

Annex: Indian English Corpus

I. Oral data

1. Movie dialogue transcription *Obama Phas Gaye Re* (2010) [Fictional]
2. Transcription of Indian English T.V interviews. [Non-fictional]

II. Written Data

1. *Shalimar the Clown* (2005) extracts [Fictional]

III. Other relevant data

1. Vocalic sounds in 'Indian' versus 'RP English'

I Oral Data

1. Movie dialogue transcription *Obama Phas Gaye Re* (2010) [Fictional]

- Speaker 1: Ae Hello! You long hair.. and lanky fellow! Stand for where you're sitting! Teacher enter, no notice! hmm? full insulting??hmm? your mother father's manners.. this?hmm?
- *Speaker 2: Sir woh baat aisi hai.. (Sir we were talking that)*
- Speaker 1: Speak in ENGLISH! This English coaching! Not a... Local language.
- *Speaker 2: Actually talk was that sirji ki dis..*
- Speaker 1: FULL STOP!!
- *Speaker 2: Sorry Sir!*
- Speaker 1: Sorry ka baby! You together thinking! Mmh English speaking like a rice plate eating? No! Never! huh! Not. English speaking not a children play! English speaking like a undertaker play! Taj Mahal create!
- *Speaker 2: Taj Mahal create??*
- Speaker 1: YESS! Again time! Careful! Again time this behaviour; so touch to my fingerprint you chick So big cheek, you cheek, red-red cheek! Understand?
- *Speaker 2: Yes sir..*
- Speaker 1: The postman, the busyman, the collector letter from the fever ishtin jack bhanda!

2. Transcription of Indian English T.V interviews. [Non-fictional]

Transcription: *Interview 1*

[...]Great pleasure and privilege that all of us are meeting again... proud as *Mumbaikars* because this will be held every year only in Mumbai[...] (Amol Palekar Actor)

/gre:t pledʒər ænd prɪvɪledʒ dæt ɒl əv s ar mi:tɪŋ ə'gen... praʊd əs mʊmbaɪkərs bɪkɒz dɪ:s wɪl bi: held evri ye:r wɒnli in mʊmbaɪ/

Transcription: *Interview 2*

[...]You know in economics there is principle called theory of comparative cost which says that you may grow rice and you may grow wheat but you have to decide what you can grow better and concentrate on that and let some other country grow the other thing similarly with *arts you may be a painter, you may be a writer, you may be a poet* but you have to decide what you can do better and focus on that [...](Girish Karnad-Filmmaker)

Transcription: *Interview 3*

[...]And the business is changing and you have multiplexes. So *actually* speaking we have a lot more art parallel cinema. He is a superb director if he was not; if I did not believe that he could make a good film I would not have agreed to do the film[...] (Kajol – Actress)

Transcription: *Interview 4*

[...]We thought well opening a store at this is one community which we can align to... and it'll work for us that's one community Kolkata we love that city we launched most of our format there and we are being quite successful and people are emotionally attached to the brands[...] (Kishore Biyani- Businessman)

Transcription: *Interview 5*

[...]My favourite film is one of the recent ones that I did and it's called luck by chance. It's gone down as one of the really funny things that I've done. I feel *really good, really good* sometimes you take chances and they just blossom [...] (Juhi Chawla- Actress)

Transcription: *Interview 6*

[...]Relations at the people to people level are of great significance. The fact that there is a large community in the United States people of Indian origin the way they've flourished, the way they've contributed to the growth of the American economy[...] (Manmohan Singh- Politician)

Transcription: *Interview 7*

[...]Further improved the security scenario in the state what can be done to eradicate the menace of violence given the difficult times that we live in and obviously a very close working relationship with all the security forces that are functioning in the state whether it be the army the central paramilitary force [...] (Omar Abdullah- Politician)

Transcription: *Interview 8*

[...]I didn't realise that *I'm being* branded as a very serious actor ...It was a French play adaptation Moliere's and I did that on stage which was **article missing* huge success [...] (Om Puri – Actor)

Transcription: *Interview 9*

[...]I like listening to scripts so she read it out to me. The moment I heard the narration I mean right through it, from the first scene onwards kind of sucked me in and I just feel in love with the characters and I was very moved by it. I thought her writing *was very fine*, her characters were very well written [...] (Aamir Khan- Actor, film director)

Transcription: *Interview 10*

[...] I did not know which angle would have suit me better, which profile works better for me. Things like this I wasn't aware of, *for me I thought* ok acting means to go in front of the camera render your dialogues [...] (Kajal Agarwal- Actress)

Transcription: *Interview 11*

[...] More liberal and he actually told me you know I want you to have a career and I want you to do things for yourself. I want you to be financially independent. The IPL which is the Indian premier league and for cricket clubs, so I thought it would make so much easier if I got into that being such a popular sport and then branch out. [...] (Preity Zinta- Actress)

Transcription: *Interview 12*

[...]Also because I'm basically terrible person and if I were given a choice tomorrow I'd opt to do a play. You don't have to make crucial decisions on the spur of the moment quickly. I found that very difficult as a filmmaker to be able to hit the right idea, the right angle of camera, and the right light. [...] (Naseerudin Shah – Actor)

Transcription: *Interview 13*

[...] More less you can imagine since I'm a novelist I read a great deal of fiction and always have. That was my first love and as a young girl I read all the classics of British and American literature and through the English language Russian and Japanese literature [...] (Anita Desai- Novelist)

Transcription: *Interview 14*

[...] I told her I won't do anything which you don't like in cinema you know I'm not going there Just to sing around the trees and I'm just trying to find my own you know world but she couldn't understand. [...]He did a *very very* small part but I remembered and said who's this guy keep tracking him then I started. [...] (Irrfan Khan- Actor)

Transcription: *Interview 15*

[...]I couldn't get out that film of my head I have seen that film about 50 60 70 times and every time I'm in a doubt about what to do I go back to that film. Sublimness out of something so cruel out of something so down and dirty and gritty that is a lesson I have learned [...](Dibakar Banerjee- Film Director)

Transcription: *Interview 16*

[...]I have three beautiful scenes with each of my daughters and I really enjoyed that because the whole structure of the film. I loved my privacy and not fallen into the trap of stardom [...](Sharmila Tagore-Actress)

Transcription: *Interview 17*

[...]“President Obama has began rather negatively that was a bit strong, let's say he has torn down expectations while he has promised to discuss some, what he calls, big tickets items with the prime minister. On other key issues Obama was either a little wishy washy or even a bit negative”[...] (Prannoy Roy News Anchor and Businessman)

Transcription: *Interview 18*

[...]And the people's perception where they live and that really had to do with the fact that if you were living in Western Europe in this time you had just become aware of this new thing bubbling up in the western horizon which was the so called new world[...] (Salman Rushdie- Novelist and Essayist)

II. Written Data

1. *Shalimar the Clown* (2005) extracts [Fictional]

1. [...]“If he didn’t think I was as ugly as a *bhoot*,” said Noman conclusively, “he wouldn’t keep trying to rip my face off with his claws.”[...] p-24, 58(book)

2. [...]Abdullah Sher Noman was indeed a lion, as the honorific *sher* which he had eventually taken as his middle name suggested. [...] p-24 (59 book)

3. [...]However, he felt bad about the damage to his friendship with the Shirmalis’ *waza* or head chef, Bombur Yambarzal, and Firdaus of the unsparing tongue made him feel worse[...] 27

4. [...] “At present I don’t care if he’s a maharaja, a maharishi, a maha-lout or a *mahaseer* trout,” he told the assembling villagers before the banquet at the Shalimar Bagh. “He’s our employer, and the traveling players and wazwaan cooks of Pachigam treat all their employers like kings.” [...]p-28

5. [...]Words reawakened in him and rushed out like panicky sheep. “Pamposh, hai! hai! Pamposh—where is she—what’s happening—is she all right—the baby, will the baby live—where is Pyarelal, he must be wild—my God, didn’t I tell you to stay back—*arré*, how did she, when did it, what should we do?” [...] p-30

6. [...]In a tent on the lowest terrace Bombur Yambarzal the waza of Shirmal confronted him with a face whose colors were anything but gay. In spite of the maharaja’s requirement that their rivalries be set aside, this was not a man at peace with his neighbor. “It’s the final humiliation,” he snapped.

“We—we, who are the unrivaled wazwaanis, longtime virtuosos of the *pulao*, maestros of *methi* chicken and artists of *aab gosh!*—we have been given the junior terrace, where the least important diners will come to eat. You interlopers—you pickpockets—you ignoramuses who think you can cook this food without even a waza to supervise you, let alone a *vasta waza*, a grand chef like myself!—have been ranked above us.

The insult is apparent to all and will not be forgotten. I console myself that at least your rabble don't have access to the highest terrace either, because the household chefs threatened to walk out if they didn't get to feed the top tables. Clearly the maharaja was prepared to insult the whole village of Shirmal but felt obliged to butter up his cooks." [...]

p-30

7. [...] So much was new in those days, so much only half understood. "Pakistan" itself was a former rumor, a phantom-word that had only had a real place attached to it for two short months. Perhaps for this reason—its move across the frontier from the shadow-world of rumors into the "real"—the subject of the new country aroused the most furious passions among the rumors swarming into the Shalimar Bagh. "Pakistan has right on its side," said one rumor, "because here in Kashmir a Muslim people is being prevented by a Hindu ruler from joining their coreligionists in a new Muslim state." A second rumor roared back, "How can you speak of right, when Pakistan has unleashed this murderous horde upon us? Don't you know that the leaders of Pakistan told these cutthroat tribals that Kashmir is full of gold, carpets and beautiful women, and sent them to pillage and rape and kill infidels while they're at it? Is that a country you want to join?" A third rumor blamed the maharaja. "He's been dithering for months.

The Partition was two months ago!—And still he can't decide who to join, Pakistan or India." A fourth butted in. "The fool! He has jailed Sheikh Abdullah, who has sworn off all communal politics, and is listening to that mullah, Moulvi Yusuf Shah, who obviously tilts toward Pakistan." Then many rumors clamored at once. "Five hundred thousand tribals are attacking us, with Pak army soldiers in disguise commanding them!"—"They are only ten miles away!"—"Five miles!"—"Two!"—"Five thousand women raped and murdered on the Jammu border!"—"Twenty thousand Hindus and Sikhs slaughtered!"—"In Muzaffarabad, Muslim soldiers mutinied and killed their Hindu counterparts and the officer in charge as well!"—"Brigadier Rajender Singh, a hero, defended the road to Srinagar for three days with just 150 men!"—"Yes, but he is dead now, they slaughtered him."—"Raise his war cry everywhere! *Hamla-awar khabardar, ham Kashmiri hain tayyar!*"—"Look out, attackers, we Kashmiris are ready for

you!”—“Sheikh Abdullah has been let out of jail!”—“The maharaja has taken his advice and opted for India!”—“The Indian army is coming to save us!”—“Will it be in time?”—“The maharaja held his last Dassehra Durbar at the palace and then hightailed it to Jammu!”—“To Bombay!”—“To Goa!”—“To London!”—“To New York!”—“If he’s so scared what chance have we?”—“Run! Save yourselves! Run for your lives!”
[...]*p-32*

8. [...]His Jeep was enveloped in a cloud of khaki noise[...]*p-36*

9. [...]The officer, yes *bibi*. [...] *p-37*

10. [...]No, *bibi*, not that way, he said. [...] *p-37*

11. [...] “Everything is in order, please be assured,” said Pandit Gopinath Razdan, jerking his head to the side and emitting a long red stream of betel juice and saliva; and there was hauteur in his voice, even though he spoke with the bizarre accent of Srinagar which not only omitted the ends of some words but also left out the occasional middles. *Ev’thing is in or’er, plea’ be assur’*. “I am presenting myself—*I am prese’ing mysel’*—at your goodfather’s own behest.” Bustling out from the kitchen came Pandit Pyarelal Kaul, smelling of onions and garlic. “Dear cousin, dear cousin,” fussed Pyarelal, casting shifty glances at Boonyi, “I wasn’t expecting you until next week at the earliest. I am afraid you have taken my daughter by surprise.” Gopinath was sniffing the air disapprovingly. “If I did not know better,” he said in his skeletal voice, “I would think that was a Muslim kitchen you have back there.” *Know be’er. Musli’ ki’en*. Boonyi felt a great snort of laughter blowing through her nostrils. Then a huge surge of irritation welled up in her and the impulse to laugh was lost. [...] *p-37*

12. [...] *Repen’ and than’ me whe’ your se’ses are your ow’*. [...] *p-39*

13. [...]The question of the bride’s clothes was far thornier. “Obviously,” said the groom’s side, “when the *yenvool*, the wedding procession, comes to the bride’s house, we will expect to be welcomed by a girl in a red *lehenga*, and later, after she is bathed by her family women, she will don a *shalwar-kameez*.”—“Absurd,” retorted the Kauls. “She will wear a phiran just like all our brides, embroidered at the neck and cuffs. On her head will be the starched and papery *tarang* headgear, and the wide *haligandun* belt will be round her waist.” [...] *p-40*

III Other relevant data

Vocalic system in RP English

Monophthongs

i:	as in	seat	/si:t/
ɪ	as in	sit	/sɪt/
e	as in	set	/set/
æ	as in	sad	/sæd/
ɑ:	as in	part	/pɑ:rt/
ɒ	as in	cot	/kɒt/
ɔ:	as in	caught	/kɔ:t/
ʊ	as in	foot	/fʊt/
u:	as in	food	/fu:d/
ʌ	as in	bud	/bʌd/
ɜ:	as in	bird	/bɜ:d/
ə	as in	about	/ə'baʊt/

Diphthongs

eɪ	as in	day	/deɪ/
əʊ	as in	coat	/kəʊt/
aɪ	as in	kite	/kaɪt/
aʊ	as in	house	/haʊs/
ɔɪ	as in	toil	/tɔɪl/
ɪə	as in	here	/hɪə/
εə	as in	air	/εə/
ʊə	as in	poor	/pʊə/

Vocalic system in Indian English

Monophthongs

i:	as in	seat	/si:t/
ɪ	as in	sit	/sɪt/
e:	as in	say	/se:/
ɛ	as in	cottage	/kɒtɪdʒ/
ɜ	as in	set	/sɛt/
æ	as in	sad	/sæd/
a:	as in	part	/pa:rt/
ɒ	as in	cot	/kɒt/
ʊ	as in	foot	/fɒt/
u:	as in	food	/fu:d/
ə	as in	about	/ə'baʊt/
o:	as in	coat	/ko:t/

Diphthongs

aɪ	as in	kit	/kaɪt/
aʊ	as in	house	/haʊs/
ɔɪ	as in	toil	/tɔɪl/
ɪə	as in	here	/hɪər/
eə	as in	air	/eər/
ʊə	as in	poor	/pʊə/