rhythm and intonation in colloquial newari

Tej R. Kansakar
Trihuvan University
Kirtipur

1. Introduction: Theory

In the analysis of speech or a series of utterances it is of advantage to begin with the syllable. A syllable however is an ambiguous term and there is yet no satisfactory definition of the syllable as a unit of speech production and perception. From the articulation point of view a syllable can be regarded as a movement of the vocal organs or rather the respiratory muscles referred to by Abercrombie as a 'chest-pulse', 'breath-pulse' or a 'syllable-pulse'. A syllable therefore can be taken as a minimum unit of an utterance, either in its audible or inaudible forms.

Certain chest pulses may be more prominent than others, i.e. a chest-pulse may carry more muscular force, and this produces what is known as a 'stress-pulse' or a 'stressed syllable'. Speech however is a continuous sequence of movements in successive and for the most part regular intervals of time. It is the combination and coordinated uses of 'chest-pulses' and 'stress-pulses' that determine the rhythm pattern of a language. Following Abercrombie it can be said that chest-pulses and stress-pulses constitute the two main kinds of speech rhythm:

(a) a 'syllable-timed rhythm' in which syllables follow each other in a sequence of regular intervals;

(b) a 'stress-timed rhythm' in which the stressed syllables occur at equal intervals of time or are 'isochronous'.

Abercrombie further maintains that all languages of the world are spoken either with a syllable-timed rhythm or a stress-timed rhythm and not both. While some would contest this view on the ground that some languages (such as Thai) use both types of rhythm (Theeraphan, personal communication), it is my impression that Newari has a distinct stress-timed rhythm although stress as a phonetic feature is not linguistically significant at the word-level in the language.

1. This is a revised and slightly expanded paper originally written for the course in General Phonetics held at the Central Institute of English Language, Bangkok (Jan-April, 1976). A brief note on Newari intonation has been added to the present paper in view of the related nature of these two aspects of connected speech. I am indebted to Mrs. Lindsay Friedman for valuable suggestions on the first draft of this paper.
Since rhythm is an important factor in the intelligibility of speech, I wish to examine briefly in this paper the nature and function of rhythm in Newari based on a portion of data representing my own speech as a native speaker of the language.

For the sake of convenience I selected a short story called 'The North Wind and the Sun' for its narrative content and translated it into Standard Newari. While recording this material on the tape I assumed myself to be the story teller and tried to convey the style and feelings of colloquial speech. The text has been arranged in monosyllabic and polysyllabic words, and what this paper seeks to do is to analyze the foot structure as a rhythmic unit and to represent the relative syllable durations based on impressionistic judgements and spectrographic evidence of certain sample utterances. This procedure, I hope, will serve to identify the rhythmic unit as a norm of tempo variation as well as to indicate the time units relatively in triple time. I believe that this approach can help us to discover the rhythmic patterns in colloquial Newari.

1.2. Method: Rhythmic unit

Text: 'The North Wind and the Sun'

The North Wind and the Sun were disputing which was the stronger, when a traveller came along rapped in a warm cloak. They agreed that the one who first succeeded in making the traveller take his cloak off should be considered stronger than the other. Then the North Wind blew as hard as he could, but the more he blew the more closely did the traveller fold his cloak around him; and at last the North Wind gave up the attempt. Then the Sun shone out warmly and immediately the traveller took off his cloak. And so the North Wind was obliged to confess that the Sun was the stronger of the two.

Translation: फुले व निमाया बाले

फुले व निमाया: या गु चला चला ल्याप्न याना चाँके भष्म युद्ध गा न्याया भष्म भुवन वहल तो फुले चला चले जुँ ग्या। तो फुले बया क्र दल्ले फुले वया कृति। तर फुले: तिस्न व मत्तु थु गा पह भुवन थु गा। उस्ले फुले निरास धुया तोता कृति। उस्ले निमाया न फुले तिस्न धुया तोता कृति। उस्ले निमाया न फुले तिस्न धुया तोता कृति। उस्ले निमाया न फुले तिस्न धुया तोता कृति।
Intonation in Colloquial 3

### Analysis:

<table>
<thead>
<tr>
<th>3</th>
<th>S</th>
<th>W</th>
<th>3</th>
<th>S</th>
<th>P</th>
<th>S</th>
<th>P</th>
<th>S</th>
<th>P</th>
<th>S</th>
<th>W</th>
<th>S</th>
<th>W</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td>pE</td>
<td>wau</td>
<td>1</td>
<td>ba</td>
<td>ja</td>
<td>su</td>
<td>bA</td>
<td>lai</td>
<td>dE</td>
<td>ka</td>
<td>A</td>
<td>lapu</td>
<td>jana</td>
<td></td>
<td></td>
</tr>
<tr>
<td>tsE</td>
<td>wE</td>
<td>1</td>
<td>hE</td>
<td>ta</td>
<td>sE</td>
<td>lumugu</td>
<td>ga</td>
<td>nEja</td>
<td>W</td>
<td>W</td>
<td>e</td>
<td>mu</td>
<td></td>
<td></td>
</tr>
<tr>
<td>tsE</td>
<td>wE</td>
<td>1</td>
<td>hE</td>
<td>ta</td>
<td>sE</td>
<td>mi</td>
<td>sE</td>
<td>tok</td>
<td>hE</td>
<td>sE</td>
<td>kots</td>
<td>kE</td>
<td>ki</td>
<td>su</td>
</tr>
<tr>
<td>nu</td>
<td>wE</td>
<td>1</td>
<td>hE</td>
<td>ka</td>
<td>ga</td>
<td>toke</td>
<td>pE</td>
<td>to</td>
<td>A</td>
<td>wE</td>
<td>1</td>
<td>lai</td>
<td>thE</td>
<td>LE</td>
</tr>
<tr>
<td>sE</td>
<td>wE</td>
<td>1</td>
<td>hE</td>
<td>ka</td>
<td>A</td>
<td>A</td>
<td>A</td>
<td>pE</td>
<td>1</td>
<td>A</td>
<td>A</td>
<td>A</td>
<td>A</td>
<td>A</td>
</tr>
<tr>
<td>hE</td>
<td>wE</td>
<td>1</td>
<td>hE</td>
<td>ka</td>
<td>A</td>
<td>A</td>
<td>A</td>
<td>pE</td>
<td>1</td>
<td>A</td>
<td>A</td>
<td>A</td>
<td>A</td>
<td>A</td>
</tr>
<tr>
<td>su</td>
<td>E</td>
<td>wE</td>
<td>1</td>
<td>hE</td>
<td>ka</td>
<td>A</td>
<td>A</td>
<td>A</td>
<td>pE</td>
<td>1</td>
<td>A</td>
<td>A</td>
<td>A</td>
<td>A</td>
</tr>
<tr>
<td>hE</td>
<td>wE</td>
<td>1</td>
<td>hE</td>
<td>ka</td>
<td>A</td>
<td>A</td>
<td>A</td>
<td>pE</td>
<td>1</td>
<td>A</td>
<td>A</td>
<td>A</td>
<td>A</td>
<td>A</td>
</tr>
<tr>
<td>tu</td>
<td>rante</td>
<td>A</td>
<td>A</td>
<td>wE</td>
<td>1</td>
<td>hE</td>
<td>ka</td>
<td>A</td>
<td>A</td>
<td>A</td>
<td>pE</td>
<td>1</td>
<td>A</td>
<td>A</td>
</tr>
<tr>
<td>sE</td>
<td>wE</td>
<td>1</td>
<td>hE</td>
<td>ka</td>
<td>A</td>
<td>A</td>
<td>A</td>
<td>pE</td>
<td>1</td>
<td>A</td>
<td>A</td>
<td>A</td>
<td>A</td>
<td>A</td>
</tr>
<tr>
<td>sE</td>
<td>wE</td>
<td>1</td>
<td>hE</td>
<td>ka</td>
<td>A</td>
<td>A</td>
<td>A</td>
<td>pE</td>
<td>1</td>
<td>A</td>
<td>A</td>
<td>A</td>
<td>A</td>
<td>A</td>
</tr>
<tr>
<td>sE</td>
<td>wE</td>
<td>1</td>
<td>hE</td>
<td>ka</td>
<td>A</td>
<td>A</td>
<td>A</td>
<td>pE</td>
<td>1</td>
<td>A</td>
<td>A</td>
<td>A</td>
<td>A</td>
<td>A</td>
</tr>
<tr>
<td>sE</td>
<td>wE</td>
<td>1</td>
<td>hE</td>
<td>ka</td>
<td>A</td>
<td>A</td>
<td>A</td>
<td>pE</td>
<td>1</td>
<td>A</td>
<td>A</td>
<td>A</td>
<td>A</td>
<td>A</td>
</tr>
<tr>
<td>sE</td>
<td>wE</td>
<td>1</td>
<td>hE</td>
<td>ka</td>
<td>A</td>
<td>A</td>
<td>A</td>
<td>pE</td>
<td>1</td>
<td>A</td>
<td>A</td>
<td>A</td>
<td>A</td>
<td>A</td>
</tr>
<tr>
<td>sE</td>
<td>wE</td>
<td>1</td>
<td>hE</td>
<td>ka</td>
<td>A</td>
<td>A</td>
<td>A</td>
<td>pE</td>
<td>1</td>
<td>A</td>
<td>A</td>
<td>A</td>
<td>A</td>
<td>A</td>
</tr>
<tr>
<td>sE</td>
<td>wE</td>
<td>1</td>
<td>hE</td>
<td>ka</td>
<td>A</td>
<td>A</td>
<td>A</td>
<td>pE</td>
<td>1</td>
<td>A</td>
<td>A</td>
<td>A</td>
<td>A</td>
<td>A</td>
</tr>
</tbody>
</table>

From the analysis of this primary data it is possible to arrive at three hypothetical conclusions:

(a) Each foot of an utterance constitute the rhythmic unit, and that the structure of a foot normally consists of salient and weak syllables.

(b) When each sentence is said in normal speed the stressed or salient syllable is more prominent or longer than the weak or unstressed syllable.

(c) The different types of feet as units of rhythm can be summarized as follows:

- (i) ____________ P
- (ii) ____________ SW
- (iii) ____________ PW
- (iv) ____________ SWW
We thus have four kinds of feet in the given data, but in terms of foot structure only two types can be extracted as relevant:

\[
\begin{align*}
\{ & S \\ & P \} \rightarrow \ W 0 - 3
\end{align*}
\]

1.3. Method: Syllable durations

Having looked at the rhythmic variation in some detail, I shall use the same data to represent the relative syllable durations. These have been determined for the most part by my intuition as a native speaker and partly by the use of spectrograms in a few doubtful cases. The numbers 1 to 3 or ½, 1½ etc. indicate the relative duration of each syllable, while the same number appearing under two syllables indicate similar length within a given environment.

Analysis:

```
<table>
<thead>
<tr>
<th>pʰEw</th>
<th>n_d</th>
<th>bja</th>
<th>sub</th>
<th>lα</th>
<th>ɗa</th>
<th>ka</th>
<th>lαp</th>
<th>jαna</th>
</tr>
</thead>
<tbody>
<tr>
<td>2:1</td>
<td>½</td>
<td>1</td>
<td>3</td>
<td>½</td>
<td>1½</td>
<td>1½</td>
<td>1½</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>tˢ₃a</th>
<th>b³E</th>
<th>lαm</th>
<th>gα</th>
<th>n³je</th>
<th>ɗα</th>
<th>m²</th>
<th>m³</th>
<th>n_u</th>
</tr>
</thead>
<tbody>
<tr>
<td>½</td>
<td>½</td>
<td>½</td>
<td>2:1</td>
<td>½</td>
<td>1½</td>
<td>1½</td>
<td>1½</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>t₃h</th>
<th>m³w</th>
<th>1 α</th>
<th>½</th>
<th>½</th>
<th>3</th>
<th>3</th>
<th>3</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td>½</td>
<td>½</td>
<td>2</td>
<td>1½</td>
<td>3</td>
<td>½</td>
<td>½</td>
<td>½</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>nαw</th>
<th>m³nu</th>
<th>jαge</th>
<th>toke</th>
<th>p³a</th>
<th>wα³</th>
<th>ɗαb</th>
<th>lα</th>
<th>th³</th>
</tr>
</thead>
<tbody>
<tr>
<td>½</td>
<td>½</td>
<td>2:1</td>
<td>½</td>
<td>½</td>
<td>½</td>
<td>½</td>
<td>1½</td>
<td>½</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>dz⁵ui</th>
<th>ɗα</th>
<th>kα</th>
<th>lα</th>
<th>ɗαE</th>
<th>n³u</th>
<th>u³αb</th>
<th>ɗ³</th>
<th>dαlE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1½</td>
<td>½</td>
<td>3</td>
<td>3</td>
<td>2:1</td>
<td>½</td>
<td>½</td>
<td>½</td>
<td>1½</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>p³E</th>
<th>w³E</th>
<th>kα³b</th>
<th>lα</th>
<th>t³α</th>
<th>p³Ew</th>
<th>w³</th>
<th>l³Ew</th>
<th>w³m³</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>½</td>
<td>½</td>
<td>⅔</td>
<td>1½</td>
<td>⅓</td>
<td>⅓</td>
<td>⅓</td>
<td>⅔</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>nu</th>
<th>n³t</th>
<th>ɗ³h</th>
<th>gu</th>
<th>gα</th>
<th>hαn</th>
<th>but</th>
<th>bun</th>
<th>w³n</th>
</tr>
</thead>
<tbody>
<tr>
<td>½</td>
<td>½</td>
<td>1</td>
<td>⅔</td>
<td>1</td>
<td>⅔</td>
<td>⅔</td>
<td>⅔</td>
<td>⅔</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>u kιn</th>
<th>p³Ew</th>
<th>n³d</th>
<th>l³α</th>
<th>jα</th>
<th>t³αb</th>
<th>l³</th>
<th>ɗ³</th>
<th>n³p</th>
</tr>
</thead>
<tbody>
<tr>
<td>½</td>
<td>½</td>
<td>⅔</td>
<td>⅔</td>
<td>⅔</td>
<td>½</td>
<td>½</td>
<td>½</td>
<td>⅔</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ɗ³</th>
<th>t³E</th>
<th>l³n</th>
<th>bα</th>
<th>n³p</th>
<th>t³h</th>
<th>p³</th>
<th>kα</th>
<th>n³j</th>
</tr>
</thead>
<tbody>
<tr>
<td>⅔</td>
<td>⅔</td>
<td>⅔</td>
<td>⅔</td>
<td>⅔</td>
<td>⅔</td>
<td>⅔</td>
<td>⅔</td>
<td>⅔</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>bα</th>
<th>t³E</th>
<th>l³α</th>
<th>ɗ³</th>
<th>u kιn</th>
<th>p³E</th>
<th>n³d</th>
</tr>
</thead>
<tbody>
<tr>
<td>⅔</td>
<td>⅔</td>
<td>⅔</td>
<td>⅔</td>
<td>⅔</td>
<td>⅔</td>
<td>⅔</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>t³h</th>
<th>si</th>
<th>bE</th>
<th>n³j</th>
<th>bα</th>
<th>hE</th>
<th>b³</th>
<th>lα</th>
<th>ɗα</th>
<th>kα</th>
</tr>
</thead>
<tbody>
<tr>
<td>⅔</td>
<td>⅔</td>
<td>⅔</td>
<td>⅔</td>
<td>⅔</td>
<td>⅔</td>
<td>½</td>
<td>⅔</td>
<td>⅔</td>
<td>⅔</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>g³kα</th>
<th>jαje</th>
<th>m³α</th>
<th>⅔</th>
<th>⅔</th>
<th>⅔</th>
</tr>
</thead>
<tbody>
<tr>
<td>⅔</td>
<td>⅔</td>
<td>⅔</td>
<td>⅔</td>
<td>⅔</td>
<td>⅔</td>
</tr>
</tbody>
</table>
```

1.4. In utterance, certain foot types seem to occur predominantly at certain points, and we tend to the expectation that certain foot types are found in the initial, terminal, and non-terminal segments of utterance. The fact remains that the impression of lengthening syllables at the ends of words is not a for the non-native speaker. The syllables are too short, and I have to assume, for example, that they are not lengthened.

2.

Segments are composed of syllables, and are of various lengths. Generally, the length of a segment is determined by the number of syllables it contains. The length of a segment can also be affected by the presence of certain segments in the utterance. For example, a long segment may be followed by a short segment, and vice versa. This is due to the natural rhythm of speech. The natural rhythm of speech is important in determining the length of segments. The natural rhythm of speech is a characteristic of a language, and is determined by the following factors: the natural time of pronunciation of words, the natural pause between words, and the natural pause between sentences. The natural rhythm of speech is important in determining the length of segments. In English, for example, the natural rhythm of speech is such that a long segment is followed by a short segment, and vice versa. This is due to the natural pause between words and sentences.

and how it applies to the natural rhythm of speech. Since the natural rhythm of speech is a characteristic of a language, it is important to understand how it applies to different languages. For example, the natural rhythm of speech in Chinese is different from that in English. In Chinese, for example, a long segment is followed by a short segment, and vice versa, due to the natural pause between words and sentences. The natural rhythm of speech is important in determining the length of segments. The natural rhythm of speech is important in determining the length of segments. The natural rhythm of speech is important in determining the length of segments. The natural rhythm of speech is important in determining the length of segments.
1.4. In conclusion, this brief analyses serve to confirm that Newari utterances do not have isochronous sequence of syllables but rather seem to be regulated by regular stress pattern. Another important point to emerge from this is that the judgement on syllable duration tend to be less arbitrary when it is compared with and co-related to the stress pattern.

Since the tempo of speech is never constant it is to be expected that variations in stress, pitch and rhythm all play their part in giving an utterance its salient qualities. Another factor in the formation of syllable length is vowel length, and it is my impression that both stress and vowel length contribute to syllable duration. The whole rhythm pattern of Newari sentences seems to depend on this relationship.

Finally, we may note briefly the problems involved in measuring syllable length. The main problem is in knowing accurately what to measure. It is not simply a matter of measuring between point (a) and (b), but there is considerable difficulty in selecting these points especially when we cannot decide with certainty on the beginning of aspiration, the onset of voicing, the end of a formant transition and so on. If our decisions in such cases are to be arbitrary, we cannot obtain accurate measurements. Hence I have relied more on impressionistic judgement rather than mathematical accuracy.

2. Intonation Patterns in Newari

Intonation, according to Abercrombie, consists of the non-segmental or suprasegmental features of speech. These features are divided broadly into those components which influence the general quality of the voice, and those components which arise out of the way the voice is handled, i.e. the features of what he calls 'voice dynamics'. Apart from the features of voice quality, of which I shall not be concerned here, I shall concentrate on only one aspect of voice dynamics, that is the fluctuation of voice pitch or 'speech melody' as the basic intonation marker of any speech. Pitch fluctuations or melodic patterns in speech are to be found in all spoken languages, but "there is the greatest diversity in the patterns which make it up, and in the nature of the linguistic functions it performs." (Abercrombie, 1967, p. 104).

In this section of the paper I wish to examine very briefly and in a tentative way the nature of these patterns in Newari and how they relate to syntactic units such as clauses and sentences. Since there is no significant lexical tone in Newari, the role of speech melody at the word level is ruled out, but the basic intonation patterns can be identified and analyzed in terms of pitch-leves or pitch contours. The semantic and grammatical consequences of Newari intonation will not be explicitly discussed but such implications, if any, will be obvious from the given data.
2.1. Description

Although Newari does not have contrastive lexical tone, its intonation pattern must be analyzed in terms of pitch levels and pitch movements at the level of syllables and words in the sentence. This implies that the voice pitch of any syllable or series of syllables is a fragment of the whole intonation pattern. On the other hand, in a tone language such as Thai, the intonation of the entire sentence is determined by the melodic patterns of each individual word. In Newari, however, speech melody functions only to determine various sentence types.

It appears that there are two basic tunes or intonation patterns in Newari. Tune I is marked by a pitch fall on the last syllable of the pattern, and Tune II is marked by a pitch rise on the last syllable. The system of transcription used in this paper is that of Jones who represented English intonation with the following marks:

(a) Dots:  
- Small dots denote weak level pitches
- Large dots indicate salient or strongly stressed syllables.

(b) Curves:  
\[ \text{denotes rising pitch} \]
\[ \text{denotes falling pitch} \]
\[ \text{denotes rising-falling pitch} \]
\[ \text{denotes falling-rising pitch} \]

(c) Staves of 3 lines: dots and curves are placed on a stave of three lines:

\[ \text{------------------ representing a high pitch} \]
\[ \text{------------------ representing intermediate pitch} \]
\[ \text{------------------ representing a low pitch} \]

(d) Dots and Curves (on a stave of 3 lines) are placed above syllables of a phonetic transcription.

2.2.
(a) Examples of Tune I:

\[
\begin{array}{c}
\cdot \cdot \cdot \cdot \\
\cdot \cdot \cdot \cdot \\
\end{array}
\]
\[
\begin{array}{c}
kə ne \ wə \ ni \\
\end{array}
\]
(He) will go tomorrow

\[
\begin{array}{c}
\cdot \cdot \cdot \cdot \\
\cdot \cdot \cdot \cdot \\
\end{array}
\]
\[
\begin{array}{c}
wə \ th\text{"}u \ wə \ i \\
\end{array}
\]
He will come today

(b) Examples of Tune II:

\[
\begin{array}{c}
\cdot \cdot \cdot \cdot \\
\cdot \cdot \cdot \cdot \\
\end{array}
\]
\[
\begin{array}{c}
gə \ bə \ IE \ wə \ ni: \\
\end{array}
\]
When will (he) go?

\[
\begin{array}{c}
\cdot \cdot \cdot \cdot \\
\cdot \cdot \cdot \cdot \\
\end{array}
\]
\[
\begin{array}{c}
wə \ jə \ pəi \ la \\
\end{array}
\]
He may be able to do it

These two intonation patterns seem to relate to syntactic structure in the following way:

Tune I occurs with (a) unmarked statements, (b) questions containing a question-marker at the end of the utterance, (c) commands, and (d) statements with implication.

Tune II occurs in (a) marked statements, (b) questions without a question-marker at the end, and (c) exclamations.

The examples given below for each of these variations represent two tone groups, simple and compound which can be taken as the units of intonation or the units of information. In the transcription the syllable or word pronounced with the emphatic stress is marked with a double stress mark:

2.2. (a) Unmarked statements:

\[
\begin{array}{c}
\cdot \cdot \cdot \cdot \\
\cdot \cdot \cdot \cdot \\
\end{array}
\]
\[
\begin{array}{c}
wə \ wə \ p\text{"}u \\
\end{array}
\]
He may come

\[
\begin{array}{c}
\cdot \cdot \cdot \cdot \\
\cdot \cdot \cdot \cdot \\
\end{array}
\]
\[
\begin{array}{c}
dzi \ wə \ ne \ ma: \\
\end{array}
\]
I don't want to go
(b) Questions with question-marker:

kə ne wə "ni: la
Will (he) go tomorrow?

wə jə pʰi, mə pʰi la
He can do it, can't he?

dzi "hE mə dzil la
Is it really not possible?

gə be "lE wE gu lE
When are you coming definitely?

(c) Commands:

də i bu
Tell him!

tsʰə mə ja şe mədzu
You have to do it by all means

kə ne "hE wE ma:
(You) must come tomorrow (without fail).
(d) Statements with implication:

"tsʰa jə phu sa dzu:
I hope you can do it (in fact I want you to do it)

wə jə phəi gu "kʰəi la
I wonder if he can do it (I doubt it very much)

tə "lakʰ ʁə kʰə:
He is very clever (sarcastically used: I believe him to be very dumb)

2.3. (a) Marked statements:

kə ne ʁə ni:
(He) will go tomorrow

wə thəwə wə i:
He will come today (reaffirmation)
Tell him (reminder)  Do it now (encouragement)

(b) Questions without question-marker:

When will (he) go?  Why such a hurry?

(c) Exclamations:

What am I to do now!  What a beautiful thing!

What a silly person!
2.4. The uses of Tune I and Tune II:

The contrastive uses of Tune I and Tune II can be illustrated in the following utterances:

(a) Unmarked and marked statements:

\[ \text{kə "ne wə ni} \quad \text{kə ne wə "ni:} \]
(He) will go tomorrow (He) will go tomorrow (assurance)

(b) Questions with & without question-marker:

\[ \text{kə ne wə "ni: la} \quad \text{gə bə le wə "ni:} \]
Will (he) go tomorrow When will (he) go?

(c) Commands with & without implication:

\[ \text{"də i bu} \quad \text{də i "bu:} \]
Tell him! Tell him (reminder)

(d) Statements with implication & exclamation:

\[ \text{tsʰu "jə gu ka} \quad \text{tsʰu jə gu "ka:} \]
(Tell me) what I should do. What am I to do now! (not that anything can be done now).
From the above examples the intonation pattern seems to depend on the position of the stress word in the sentence. If the stressed word occurs in the final syllable there is a corresponding rise in tone. Whereas if the stressed word occurs sentence-initially or medially the final syllable invariably registers a falling tone. This implies that stress and pitch are not two separate systems but function as basic components of Newari intonation, or the rhythm of extended discourse (as suggested in Section 1 above). The data examined is so limited, however, that it would be unwise to assume that pitch is predictable from stress. What is apparent is that stress and pitch elements do certainly have a linguistic function, although in Newari intonation does not operate in the same sense as in English.

This brief analysis and the conclusions drawn from it are however very tentative as they represent a small corpus of sample utterances which may not have yielded "significant generalizations" on the broader patterns of usage. A more extensive work is obviously required before we can hope to capture the inherent complexities of Newari speech.

1.
2.
3. The
4. The
5. P
6. He
Footnotes

1. Newari as spoken in Kathmandu is considered to be the standard dialect, and is the medium of press and publication. There are however several distinct dialects of Newari within Kathmandu Valley.

2. See below under 'Syllable Duration'.

3. The vertical lines (|) indicate foot boundary as well as stressed syllables. In certain feet however the silent stress indicates the salient syllable.

4. The abbreviations S and W stand for salient and weak syllables.

5. P = pause. The caret (^) also marked with P is used to indicate 'silent stress' or pause which is taken as an integral part of the rhythm pattern of each utterance.

6. Here the length of syllables within each foot have been measured in terms of three time units, e.g.

   \[ \frac{3}{2}: \frac{1}{1} = 2 \text{ time units (salient) followed by 1 time unit} \]

   \[ \frac{1}{1}: \frac{1}{1} \frac{1}{1} = 3 \text{ time units shared by three syllables within one foot.} \]

References


Albrow, K.N. 1968. Rhythm and Intonation of Spoken English.

---

INTRODUCTION

The panchayats are at the grassroots level. Their associational and property sharing characteristics are integral parts of their functioning.

The panchayats have many attributes that make them unique.

The panchayats are unique.

VILLAGES

Panchayat is an ancient Indian term denoting the community, a jhijhu, a section of a village. Thus, a panchayat is a micro network of the formal social system of the village.

The panchayats are a micro network of the formal social system of the village.

Thus, a panchayat is a micro network of the formal social system of the village.

* Department of Anthropology, Kathmandu University, Nepal.