

4.2 PHONOLOGY: INTONATION IN TOK PISIN

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(N.B. Cross-references within this chapter do not include the first three digits (4.2.3) for the sake of brevity.)

4.2.1 INTRODUCTORY REMARKS

Intonation in different types of Tok Pisin shows considerable variation in detail, as is the case with Tok Pisin segmental phonology, but there is a good deal of common ground behind these variations.

The variations are determined by the following:

(a) Sociolinguistic factors, i.e. the presence of two main, i.e. rural and urban, sociolects, and varying degrees of proficiency in English, or absence of such proficiency, on the part of a speaker. In general, however, direct influence of English on the intonation in Tok Pisin is much less pronounced than such influence on other phonological features. At the same time, the strong influence of English on stress patterns in Tok Pisin exercises a powerful indirect influence on the nature and form of some Tok Pisin intonation contours which are heavily based on stress patterns.

(b) Substratum features, i.e. the influence of local languages. Their increasing strength is in direct proportion to decreasing sophistication and decreasing mastery of Tok Pisin on the part of the speaker, but they are in evidence in all forms of Tok Pisin (see Intonation (4.2.3)).

In this chapter, a discussion will be presented on the main features of the intonation patterns in a variety of Tok Pisin which was used by fluent and, to a minor extent, sophisticated speakers in the Eastern Highlands Province of Papua New Guinea towards the end of the 1950s and in the early 1960s. It comes broadly under the heading of the standard rural sociolect, but the stress patterns show some English influence. Wherever Tok Pisin is referred to in general in this chapter, reference to this particular variety is intended, unless it is stated otherwise.

The standard Tok Pisin orthography has been mostly employed, unless special stress phenomena and other features in the lect discussed make the use of a non-standard orthographic representation necessary. Phonetic renderings of words and sentences have been added when needed.

Much of the features of the intonation in Tok Pisin are determined by the patterns of stress. A brief discussion of stress in Tok Pisin will therefore be given first.

4.2.2 STRESS IN TOK PISIN

In general, the difference in emphasis between stressed and unstressed syllables in Tok Pisin is much less than in English. Unstressed syllables are not much less prominent than stressed ones, and the rise in the pitch of the voice in stressed syllables is only comparatively slight.

This even stressing is a very characteristic feature of Tok Pisin and together with the absence of long vowels (except for some vowel lengthening for emphasis and in conjunction with certain intonation patterns - see intonation 3.2.2 and 3.4.2.3), and the extreme shortness of the vowels in closed syllables in relation to the length of the consonants contributes greatly to the characteristic acoustic impression of Tok Pisin.

Only heavily anglicised varieties of the urban sociolect tend to deviate from this to some extent in showing greater difference in prominence between stressed and unstressed syllables and stronger rise of pitch in stressed syllables. They also tend to have long vowels on the pattern of English words, and the length of vowels in closed syllables in relation to the length of consonants is greater than in Rural Tok Pisin in general.

The only instances of considerable differences in emphasis between stressed and unstressed syllables in the Tok Pisin variety discussed here (and in Rural Tok Pisin in general to a considerable extent) can be observed in connection with the epenthetic vowel inserted in certain consonant clusters such as syllable-initial *s* + a voiceless stop or *m*, *n*, *r*, *w*; syllable-initial stop or *f* and a following *r*; syllable-initial *p*, *k*, *b*, *f*, and a following *l*. The same epenthetic vowel also appears after syllable-final *l* or *r* before a syllable-initial consonant or a pause, e.g. *stik* [sə'tik] = *stick*, *snek* [sə'nek] = *snake*, *tru* [tə'ru] = *true*, *real*, *ples* [pə'les] = *village*, *ol* ['o'lə] = *they*, *skru* [səkə'rũ] = *joint*, *purpur* ['purəpurə] = *grass-skirt*, *tultul* ['tu'ətulə] = *assistant village chief*. This vowel is mostly considerably less prominent than the other vowels in the same word. However in the Tok Pisin variety discussed, some speakers tend to replace epenthetic vowels by ordinary vowels which can carry stress.

It is in the positioning of the stress in individual words (word: basic lexeme and affixes) that the differences between the sociolects and between the absence and the presence of the influence of English (and between varying degrees of the extent of such influence) are most pronounced.

In Rural Tok Pisin, the main stress has a very strong tendency to be on the first syllable of words. However, epenthetic vowels tend to be generally unstressed and, if the first syllable of a word contains such a vowel, the main stress usually shifts to the first non-epenthetic vowel in the word. Only a few words tend to have the main stress on other syllables than the first, even if the first syllable does not contain an epenthetic vowel.

In Urban Tok Pisin, many words are stressed as in English, and the more familiar a Tok Pisin speaker is with English, the more his Tok Pisin may tend to be influenced by English stress patterns.

The following summarises the stress patterns of Tok Pisin in general (the main stress will be marked by ' , and secondary stress by ` , e.g. *bágaràp* = *damaged*, *out of order*):

(1) With words of more than one syllable, the main stress is generally on the first syllable, unless this contains an epenthetic vowel in which case the stress is placed on the first non-epenthetic vowel of the word, e.g. *bíkpele* = *big*, *káikái* = *food*, but *stik* [sə'tik] = *stick*, *skru* [səkə'ru] = *joint*. In the variety

of Tok Pisin discussed here, some words which have epenthetic vowels in other varieties of Rural Tok Pisin in their first syllable usually appear with ordinary vowels in that syllable, e.g. *súpia* = *spear* (instead of *spía* [sə'pia]), *bárata* = *sibling of the same sex* (instead of *bráta* [bə'rata]), etc. With some speakers, first-syllable epenthetic vowels tend to be commonly replaced by stressed ordinary vowels, e.g. *sítik* = *stick* (instead of *stík* [sə'tik]).

(2) Most words of more than two syllables which end in -an, -ap, -aut, -daun and -(e)we carry a secondary stress on this ending. With some speakers who have been exposed to English or anglicised Tok Pisin (and in Urban Tok Pisin more generally), the main stress tends to fall on these endings in words of two or more syllables, and a secondary stress appears on the first syllable in words of more than two syllables, as shown in parentheses in the following examples:

bágaràp [bàgaráp] = *damaged, out of order*

tékewè [tèkewé] = *to remove*

síngaut [singáut] = *to call out*

sékan [sekán] = *to shake hands*

sánap [sanáp] = *to stand up*

púndaun [pundáun] = *to fall down*

The position of the stress remains unchanged if a suffix such as -im is added to the words, e.g.

sánapim [sanápim] = *to erect*

síngautim [singáutim] = *to call somebody*

bágaràpim [bàgarápim] or *bágarimàpim* [bàgarimápim] = *to ruin something*, etc.

(3) Diphthongs in non-initial syllables show some tendency to attract the main stress to the syllable which contains them. This is observable in both Rural and Urban Tok Pisin. Examples:

kíau (less commonly *kiáu*) = *egg*

díwai (less commonly *diwái*) = *tree*

pálai (commonly *palái*) = *lizard*

órait (more commonly *oráit*) = *alright; well ...* which reflects the influence of stress pattern of English

sámbai (less commonly *sambái*) = *to wait* which reflects the stress pattern of English *stand by*

tàrangàu (less commonly *tàrangáu*) = *hawk*, etc.

(4) A number of additional words show a tendency to have the main stress on a syllable other than the first. Such words are either of two kinds:

(a) WORDS OF ENGLISH ORIGIN which tend to display their English stress pattern in Urban Tok Pisin and in the Tok Pisin of speakers with familiarity of English, but in some instances also in Rural Tok Pisin in general. In the examples given, the form usually encountered in the Rural Tok Pisin variety discussed here is given first, and less common forms added in parentheses with explanations (R = Rural Tok Pisin, U = Urban Tok Pisin).

Words of two syllables:

átíng (rare; commonly *atíng* in R and U) = *I suppose*

bíhain (rare; commonly *biháin* in R and U) = *later*

bílóng (common form in R and U; rarely *bílong* in R) = *of*

bípo (commonly in R, *bipó* commonly in U) = *formerly*

húsat (*husát* is more common in U) = *who*

ináp (common form in both R and U) = *enough; to be able; until*

nogát (common form in R and U; less commonly *nógat* in R) = *no*

nógut (often nogút in U) = *bad*
 sálat (uncommon; usually salát in R and U) = *nettle*
 semén (common form in R and U, rarely sémen in R) = *cement*
 sámбай (less commonly in R, but commonly in U: sambái see above (3)) = *await*
 tasól (common form in R and U; less commonly tásol in R) = *but; only*
 túdak (often tudák in U) = *night, darkness*
 túlait (often tuláit in U) = *day time, daylight*
 To these examples oráit (common form in R and U; less commonly órait in R) = *alright; well*, as mentioned in (3) above, can be added.
 súrik (uncommon; commonly surík in R and U) = *to move back* (intr.), which is derived from German *zurück*, may also be added here.

Words of three syllables in which the main stress may fall on the last syllable:

ánanìt or áninìt (common form in R; in U ànanít or àninít is commonly found) = *underneath*
 búlmakàu (bùlmakáu less commonly in R, but commonly in U) = *cattle* (The word has four syllables in varieties of R including the one discussed here: ['buʎəma,kau] or also ['buʎuma,kau].)
 námbatù (uncommon; commonly nàmbatú in R and U) = *second-rate*
 námbawàn (uncommon; commonly nàmbawán in R and U) = *excellent*
 ólabòì (also often in R and commonly in U: òlabóì) = *my goodness*
 ólamàn (also often in R and commonly in U: òlamán) = *good heavens!*

Words of three syllables in which the main stress may fall on the second syllable:

ambréla (common form in R and U; also mbréla [mbə'rela] in R) = *umbrella*
 bárata (common form in some varieties of R; others and U have bráta [bə'rata]) = *sibling of the same sex*
 biháinim (common form in R and U; rarely bíhainim in R) = *to follow*
 giáman (common form in R and U; less commonly also gíaman in R) = *to tell a lie*
 mánmeri (in R and U also manméri) = *people*
 siáman (common form in R and U) = *German* (but síaman = *chairman*)
 tántanim (uncommon; commonly tantánim in R and U) = *to roll*
 trómoim (often tromóim in U, and sometimes also in R) = *to throw*
 túmara (commonly in R; in U the forms tumára and tumóra are commonly found) = *tomorrow*

Words of four syllables in which the main stress may fall on the third syllable:

píkinìní (commonly in R; the form pìkiníni is also often found in R, and is common in U) = *baby* (from Portuguese *pequeninho* = *little*)
 pápamàma (commonly in both R and U; in U, the form pàpamáma is also often found) = *parents*

Words of four syllables in which the main stress may fall on the second syllable:

Amérika (common form in R and U, sometimes Mérika in R) = *America*
 Austréla or Astréla (common form in R and U, sometimes Stréla [sətə'relia] in R) = *Australia*
 bíkdaunbilo or bíktambilo (uncommon form in R and U are bikdáunbilo or biktámbilo) = *hold of a ship*
 bíksólwara (uncommon; common form in R and U is biksólwara) = *high sea*
 malária (common form in R and U) = *malaria*
 mítripela (commonly in R, also mitrípela commonly in R and U) = *we three* (excl.)
 mítupela (commonly in R, also mitúpela commonly in R and U) = *we two* (excl.)

(b) WORDS OF INDIGENOUS LANGUAGE (OR OBSCURELY ENGLISH) ORIGIN

Words of two syllables:

- abrús = *to avoid*
 bílum (more commonly bilúm) = *woman's netbag*
 múruk (less commonly murúk) = *cassowary*

Words of three syllables in which the main stress may fall on the last syllable:

- tárangàu (less commonly tàrangáu) = *hawk*

Words of three syllables in which the main stress may fall on the second syllable:

- abrúsim = *to avoid*
 baláisim = *to split*
 kánaka (less commonly kanáka) = *village native*
 káruka (also karúka) = *pandanus*
 kíliwa (less commonly kíliwa) = *jib sail*
 límlimbúr (less commonly limlímbur) = *to stroll*
 melísa (less commonly méliisa) = *barracuda*
 mórota (less commonly moróta) = *thatch*
 pípia (less commonly pipía) = *refuse, rubbish*
 táleo (less commonly taléo) = *north-west monsoon*
 tárangu (also tarángu) = *unfortunate*

Words of four syllables in which the main stress may fall on the third syllable:

- málumàlu (less commonly màlumálu) = *soft*
 márímàri (less commonly màrimári) = *to pity*

4.2.3 INTONATION IN TOK PISIN

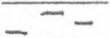
4.2.3.1 Introductory remarks

Intonational features are, like other features of the Tok Pisin phonology, subject to substratum influences from the speaker's local language, especially in the case of the Bush Tok Pisin fringe sociolect (Mühlhäusler 1979e), and in spite of the far-reaching neutralisation of local dialects on other levels of language structure, especially grammar and lexicon, the intonation of Tok Pisin in various parts of Papua New Guinea tends to show differences reflecting the underlying local languages. This statement even applies to creolised Tok Pisin, which, in its varied locations, contains differing carry-over intonational features representing local languages originally imparting their intonational characteristics to Tok Pisin during its creolisation stage. Children learn Tok Pisin as their first language in situations in which their parents are from different local language backgrounds and communicate with each other exclusively in Tok Pisin. Such children acquire in their Tok Pisin intonational characteristics from their parents whose Tok Pisin is, in this respect, influenced by intonational features of their local languages. Linguistic contacts between such children speaking intonationally differing forms of creolised Tok Pisin reflecting their varied family backgrounds, lead to a levelling out of such intonational differences. However, in the light of the varied original intonation patterns which constitute the background to such situations in different parts of Papua New Guinea, the resulting neutralised intonation patterns may show differences from place to place. No systematic or detailed studies of these phenomena have been undertaken to date, and the statements made above are based on cursory studies and impressions.

In spite of what has been said above, Rural Tok Pisin as a whole shows considerable homogeneity in the majority of its intonational contours in various parts of Papua New Guinea. Many of these contours are also present in Urban Tok Pisin, though there is considerable variety and fluidity in this respect with different speakers.

In what follows, the author has attempted to present a discussion of the main intonational characteristics of Rural Tok Pisin spoken in the Eastern Highlands Province of Papua New Guinea in the late 1950s and early 1960s, this being the area with which he is most familiar (Wurm 1971a). In the following, this variety of Tok Pisin will simply be referred to as 'Tok Pisin'.

4.2.3.2 Notation used to depict intonation

In order to make the discussion of Tok Pisin intonation readily intelligible to all readers of this book, including those who may have had no linguistic training, a visual method will be used in this chapter, i.e. short lines denoting the pitch of individual syllables will be placed between two lines marking the upper and lower limits of the ordinary pitch range of speaking, e.g. . The absolute pitch levels are irrelevant because they vary with each speaker, but the relative pitch levels - i.e. the pitch level of one particular syllable in relation to those of neighbouring syllables, whether higher or lower - are of importance, and so is the contrast between relatively level and rising or falling pitch. The former will be shown by horizontal strokes, and the latter by tilted or curving strokes, e.g. English *administration* has the pitch configuration . In some cases the intonational sequence or contour of a sentence will be indicated by a single long modulated line between the upper and lower lines, e.g. *What are you doing?* . In addition, a number of letter symbols will be introduced and used in the various sections to mark individual intonation sequences.

The intonational range of Tok Pisin is much narrower than that of English, i.e. the usual upper and lower limits of the pitch changes in speaking are much closer together than in English. However, within this narrow range, the intonational changes are quite strong.

For ease of reference, the following terms will be used in the discussion:

- | | |
|-------------------|---|
| <i>high</i> | indicating a pitch close to the upper limit of the ordinary Tok Pisin intonation range; |
| <i>low</i> | a pitch close to the lower limit of the ordinary range of intonation in Tok Pisin; |
| <i>mid</i> | around the middle of the intonation range; |
| <i>higher mid</i> | between <i>high</i> and <i>mid</i> ; |
| <i>lower mid</i> | between <i>mid</i> and <i>low</i> . |
| <i>very high</i> | at the upper limit of the intonation range; |
| <i>very low</i> | at the lower limit of the intonation range; |
| <i>high-mid</i> | a <i>falling</i> pitch falling from <i>high</i> to <i>mid</i> . |
| <i>low-mid</i> | a <i>rising</i> pitch rising from <i>low</i> to <i>mid</i> . |

Comparable combinations involving any of the terms listed are possible, e.g. *high-low, mid-low, higher mid-lower mid, lower mid-high*, etc.

4.2.3.3 Tok Pisin intonation patterns

Twenty main intonation patterns or types can be distinguished in Tok Pisin, plus a few special cases (for which see 3.6). To make the discussion more readily understandable for linguistically untrained readers and to avoid confusion on their part, it has been decided to arrange the description of the intonation types by syntactic categories rather than by the intonation types themselves. The same intonation types can accompany different syntactic categories - e.g. the same intonation type co-occurs with short declarative statements, polite orders, and answers to questions spoken with ordinary interrogative intonation or with one indicating that an affirmative answer is expected (see 3.7). Using the intonation types themselves as the basis of discussion may be more difficult to follow than arranging them by syntactic categories familiar to the linguistically untrained reader.

The following syntactic categories will be referred to as the bases for the various intonation types:

(a) ORDINARY INTONATION IN DECLARATIVE STATEMENTS (3.1)

- 1) In short statements (3.1.1)
- 2) In the final part of long declarative statements (3.1.2)
- 3) In long declarative statements consisting of a single clause or several clauses connected by *na* = *and* (3.1.3)
- 4) In non-final parts or clauses of a declarative statement which are followed by a pause (3.1.4)

(b) EMPHATIC-EMOTIONAL INTONATION IN DECLARATIVE STATEMENTS (3.2)

- 1) Self-assuring and persuasive emotional intonation (3.2.1)
- 2) Reassuring emotional intonation (3.2.2)

(c) INTONATION IN QUESTIONS (3.3)

- 1) In questions containing an interrogative word (3.3.1)
- 2) In questions not containing an interrogative word (3.3.2)
 - a) Ordinary intonation in questions not containing an interrogative word (3.3.2.1)
 - b) Intonation in questions to which an affirmative reply is expected (3.3.2.2)
 - c) Emphatic intonation in questions not containing an interrogative word (3.3.2.3)

(d) INTONATION IN ANSWERS (3.4)

- 1) In answers to questions containing an interrogative word (3.4.1)
- 2) In answers to questions not containing an interrogative word (3.4.2)
 - a) In answers to questions spoken with ordinary intonation (or an intonation indicating that an affirmative reply is expected) (3.4.2.1)
 - b) In answers to questions spoken with emphatic interrogative intonation (3.4.2.2)
 - c) In unfriendly, irritated and uninterested answers (3.4.2.3)

(e) INTONATION IN ORDERS AND COMMANDS (3.5)

(f) SPECIAL CASES (3.6)

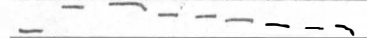
4.2.3.3.1 Ordinary intonation in declarative statements

4.2.3.3.1.1 Intonation in short declarative statements (3.7,1.)

A declarative statement can consist of a short sequence of words which are accompanied by a single intonational sequence, e.g. in English *I am coming*. Alternatively, it can consist of two or several parts or clauses each of which is accompanied by a separate intonational sequence, e.g. in English *When you come back, see me in my office, or When you come back, take your papers and come and see me in my office*. The first of these two statements consists of two intonational sequences which are usually separated by a very short pause, whereas the second one consists of four intonational sequences of which the first and second are usually separated by a very short pause, whereas the other three may or may not have a short pause between them. The term 'intonational sequence' will be used here to refer to a single intonational sequence often relating to one clause, as described above.

In short declarative statements accompanied by a single intonational sequence, the intonation in Tok Pisin begins usually at *lower mid*, rises quickly to *higher mid* and *high*, stays on that high level (except that unstressed syllables are lower than stressed ones which will not be shown in the somewhat schematic representation of intonation in the first examples given below so as not to complicate the picture too much at the initial stage of the discussion), and drops very slightly, *high-higher mid* or *higher mid-mid* in the stressed syllable(s) of the most important word of the statement, and then gradually drops off to *low*. Stress will be marked by an accent ' over the vowel of stressed syllables, including the stressed syllable in words which have only one ordinary vowel and one or several epenthetic vowels, and monosyllabic words which are preceded by the particle *i* which determines them (e.g. *kílim*, *s-táp*,¹ *i gó*), secondary stress by ` , and the stressed syllable of the most important word will be in capitals in the examples - it can be said to carry the sentence stress. Examples: *i gat Túpela tasól*

 = *there are only two* (*tasól* counts as three syllables for intonational purposes, because the flapped *l* [ɾ] is followed by a brief central vowel making it a separate syllable, i.e. [ta-'sɔ-ɪə]¹); *ol i Kílim díspela s-nék*

 = *they KILLED this snake* (*s-nek* counts as two syllables for intonational purposes: [sə-'nek].¹)

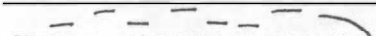
The position of the sentence stress depends on the will of the speaker - e.g.

the last example could be heard as *ol i kílim DÍSpela s-nék*

= *they killed THIS snake*, or as *ol i kílim díspela s-NÉK*

= *they killed this SNAKE*.

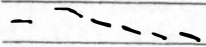
The last example illustrates what happens if the sentence stress falls on the last syllable of a declarative statement. In such a case, the intonation follows the usual rise from *lower mid* in the first syllable of the statement to *higher mid* and *high*, stays on *high level* and drops sharply *high-lower mid* or even *high-low* in the last syllable which carries the sentence stress. If the differences in pitch between stressed and unstressed syllables in the individual words are indicated in the visual representation of the intonation, it is as follows:

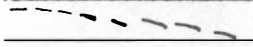
ol i kílím tíspela s-NÉK  = *they killed this SNAKE.*

The important points in this are a) that the last syllable before the *drop* in the sentence-stress syllable always has a pitch which is as high as that of a stressed syllable, irrespective of whether it is stressed or not, and b) that two or more unstressed syllables following a stressed one become lower step by step (compare díspela ).

If the sentence stress is on the penultimate - i.e. last-but-one - syllable of a statement, the intonational *drop* in the syllable carrying the sentence-stress is *high-mid*, and the *drop* continues to *low* in the unstressed syllable following it, e.g. (from this point onwards, the visual representations of the intonation - called 'graphs' for the sake of brevity) will indicate the pitch differences

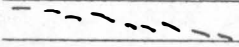
between stressed and unstressed syllables) mípela i SÁve  = *we* (excluding person addressed) *KNOW.*

The ordinary intonation in declarative statements differs somewhat from the pattern discussed above if the syllable carrying the sentence-stress is the second or the first syllable of the statement. If it is the second, the intonation in the first syllable of the statement is *mid*, and it *drops higher mid-mid* in the second syllable, which carries the sentence-stress, and gradually *drops off* to *low* or *very low* in the subsequent syllables, e.g. mi LÚKluk i s-táp  = *I am LOOKing.*

If the sentence-stress is on the first syllable, the intonation in that syllable is *higher mid* and *level*, *mid* or *higher mid* and slightly falling in the second syllable, and *drops gradually to low* or *very low* in the subsequent syllables, i.e. TÚL-tul i kamáp pínis  = *the tultul* (government-appointed assistant village chief and Tok Pisin interpreter) *has come.*

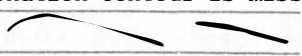
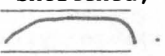
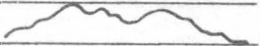
In words which have a main and a secondary stress on non-adjacent syllables such as bágaràp = *out of order*, búl-makàu = *cattle* (see 4.2.2, Stress) and which carry the sentence-stress on their first syllable, the intonational *drop* which is typical of syllables carrying sentence-stress, is split between the two stressed syllables, and in the second stressed syllable reaches *mid* to *lower mid*, e.g.

mótoka i BÁgaràp pínis  = *the car has broken down.*

If such a word with two stresses on non-adjacent syllables is the first word of a statement, the intonation in the first, main stress, syllable is *higher mid* and *level* as usual, and *drops gradually off to low* in the subsequent syllables, with the pitch of the secondary stress syllable being somewhat higher than a usual stressed syllable, e.g. BÚL-makàu i kamáp pínis  = *the cow has come.*

Instead of having only one sentence-stress, even short declarative statements can have one main sentence-stress and one or several secondary ones. This depends on the will of the speaker and on the emphasis he wishes to place on the various parts of the statement.

In summary, the ordinary intonation in short declarative statements is as follows: comparatively *low* beginning (*low-mid* or *mid*), then a sharp *rise*, then staying comparatively *high* followed by a gradual *step by step fall* from the sentence-stress syllable onwards, i.e.  or . If the

sentence-stress syllable is at, or close to, the beginning or the end of a statement, the *rising* part of the intonation contour is missing or shortened, or the *drop* at the end steepened, e.g.  or . Within the intonation contour, unstressed syllables are lower than stressed ones, giving an overall picture somewhat as follows:  or .

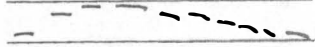
In a notation using letter symbols, this information can be indicated by a subscript _s (for 'statement') at the end of the intonational sequence, e.g. i gat Túpela tasól_s (see above). The subscript is used to indicate that the end of this intonational sequence is low.

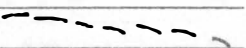
4.2.3.3.1.2 Intonation in the final part of long declarative statements (3.7,2.)

If the last part of a declarative statement consists of one clause covered by a single intonational sequence and is preceded by one or several non-final parts characterised by the intonation described in 3.1.4 below, the ordinary intonation is exactly the same as in short utterances which are covered by one intonational sequence. So, for instance, the examples given above could well constitute the final parts of longer statements, i.e. (in the graphs following, the pitch contrast between stressed and unstressed syllables will be indicated, in contrast to the first examples given above in 3.1.1) (em i lúkim,) ... i gát

Túpela tasól-  = (he looked at them, (and)) ... there were

only two; or (ol i gó long bus) ... na ol i Kílim díspela s-nék

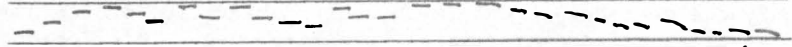
 = (they went into the bush) ... and they killed this

snake; (mi sáve) ... TÚL-tul i kamáp pínis  = (I know that) the

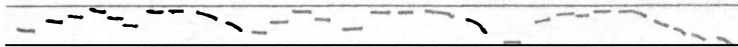
TULTUL has come, etc. If it is desirable to distinguish, in notations, the intonation in the final part of a long statement from the formally identical intonations in short statements (see 3.1.3), the subscript _f (for 'final') can be used in notations using letter symbols, e.g. ... i gát Túpela tasól-_f (see above).

4.2.3.3.1.3 Intonation in long declarative statements consisting of a simple clause or several clauses connected by na = and (3.7,3.)

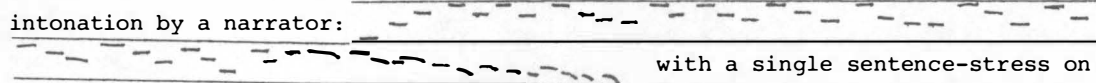
In long declarative statements consisting of a single clause, several secondary sentence-stresses may be employed in addition to the main sentence-stress. The following declarative statement is a good example: díspela túpela lápun méri i kamáutim p-lánti káukau long gáden bilóng pápa bilóng mi = these two old women pull out many sweet potatoes in my father's garden. This statement can be spoken with a single sentence stress which is likely to be placed on KÁUKau, i.e.

. However, it may well be

heard spoken with two secondary sentence-stresses on MÉri and PÁpa. When main and secondary sentence-stresses are present, the intonation drops in those syllables which follow a sentence-stress syllable within the same word. With the next word, the intonation resumes the pattern which is typical of the beginning of a statement covered by a single intonational sequence (see 3.1.1), i.e.



A number of successive declarative statements linked by *na* = *and* or the particle *i* can be united intonationally into a single long statement containing one or several sentence-stresses, e.g. *díspela mán i kísim bíkpela s-tón i kám na i kúkim long páia na i ráusim i gó long díspela bíkpela hul- long g-ráun na i dáunim ol-géta long bel- bilóngen i gó* = *this man brought a big stone and heated it in the fire (and)² took it out [and carried it] to that big hole in the ground and threw it all the way down into it.* This sentence could be given the following intonation by a narrator:

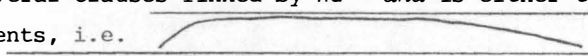
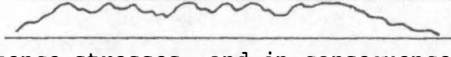
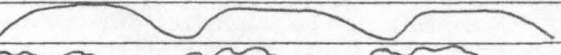
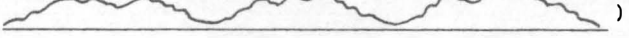
 with a single sentence-stress on

DÁUnim. To understand the intonation of this sentence fully, it must be kept in mind that one-syllable words which are not auxiliary words such as *na* = *and*, the particle *i*, etc., but for instance verbs or nouns, have the same stress as the stressed syllables in words of several syllables. The marking of the stress in the examples has only been inserted to indicate on which syllable the stress is placed in words of more than one syllable, except for monosyllabic words preceded by the particle *i*, e.g. *i gó* (see above towards the beginning of 3.1.1).

The long statement given above could well be spoken with secondary sentence-stresses on *Bíkpela s-tón*, *Kúkim* and *Bíkpela hul-* for instance, in addition to the main sentence-stress on *DÁUnim*. In statements containing *na* = *and* linking several statements into one, the intonational drop after a sentence stress continues up to *na* which it usually *includes*, with a new intonational sequence starting with the next word. In the narrative style used in story-telling, such a connection *na* is often lengthened and drawn out, with a *lower-mid* or *low, level* intonation, i.e. in the above sentence:



In summary, the intonation in long declarative statements consisting of a single long clause or of several clauses linked by *na* = *and* is either the same as in short declarative statements, i.e.

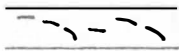
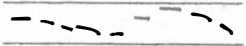
 (or more exactly somewhat like , or it can optionally have several sentence-stresses, and in consequence, several *rise-fall* intonation sequences, i.e.  (or more exactly somewhat like ).

It may be mentioned that in addition to these types of intonation, longish declarative statements may (especially in slow, deliberate speech) be broken up into a number of separate intonational sequences of which each is followed by a pause and of which the final one will show the intonational patterns as described in 3.1.1 (and 3.1.2), and the others those discussed below in 3.1.4.

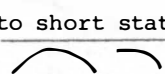
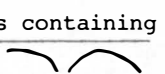
Even short declarative statements consisting of a single clause can optionally have two or several sentence-stresses. This would indicate an attempt on the part of a Tok Pisin speaker that he was trying to bring home a point to the person addressed without implying or displaying any emotional attitude (for this see 3.2 below).

In such cases, the intonational *drop* after a sentence-stress only goes as far as the end of the word containing the sentence-stress, and a new intonational sequence begins with the subsequent word.

This can be illustrated by increasing the number of the sentence-stresses appearing in some of the examples given in 3.1.1, e.g. *i gát Túpela taSÓL-*

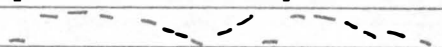
 = *there are ONLY TWO*; Mípele i Sáve  = *WE KNOW*;
 BÚl-maKÁU i-kamÁP pínis  = *the COW HAS come*; etc.

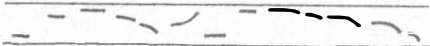
This type of intonation is also used if the last word of a statement is added as an afterthought, usually with a pause preceding it. This is a quite common feature of Tok Pisin, e.g. ol- man i-kamÁP; Pínis  = *all men have come: they have*.

The summary given in reference to long declarative statements containing several sentence-stresses is, in view of what has been said above, also applicable to short statements containing several sentence-stresses, i.e.  or , etc.

When using letter symbols, this intonation would be indicated by a subscript _S (for 'statement') or _{LS} (for 'long statement'). If a long statement is broken up into separate intonational sequences separated by pauses, the notation ^B_S or B..._S seems appropriate (for ^B see 3.1.4).

4.2.3.3.1.4 Intonation in non-final parts or clauses of a declarative statement which are followed by a pause (3.7.4.)

In parts of declarative statements which are not their final section, and which constitute separate clauses often not connected by *na* = *and* and are each followed by a pause, the intonation is the same as in short declarative statements or the final part of long declarative statements (see 3.1.1-2) up to the syllable preceding the one which carries the sentence-stress. In that syllable, the level pitch is a little lower than that of the syllable carrying the sentence-stress, and in the latter syllable, the intonation is *high level, not falling*, and it drops step by step after it, up to the first stressed syllable of the last word of that part. In that syllable it starts *rising* from *lower mid* or *mid*, with the last syllable of the last word *rising* to *high*. If the last word has the stress on its last syllable, or consists of one syllable, this syllable is the only one with a rising tone. Examples (the pause is indicated by a comma): em i ÁS-kim túl-tul-pínis, tasól ÉM i no sáve  = *he asked the*

tultul, but he did not know [it]; long taim ÉM i-kamáp, dok i RÓnewÈ pínis  = *when he arrived, the dog had RUN AWAY*; em i KÁM yet, mi GÓ  = *he is still coming, [but] I go away*; etc. If the

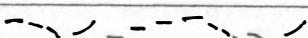
sentence-stress is to be placed on the last syllable of the non-final part of a sentence, because that syllable belongs to the most important word of the whole sentence, with that word having a stressed final syllable, the intonation shows such a pattern as if the stressed word preceding this important word were the

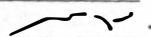
sentence-stress carrier, e.g. yu kamÁP, báimbai i túdak long yu  = *[when] you arrive it will be night on you (= you will get there after dark)*: the yu ['yu] preceding kamÁP shows an intonation as if it carried the sentence-stress.

As has been pointed out in 3.1.3, this type of intonation can optionally be used in longish declarative statements in all parts except the last. This is

especially the case in slow, deliberate speech, with the pause which is a pre-requisite of this intonation following each of the intonational sequences, e.g.

díspela TÚpela lápun méri, i kamáutim káukau long gáden 
 = these two old women, pull out sweet potatoes in the garden; díspela

MÁn, i kísim Bíkpele s-tón i kám, na i KÚkim long páia 
 = this man, brought a big stone, and heated it in the fire. As can be seen from the last example that with this intonation type, the na = and which connects the statements constitutes the beginning of an intonational sequence, not the end of one as is the case with the intonation type mentioned in 3.1.3.

To sum up: the intonation in non-final parts of a long declarative statement which are followed by a pause is similar to that described in 3.1.3, but it is level, not falling, in the syllable carrying the sentence-stress, and the last word has a rising intonation which begins in its stressed syllable, i.e. .

Pitch differences between stressed and unstressed syllables are present.

When using letter symbols, this intonational type can be indicated by a superscript ^B (for 'beginning' - the superscript is used to show that the end of this intonational sequence is high) at the end of the intonational sequence, e.g. long taim EM i kamáp^B dok i RÓnewÉ pínis_F (see above).

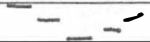
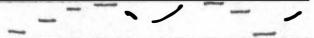
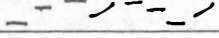
4.2.3.3.2 Emphatic-emotional intonation in declarative statements (3.7,5.-6.)

A very characteristic feature of Tok Pisin is the frequent occurrence of emphatic-emotional intonation sequences. They are generally limited to short statements and the final part of longer ones. Their use indicates that the speaker wishes to imply, and to impart to the hearer, that he is emotionally involved in, or affected by, what he is saying, i.e. that he is apprehensive, or worried, or annoyed, or sorry, or happy, etc.

There are two different types of this intonation: the more commonly used one denotes an attitude of self-assurance on the part of the speaker, and one of persuasion directed towards the hearer. The other one is indicative of a reassuring attitude taken by the speaker towards the hearer.

4.2.3.3.2.1 Self-assuring and persuasive emotional intonation (3.7,5.)

The first syllable of this intonational sequence is high level, and the intonation becomes step by step lower with each subsequent syllable being more or less level in each, until the syllable carrying the sentence-stress is reached. In that it is low or very low level, and then slowly goes up step by step, again being approximately level in each syllable until it rises mid-higher mid in the last syllable. The usual intonation rule according to which stressed syllables are higher than unstressed ones, is absent from this type. Examples: mi no HÁrim

gut  = I did not understand properly (and I am sorry or worried because of this); díspela tok p-LÉS,^B mi no HÁrim  = (this language, I do not understand it) = I do not understand this language (which worries me); em i kám yet,^B na mi GÓ nau  = he is still coming,

and I'll go away now (because I am afraid of him); mi wókim pínis Ákis bílong yu
 _ _ _ _ _ / = I have finished making an axe for you (and I am happy).

If the last syllable of such a statement carries the sentence-stress, it is the penultimate syllable that is low level, e.g. em i-KÁM _ _ / = he will come (I am annoyed with you for doubting it). If the first syllable of the statement has the sentence-stress, the stressed syllable of the last stressed word in the statement has low level pitch, e.g. ÉM i-no paus bílóng mi _ _ _ _ / = THIS is not my suitcase! The commonly heard intonation of ÉM tasól- = that's it! is unusual in being _ _ / instead of _ _ / which may be expected in the light of what has just been said, but which is the emotional intonation of ÉM tasól in the meaning of that's all! - a contrast between two intonational sequences correlated with a contrast in meaning.

No iNÁP = unable to is emotionally intoned _ _ / which corresponds to the usual emotional intonation in statements in which the last syllable carries the sentence-stress. However, if it constitutes a part of a longer statement spoken with emotional intonation, the first syllable of ináp often has mid level pitch which is a special case, e.g. mi no iNÁP i kám _ _ _ _ / = I CANnot come, though _ _ _ _ / has also been observed.

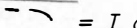
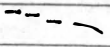
In some cases (especially in somewhat longish declarative statements consisting of one clause) only a section, usually the one referring to the essential core of the statement, shows emotional intonation, whereas the remainder has the ordinary declarative statement intonation _G or _F (see 3.1.1-3). This indicates that the speaker is only mildly emotional about the matter referred to, and does not really care much, e.g. mi nógat BÉNsín long JÍP bílóng mi
 _ _ _ _ / _ _ _ _ = I have no petrol in my jeep (it's a nuisance, but it does not really matter, e.g. there is a trade store over there, and I can buy some); mi no iNÁP i tóktok long GÁDsup _ _ _ _ / _ _ _ _ = I cannot speak GADsup³ (it is a pity, but so what?). The same statement can be uttered with a full emphatic-emotional intonation, with a different shade of meaning, i.e. mi nógat BÉNsín long jip bílóng mi _ _ _ _ / _ _ _ _ = I have no petrol in my jeep (this is terrible, now I am stuck!); mi no iNÁP i tóktok long Gádsup
 _ _ _ _ _ / = I cannot speak Gadsup (this is terrible, now we are in real trouble with these Gadsup people!); etc.

To sum up: the intonation in emphatic-emotional statements begins at high level, goes down step by step to the sentence-stress syllable which is low level, goes up slowly step by step again, and rises mid-higher mid in the last syllable. In all syllables except the last, the intonation is level and the usual differences in the pitch between stressed and unstressed syllables are absent, i.e.

When using a letter symbol, this emotional (and self-assuring and persuasive) intonational type can be indicated by a superscript ^E (for 'emotional') at the end of the intonational sequence, e.g. mi no hárim gut^E (see above). When the intonation applies only to a section of a statement, it can be enclosed by ^E E, e.g. mi ^Enógat BÉNsín^E long JÍP bílóng mi (see above).

4.2.3.3.2 Reassuring emotional intonation (3.7,6.)

The first syllable of this intonational sequence is *very high level*, and the intonation *drops* very slowly in the following syllables until the last syllable drops to *mid*. The last syllable of the utterance is usually lengthened considerably. Pitch differences between stressed and unstressed syllables are largely absent.

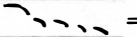
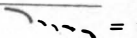
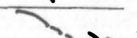
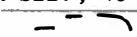
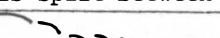
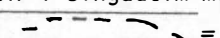
This intonation is mostly found in short reassuring exclamations and brief statements of this nature, e.g. *soree!* ['sore::]  = *I am sorry (for you)!* or *I am so happy (for you)!*; *em i oráit!* [o'ra:i:t]  = *don't worry, everything will be alright!*

With letter symbols, this reassuring emotional intonation can be indicated by a subscript _{ER} (for 'emotional reassuring') at the end of the intonational sequence, e.g. *em i oráit*_{ER}.

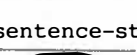
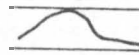
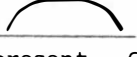
4.2.3.3.3 Intonation in questions

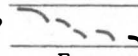
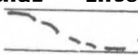
4.2.3.3.3.1 Intonation in questions containing an interrogative word (3.7,7.)

In questions containing an interrogative word such as *húsat?* = *who?*, *háumas?* = *how much?*, *wánem?* *what?*, *which?*, *bílong wánem?* = *why?*, etc., the stressed syllable of this interrogative word is commonly the syllable carrying the sentence-stress, but the intonational drop in it is much more extensive than in declarative statements, and in contrast to the _s type intonation (see 3.1.1), there is an intonational drop in this stressed syllable even if it is the first syllable of the question. The same two features are observable if the sentence-stress in such a question happens to fall on another word than the interrogative word. Examples:

HÁUmas man i kam?  = *how many men have come?*; *bílong WÁnem you no wókim haus?*  = *why do you not build a house?*; *díspela WÁnem?*  = *what is this?*; *DíSpela wánem?*  = *what is THIS?*; *yu LÚkim húsat?*  = *whom do you SEE?*; *YÚ lukim húsat?*  = *whom do YOU see?*; *yu kísim WÁnem bilúm pínis?*  = *which (woman's) netbag have you taken?*; *HÚsat i kámap pínis?*  = *who has come?* When particular emphasis is placed on *húsat?* = *who?*, both syllables of it have strong stress, and the intonational drop is split between these two stressed syllables, e.g. *HÚSÁT i síngautim mi pínis?*  = *WHO called me?*; *díspela méri HÚSÁT?*  = *WHO is this woman?*, etc. Combinations between this intonation and the emphatic_E intonation (see 3.2.1) are quite common, e.g. *HÁUmas MÁN i kam?*  = *HOW MANY men have come (I am shocked to hear that it should be so many)*; *HÚSÁT i síngautim mi pínis?*  = *WHO called me? (I am anxious to know because it worries me that somebody should be calling me).*

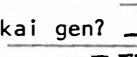
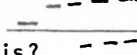
In summary, in questions containing an interrogative word, the stressed syllable of that word often carries the sentence-stress. In that syllable, or in any other syllable which may carry the sentence-stress, the intonational drop is extensive. In contrast to the type _s intonation (see 3.1.1), the drop in the

intonation is also present in the first syllable of a question if it carries the sentence-stress. This results in outlines such as  or  or . Pitch differences between stressed and unstressed syllables are present. Combinations between this intonational type and the emotional ^E intonation (see 3.2.1) are quite common.

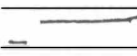
Using letter symbols, this intonational type can be indicated by a subscript _{IW} (for 'interrogative word intonation') at the end of the intonational sequence, e.g. HÚsat i sáve_{IW}?  = *who knows [it]?* Combinations of this intonation type with the emotional ^E intonation can be indicated by a superscript ^{IWE}, e.g. HÚSÁT i b-rúkím^{IWE}?  = *WHO broke it? (I am wondering and I am worried that I do not know).*

4.2.3.3.3.2 Intonation in questions not containing an interrogative word (3.7,8-10.)

4.2.3.3.3.2.1 Ordinary intonation in questions not containing an interrogative word (3.7,8.)

In questions not containing an interrogative word, the intonational sequence begins with the first syllable at *lower mid* as in the _s type intonation (see 3.1.1), jumps to *higher mid* in the second syllable, stays on that level or rises slowly in the subsequent syllables, and jumps to *high* or *very high* and slightly rising in the last syllable. Pitch differences between stressed and unstressed syllables are absent or only very slight: e.g. yu laik i káikái gen?  = *are you about to eat again?*; yu b-ringim i kam bánara?  = *will you bring the bow (to me)?*; dok bilong yu i rónewè pínis?  = *has your dog run away?*; etc.

Combinations of this intonation and the emphatic ^E intonation (see 3.2.1) are also found, e.g. yu laik i-KÁIkái gen?  = *are you about to eat again? (I am astonished, you have just finished eating a short while ago!)*.

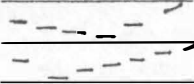
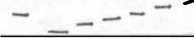
To sum up, the outline of this intonation is  and as has been pointed out, pitch differences between stressed and unstressed syllables are either very slight or absent. Combined with the ^E, intonation the outline is:

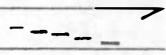


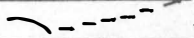
Using letter symbols, it can be indicated by a superscript ^I (for 'interrogative') at the end of the intonational sequence, e.g. yu laik i káikái gen^I? (see above), and by ^{IE} for the combination of ^I and ^E with ^E placed at the beginning of the emotional intonational sequence, e.g. yu laik ^Ei káikái gen^{IE}?

4.2.3.3.2.2 Intonation in questions to which an affirmative reply is expected (3.7,9.)

In questions to which the speaker expects 'yes' as an answer, the intonational sequence begins with the first syllable at *mid* and goes down step by step to the sentence-stress syllable which is *low level*, then jumps to *lower mid* in the next syllable and rises slowly in the subsequent syllables, to jump to *high* or *very high* and slightly *rising* in the last syllable. Pitch differences between stressed and unstressed syllables are absent or only very slight, e.g. *yu laik i KÁikai gen?*

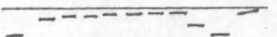
 = *you are about to eat again, aren't you?*; *yu SÁve díspela man?*
 = *you know this man, don't you?*

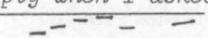
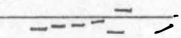
If in such questions, the syllable of the last word carries the sentence-stress, the penultimate syllable has *low level* pitch, as if it carried the sentence-stress, e.g. *díspela man i KÁM?*  = *that man will come, won't he?*

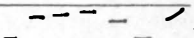
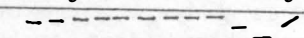
If the first syllable of the question carries the sentence-stress, the intonation in it drops *mid-lower mid* or *low*, with the subsequent syllable on *lower mid*, e.g. *Díspela i lús pínis?*  = *that has been lost, hasn't it?*

In summary, the outline of this intonational sequence is , with little or no pitch differences between stressed and unstressed syllables. When using letter symbols for notation, it can be indicated by a superscript ^{1Y} (for 'interrogative - yes') at the end of the intonational sequence, i.e. *yu laik i káikai gen^{1Y}?* (see above).

4.2.3.3.2.3 Emphatic intonation in questions not containing an interrogative word (3.7,10.)

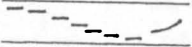
To put emphasis, but no emotion, into a question, an intonation type is used which begins like the ¹ intonation described above in 3.3.2.1, but the last three syllables of the intonational sequence are *mid* or *higher mid*, *lower mid* and *high level* or *high-very high rising*. This is usually used in repeated questions when no answer has been received for the first time, and the expected answer is 'yes'. Questions ending in *o nogát* = *or not* show this intonation frequently, e.g. *yu wókim bánara bilóng mi pínis?*  = *have you finished making the*

bow for me (i.e. I did not get a reply when I asked you before - it IS finished, isn't it); yu wókim pínis o nogát?  = *DID you finish it (you did, didn't you)?; yu sútím túpela múruk?*  = *did you shoot two cassowar-*

ies? (i.e. I did not hear you reply when I asked before; expected answer: yes); yu hárim tok bilóng mi?  = *do you hear me? (why do you not answer?); pápa bilóng yu i kámap pínis o nogát?*  = *has your father*

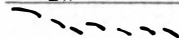
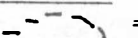
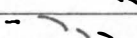
arrived or not (expected answer: he has arrived).

The outline of this intonation type is , with little or no pitch differences between stressed and unstressed syllables. When using letter symbols it can be indicated by a superscript ^{1M} (for 'interrogative, eMphatic'), e.g. *yu sútím túpela múruk^{1M}?* (see above).

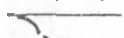
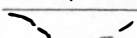
In some cases, the emotional intonation type ^E (see 3.2.1) has been observed to imply an astonished question, e.g. *yu sútím túpela múruk^E?*  = *you shot two cassowaries?! (I am astonished and worried, you know you ought not to have done that).*

4.2.3.3.4 Intonation in answers (3.7,11-14.)

4.2.3.3.4.1 Answers to questions containing an interrogative word (3.7,11.)

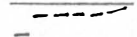
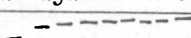
When answering a question which contains an interrogative word, the intonation is usually the same as in such a question (see 3.3.1), with the intonation drop in the sentence-stress syllable very pronounced, and present even if the sentence-stress syllable is the first syllable of the reply, e.g. *HÁUmas man i kám_{IW}?*  = *how many men have come?* Answer: *Túpela man i kámap*  = *TWO men have come; díspela WÁnem_{IW}?*  = *what is this?* Answer: *díspela i KÁlop*  = *this is a wooden headrest; bílong WÁnem yu no wókím haus_{IW}?*  = *why do you not build a house?* Answer: *mi no SÁve wókím haus*  = *I do not know [how] to build a house; etc.*

This intonation type which is like the _{IW} intonation type (see 3.3.1) can be indicated by a subscript _{IWR} (for 'interrogative word - reply') when using letter symbols, i.e. *díspela WÁnem_{IWR}?* Answer: *díspela i KÁlop_{IWR}* (see above).

In the reply to an ^{IWE} type question (see 3.3.1), the intonation is also usually _{IWR}, unless the speaker feels some reason to display emotion. Example: *HÚSÁT i-SÍNgautim mi pínis^{IWE}?*  = *WHO called me? (I am worried that someone should be calling me)* Answer: *ÉM i-síngautim yu_{IWR}*  = *he called you.* If the person giving the answer wishes to imply emotion, his reply will be a combination of the _{IWR} intonation and the ^E intonation, and thus mirror the intonation of the question, i.e. *EM i-SÍNgautim yu*  = *HE called you (and I am worried too).* This can be indicated by a superscript ^{IWER} (for 'interrogative word emotional reply').

4.2.3.3.4.2 Answers to questions not containing an interrogative word (3.7,12-14.)

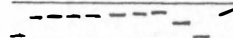
4.2.3.3.4.2.1 Answers to questions spoken with ordinary interrogative intonation (see 3.3.2.1) or with one indicating that an affirmative answer is expected (see 3.3.2.2) (3.7,12.)

The usual intonation of the reply to a question which does not contain an interrogative word and is spoken with the ordinary interrogative intonation (see 3.3.2.1), or the ^{IY} intonation indicating that the expected answer is 'yes' (see 3.3.2.2), is of the intonation type _S, i.e. the same as in a declarative statement (see 3.1.1); e.g. *yu laik i-káikái gen^I?*  (or  if 'yes' is expected as an answer) = *are you about to eat again?* Answer: *mi LAIK_S*  = *I am (about to); yu b-ríngim i kám bánara^I?*  = *will you bring*

the bow (to me)? Answer: mi b-ríngim i kám_S  = I will bring it here; etc. No notation symbol beyond _S would be needed for such cases.

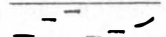
4.2.3.3.4.2.2 Answers to questions spoken with emphatic interrogative intonation (3.7,13-13a.)

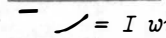
The reply to a question which does not contain an interrogative word and is spoken with the emphatic interrogative intonation ^{IM} (see 3.3.2.3) is usually given in the emphatic emotional intonation ^E (see 3.2.1), e.g. yu wókim bánara

bilóng mi pínis^{IM?}  = have you finished making the bow for me?

Answer: mi wókim pínis^E  = I have finished making it (and I am happy

about it). The same type of intonation often characterises the answer to a question spoken with the ^{IE} interrogative intonation type (see 3.3.2.1), e.g. yu laik

^E i káikai gen^{IE?}  = are you about to eat again? (I am astonished).

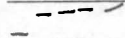
Answer: mi laik^E  = I will (and I am quite querulous about my right to do it),

but the ordinary _S intonation (see 3.1.1) is also not uncommon in such a case, i.e.

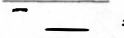
mi LAIK  = I will.

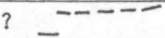
4.2.3.3.4.2.3 Unfriendly, irritated and uninterested intonation in answers (3.7,14.)

Short answers to all types of questions which do not contain an interrogative word can be given in an intonation which indicates that the person replying is bored with, irritated by, or not interested in the question, or wishes to 'brush off' the person asking it, or to make known his unfriendly attitude towards him. This intonation is characterised by beginning on high level in the first syllable, with the intonation going down a little, step by step, in the subsequent syllables, and staying level in them, and being mid or lower mid level in all syllables of the last word. The pitch differences between stressed and unstressed syllables are generally absent. The (last) stressed syllable of the last word of the answer

is usually very much lengthened. Examples: p-les i gát man^{I?}  = are

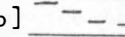
there any people in the village? (lit. has the village got men?) Answer: i gááát

[i 'ga::t]  = there are (i.e. can't you see, you fool? don't bore me);

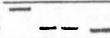
túl-tul i kén kam^{I?}  = can the tultul come? Answer: i kééén [i 'kɛ::n]

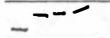
 = of course he can (i.e. what a silly question to ask); yu ináp i kárim

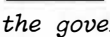
díspela kágo o nogát^{IM?}  = are you able to carry this

load? (I expect you are) Answer: mi no ináaap [mi no i'na::p]  = I

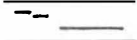
am not (can't you see it's too heavy, you fool?); yu b-ríngim jip i kám^{I?}

 = did you bring the jeep? Answer: i-bágaráaap [i 'baga'ʔa::p]

 = it is broken down (you ought to know, you fool); em i kíap^{I?}

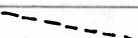
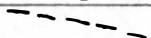
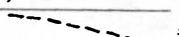
 = is he the government officer? Answer: i kíiiap  = (he) is

the government officer (don't you know, you fool?); etc.

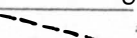
To sum up, the outline of this intonation is , with the pitch differences between stressed and unstressed syllables absent. When using letter symbols, it can be marked by subscript _U (for 'unfriendly'), e.g. i-gát_U (see above). The lengthening of the final vowel need not be indicated separately.

4.2.3.3.5 Intonation in orders and commands (3.7,15-17.)

In polite or mild orders, the ordinary statement intonation _S (see 3.1.1) is used. In such orders, the pronoun referring to the person or persons must be employed, e.g. yu b-ríngim WÁra i-kám_S  = *please bring me water*.

The intonation denoting a straight order or command begins with a *high*, slightly *falling* pitch on the first syllable, and quite evenly drops in the subsequent syllables, with the last syllable *lower mid* and slightly *falling*. Pitch differences between the stressed and unstressed syllables are absent. Examples: kísim díspela kágo!  = *take this load!*; kámutim káukau!  = *pull out sweet potatoes!*; b-rúkim díspela páia!  = *chop this firewood!*; etc.

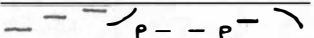
The outline of this intonation is . With a letter symbol, it can be marked with a subscript _O (for 'order'), e.g. kámutim káukau_O! (see above).

Prohibitions beginning with nógut = *do not* can be spoken with this _O intonation if they are straight commands, e.g. nógut yu kam ínsait_O!  = *don't come inside!* In more polite prohibitions, the emotional intonation ^E (see 3.2.1) is used in them, e.g. nógut yu kam ínsait^E!  = *don't come in, please!*

4.2.3.3.6 Special cases (3.7,18-23.)

A few instances have been observed in which the intonation in Tok Pisin deviates from what has been discussed above in 3.1-5 and which therefore are to be regarded as special cases.

4.2.3.3.6.1 Oráit in some of its uses (3.7,18.)

In one of its uses, oráit functions as a connecting particle between separate sentences in narrative style or in a speech, and also as a connector between separate clauses of one sentence, usually replacing na = *and* or other conjunctions in such cases. In these functions, its intonation is , with the pitch of both syllables low level, and it is usually preceded and followed by short pauses (indicated by _P), e.g. em i ÁSkim túl-túl- pínis^B, _P oráit _P, ÉM i no sáve_F  = *he asked the tultul - [but] he did not know [it]*; em i KÁM yet^B, _P oráit _P, mí gó_F  = *he is still coming - I go away*; díspela man i kísim bíkpela s-tón_S _P oráit _P, em i kúkim long páia_S

p oráit p em i RÁUsim i gó long hul_S ----- p ----- p -----
p ----- p ----- = *this man took a big stone - he heated it in the fire -*
 (and) he took it out [and carried it] to the hole; etc.

A characteristic feature of the conversational style of spoken Tok Pisin is the frequent use of i oráit ----- or em i oráit ----- = *that's alright with me; it's O.K.!* spoken with the emotional ^E intonation (see 3.2.1). It is usually preceded by a pause (p). Example: sapós i KÁm (p) i oráit_E ----- = *if he comes, that's alright with me.*

In other contexts, oráit is spoken with ordinary intonation patterns, for instance in oráit na_S -----. This is an idiom often used when one job is finished and the speaker wishes to indicate that the next one should be started. It is also used to encourage oneself and/or the listeners to get started on something, somewhat like *Let's* Another example of oráit spoken with ordinary intonation would be mi orÁit long tok bilóng yu_S ----- = *I agree with you* (lit. *I am alright at your talk*).

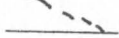
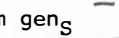
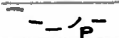
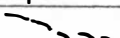
4.2.3.3.6.2 t-rú in some of its uses (3.7,19-21.)

t-rú is used much like English *I see!* in reply to a statement, and in this function is spoken with the intonation -----, i.e. starting *lower mid* and falling to low, e.g. em i Kísim móni pínis_S. p t-rú. ----- = *he has taken the money. I see.*

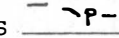
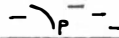
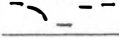
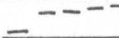
t-rú is also used to indicate an astonished reaction to a statement, somewhat like English *really?* In this function, it is spoken with the intonation -----, i.e. starting *mid* with the second syllable falling *high-lower mid*, and the vowel -u is often lengthened, e.g. em i RŌnewē pínis_S. p t-rúú! [t^ə'ru:::] ----- = *he has run away. Really?* To express that the person addressed is very sorry to hear and deplores what he has just been told, the intonation ----- is used often found with t-rú in which the -u is considerably lengthened, i.e. it begins with *higher mid level*, and falls *mid-low* in the second syllable, e.g. em i NDÁl pínis_S. p t-rúúú [t^ə'ru:::] ----- = *he has died. Really? Oh, what a pity!*

In other usages, t-rú is spoken with ordinary intonation patterns, e.g. em i pápa t-RÚ bilóng mi_S ----- = *he is my real* (i.e. not just classificatory) *father.*

4.2.3.3.6.3 The special intonation of ÉM tasól- ----- = *that's it!* has already been mentioned in 3.2.1. In three distinct idiomatic usages, the combination em

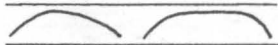
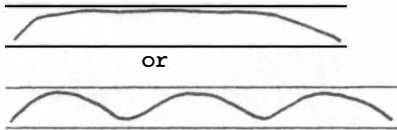
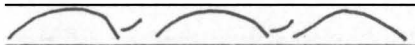
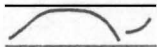
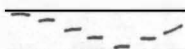
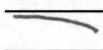
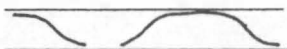
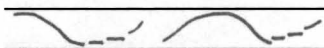
tasól has been observed with the following intonations of which only the first constitutes a special case: a) *that's it!* , b) *that's all!* , and c) constituting a reply to a question containing an interrogative word . Examples: a) ÉM tasól-, _p MÉkim gen_s  = *that's it! Do it again;* b) ÉM tasól-, _p mi NÓ gat móas  = *that's all, I have no more;* c) HÚSÁT i-mékim_{IW}? ÉM tasól_{IWR}  = *Who did it? He did.*

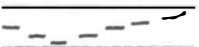
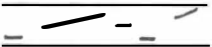
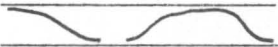
4.2.3.3.6.4 The special intonation of no inÁP  = *unable to* in long statements has already been mentioned in 3.2.1.

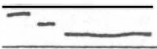
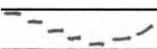
4.2.3.3.6.5 The words yésa  = *yes*, nogÁt  = *no*, wántok  = *friend, mate; member of the speaker's linguistic community or social group, etc.*, másta  = *Sir (European)*, mísis  = *lady (European)*, and personal names are spoken with ordinary intonation by themselves. In sentences, yésa and nogát are usually spoken with separate _s intonational sequences and are always followed by a pause, e.g. Yésa_s, _p mi sáve_s  = *yes, I know*; noGÁt_s, _p mi no sáve_E  = *no, I do not know (I'm sorry)*. If used in addressing someone in a sentence, wántok, másta and proper names are often spoken with separate _s intonational sequences but are rarely followed by a pause, e.g. Másta_s i láik i kámI?  = *would you like to come, sir?* (also ); Píta_s i sáve_s  = *you know, (it), Peter.*

4.2.3.3.7 Summary of intonational sequences in Tok Pisin in tabular form

The contents of the discussion presented in 3.1-6 is given below in tabular form to facilitate reference. Several of the intonational sequences are identical in different situations (e.g. self-assuring and persuasive emotional statements, and answers to questions spoken with emphatic interrogative intonation are both spoken with the intonation type ^E) and could have been placed under single headings. However, it has been decided, for the benefit of linguistically untrained readers, to list them separately and also to repeat the outlines in each instance. Cross-references have been inserted using the letter symbols. The use of = indicates 'is equal to ...'.

INTONATION	LETTER SYMBOL	OUTLINE	PITCH DIFFERENCES BETWEEN STRESSED AND UNSTRESSED SYLLABLES
1. In short declarative statements (3.1.1)	subscript _S		present
2. In the final part of long declarative statements (3.1.2)	subscript _F	same as _S	present
3. In long declarative statements consisting of a single clause or several clauses connected by <i>na = and</i> , also in short declarative statements with several sentence-stresses (3.1.3)	= subscript _S (see 1) subscript _{LS}		present
optionally (3.1.3)	_B _S		present
4. In non-final parts or clauses of a statement followed by a pause (3.1.4)	superscript ^B		present
5. In self-assuring and persuasive emotional statements (3.2.1)	superscript ^E		absent
6. In reassuring emotional statements (3.2.2)	subscript _{RE}		absent
7. In questions containing an interrogative word (3.3.1)	subscript _{IW}		present
In conjunction with emotional intonation (3.3.1)	superscript ^{IWE}		present in first part, absent in second
8. In ordinary questions not containing an interrogative word (3.3.2.1)	superscript ^I		absent or slight

INTONATION	LETTER SYMBOL	OUTLINE	PITCH DIFFERENCES BETWEEN STRESSED AND UNSTRESSED SYLLABLES
In conjunction with emotional intonation (3.3.2.1)	superscript ^{IE}		absent (or slight in first part)
9. In questions not containing an interrogative word, with an affirmative reply expected (3.3.2.2)	superscript ^{IY}		absent or slight
10. In emphatic questions not containing an interrogative word (3.3.2.3)	superscript ^{IM}		absent or slight
Implying astonishment (3.3.2.3) optionally	= superscript ^E (see 5)		absent
11. In answers to questions containing an interrogative word (3.4.1)	subscript _{IWR}		present
In conjunction with emotional intonation (3.4.1)	superscript ^{IWER}		present in first part, absent in second
12. In answers to questions spoken with ordinary interrogative intonation or with one indicating that an affirmative answer is expected (3.4.2.1)	= subscript _S (see 1)		present
13. In answers to questions spoken with emphatic interrogative intonation (3.4.2.2)	= superscript ^E (see 5)		absent
13a. In answers to questions not containing an interrogative word and spoken in conjunction with emotional intonation (3.4.2.2)	= superscript ^E (see 5) or = subscript _S (see 1)	 	present present

INTONATION	LETTER SYMBOL	OUTLINE	PITCH DIFFERENCES BETWEEN STRESSED AND UNSTRESSED SYLLABLES
14. Unfriendly, irritated and uninterested intonation in answers (3.4.2.3)	subscript _U		absent
15. Intonation in polite orders and requests (3.5)	= subscript _S (see 1)		present
16. Intonation in straight orders and commands, and prohibitions (3.5)	subscript _O		absent
17. Intonation in polite prohibitions (3.5)	= superscript ^E (see 5)		absent
18. oráit as connector in narrative style (3.6.1)			not applicable
19. t-rú = <i>I see!</i> (3.6.2)			not applicable
20. t-rú = <i>really?</i> (3.6.2)			not applicable
21. t-rú = <i>really? Oh, what a pity!</i> (3.6.2)			not applicable
22. ÉM tasól = <i>that's it!</i> (3.2.1)			not applicable
23. no ináp in long statements (3.2.1)			not applicable

NOTES

1. The standard orthography used in Mihalic 1971 has been employed here. In the pronunciation of consonant clusters such as initial s + stop or nasal, medial l + t, etc., a short epenthetic vowel often appears between the consonants. As a result of this, a word such as snek [sə'nek] has two syllables which is of importance for the discussion of intonation. Such instances have been indicated by the insertion of a hyphen between the two (or three) consonants involved, i.e. s-nek, tul-tul-. The epenthetic vowel accompanying a word-final r or l has been indicated by r- or l-, e.g. tasól- [ta-'so-ʔə]. It disappears if the next word begins with a vowel, e.g. tul-tul i kam.
2. In the translations of Tok Pisin sentences, () will be used to indicate words which are present in Tok Pisin, but are not necessary in an idiomatically correct English rendering. Conversely, [] are used to enclose words which are not present in Tok Pisin sentences, but have to be used in an idiomatically correct English translation. This will however only be resorted to sparingly so as not to make the translations look unwieldy. For instance *the* will not usually be given as [*the*] though it has no equivalent in Tok Pisin.
3. A Highlands language.