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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 C1 V1 C2 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 \( z \). A nasal consonant nasalizes the vowels following it, but not preceding it.

- maro \([\text{måro}]\), to halve \( \text{CVC} \);
- kumaha \([\text{kumåhå}]\), how? \( \text{CVCV} \)
- nahoken \([\text{nåhåken}]\), to \( \text{CVCVC} \)

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

- mawa 'to carry' \( \to \) marawa; niir 'to pierce' \( \to \) 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' \([\text{mååk}]\), \( \to [\text{måårik}] \)
- moeken 'to dry' \([\text{mååken}]\), \( \to [\text{mååroåken}] \)

These infixed nasalized roots can be symbolized:

- maroekan 'to dry' \( \text{maroekan}, \text{CVCVVC} \)

"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.

STYLE IN HUICHOL*

Alternation between phonemes in Huichol shows that language is systematic. The phones of Class I, t, ts, z and ɾ, 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, ts; s, (or Z, or S, or θ); R, (or l, or L); and n substitute for the Class I phones.

Class I: t  ts  z,ɾ  r  n

Class II: t  ts  s, Z, S, θ, R, l, L  n

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, 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.


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  du  we  ko 'I'll buy twenty',  there was contrast between za  'eleven', ko (higher than za) 'twenty', and ka '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 further 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 theoretically 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.


**TONE ME 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 segmentally different to the Mazatecs.
   e. Tone clusters presented many difficulties to a diacritical 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


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).

- **pray**-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'
**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'

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

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


### HAVE AS A FUNCTION WORD*

Aside from 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.

1. **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.
(c) have + N + to + infinitive, is not a function word use of have but has some of its full word meanings such as "possession, etc."
The instructor had a machine to score his tests.

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

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

II HAVE IN THE SAME STRUCTURE BOTH AS A FUNCTION WORD AND AS A FULL WORD VERB

(a) have + to + infinitive (necessity)
They have to have pencils.

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

(c) have + past participle (completed action)
They have had their reward.

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

1st use: operates as a function word with reference to the form following. They have to have 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. "Have as a Function Word," Language Learning, 1.3.4-8.

BELLA COOLA PHONOLOGY*

Bella Coola has 33 consonant phonemes including stops, affricates, spirants, and continuants. These are in labial, dental, alveolar, lateral, prepalatal, labio-palatal, velar, labio-velar,
and glottal positions. There are three vowels—\( i, a, \) and \( u, \) which vary widely in range.

There is in Bella Coola almost unlimited possibility of consonant 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:

\[ \text{imkmlp} \quad \text{'jackpine tree'} \]
\[ \text{skllxlc} \quad \text{'I'm getting cold'} \]
\[ \text{ti } \text{zh} \text{lwntx} \quad \text{'that which is fading out'} \]

Examples of words without syllabic consonants are:

\[ \text{kkıc} \quad \text{'I looked'} \]
\[ \text{llxt} \quad \text{'make it big'} \]
\[ \text{lxt} \quad \text{'I went through an opening'} \]

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 \( \mathcal{U} \) was maintained by their phonetic environment, \( \text{ucI} \) [\( \text{yC} \)] and \( \text{uCa} \) [\( \text{UCa} \)]. When both the following palatal and low central vowels shifted to the mid central \( e, \) 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 orthography shows the umlauted short \( \mathcal{a}, \) since the contrast is not
shown in its environment. That is, the consonant of ACi [æCi] inhibits the regressive influence of the palatal, and the consonant 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 [ε], representing another sound type E, different in distribution form the A sound type.


TH. 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 identities, (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.

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.


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
speech are:

1. (4,2-4,3-4) ha_4-0^2-4-r_3-4 'Come here, friend!'
2. (1,3,3) hña_1 ti_3'-mi_3 'Where are you going?'
3. (3,1,3,1,44) a^3-thí_1 ci_3-kí_1 ya_4-ve_4 'Is there firewood there?'
4. (1,1) thí_1-ní_1 'There is.'


**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. ("u'ku'o'okwekwai'u" 'she went to render it', "u'uku'o'okwekwai'u" 'she rendered it and went on on'). Pre-syllabic voiceless vocoids in utterance initial syllable and in the middle of words following 2, and phonetic voiceless vocoids in non-syllabic position are phonemically interpreted as consonantal h. Voiceless vowel phonemes occur in open syllables only, as see in 'kupita' "a light", in contrast with h which occurs contiguous to a voiced syllabic, opening or closing the syllable: ['wiInu] /wihnu/ 'then', ['paAMU] /pahnu/ 'tobacco', ['Aa^niil] /ha^niil/ 'beaver'. Voiceless vowels never occur in syllables preceded by pause or in stressed syllables; whereas, h may occur in either, ['UuuUpI] 'huuhpi' "tree". Considering h as a consonant cluster rather than a unit phoneme eliminates allomorphic problems and simplifies the grammatical structure.


**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.
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 ce₃ possessed as above.

Class I nouns: (a) The possessed stem alternant equals the rm possessed stem alternant minus its initial consonant: bLo'Lo 'a spherical object.

(b) The possessed alternant equals the non possessed alternant with an initial consonant change: di'żi~ti'żi 'word'.

(c) The possessed alternant equals the non possessed alternant with the second consonant changes and the first consonant either changed or last: bż1n~śi'n 'mule.'

(d) The two alternants are phonemically dissimilar: la3yd3za 'cloth'.

(e) The two alternants are identical in their segmental phonemes: ya'g~ya'g 'tree'.

Class II nouns: They have only a possessed stem alternant: yi'g 'head'.

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

Followed by the possessed form ce₃ nouns of Class III and optionally possessed nouns of Class I show possession: Ma'ky 'machine', Ma'ky ce₃ gwa'n 'John's machine', Ma'ky cebo~ 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
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 variant 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.