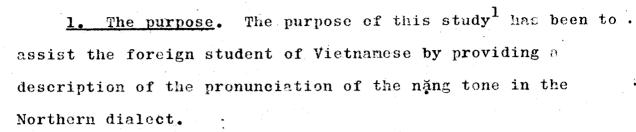
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A STUDY OF THE HANG TONE IN VIETNAMESE

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#### 2. The procedure.

- 2.1. This study was carried out with several Northern informants who used, for the most part, a reading or slow, careful speech. After the initial elicitations of stories and conversations, it was necessary, for the purpose of a more complete study, to construct and in some cases revise sentences from various sources. To insure that these were as the natural constructions of a native speaker, the informants were requested to correct them as they read them to me for mimicry. Each informant appeared to make corrections very freely. To avoid an unnaturalness or an undue emphasis of these words, it was not disclosed to the informants that my main interest was in the năng tone.
  - 2.2. Steps of the procedure described.
- 2.2.1. To listen to elicited conversation and story-telling, some of which were tape recorded and listened to repeatedly. This was to assist me in beginning to listen for the tone, and to get a general impression which would help me know how to proceed.

- 2.2.2. To elicit sentences using the nong tone with all combinations of adjacent tonal environments, including its occurrence as sentence initial or sentence final. Although this tone does not have a high percentage of occurrence in relation to the other tones, it can occur in any of the abovementioned environments. This is true regardless of whether the word final is a stop, masal, vowel, or semivowel.
- 2.2.3. To compare nang and huyen words in identical and similar contexts. This comparison was made after having noted that in context the level of the two tones is the same, as Ly notes in describing a musician-like impression of the tones.
- 2.2.4. To listen to a series of two or more adjacent nang tones within the wider context of a sentence. These included all possible combinations with reference to the word-final position: i.e., stop-final, nasal-final, vowel-final, and semivowel-final. For comparison, a word with the huyen tone was included in the sentences.
- 2.2.5. To observe nang words in isolation in contrast with huyen words, which were otherwise identical. Stop-final nang words were compared with similar words of both tones, since a stop-final never occurs on words with a huyen tone.

# 3. The results.

3.1. There is no variation in the pronunciation of words having the nang tone to correspond with change in tonal context, in position in the sentence, or in the final of the word itself. (See 2.2.2, 2.2.4).

- 3.2. The level of nang tone in context is identical with that of the huyen tone. In isolation, it is pronounced lower than huyen, except for nang words with a stop-final, which were pronounced on the same level.
- 3.3. Laryngealization may occur on the vowels of words having the năng tone. This is especially common in slow, precise speech. On tapes and in the first few readings by my informants, the vowels were very frequently laryngealized. Later, as the informants became more accustomed to the procedure, this almost disappeared.
- 314. A glottal stop occurs word-final on words written with a masal, vowel, or semivowel final. On words having a masal final, this effects a double closure. That is, the oral closure is made simultaneously with the glottal stop, the tongue reaching the point of articulation as the vocal cords interrupt the airstream. The masal may continue after the glottal stop is released, especially in slow, careful speech. Even without the masal being pronounced, the vowel preceding the glottal stop is masalized, and being colored by the approach to the masal, it enables one to distinguish a word ending with an alveolar closure from a velar (as, man vs. mang).
- 3.5. Orthographically, there are stop-final words having the name tone. Phonetically, however, these are to be classed with the huyen tone; because they occur without laryngealization or a glottal stop. (3.2 indicates a tendency toward this distinction between stop-final and other name words by the native speaker.)

### Footnotes

- <sup>1</sup>This is an aural perceptive study in contrast to the spectograph study in Lê Văn Ly, <u>Le Parler Vietnamien</u>, Hueng Anh, Paris, 1948.
- <sup>2</sup>From Emeneuu's results on the frequency of occurrence of various tones in connected discourse, many percentages average to only 11.7 percent. M. B. Emeneau, <u>Studies in Vietnamese (Annamese) Grammar</u>, University of California Press, Berkeley and Los Angeles, 1951, p. \*7.
- 3Ly, p. 108, sections 4 and 6.
- <sup>4</sup>Ly, p. 116, section 6.
- 5 See spectograph study, Ly, p. 117, numbers 33,34.