# Student abstracts of selected articles

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## Recommended Citation

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# VOWEL NASALITY IN SUDANESE*

The author's purpose was to show how vowel nasality in Sundanese is best described in prosodic terms rather than in terms of single segments. His description covers both the phonological and grammatical structure of the words.

I. Phonological: The syllables of Sundanese pattern $C_1$ $V_1$ $C_2$ where zero is one of the terms of both C elements and there are always as many syllables as there are vowels. Nasalization is symbolized by n, and its continuation by a line following it, n--. Nasalization begins with any syllable initial nasal consonant and continues through the word until checked by a consonant other than a nasal or h or ?. A nasal consonant nasalizes the vowels following it, but not preceding it.

maro [mãro], to halve CVCV;   kumaha [kumãhã], how? CVCVCV

nahokən [nãhõkən], to CVCVCVC

II. Grammatical: Sundanese verbs can take the infix -ar-/ -al-, which occurs between the first C (or CC) and the first V.

mawa 'to carry' > marawa; niir 'to pierce' > naliir

The consonants of these infixes constitute check points for any previously initiated nasality. However, nasality always occurs again on the third syllable of the infixed form and continues until checked again.

miak 'to stand aside' [mĩãk], > [mãriãk]

moekən 'to dry [mõẽkən], > [mãroẽkən]

These infixed nasalized roots can be symbolized:

maroekən 'to dry' maroekən, CVCVVCVC   R= root; I = infix.

"Unless these separate phonological and grammatical structures are recognized and brought into the analysis and statement, it seems difficult to avoid the misrepresentation of the place and function of this phonetic feature in the language, but its forced inclusion in a rigidly monosystemic statement which is not well adapted for it." p. 96.

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# STYLE IN HUICHOL*

Alternation between phonemes in Huichol shows that language is systematic. The phones of Class I, t, ts, z and $\tilde{r}$, r, and n are used in the normal speech of the Huichol Indians. However, to indicate diminution, endearment, cuteness, or baby talk the phones of Class II, $t^y$, $ts^y$; s, (or Z, or S, or $\theta$); R, (or l, or L); and $n^y$ substitute for the Class I phones.

Class I:  t        ts        z,$\tilde{r}$        r        n

Class II:  $t^y$        $ts^y$        s,Z,S,$\theta$,        R,l,L        $n^y$

Some possible interpretations are that these involve (1) style as a nonstructural feature, (2) style as a part of the phonemic system, (3) conditioning by a styleme, and (4) phonemic contrast. These interpretations are rejected. Rather, it is concluded that the sounds of Class I and Class II should be assigned to different phonemic systems. In this way then, the classes are both related in terms of linguistic structure, and contrasted with one another. The same internal relationships are shown by each of the phonemic systems, making them congruous at each point. In addition they coexist in the speech of all Huichol speakers. There is also a secretive system and a falsetto system indicating respectively, implied secrecy and excitement or extreme involvement of the speaker.

* Abstracted by Nancy Freiberger from: Grimes, Joseph E. 1955. "Style in Huichol Structure," <u>Language</u> 31.31-35.


# TRIQUE TONE*

At first an attempt was made to describe Trique tone in three and then four levels, but a number of morphemes refused to fit into either pattern. In the frame, $gu^4$ $du^4$$^\circ we^4$ $ko^4$ 'I'll buy twenty', there was contrast between $za^4$ 'eleven', $ko^4$ (higher than $za^3$) 'twenty', and $ka^3$ 'squash'. These morphemes maintained their contrast in other controlled contexts and even in isolation. Similar problems presented themselves in some particles and adjective stems. The writer then considered using five tones even though a five tone language had never been proven to exist. Five tones handled the data and were demonstrated to be needed. Various frames that take into consideration possible conditioning factors illustrated the five tones. Position of the substitution item and word

order were also varied with the five tone levels still holding
their place. An expanded list of the substitution items fur-
ther proved the contrast.

However, complete sets of words minimally different in
pitch are lacking. Also there is subphonemic tone variation
consisting of: 1) effect of stress, sending 3 up and sending
4 and 5 down; 2) minor glides in attacks and releases, and
3) slurs from tone to tone.

A factor underlying the difficulty in clearly seeing five
tones is the asymmetrical nature of the tonal system. Tonemic
combinations involving the three lower tones are numerous, but
those involving tones 1 and 2 are few. Tones 1 and 2 have
limited distribution: tone 1 occurs only in sequence with tone
2; tone 2 occurs only in ultimate and penultimate position.
Actually, only about 50% of the theoretical possible 2-tone
combinations actually occur. We see then that even with five
levels, the actual tone structure is hardly more complex than
with four tones.

*Abstracted by Richard Bergman from: Longacre, Robert E. 1952
    "Five Phonemic Pitch Levels in Trique" Acta Linguistica
    7.62-82.


TONEME REPRESENTATION IN MAZATEC ORTHOGRAPHY*

1. Introduction. Traditional diacritics for tone marking
   have been found inadequate and an orthography of numerals
   has been adopted instead.
2. Accent Diacritics were inadequate because:
   a. Mazatec high tone was confused with Spanish acute stress
      mark.
   b. Mazatec's had difficulty differentiating high ('), low
      (`), and semi-high (-) tone marks and their conception
      of high and low was 'thin' and 'thick' and did not jibe
      with the diacritics.
   c. There is no name for these diacritics in Mazateco.
   d. The same vowels with different diacritical marks were
      interpreted as segementally different to the Mazatecs.
   e. Tone clusters presented many difficulties to a dia-
      critical system.
3. Numeral Orthography proved advantageous because:
   a. It removed the difficulty of Spanish acute stress mark
      similarity.

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b. It removed the trouble Mazatecs had of differentiating diacritical marks, and no effort was made to equate numerals with high or low.
c. The numerals have convenient names in both Mazatec and Spanish.
d. Numerals written over the vowels were never mistaken for part of the vowel symbol.
e. Tone clusters were easily met by simply juxtaposing numerals after the syllable.
f. Numerals conveniently mark syllable division.
g. Numeral orthography aided in reading tone for tone could be read apart from the segmental material speeding up over-all reading rates.

"The numeral orthography thus represents a highly satisfactory solution to severe problems on a practical pedagogical level." p.452

*Abstracted by Ron Trail from: Gudschinsky, Sarah. 1959. "Toneme Representation in Mazatec Orthography," Word, 15.446-52.

## TOTONAC VERB INFLECTION*

In Totonac verbs an identified third person singular subject and, with transitive verbs, a third person singular object are implicit in the meaning unless marked to the contrary by an overt affix.

Affixes or sets of mutually exclusive affixes occur in a fixed order before and after the verb stem. For these, there are seven pre-verb and eleven post-verb positions. Each affix is optional with regard to its occurrence except the seventh post-verb suffix marking aspect.

These affixes mark, Totonac grammatical category which are not already implicit in the verb meaning. Verbs therefore take the following shapes: (These examples are literal translations representing Totonac forms. Each affix is separated from the stem by a hyphen).

cry-ambulative-desiderative-habitual action
                              he wants to go along crying'

begin-process with the actor in a sitting or fixed position-
       factual aspect-second person singular subject
                       'you (sg) are sitting down beginning'

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eat-repetitive-habitual action             'he eats it again'

eat-terminative-factual aspect-first person plural subject
                              'we (incl) finished eating'

bathe-unidentified character of third person subject-
        factual aspect-ablative direction-second person
        singular object   'someone bathed you(sg) coming here'

imperative-eat-terminative-preferential-factual aspect
                              'let him finish eating first'

movement to a given point and return-bathe-habitual aspect-
        ablative direction
                          'he comes and bathes and returns'
                          (direction toward speaker)

independent subject-begin-habitual action
                          'he begins by himself'

first person singualr subject-second person plural object-
        bathe-habitual action-second person object
                              'I bathe you(pl)'

*Abstracted by Kenneth D. Smith from Aschmann, Herman, and Wonder-
    ly, William L. 1952. "Affixes and Implicit Categories in
    Totonac Verb Inflection," IJAL 18.130-45.

## HAVE AS A FUNCTION WORD*

Aside form the normal usage of the word have, there are other
instances in the use of this word which should be noted; formulas
will be used.

I  FORMULAS OF CONSTRUCTION WITH HAVE AS A FUNCTION WORD:

(a) have + to + infinitive expresses "necessity"
        The instructor had to score his tests by a machine.

(b) have + any substantive + infinitive expresses a "causative"
        with N as "performer"
        The instructor had a machine score his tests.

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(c) have + N + to + infinitive, is not a function word use of
 <u>have</u> but has some of its full word meanings such as
 "possession, etc."
 The instructor <u>had</u> a machine to score his tests.

(d) have + N + past participle expresses a "causitive" with
 N as "goal" or "object"
 The instructor <u>had</u> his <u>tests scored</u> by a machine.

(e) have + past participle expresses "completed action"
 The instructor <u>had scored</u> his tests by a machine.

II  <u>HAVE</u> IN THE SAME STRUCTURE BOTH AS A FUNCTION WORD AND AS
 A FULL WORD VERB

(a) have + to + infinitive (necessity)
 They <u>have</u> to <u>have</u> pencils.

(b) have + N + infinitive (causative)
 They <u>had</u> their <u>clerks have</u> all the reward.

(c) have + past participle (completed action)
 They <u>have had</u> their reward.

III  <u>HAVE</u> IN SEVERAL POSITIONS OF VARIOUS COMBINATIONS OF THE
 STRUCTURES SHOWN IN THE FORMULAS WITH A DOUBLE STRUCTURAL
 USE FOR A SINGLE <u>HAVE</u>

 1st use: operates as a function word with reference to the
 form following. They have to <u>have</u> the students pay
 their own fares.
 have + to + infinitive (and) have + N + infinitive

 2nd use: fulfills the part required of a full word verb in
 one of the formulas given above.

*Abstracted by Jean Haggar from Fries, Charles C. 1948. "<u>Have</u> as
 a Function Word," <u>Language Learning</u>, 1.3.4-8.


# BELLA COOLA PHONOLOGY*

 Bella Coola has 33 consonant phonemes including stops, af-
fricates, spirants, and continuants.  These are in labial, dental,
alveolar, lateral, prepalatal, labio-palatal, velar, labio-velar,


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and glottal positions. There are three vowels-- i̱, a̱, and u̱,
which vary widely in range.

There is in Bella Coola almost unlimited possibility of con-
sonant clusters. Many words are made up of consonants exclusively.
These may be divided into words which have syllabic consonants
and those which do not. Some with syllabic consonants are:

      ɬmk̓mɬp       'jackpine tree'
      sklxlx̱c      'I'm getting cold'
      ti ɬq̇ʷlwc̓ntx      'that which is fading out'

Examples of words without syllabic consonants are:

      k̓xɬ̇c        'I looked'
      ɬk̇ʷtx̣ʷ       'make it big'
      lx̣ʷtɬ̇c        'I went through an opening'

There are no syllables in Bella Coola, so description of
phonemes is based on sequence of phonemes, word juncture, and
word groups which are separated by pause.

OLD HIGH GERMAN UMLAUT*

Umlauted vowels occurring in Old High German in certain
environments, namely with a following palatal phoneme, began in
the OHG period but were not represented in the orthography until
the Middle High German period. In MHG however, the conditioning
factor, i.e. the following palatal had disappeared. There is no
evidence to support the suggestion that the palatal modification
was transferred regressively first to the intervening consonant
and later to the umlauted vowel. A more satisfactory explanation
is found in the view that in OHG the contrast between the two
different aspects of the vowel phoneme U was maintained by their
phonetic environment, uCi [yCi] and uCa [uCa]. When both the
following palatal and low central vowels shifted to the mid
central ə, this contrast was no longer evident and had to be
represented in the orthography. While the phonetic environment
had been both the conditioning factor and the orthographic signal
in OHG, in MHG the umlaut had to take over this function.

A similar line of reasoning explains the fact that OHG or-
thography shows the umlauted short a̱, since the contrast is not

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shown in its environment. That is, the consonant of ACi [æ Ci]
inhibits the regressive influence of the palatal, and the con-
sonant of ACi [eCi] does not; this difference is represented in
the orthography by the final vowel. Similarly the A, conditioned
by its environment ACi to [e] by the intervocalic C which does
not inhibit regressive influence, must be represented in the
orthography of OHG by an umlaut. The umlauted A [e], is closely
related to the [ɛ], representing another sound type E, different
in distribution form the A sound type.

*Abstracted by Elwood Jacobson from: Twaddell, W. Freeman. 1938.
    "A Note on Old High German Umlaut," Monatshefte für deutschen
    Unterricht, 30:177-81. Reprinted in Readings in Linguistics.
    Edited by Martin Joos. 1958. Washington: American Council
    of Learned Societies, 85-87.

THE PHONEMIC PRINCIPLE*

    "The phonemic principle is that there are in each language
a limited number of elemental types of speech sounds, called
phonemes, peculiar to that language; that all sounds produced in
the employment of the given language are referable to its set of
phonemes; that only its own phonemes are at all significant in
the given language." (p. 32)  Describing the phoneme in terms of
norm and deviation must be included under the science of phonetics.
Distributions of phonemes determine which  ones may be considered
defective on the basis of their greater positional limitations.
Phonemes can be put into classes according to those have the most
significant features in common, and into subclasses when they have
less in common.  Each language has a word and syllable structure
peculiar to itself.

    Phonemes are found by using the inductive procedure.  The
following is a list of useful criteria concerning the phoneme:
(A) the criterion of consistency of (1) words, (2) partial iden-
tities, (3) constant association, (4) complementary distribution,
(5) pattern congruity, (B) the test of substitution.

    Phonemic orthography is the most useful and economical
which can be employed.

*Abstracted by Nancy Freiberger from: Swadesh, Morris. 1934.
    "The Phonemic Principle," Language 10.117-29. Reprinted in
    Readings in Linguistics. Edited by Martin Joos. 1958 Wash-
    ington: American Council of Learned Societies, 1957, 32-37.

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# MEANING AND DICTIONARY MAKING*

Meaning is becoming more recognized as a vital part of communication. Dictionaries describing language units in terms of linguistic and cultural contexts to give scientifically useful data are of three kinds. (1) a list of words with identifying glosses, (2) a treatment of words in terms of types of occurrences (drawn from text material), and (3) a treatment of the kinds of cultural contexts in which words occur. Historical lineage and central-peripheral plotting are the two techniques most widely used in dealing with bilingual and bicultural dictionary problems. The basic principles of semantic correspondence are (1) no word has identical meaning in two different languages, (2) no complete synonyms occur within a language, and (3) no exact correspondences between related words occur in different languages.

Meaning and frequency are also problems which must be dealt with. Semantic analysis begins with the morpheme and concludes with the discourse. Covering the "semantic field" is a difficult problem when handling terms with overlap and no easily marked limitations. Componential plotting of the "semantic field" helps achieve satisfactory eliciting of data, and diagraming relationships which exist between words helps to reveal overlooked relationships.

*Abstracted by Nancy Freiberger from: Nida, Eugene A. 1958.
"Analysis of Meaning and Dictionary Making," IJAL 24.279-92.


# MAZATECO WHISTLE SPEECH*

Whistle speech is a relatively little known method of communication used by the Mazateco Indians of Oaxaca, Mexico. Conversation covering a wide range of lexical meaning without the segmental phonemes of normal speech may be carried on over large or small distances by the boys and men of a village. Whistling is carried on daily, in the field working, or at home, and any one dialog may have as many as six or seven interchanges. The only ambiguity known to arise is when there are two or more items having the same tone pattern which cannot be distinguished by situational context, or when names are used involving the same difficulty. The whistling is definitely based on the spoken language following the same tonal system in regard to registers, and to lexically, morphologically, and syntactically significant glides. There are also whistles which are signals only and cannot be equated with any lexical item. Some examples of whistle

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speech are:

1. (4,2-4,3-4) ha$^4$-vi$^{2-4}$-ri$^{3-4}$  'Come here, friend!'

2. (1,3,3) hña$^1$ ti$^3$-ʔ mi$^3$ 'Where are you going?'

3. (3,1,3,1,44) ʔa$^3$-thɨ$^1$ ci$^3$kɨ$^1$ ya$^4$-ve$^4$ 'Is there firewood there?'

4. (1,1) thɨ$^1$-ni$^1$  'There is.'

*Abstracted by Nancy Freiberger from: Cowan, George M. 1948. "Mazateco Whistle Speech," Language 24.280-86.


## VOICELESS VOWELS IN COMANCHE*

In Comanche, voiceless vowels in syllabic position are phonemic. They contrast with voiced vowels in both identical and in analogous environments. (ʔuˈkuʔokwekwaiʔuʔ "she went to render it", ʔuˈukuʔokwEkwaiʔuʔ "she rendered it and went on on"). Pre-syllabic voiceless vocoids in utterance initial syllable and in the middle of words following ʔ, and phonetic voiceless vocoids in non-syllabic position are phonemically interpreted as consonantal h̲. Voiceless vowel phonemes occur in open syllables only, as see in ˈkupItaʔ " a light", in contrast with h̲ which occurs contiguous to a voiced syllabic, opening or closing the syllable: [ˈwiInu] /ẁihnu/ 'then', [ˈpaAMU] /ˈpahnU/ ʔtobacco', [ˈAaʔnii] /ˈhaʔnii/ 'beaver'. Voiceless vowels never occur in syllables preceded by pause or in stressed syllables; whereas, h̲ may occur in either, [ˈUuuUpI] 'huuhpI "tree". Considering h̲c as a consonant cluster rather than a unit phoneme eliminates allomorphic problems and simplifies the grammatical structure.

*Abstracted by Bob Beadle from: Canonge, Elliott D. 1957. "Voiceless Vowels in Comanche". IJAL, 23.63-67.


## NOUN POSSESSION IN VILLA ALTA ZAPOTEC*

There are two ways to show noun possession in Villa Alta Zapotec, a dialect spoken in Yatzachi el Bajo, Oaxaca, Mexico.

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One way is by a possessed theme followed by the corresponding possessional suffixes or by a noun marking possessor. The second way is by a nonpossessed theme followed by the noun $\check{c}e^3$ possessed as above.

**Class I nouns:** (a) The possessed stem alternant equals the non possessed stem alternant minus its initial consonant: $bLo^3L\sim$ $-Lo^3L$ 'a spherical object.

(b) The possessed alternant equals the non possessed alternant with an initial consonant change: $di^3\check{z}i^3?\sim$ $-ti^3\check{z}i^3?$ 'word'.

(c) The possessed alternant equals the non possessed alternant with the second consonant changes and the first consonant either changed or lost: $b\check{z}i^2n\sim-\check{s}i^2n$ 'mule.

(d) The two alternants are phonemically dissimilar: $la^3ji^3?\sim\check{z}a$ 'cloth'.

(e) The two alternants are identical in their segmental phonemes: $ya^3g\sim-ya^{1-2}g$ 'tree'.

**Class II nouns:** They have only a possessed stem alternant: $yi^1\check{c}\tau$ 'head'.

**Class III nouns:** They have only a non possessed stem alternant. $Ma^1ky$ 'machine'

Followed by the possessed form $\check{c}e^3$ nouns of Class III and optionally possessed nouns of Class I show possession: $Ma^1ky$ 'machine', $Ma^1ky\ \check{c}e^3\ g^wa^2n$ 'John's machine', $Ma^1ky\ \check{c}ebo^2?$ his (fam.) machine.

## SOUND PATTERNS*

Sounds cannot be understood in simple mechanical terms. A simple example demonstrates this: wh in when is like the sound wh in blowing out a candle. But, the candle blowing is a functional act and can be done without other sounds. Furthermore, the wh in when is more closely related to other sounds MORE different than it is to the candle blowing sound. Here

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we prove a "psychological aloofness". In understanding sounds,
we must know more than merely whether a sound is present in
a language but also whether it is a typical form or just a
varient of a form. Normal speakers have variations that they
are not aware of. The difference in the length of a in bad
and bat is clearly there but seldom noticed. Also, sound
patterns between two languages may be very much alike while
a definite difference exists in actual sounds. Conversely,
they may have nearly the same sounds and fall into different
patterns. Mere physical likeness is not the connecting link,
but historical and genetic relationships. Analyzing the
sounds of a language on pure objective phonetic grounds has
its place in linguistics but must not block our sight of the
real communicated forms. It's not just the sounds which people
make that is significant, but the feel of these sounds to
them. We must get behind the overt sense data to understand the
full reality of speech.

*Abstracted by Richard Bergman from: Sapir, Edward. 1925.
    "Sound Patterns in Language." Language, 1.37-51.