	0.67			0.61	0.23
	S2	236	307			253-179	322-405
		0.45	0.71			0.69	0.16
	S3	231	250			249-196	282-426
		0.37	0.52			0.41	0.15
	S4	212	246			218-183	271-307

		Tone 1	Tone 1			Tone 2	High Rise
		0.31	0.4			0.39	0.13
	S5	270	308			282-196	347-488
		0.35	0.43			0.4	0.15
	S6	193	251			208-173	283-348
		0.31	0.53			0.52	0.2
	S7	213	244			230-185	314-422
		0.38	0.59			0.47	0.15
W3		**Tone 1**	**Tone 1**			**Tone 2**	**High Rise**
	S1	237	279			252-173	370-388
		0.43	0.67			0.64	0.21
	S2	245	325			258-175	376-387
		0.38	0.59			0.59	0.18
	S3	227	245			248-191	370-411
		0.36	0.52			0.42	0.13
	S4	208	237			218-182	263-282
		0.31	0.57			0.31	0.16
	S5	227	307			311-189	403-544
		0.36	0.43			0.36	0.12
	S6	201	257			220-181	294-324
		0.41	0.49			0.46	0.16
	S7	230	246			237-193	336-353
		0.41	0.5			0.42	0.17
W4		**Tone 4**	**Tone 4**	**Tone 4**	**Tone 4**		
	S1	204-193-246	228-214-256	213-205-336	203-188-240		
		0.36	0.6	0.7	0.28		
	S2	211-192-214	261-231-286	226-219-393	203-197-219		
		0.33	0.65	0.61	0.24		
	S3	201-192-218	211-191-227	219-199-316	194-181-221		
		0.38	0.47	0.49	0.27		
	S4	190-190-212	205-195-232	202-315-280	177-161-205		

		0.32	0.43	0.31	0.25	
	S5	210-192-246	230-214-263	225-210-328	210-192-271	
		0.35	0.44	0.47	0.23	
	S6	182-169-197	209-194-236	186-174-355	170-158-208	
		0.3	0.6	0.41	0.28	
	S7	216-195-225	225-210-245	213-197-330	194-180-217	
		0.32	0.53	0.5	0.28	
W5		**Tone 3**	**Tone 2**	**Rise Fall**	**Tone 3**	
	S1	239-189	242-176	198-286-186	235-168	
		0.45	0.94	0.85	0.4	
	S2	223-165	269-198	220-299-208	198-165	
		0.51	0.75	0.83	0.43	
	S3	223-178	229-185	224-242-192	213-183	
		0.38	0.58	0.61	0.28	
	S4	209-175	221-180	198-263-176	200-167	
		0.4	0.63	0.74	0.36	
	S5	238-178	245-180	219-311-213	265-187	
		0.47	0.58	0.68	0.37	
	S6	195-175	239-188	221-270-199	186-159	
		0.36	0.51	0.72	0.32	
	S7	227-186	241-207	211-253-196	226-179	
		0.39	0.7	0.65	0.36	
W6		**Tone 1**	**Tone 1**	**Rise**		
	S1	236	263	289-319		
		0.42	0.81	0.89		
	S2	239	308	284-369		
		0.37	0.68	0.66		
	S3	245	261	270-288		
		0.35	0.58	0.56		
	S4	216	238	257-301		

		0.38	0.6	0.5			
	S5	225	275	300-450			
		0.37	0.53	0.65			
	S6	192	256	298-381			
		0.37	0.63	0.51			
	S7	225	260	256-317			
		0.22	0.69	0.61			
W7		**Tone 3**	**Tone 1**	**Rise Fall**	**Tone 3**		
	S1	228-189	210	217-316-262	225-179		
		0.44	0.68	0.82	0.34		
	S2	213-180	230	215-303-246	251-200		
		0.37	0.76	0.64	0.33		
	S3	224-206	230	239-294-246	229-200		
		0.33	0.46	0.54	0.29		
	S4	228-192	209	203-295-228	193-164		
		0.38	0.52	0.56	0.3		
	S5	207-184	255	269-356-260	216-180		
		0.31	0.71	0.6	0.26		
	S6	190-169	214	187-350-330	203-173		
		0.29	0.61	0.61	0.23		
	S7	217-194	212	198-308-254	223-179		
		0.26	0.74	0.72	0.25		
W8		**Tone 3**	**Tone 2**	**Rise Fall**	**Tone 3**		
	S1	236-175	260-163	219-362-181	257-164		
		0.56	0.96	1.05	0.47		
	S2	251-173	260-187	214-319-212	297-167		
		0.51	0.85	0.87	0.41		
	S3	228-171	240-175	222-265-193	244-191		
		0.37	0.68	0.6	0.31		
	S4	224-179	219-175	237-313-233	221-161		

		0.46	0.73	0.59	0.42		
	S5	249-176	254-175	256-351-191	289-195		
		0.48	0.75	0.82	0.42		
	S6	198-179	226-176	179-322-189	194-164		
		0.52	0.74	0.83	0.38		
	S7	240-188	239-183	216-272-206	209-175		
		0.47	0.84	0.83	0.43		
W9		**Tone 1**	**Tone 1**	**Rise**	**Tone 1**		
	S1	248	282	290-344	234		
		0.56	0.8	0.72	0.42		
	S2	234	290	274-378	224-206		
		0.59	0.74	0.71	0.43		
	S3	240	258	254-302	244		
		0.52	0.68	0.66	0.41		
	S4	215	231	225-303	221		
		0.47	0.56	0.55	0.43		
	S5	235	270	292-375	271		
		0.43	0.65	0.59	0.36		
	S6	195	251	242-395	178		
		0.47	0.58	0.74	0.43		
	S7	216	257	236-339	196		
		0.56	0.78	0.7	0.48		
W10		**Tone 1**	**Tone 1**	**Rise**	**Tone 1**		
	S1	256	282	294-351	255		
		0.63	0.82	0.84	0.53		
	S2	240	300	286-369	241		
		0.59	0.77	0.7	0.46		
	S3	244	260	259-324	238		
		0.53	0.66	0.76	0.47		
	S4	209	233	239-301	197		

		0.48	0.65	0.61	0.43		
	S5	248	290	270-364	283		
		0.54	0.7	0.74	0.48		
	S6	192	234	219-297	177		
		0.57	0.79	0.68	0.52		
	S7	221	256	245-322	207		
		0.63	0.78	0.89	0.57		

D: IMPERATIVES

Pitch and duration reading of tonic syllable for Imperatives							
Imperatives		**Neutral**	**Polite, Affectionate. Friendly, Tactful/ Coaxing**	**Persistent/ Insistent, Annoyed/ Irritated**	**Angry**	**Suggestive**	**Authoritative**
Im1		**Tone 3**	**Tone 1**	**Rise Fall**	**Tone 3**		
	S1	212-199	232	206-227-212	206-188		
		0.35	0.76	0.86	0.33		
	S2	290-185	270	213-352-294	209-185		
		0.3	0.68	0.67	0.22		
	S3	201-189	205	203-262-250	194-179		
		0.21	0.42	0.45	0.21		
	S4	194-178	217	189-294-271	189-139		
		0.28	0.59	0.51	0.2		
	S5	217-203	246	219-326-283	214-194		
		0.34	0.5	0.5	0.25		
	S6	196-183	211	201-318-273	181-154		
		0.26	0.52	0.5	0.23		
	S7	212-181	228	226-327-242	203-173		
		0.25	0.63	0.75	0.22		

Im2		Tone 2	Tone 2	Rise Fall			
	S1	267-234	289-208	249-332-230			
		0.34	0.62	0.79			
	S2	243-191	273-205	292-354-208			
		0.42	0.66	0.83			
	S3	247-223	233-188	252-290-201			
		0.31	0.5	0.47			
	S4	221-192	237-200	231-346-203			
		0.35	0.49	0.49			
	S5	250-214	250-198	255-342-230			
		0.41	0.79	0.65			
	S6	214-195	219-189	236-285-204			
		0.3	0.59	0.4			
	S7	238-208	247-214	234-316-207			
		0.38	0.76	0.58			
Im3		Tone 3	Tone 1	Rise Fall	Tone 3		
	S1	260-203	220	206-287-265	230-183		
		0.34	0.7	0.81	0.3		
	S2	230-191	261	217-349-264	263-199		
		0.3	0.66	0.76	0.2		
	S3	257-203	205	206-259-239	231-190		
		0.25	0.44	0.47	0.18		
	S4	223-174	220	187-223-208	254-193		
		0.22	0.52	0.52	0.2		
	S5	268-220	232	242-318-292	216-187		
		0.26	0.51	0.39	0.23		
	S6	207-177	220	217-321-274	214-170		
		0.26	0.61	0.46	0.21		
	S7	244-191	218	203-308-285	238-191		
		0.3	0.63	0.66	0.19		

Im4						Tone 1	Rise
	S1					243	225-268
						0.69	0.39
	S2					251	242-270
						0.6	0.22
	S3					234	251-263
						0.44	0.28
	S4					217	225-238
						0.51	0.19
	S5					235	225-264
						0.45	0.26
	S6					195	213-250
						0.33	0.25
	S7					223	205-245
						0.45	0.2
Im5		Tone 3	Tone 1	Rise Fall	Tone 3		
	S1	230-188	214	196-323-277	206-179		
		0.45	0.69	0.84	0.42		
	S2	219-192	275	226-400-282	226-175		
		0.38	0.71	0.83	0.29		
	S3	216-195	220	225-292-279	203-185		
		0.3	0.48	0.56	0.25		
	S4	205-172	239	206-294-225	198-161		
		0.39	0.63	0.61	0.3		
	S5	232-209	227	243-321-274	233-200		
		0.41	0.72	0.61	0.32		
	S6	197-184	247	222-293-279	183-157		
		0.29	0.64	0.61	0.24		
	S7	211-197	239	221-317-290	210-182		
		0.34	0.79	0.72	0.29		

Im6		Tone 2	Tone 2	Rise Fall	Tone 2		
	S1	263-180	281-180	316-325-183	295-177		
		0.59	0.84	0.91	0.57		
	S2	271-181	326-200	318-367-207	300-168		
		0.64	0.92	0.88	0.51		
	S3	270-204	287-198	300-325-209	272-184		
		0.53	0.62	0.59	0.45		
	S4	224-180	252-190	249-286-185	215-165		
		0.42	0.61	0.6	0.37		
	S5	290-186	296-198	303-340-197	297-186		
		0.56	0.62	0.71	0.5		
	S6	212-184	269-208	231-264-197	213-174		
		0.51	0.72	0.65	0.46		
	S7	242-209	273-217	241-275-205	245-195		
		0.54	0.85	0.71	0.44		
Im7		Tone 3	Tone 1	Rise Fall	Tone 3		
	S1	223-191	235	206-294-242	251-185		
		0.38	0.81	0.88	0.35		
	S2	247-187	264	236-367-317	238-182		
		0.39	0.75	0.73	0.31		
	S3	216-192	219	233-321-289	224-200		
		0.28	0.56	0.55	0.26		
	S4	210-186	219	213-291-256	220-176		
		0.36	0.55	0.59	0.3		
	S5	250-228	230	260-330-288	259-199		
		0.36	0.71	0.6	0.31		
	S6	192-176	223	208-298-280	195-167		
		0.27	0.75	0.57	0.24		
	S7	232-200	222	219-320-277	221-181		
		0.37	0.63	0.71	0.33		

Im8		Tone 3	Tone 1	Rise Fall	Tone 3		
	S1	255-207	224	214-278-249	255-189		
		0.42	0.72	0.79	0.31		
	S2	243-185	288	221-341	218-176		
		0.38	0.76	0.8	0.34		
	S3	226-201	210	221-256-230	237-200		
		0.29	0.54	0.53	0.26		
	S4	232-167	219	208-255-227	251-178		
		0.27	0.48	0.52	0.24		
	S5	258-206	264	229-294-258	258-200		
		0.35	0.78	0.7	0.29		
	S6	206-168	225	202-314-290	218-165		
		0.28	0.68	0.59	0.23		
	S7	252-213	206	212-288-238	237-186		
		0.38	0.59	0.72	0.33		
Im9		Tone 3	Tone 1	Rise Fall	Tone 3		
	S1	247-195	210	212-281-255	244-179		
		0.31	0.64	0.72	0.28		
	S2	231-176	269	235-385	259-179		
		0.36	0.7	0.86	0.33		
	S3	240-203	210	219-265-233	228-198		
		0.27	0.52	0.55	0.22		
	S4	218-185	212	187-244-212	213-152		
		0.27	0.48	0.54	0.21		
	S5	257-204	231	223-290-265	253-189		
		0.34	0.52	0.59	0.22		
	S6	220-195	212	183-318	220-154		
		0.23	0.57	0.59	0.21		
	S7	231-193	212	202-304-266	215-186		
		0.35	0.57	0.66	0.3		

Im10		**Tone 1**	**Tone 1**	**Rise**	**Tone 1**		
	S1	254	322	305-398	280		
		0.52	0.8	0.8	0.49		
	S2	249	322	325-423	262		
		0.5	0.75	0.63	0.37		
	S3	271	282	308-353	237		
		0.42	0.54	0.53	0.39		
	S4	236	266	257-297	215		
		0.45	0.58	0.64	0.39		
	S5	279	316	347-417	328		
		0.51	0.7	0.67	0.39		
	S6	213	305	265-350	200		
		0.5	0.62	0.55	0.4		
	S7	245	281	241-322	215		
		0.62	0.78	0.62	0.53		