

Assignment #5 Hakha Lai

Due: in class, Tuesday, Oct 14, 2008

Directions

- Account for the alternations in tone. As always, this includes deciding on...
 - underlying forms for all the roots and affixes
 - rules
 - ordering of the rules
- Also discuss issues of rule application if there are any cases where your rule’s structural description matches more than one part of the form that the rule’s trying to apply to. Does the rule apply simultaneously to all potential targets? Left-to-right or right-to-left?
- If there are cases where a rule is applicable to its own output, discuss what happens: does the rule apply iteratively or not?
- If any of your rules are actually rule schemata (containing abbreviatory conventions), and there are cases where more than one of the rules into which some schema expands could apply to a form, discuss what happens. Do all the subrules apply simultaneously, or is there ordering? If there’s ordering, what’s the order, and is it disjunctive or conjunctive?
- Depending on how you formulate your rules, you might not actually run into all of these issues (but I suspect you’ll run into at least some).

Reminders, repeated from last time’s directions:

- Write up your analysis in prose form (like a short paper). Don’t turn in your notes or scratchwork.
- For each rule, describe in prose what it does (in addition to writing it out in rule notation) and give it a brief, mnemonic name (e.g., “Rounding Harmony”). In your discussion and derivations, refer to the rule by its name, not by a number or abbreviation—this is much easier on the reader.
- Justify the choices in your analysis (i.e. URs, rules, etc.)
- The row numbers in the data below are for your convenience when you have group discussions. When talking about a form in your writeup, please write it out in full (or copy and paste from this document)—don’t just refer to a form by its row number or gloss.
- Remember the basics: each morpheme (whether root or affix) has a single, unchanging underlying representation, and the same rules apply in the same way in the same order in all derivations!

Notes

- The data here are restricted to “smooth” syllables (with one exception—see below), which can bear only three tones: low (à), rising (ã), and falling (â).
- The only non-smooth syllable shown is the morpheme *ka* ‘my’, which is toneless (its pitch is determined by its environment). You don’t need to analyze this morpheme’s tone.
- Accounting for tone with linear representations (i.e., the representations we’ve been using) is awkward. My recommendation is to use the features [high start] and [high finish], and treat them as properties of vowels:

vowel with low tone	à	[-hi start]	[-hi finish]
vowel with rising tone	ã	[-hi start]	[+hi finish]
vowel with falling tone	â	[+hi start]	[-hi finish]

- You may find it useful to refer to a phrase boundary. You can use the symbols $P[$ and $]P$ to refer to left and right phrase boundaries.
- Also, to get a handle on the data, it may be useful to write out the alternations with R,F,L (rising,falling,low) instead of trying to parse all the diacritics.

Data

<i>gloss</i>		<i>gloss</i>	
1. kân	‘our’		
2. hmâ:	‘wound’	3. ka hmâ:	‘my wound’
4. zû:	‘beer’	5. ka zû:	‘my beer’
6. lûŋ	‘heart’	7. ka lûŋ	‘my heart’
8. lâw	‘field’	9. ka lâw	‘my field’
10. tlâ:ŋ	‘mountain’	11. ka tlâ:ŋ	‘my mountain’
12. râ:l	‘enemy’	13. ka râ:l	‘my enemy’
14. kê:	‘leg’	15. ka kê:	‘my leg’
16. ?ô:	‘voice’	17. ka ?ô:	‘my voice’
18. hrôm	‘throat’	19. ka hrôm	‘my throat’
20. tsâl	‘forehead’	21. ka tsâl	‘my forehead’
22. kô:y	‘friend’	23. ka kô:y	‘my friend’
24. thlâ:n	‘grave’	25. ka thlâ:n	‘my grave’
26. tsâ:n	‘time’	27. ka tsâ:n	‘my time’
28. zâ:n	‘night’	29. ka zâ:n	‘my night’
30. sà:	‘animal’	31. ka sà:	‘my animal’
32. hnì:	‘skirt’	33. ka hnì:	‘my skirt’
34. ràŋ	‘horse’	35. ka ràŋ	‘my horse’
36. kâl	‘kidney’	37. ka kâl	‘my kidney’
38. kò:m	‘corn’	39. ka kò:m	‘my corn’
40. bò:r	‘bunch’	41. ka bò:r	‘my bunch’

<i>gloss</i>		
42.	ka tlâ:ŋ zù:	‘my mountain beer’
43.	ka tlâ:ŋ tsâ:n	‘my mountain time’
44.	ka tlâ:ŋ sà:	‘my mountain animal’
45.	ka thlă:n zù:	‘my grave beer’
46.	ka thlă:n tsâ:n	‘my grave time’
47.	ka thlă:n sà:	‘my grave animal’
48.	ka kò:m zù:	‘my corn beer’
49.	ka kò:m tsâ:n	‘my corn time’
50.	ka kò:m sà:	‘my corn animal’
51.	ka kô:y ràŋ	‘my friend’s horse’
52.	ka kô:y zâ:n ràŋ	‘my friend’s night horse’
53.	zâ:n tsâ:n	‘night time’
54.	kô:y zâ:n tsâ:n	‘friend’s night time’
55.	ka kô:y zâ:n tsâ:n	‘my friend’s night time’
56.	ka kô:y zâ:n tsâ:n ràŋ	‘my friend’s night-time horse’
57.	kô:y hrôm	‘friend’s throat’
58.	kân tlâ:ŋ zù:	‘our mountain beer’
59.	râ:l làw hmâ:	‘enemy field time’
60.	ka ză:n tsâ:n kô:y	‘my night-time friend’
61.	kô:y hmâ:	‘friend’s wound’
62.	ka kô:y hmâ:	‘my friend’s wound’
63.	ka kô:y kê:y hmâ:	‘my friend’s leg wound’