

LING 3002 (Phonology)
Homework 6: Stress

Do BOTH of the following.

I. Stress: Asheninca (Arawakan, Peru)

nopíto	'my canoe'
sjɔŋkíri	'type of partridge'
kawíniri	'cinnamon'
okícoki	'seed'
notòŋkaménto	'my gun'
nokòwawétaka	'I wanted (it) in vain'
hamànantàkenéro	'he bought it for her'
pamènakòwentákero	'take care of her'

Please circle the values for the parameters. Below each, there is a brief explanation.

- (1) FOOT TYPE: Trochee Iamb
- (2) DIRECTIONALITY: L-to-R R-to-L
- (3) WORD-HEAD: Left Right
- (4) EXTRAMETRICALITY: yes no
- (5) DEGENERATE FEET: yes no
- (6) ITERATIVITY yes no
- (7) QUANTITY SENSITIVITY yes no
 - if 'yes', what counts as a heavy syllable?

II. Stress: Homeric infixation

There is a process of *ma*-infixation in English which takes its name not from the famous Greek poet but from Homer Simpson, who popularized it. He produced *ma*-infixated forms like *saxo-ma-ophone* and *tuba-ma-ba*. Sometimes just *ma* is inserted (*saxo-ma-ophone*), and sometimes an additional schwa (*ob-a-ma-boe*). The consonant before the infix is also sometimes copied and appears after the infix, as in *ob-a-ma-hoe*.

Based on our class discussion of English stress, build an analysis of *-(a)-ma* infixation from the data below. Be sure to have answers to the following questions:

- What is the environment for *ma*-insertion?
- When is the infix *ma*, and when is it *a-ma*?
- When does the consonant copy?

When you're done with your analysis, think about the words in (4). According to your intuition, what are the Homeric forms for those words? Are these forms predicted by your analysis?

Hints:

- In developing your analysis, think about the prosodic structure of the material that ends up on the left of *ma*. What do you see in common?
- To explain some of the sub-patterns, syllable structure might also be relevant.
- Assume that *ma* must be an infix, i.e. that there's a requirement that it must be inserted word-internally. Then you don't need to explain why forms like **oboe-ma* are impossible.
- State your analysis in terms of explicit generalizations or rules, e.g. "to produce the *ma* form, insert *ma* in such-and-such environment".
- Different varieties of this pattern have developed, and there are several different 'dialects' of Homeric infixation in current use. The data here represents just one of these dialects. If you prefer a different pattern, feel free to note this—but your analysis should be based on the data as it is presented here.

(1)	saxophone	saxo- <i>ma</i> -phone	Why not <i>*sa-ma-xophone?</i> <i>*sax-ma-ophone?</i>
	Mississippi	Missi- <i>ma</i> -ssippi	
	telephone	tele- <i>ma</i> -phone	
	Alabama	Ala- <i>ma</i> -bama	
	feudalism	feuda- <i>ma</i> -lism	
	hippopotamus	hippo- <i>ma</i> -potamus	
	secretary	secre- <i>ma</i> -tary	
	hypothermia	hypo- <i>ma</i> -thermia	
	macadamia	maca- <i>ma</i> -damia	
	territory	terri- <i>ma</i> -tory	
	Michaelangelo	Michae- <i>ma</i> -langelo	

(2)	Orwell	Or- <i>a-ma</i> -well	Why not <i>*Or-ma-well?</i>
	careful	care- <i>a-ma</i> -ful	
	lively	live- <i>a-ma</i> -ly	
	grapefruit	grape- <i>a-ma</i> -fruit	
	lonely	lone- <i>a-ma</i> -ly	
	graveyard	grave- <i>a-ma</i> -yard	
	hairstyle	hair- <i>a-ma</i> -style	

(3)	oboe	ob- <i>a-ma</i> -boe	Why not <i>*o-ma-boe?</i> <i>*ob-ma-oe?</i>
	washing	wash- <i>a-ma</i> -shing	
	opus	op- <i>a-ma</i> -pus	
	water	wat- <i>a-ma</i> -ter	
	party	part- <i>a-ma</i> -ty	
	wonder	wond- <i>a-ma</i> -der	
	piggy	pig- <i>a-ma</i> -gy	
	aura	aur- <i>a-ma</i> -ra	
	music	mus- <i>a-ma</i> -sic	
	scramble	scramb- <i>a-ma</i> -ble	
	stinky	stink- <i>a-ma</i> -ky	
	table	tab- <i>a-ma</i> -ble	
	tuba	tub- <i>a-ma</i> -ba	

(4) multiplication, Mediterranean, Winnepesaukee, abracadabra, delicacy, gobbledygook, hullabaloo, toreador, Navratilova