

Assignment #2: Romance metaphony

Due Tuesday, Feb. 3

Based on Walker, Rachel (2005). Weak triggers in vowel harmony. *Natural Language and Linguistic Theory* 23. (see there for primary data sources)

Directions

The data illustrate vowel alternations in some Romance dialects (6 Italian and one Spanish).

1. Develop an OT account of each dialect (which includes deciding on underlying forms for the roots and affixes).
2. See what your whole constraint set is (i.e., the union of the sets of constraints used for each language), and how it needs to be ranked for each language.
3. Consider whether there are yet other ways to rank the constraint set that predict other behaviors. (This is known as the ‘factorial typology’ of a constraint set.)
4. In your write-up...
 - Give a brief analysis of each language, using all of your constraints (even ones that are low-ranking or irrelevant for that language). Illustrate it with well-chosen tableaux.
 - Summarize how the languages are similar and how they are different.
 - List a couple of additional language types that the constraint set predicts.

Tips

- Acute accents mark stress (may or may not be relevant, depending on your analysis).
- I have given the vowel-phoneme inventory for each dialect.
- For some dialects, I have no data for [a]; assume, in those dialects, that it does not alternate.
- One representative word is given for each vowel in each language. Assume that the word is indeed representative of all words with that vowel—for example, the fact that *pilósa* has three syllables instead of two isn’t relevant.
- Walker’s and Mantenuto’s analyses of metaphony both require some autosegmentalism, but for this assignment you can take a non-autosegmental approach—since the target is always pretty close to the trigger, you can just write a constraint saying that ____ is forbidden before +u, for example..

Foggiano/Pugliese (i,e,ɔ,a,u,o,-)—assume that [a] does not alternate

| | | | |
|------------------------|---------------|--------|----------------|
| 1) kjéna | ‘full (fem.)’ | kjínu | ‘full (masc.)’ |
| 2) p ɔ | ‘foot’ | píti | ‘feet’ |
| 3) móŭã | ‘soft (fem.)’ | múŭã | ‘soft (masc.)’ |
| 4) gr- ɛ sa | ‘big (fem.)’ | grússu | ‘big (masc.)’ |

(more languages on next page)

Veneto (i,e,ʒa,u,o,-)

| | | | |
|--------------------|-------------------------|-----------------|-------------------------|
| 5) védo | 'I see' | te vídi | 'you see' |
| 6) pr ɛ | 'priest' | pr ɛ | 'priests' |
| 7) b ɔ | 'beautiful (masc. sg.)' | b ɔ | 'beautiful (masc. pl.)' |
| 8) kóro | 'I run' | te kúri | 'you run' |
| 9) m- ɔ | 'way' | m- ɔ | 'ways' |
| 10) gáto | 'cat' | gáti | 'cats' |

Southern Umbro (i,e,ʒa,u,o,-) —assume that [a] does not alternate

| | | | |
|-----------------------|----------------|-------------------|-----------------|
| 1) véde | 'green (sg.)' | vírdi | 'green (pl.)' |
| 2) p ɛ | 'foot' | pédi | 'feet' |
| 3) t ɛ ka | 'blind (fem.)' | t ɛ ku | 'blind (masc.)' |
| 4) róssa | 'red (fem.)' | rússu | 'red (masc.)' |
| 5) n- ɛ a | 'new (fem.)' | nóvu | 'new (masc.)' |
| 6) n- ɛ ra | 'our (fem.)' | nóstru | 'our (masc.)' |

Lena (i,e,a,u,o)

| | | | |
|-----------|----------------|--------|-----------------------------|
| 1) fía | 'daughter' | fíu | 'son' |
| 2) néna | 'child (fem.)' | nínu | 'child (masc.)' |
| 3) kabéVa | 'head (fem.)' | kabíVu | 'head (masc.)' ¹ |
| 4) tsóba | 'wolf (fem.)' | tsúbu | 'wolf (masc.)' |
| 5) gáta | 'cat (fem.)' | gétu | 'cat (masc.)' |

Teramo (i,e,ʒa,u,o,-)—schematic data, not real Teramo words!!

| | | | |
|--------------------|----------|-------|-----------|
| 1) védo | 'I see' | vídi | 'you see' |
| 2) pr ɛ | 'priest' | príti | 'priests' |
| 3) gáto | 'cat' | gíti | 'cats' |
| 4) kóro | 'I run' | kúri | 'you run' |
| 5) m- ɔ | 'way' | múdi | 'ways' |

¹ I don't know why there are masculine and feminine words for 'head'. Maybe the masculine has a figurative meaning?