

# A Grammar of Ayeri



# A Grammar of Ayeri

DOCUMENTING A FICTIONAL LANGUAGE

*by Carsten Becker*

---

*Benung. The Ayeri Language Resource*

© ⓘ ⓘ Carsten Becker, 2016.  
Published under CC-BY-SA 4.0 license.  
Last edited: July 17, 2016.

Ayeri is a fictional language spoken by fictional people in a fictional setting, and as such is not related to any naturally existing languages. It is thus not to be confused with *Azeri*, a Turkic language spoken in Azerbaijan and its surrounding countries. Ayeri's vocabulary is entirely a priori, this means, no real-world languages have been used specifically as sources of vocabulary. Due to the language's sound and spelling aesthetic being inspired by Austronesian languages, it is not surprising if overlaps with existing words in those languages happen accidentally.

<http://benung.nfshost.com>  
<https://github.com/carbeck/ayerigrammar/>  
<https://creativecommons.org/licenses/by-sa/4.0/>

# Contents

---

<b>List of Figures</b>	<b>ii</b>
<b>List of Tables</b>	<b>iii</b>
<b>Glossing Abbreviations</b>	<b>iv</b>
<b>o Introduction</b>	<b>3</b>
<b>i Phonology</b>	<b>9</b>
1.1 Phoneme Inventory . . . . .	9
1.1.1 Consonants . . . . .	9
1.1.2 Vowels . . . . .	12
1.2 Phonotactics . . . . .	14
1.2.1 Number of Syllables per Word . . . . .	15
1.2.2 Phonemic Makeup of Initial Syllables . . . . .	18
1.2.3 Phonemic Makeup of Medial Syllables . . . . .	22
1.2.4 Phonemic Makeup of Final Syllables . . . . .	25
1.2.5 Phonemic Makeup of Single Syllables . . . . .	28
1.2.6 Cross-Syllable Consonant Clusters . . . . .	32
1.3 Notes on Prosody . . . . .	33
1.3.1 Stress . . . . .	33
1.3.2 Intonation . . . . .	42
<b>Bibliography</b>	<b>47</b>
<b>Index</b>	<b>49</b>

## List of Figures

---

o.1	First design for an Ayeri script . . . . .	5
o.2	First draft for Tahano Hikamu . . . . .	6
1.1	Consonant inventory . . . . .	10
1.2	Vowel inventory . . . . .	12
1.3	Syllabification of inflected verbs . . . . .	15
1.4	Declension paradigm for Ayeri <i>ḡ niva</i> ‘eye’ . . . . .	34
1.5	Types of heavy syllables . . . . .	35
1.6	Stress patterns for [± HEAVY, – LONG] in trisyllabic words . . . . .	39
1.7	Stress patterns for [± HEAVY, + LONG] in trisyllabic words . . . . .	39
1.8	Examples of stress patterns in compounds . . . . .	41

## List of Tables

---

I.1	Frequency of words with different numbers of syllables . . . . .	15
I.2	Frequency of syllable types per word . . . . .	17
I.3	Frequency of onsets in initial syllables . . . . .	19
I.4	Frequency of nuclei in initial syllables . . . . .	20
I.5	Frequency of codas in initial syllables . . . . .	22
I.6	Frequency of onsets in medial syllables . . . . .	23
I.7	Frequency of nuclei in medial syllables . . . . .	24
I.8	Frequency of codas in medial syllables . . . . .	25
I.9	Frequency of onsets in final syllables . . . . .	26
I.10	Frequency of nuclei in final syllables . . . . .	27
I.11	Frequency of codas in final syllables . . . . .	28
I.12	Frequency of onsets in single syllables . . . . .	29
I.13	Frequency of nuclei in single syllables . . . . .	31
I.14	Frequency of codas in single syllables . . . . .	31
I.15	Frequency of cross-syllable consonant clusters . . . . .	32

# Glossing Abbreviations

---

1	First person	M	Masculine
2	Second person	N	Neuter
3	Third person	NEG	Negative
A	Agent	NMLZ	Nominalizer
ACC	Accusative	NN	Noun
AGTZ	Agentizer	NOM	Nominative
AN	Animate	NPST	Near past
AT	Agent topic	P	Patient
CAUS	Causative	PL	Plural
DAT	Dative	PROG	Progressive
F	Feminine	PST	Past
FUT	Future	PT	Patient topic
GEN	Genitive	PTCP	Participle
HAB	Habitative	REL	Relative
IMP	Imperative	RPST	Remote past
INAN	Inanimate	SBJ	Subject
INDF	Indefinite	SG	Singular
INF	Infinitive	SUPL	Superlative
INS	Instrumental	TOP	Topic
LOC	Locative	VB	Verb



# Preface

---

This is my latest attempt to write a grammar of Ayeri, a fictional language which I have been developing since December 2003. Getting to work on grammar writing again was triggered by a growing dissatisfaction with not having a central place of documentation, when the first thing people look for on my website is often the grammar, incomplete as well as partially inaccurate and outdated as it may be. In addition to that, there was a seminar on fictional languages at the University of Tübingen, Germany, in the summer semester of 2016 (Buch 2016). Ayeri was one of the languages that was chosen for students to explore and evaluate.

The student group who worked on Ayeri came to the conclusion that its documentation is severely lacking in the description of basic elements and assumptions, since whole chapters of the grammar had been missing to date (Boga et al. 2016: 12).<sup>1</sup> This is to say that previous attempts of writing a full-fledged grammar of Ayeri have been incomplete due to creeping neglect.

Although the *Ayeri Grammar* has so far been lying dormant for five years, I have written a whole number of blog articles detailing various grammatical issues (Becker 2016: Blog). These articles have been taken into consideration here. This grammar writing attempt is thus not only a transferral to a different typesetting system, but constitutes an extension to previous formal documentation as well.

I hope that by transferring my previous grammar writing from LibreOffice to L<sup>A</sup>T<sub>E</sub>X, combined with using GitHub as a version control system, maintaining and editing will become faster, more transparent, and more elegant, since L<sup>A</sup>T<sub>E</sub>X operates on plain text files, and version control helps in keeping track of changes over time.

Carsten Becker  
Marburg, July 4, 2016

<sup>1</sup>  *Kutānas-ikan* ‘thanks a lot’ to Bella Boga, Madita Breuning, Thora Daneyko, and Martina Stama-Kirr for their hard work on making sense of my published materials in spite of information being scattered all over the place, as well as their providing me with the presentation concluding their group work.



## o Introduction

---

In December 2003, the idea for a new fictional language was born, an idea that turned out to stick with me for over 10 years now.<sup>1</sup> At that time, my seventeen years old self was still fairly new to this whole making-up languages business, read things about linguistics here and there, and was not shy to ask questions about terminology (and, looking at old mails, a little impertinently teenager-like so), for example on *Conlang-L* and the *Zompist Bulletin Board*. One thing seemed to catch my interest especially: syntactic alignments other than the NOM/ACC of the few languages I was familiar with, that is, German, English, and French. Apparently this curiosity was big enough for me to grow bored with my second fictional language, Daléian (declared ‘quite complete’ after maybe half a year of work or so), and to start something new from scratch in order to put newly acquired knowledge to test.

I had read about ‘trigger languages’ on *Conlang-L* and wanted to try my hands on making my own. I cannot remember how long it took me to come up with a first draft of an Ayeri grammar, however, I do remember having been told that a good language cannot be made in a summer. Of course, I still did not really know what I was doing then, even though I thought I had understood things and authoritatively declared “this is how it works” in my first grammar draft when things sometimes really do not work that way. But at least an interest had been whetted.

In order to illustrate the various stages from the beginnings to current Ayeri, I went through some old backups contemporary with the very early days. Here is a sentence from the oldest existing document related to it, titled “Draft of & Ideas for my 3rd Conlang”—the file’s last-changed date is December 14, 2003, though I remember having started work on Ayeri in early December. I added glossing for convenience and according to what I could reconstruct from the notes. This uses vocabulary and grammatical markers just made up on the spot and for illustrative purposes; little of it actually managed to make it into actual work on Ayeri:

<sup>1</sup> Most of the text here is taken from the blog article, “Happy 10th anniversary, Ayeri!” (Becker 2013).

- (1) *Ayevhoi agiaemaesim coyaielieðamavir vhaieloyaŋaiye.*  
 Ay-evhoi agia-ema-esim coyai-el-i-eðam-avir vhai-el-o-yaŋa-iyē  
 3SG.AN-SBJ read-VB-SBJ.AN book-NN-AN-INDF-P bed-NN-INAN-ON-LOC  
 ‘He reads a book on the bed.’

According to the grammar draft of September 5, 2004, this would have already changed to:

- (2) *Ang layaiyāin mecoyalei ling \*pinamea.*  
 Ang laya-iy-a-in me-coya-lei ling \*pinam-ea  
 A.SBJ read-3SG.AN<sub>1</sub>-a<sub>1</sub>-SBJ INDF.INAN-book-P.INAN top.of bed-LOC  
 ‘He reads a book on the bed.’

A word for ‘bed’—𐌸𐌵𐌹 *pinam*—was only (re-)introduced on October 24, 2008. In the current state of Ayeri, I would translate the sentence as follows:

- (3) *Ang layaya koyaley ling pinamya.*  
 Ang laya=ya.Ø koya-ley ling pinam-ya  
 AT read=3SG.M.TOP book-P.INAN top.of bed-LOC  
 ‘He reads a book on a/the bed.’

As you can see, quite a bit of morphology got lost already early on, especially the overt part-of-speech marking (!) and animacy marking on nouns. Also, prepositions were just incorporated into a noun complex as suffixes apparently. Gender was originally only divided into animate and inanimate, but I changed that at some point because only being familiar really with European languages, it felt awkward to me not to be able to explicitly distinguish ‘he’, ‘she’, and ‘it’.

A feature that also got lost is the assignment of thematic vowels in personal pronouns to 3rd-person referents: originally, every 3rd-person referent newly introduced into discourse would be assigned one of /a e i o u/ to disambiguate, and there was even a morpheme to mark that the speaker wanted to dissolve the association. Constituent order was theoretically variable at first, but I preferred SVO/AVP due to familiarity with that. Later on, however, I settled on VSO/VAP. Also, I had no idea about what was called “trigger morphology” on *Conlang-L* for the longest time—essentially, this referred to the Austronesian, or Philippine, alignment. I am not claiming that I know all about it now, just that due to reading up on the topic, I have a slightly more informed understanding now. Orthography changed as well over the years, so ⟨c⟩ in the early examples encodes the /k/ sound, not /tʃ/ as it does today; diphthongs are spelled as ⟨Vi⟩ instead of modern ⟨Vy⟩.

What was definitely beneficial for the development of Ayeri was the ever increasing amount of linguistics materials available online and my entering university (to study literature) in 2009, where I learned how to do research and also had a lot of interesting books available at the library.

One of the things people regularly compliment me on is Ayeri's script—note, however, that Tahano Hikamu was not the first one I came up with for Ayeri. Apparently, I had already been fascinated with the look of Javanese/Balinese writing early on; Figure 0.1 shows a draft dated February 9, 2004. However, since the letter shapes in this draft looked so confusingly alike that I could never memorize them. About a year later, I came up with the draft in Figure 0.2. What is titled “Another Experimental Script” here is what would later turn into Tahano Hikamu, Ayeri's ‘native’ script. According to the notes in my fictional language ring binder, the script looked much the same as today about a year from then, but things have only been mostly stable since about 2008.

Figure 0.1: First design for an Ayeri script (February 9, 2004)



pa ɲ  
ta ɳ  
ka ʂ  
ba ʈ  
da ɳ  
ga ʂ  
ma ɳ  
na ʂ  
ɳa ɳ  
va ɳ  
sa ɳ < ɳi  
ha ʂ  
ra ʂ  
la ɳ  
ja ɳ

Q = placeholder +  
vowel carrier

ANOTHER  
EXPERIMENTAL  
SCRIPT 03/23/2005

1 ɳ  
2 ʂ  
3 ɳ  
4 ʂ  
5 ɳ  
6 ʂ

7 ɳ  
8 ʂ  
9 ɳ  
10 ʂ

11 ɳ  
12 ʂ

13 ɳ  
14 ʂ

15 ɳ  
16 ʂ

17 ɳ  
18 ʂ

19 ɳ  
20 ʂ

21 ɳ  
22 ʂ

23 ɳ  
24 ʂ

25 ɳ  
26 ʂ

27 ɳ  
28 ʂ

29 ɳ  
30 ʂ

31 ɳ  
32 ʂ

33 ɳ  
34 ʂ

35 ɳ  
36 ʂ

37 ɳ  
38 ʂ

39 ɳ  
40 ʂ

41 ɳ  
42 ʂ

43 ɳ  
44 ʂ

45 ɳ  
46 ʂ

47 ɳ  
48 ʂ

49 ɳ  
50 ʂ

51 ɳ  
52 ʂ

53 ɳ  
54 ʂ

55 ɳ  
56 ʂ

57 ɳ  
58 ʂ

59 ɳ  
60 ʂ

61 ɳ  
62 ʂ

63 ɳ  
64 ʂ

65 ɳ  
66 ʂ

67 ɳ  
68 ʂ

69 ɳ  
70 ʂ

71 ɳ  
72 ʂ

73 ɳ  
74 ʂ

75 ɳ  
76 ʂ

77 ɳ  
78 ʂ

79 ɳ  
80 ʂ

81 ɳ  
82 ʂ

83 ɳ  
84 ʂ

85 ɳ  
86 ʂ

87 ɳ  
88 ʂ

89 ɳ  
90 ʂ

91 ɳ  
92 ʂ

93 ɳ  
94 ʂ

95 ɳ  
96 ʂ

97 ɳ  
98 ʂ

99 ɳ  
100 ʂ

101 ɳ  
102 ʂ

103 ɳ  
104 ʂ

105 ɳ  
106 ʂ

107 ɳ  
108 ʂ

109 ɳ  
110 ʂ

111 ɳ  
112 ʂ

113 ɳ  
114 ʂ

115 ɳ  
116 ʂ

117 ɳ  
118 ʂ

119 ɳ  
120 ʂ

121 ɳ  
122 ʂ

123 ɳ  
124 ʂ

125 ɳ  
126 ʂ

127 ɳ  
128 ʂ

129 ɳ  
130 ʂ

131 ɳ  
132 ʂ

133 ɳ  
134 ʂ

135 ɳ  
136 ʂ

137 ɳ  
138 ʂ

139 ɳ  
140 ʂ

141 ɳ  
142 ʂ

143 ɳ  
144 ʂ

145 ɳ  
146 ʂ

147 ɳ  
148 ʂ

149 ɳ  
150 ʂ

151 ɳ  
152 ʂ

153 ɳ  
154 ʂ

155 ɳ  
156 ʂ

157 ɳ  
158 ʂ

159 ɳ  
160 ʂ

161 ɳ  
162 ʂ

163 ɳ  
164 ʂ

165 ɳ  
166 ʂ

167 ɳ  
168 ʂ

169 ɳ  
170 ʂ

171 ɳ  
172 ʂ

173 ɳ  
174 ʂ

175 ɳ  
176 ʂ

177 ɳ  
178 ʂ

179 ɳ  
180 ʂ

181 ɳ  
182 ʂ

183 ɳ  
184 ʂ

185 ɳ  
186 ʂ

187 ɳ  
188 ʂ

189 ɳ  
190 ʂ

191 ɳ  
192 ʂ

193 ɳ  
194 ʂ

195 ɳ  
196 ʂ

197 ɳ  
198 ʂ

199 ɳ  
200 ʂ

201 ɳ  
202 ʂ

203 ɳ  
204 ʂ

205 ɳ  
206 ʂ

207 ɳ  
208 ʂ

209 ɳ  
210 ʂ

211 ɳ  
212 ʂ

213 ɳ  
214 ʂ

215 ɳ  
216 ʂ

217 ɳ  
218 ʂ

219 ɳ  
220 ʂ

221 ɳ  
222 ʂ

223 ɳ  
224 ʂ

225 ɳ  
226 ʂ

227 ɳ  
228 ʂ

229 ɳ  
230 ʂ

231 ɳ  
232 ʂ

233 ɳ  
234 ʂ

235 ɳ  
236 ʂ

237 ɳ  
238 ʂ

239 ɳ  
240 ʂ

241 ɳ  
242 ʂ

243 ɳ  
244 ʂ

245 ɳ  
246 ʂ

247 ɳ  
248 ʂ

249 ɳ  
250 ʂ

251 ɳ  
252 ʂ

253 ɳ  
254 ʂ

255 ɳ  
256 ʂ

257 ɳ  
258 ʂ

259 ɳ  
260 ʂ

261 ɳ  
262 ʂ

263 ɳ  
264 ʂ

265 ɳ  
266 ʂ

267 ɳ  
268 ʂ

269 ɳ  
270 ʂ

271 ɳ  
272 ʂ

273 ɳ  
274 ʂ

275 ɳ  
276 ʂ

277 ɳ  
278 ʂ

279 ɳ  
280 ʂ

281 ɳ  
282 ʂ

283 ɳ  
284 ʂ

285 ɳ  
286 ʂ

287 ɳ  
288 ʂ

289 ɳ  
290 ʂ

291 ɳ  
292 ʂ

293 ɳ  
294 ʂ

295 ɳ  
296 ʂ

297 ɳ  
298 ʂ

299 ɳ  
300 ʂ

301 ɳ  
302 ʂ

303 ɳ  
304 ʂ

305 ɳ  
306 ʂ

307 ɳ  
308 ʂ

309 ɳ  
310 ʂ

311 ɳ  
312 ʂ

313 ɳ  
314 ʂ

315 ɳ  
316 ʂ

317 ɳ  
318 ʂ

319 ɳ  
320 ʂ

321 ɳ  
322 ʂ

323 ɳ  
324 ʂ

325 ɳ  
326 ʂ

327 ɳ  
328 ʂ

329 ɳ  
330 ʂ

331 ɳ  
332 ʂ

333 ɳ  
334 ʂ

335 ɳ  
336 ʂ

337 ɳ  
338 ʂ

339 ɳ  
340 ʂ

341 ɳ  
342 ʂ

343 ɳ  
344 ʂ

345 ɳ  
346 ʂ

347 ɳ  
348 ʂ

349 ɳ  
350 ʂ

351 ɳ  
352 ʂ

353 ɳ  
354 ʂ

355 ɳ  
356 ʂ

357 ɳ  
358 ʂ

359 ɳ  
360 ʂ

361 ɳ  
362 ʂ

363 ɳ  
364 ʂ

365 ɳ  
366 ʂ

367 ɳ  
368 ʂ

369 ɳ  
370 ʂ

371 ɳ  
372 ʂ

373 ɳ  
374 ʂ

375 ɳ  
376 ʂ

377 ɳ  
378 ʂ

379 ɳ  
380 ʂ

381 ɳ  
382 ʂ

383 ɳ  
384 ʂ

385 ɳ  
386 ʂ

387 ɳ  
388 ʂ

389 ɳ  
390 ʂ

391 ɳ  
392 ʂ

393 ɳ  
394 ʂ

395 ɳ  
396 ʂ

397 ɳ  
398 ʂ

399 ɳ  
400 ʂ

401 ɳ  
402 ʂ

403 ɳ  
404 ʂ

405 ɳ  
406 ʂ

407 ɳ  
408 ʂ

409 ɳ  
410 ʂ

411 ɳ  
412 ʂ

413 ɳ  
414 ʂ

415 ɳ  
416 ʂ

417 ɳ  
418 ʂ

419 ɳ  
420 ʂ

421 ɳ  
422 ʂ

423 ɳ  
424 ʂ

425 ɳ  
426 ʂ

427 ɳ  
428 ʂ

4

I hope that by now it should be clear which kind of a fictional language Ayer is: a personal, artistic language—or *artlang* in community parlance. Thus, my

<sup>2</sup> Let me add to my defense, however, that I also worked on my B.A. thesis in 2013 and my M.A. thesis in 2016, which required several months of preparation each and thus left me largely unable to work much on Ayer.

goal in creating Ayeri is not to propose yet another international auxiliary language, like Esperanto. It is also not my goal to make it as logical as possible, like Lojban. Neither is it my goal to engineer it towards certain underlying premises, for example, to reach a maximal amount of information density, like Ithkuil, or to get by on as few different words as possible, like Toki Pona. It is also not a ‘what-if’ language in the sense of “What could the modern language of Old Irish speakers transplanted to Australia look like?” or “Latin piped through Athabascan sound changes.”

Ayeri is rather an attempt to create an artificial language for personal enjoyment and intellectual stimulation by creating a feedback loop between reading up on linguistics and actively devising rules for a fictional language accordingly, to see how things work within the frame I created, or to try and see whether certain ideas work together at all when combined, and to better understand why they do or do not. Ayeri will only be as perfect as miniature models of things can ever be, since it has not grown organically from millenia of human interaction, and I cannot and will never know about each and every aspect of language myself, in spite of continued curiosity about these matters. Nor will it be possible for me to replicate all the fascinating twists and irregularities languages will normally entail. The ultimate goal in my work on Ayeri is to make it emulate natural languages to at least some degree of depth and complexity.

In writing this grammar, I hope that I will find a good balance between applying linguistic theory to already existing materials and ideas, and going forth to create rules for aspects of the language that have so far been neglected, often due to my not being aware of them. In my opinion, the split between being able to apply methods of linguistics to what has grown over the course of more than a decade on the one hand, and discovering and developing new aspects of the language on the other is what makes Ayeri an interesting piece of “informed nonsense,” as a colleague of mine once put it. If my English is not always fully idiomatic, you find that I got my terminology wrong, or not all aspects of the language or its description are equally well worked-out—which are all very likely events—I ask you to bear with me. For one, English is not my native language, and second, I put up the grammar on GitHub in the hope of making it easier to fix and extend things through patches.<sup>3</sup> Criticism is always welcome as long as it is constructive.

<sup>3</sup> See <https://github.com/carbeck/ayerigrammar/>.





# 1 Phonology

---

This chapter will present charts depicting the phoneme inventory of Ayeri and describe the various commonly encountered allophones of both consonants and vowels. Following this, a detailed statistical analysis of the words found in a number of translated texts from 2008 to 2016 as well as dictionary entries up to July 2016 will produce insights into Ayeri's phonotactics. Some notes on stress patterns and intonation will close the chapter.

## 1.1 Phoneme Inventory

### 1.1.1 Consonants

At 17 consonants, Ayeri has a “moderately small” inventory, according to Maddieson (2013a). Figure 1.1 shows the full chart of consonant phonemes.

Regarding allophony, /tj kj/ and /dj gj/ are usually realized as [tʃ] and [dʒ], respectively, except if a homorganic nasal /n/ or /ŋ/ is preceding: for instance, ႳႳႳ *ankyū* /'aŋkju/ ‘really’ is realized as [ʔaŋkju], not as \*[ʔaŋtʃu] or \*[ʔantʃu]. It is important to note, however, that besides this synchronic palatalization process leading to [tʃ] and [dʒ] as *allophones*, there is also a diachronic one in parallel here—or the diachronic process is still ongoing. For instance, there is no way to predict whether ႳႳႳ *cuna* ‘original, initial’, ႳႳႳ *panca* ‘finally, eventually’, and ႳႳႳ *vac-* ‘like’, or ႳႳႳ *jaraŋ* ‘pilgrimage’, ႳႳႳ *aja-* ‘play’, and ႳႳႳ *nui-* ‘pour’ have /tj/ or /kj/, /dj/ or /gj/, respectively, unless we consider the clues given by the conservative native spellings of the respective words.<sup>1</sup> We can rather assume two sound changes, (1) tj, kj → tʃ, and (2) dj, gj → dʒ, leading to the *phonemes* /tʃ/ and /dʒ/ in the present-day language.

<sup>1</sup> Actual scribes would typically err in cases where the merger is complete, so this strategy would, in fact, be of limited use in the real world.

Figure 1.1: Consonant inventory (divergent orthography in pointed brackets)

	Bilabials		Labiodentals		Alveolars		Palatals		Velars		Glottals	
Plosives	p	b			t	d			k	g		
Affricates					tʃ ⟨c⟩	dʒ ⟨j⟩						
Nasals		m				n				ŋ ⟨ng⟩		
Fricatives			v		s						h	
Taps/Flaps						r						
Approximants					l		j ⟨y⟩					

The plural marker ၵ -*ye* is commonly contracted to [dʒ] when a case suffix beginning with a vowel follows:<sup>2</sup>

- (4) a. ၵၵၵၵၵၵ *nyānyeang* → *nyānjang* [ˈnjaːndʒaŋ] ‘persons’ (person-PL-A);  
 b. ၵၵၵၵ *netuyeas* → *netujas* [neˈtudʒas] ‘brothers’ (brother-PL-P).

The plural marker may also contract before the locative marker ၵ -*ya* and the dative marker ၵၵ -*yam*, basically for dissimilation:<sup>3</sup>

- (5) a. ၵၵၵ *nivayeya* → *nivajya* [niˈvadʒja] ‘at the eyes’ (eye-PL-LOC);  
 b. ၵၵၵၵ *maviyeyam* → *mavijyam* [maˈvidʒjam] ‘to the sheep’ (sheep-PL-DAT).

Dissimilation of the sequence ၵၵ -*yaya* is attested in my translation of Kafka’s short story “Eine kaiserliche Botschaft,” where the relative pronoun ၵၵၵ *siyaya* appears transcribed as *sijya*:

As far as morphophonology is concerned, the relative pronoun complex *sijya* ‘in/at/on which.LOC’ is interesting in so far as it is a contraction of *\*siyaya* ‘REL-LOC-LOC’ that I introduced here [...] Since this feature does not occur in previous texts, let’s assume it’s an acceptable variant. (Becker 2012: 12)

The contraction happens “only if both parts are grammatical suffixes” (12), however, so the environments this contraction may appear in are effectively limited to relative pronouns combining locative and locative, or locative and dative marking.

The word ၵၵၵ *lajāy* ‘student’ is special in that it is the only word with ၵ [dʒa]. Presumably it is derived from the verb ၵၵ *laya*- ‘read’ with the agentive suffix ၵၵ -*maya*, except the shortening of the suffix—with or without compensatory lengthening of the final vowel of the modified word stem—was applied irregularly, possibly via *\*ၵၵၵ* *\*layāya*. The regular form ၵၵၵၵ *layamaya* means ‘reader’.

Lastly, /h/ may be realized as [ç] before front vowels, and as [x] before back vowels:

- (6) a. ၵၵ *tabi* [ˈtaçi] ‘favorable’;  
 b. ၵၵ *babo* [ˈbaxo] ‘loud’.

While vowels become long when two identical vowels come into succession, consonants do not geminate but are treated like a single consonant:

<sup>2</sup> The customary romanization uses ⟨c⟩ and ⟨j⟩ for allophonic cases of [tʃ] and [dʒ] as well.

<sup>3</sup> ၵ -*ea* also occurs as an variant morpheme, so that ၵ -*ye* + ၵ -*ea* → ၵ -*yēa*.

- (7) a. ၵၵၵၵ *tavvāng* [ta'va:ŋ] 'you get' (get=2SG.A),  
 b. ၵၵၵၵ *disyyang* [di'sjaŋ] 'I fasten' (fasten=1SG.A).

With diphthongs, the sequence /V<sub>1</sub>.j/ is treated as though it were /Vj.j/, so the double /j/ simplifies to just a single /j/; however, the vowel remains lax in spite of being phonetically in an open position now:

- (8) ၵၵၵၵ *tipuyya* [ti'pu.ja] 'on the grass' (grass-LOC).

### 1.1.2 Vowels

Figure 1.2: Vowel inventory (divergent orthography in pointed brackets>)

	Front	Center	Back
High	i, i: ⟨ī⟩		u, u: ⟨ū⟩
Mid	e, e: ⟨ē⟩	ə ⟨ə, e⟩	o, o: ⟨ō⟩
Back		a, a: ⟨ā⟩	

Ayeri's vowel system distinguishes five qualities, as shown in Figure 1.2; Maddieson (2013c) classifies this as "average." Length, however, is also a factor, and there are five diphthongs as well, as we will see below. The consonant–vowel ratio is 4.25, which Maddieson (2013b) also classifies as "average," although Ayeri finds itself at the upper end of the tier.

The lax vowels [ɪ ɛ ɔ ʊ] occur as allophones of their tense counterparts /i e o u/ in closed syllables, for example:

- (9) a. ၵၵၵၵ *ming* [mɪŋ] 'can, be able',  
 b. ၵၵၵၵ *enya* [ɛɪja] 'everyone',  
 c. ၵၵၵၵ *agon* [aɪɔŋ] 'outer, foreign', and  
 d. ၵၵၵၵ *pakur* [pəɪkʊr] 'ill, sick'.

/ə/ is a marginal phoneme and only occurs in the tense prefixes ၵၵ: *kə-* 'NPST', ၵၵ: *mə-* 'PST', ၵၵ: *və-* 'RPST', as well as in the prefix ၵၵ: *mə-* 'some, whichever'. Otherwise, [ə] occurs as an allophone of /e/ in final unstressed position, for instance, in the word ၵၵၵၵ *mine* [miɪnə] 'affair, matter, issue'.

Ayeri also possesses a number of diphthongs, these are: /aɪ eɪ ɔɪ ʊɪ au/, spelled ⟨ay⟩, ⟨ey⟩, ⟨oy⟩, ⟨uy⟩, and ⟨au⟩. Furthermore, there are long equivalents of the short vowels: /i: e: a: o: u:/. Long vowels are lexicalized in a few words, for example:

- (10) a.  $\text{ᠨᠢᠰᠠ}$  *nīsa* ‘wanted’,  $\text{ᠫᠤᠰᠢᠰᠠ}$  *pasīsa* ‘interesting’;  
 b.  $\text{ᠠᠷᠡᠨ}$  *arēn* ‘anyway, however’,  $\text{ᠯᠡᠷᠠ}$  *lēra* ‘whore’;  
 c.  $\text{ᠯᠠ}$  *lā* ‘tongue’,  $\text{ᠶᠠᠩ}$  *yāng* ‘he’ (he.A);  
 d.  $\text{ᠨᠣᠨ}$  *nōn* ‘will, intention’; and  
 e.  $\text{ᠪᠠᠪᠤᠠᠨ}$  *babūan* ‘barbarian’.<sup>4</sup>

Otherwise, long vowels result from two same vowels next to each other, for instance:

- (11)  $\text{ᠠᠵᠠ}$  *aja-* ‘play’ +  $\text{ᠠᠨ}$  *-an* ‘NMLZ’  $\rightarrow$   $\text{ᠠᠵᠠᠨ}$  *ajān* ‘game, play’.

Morphophonologically, long vowels also occur in double-marked relative pronouns where the agreement marker for the relative clause’s head has been omitted, for instance,  $\text{ᠰᠢᠨᠠ}$  *sinā* ‘of which, about which’, as in the following example:

- (12) *Le turayāng taman sinā ang ningay*  
*Le tura-yāng taman-Ø si-Ø-na ang ning=ay.Ø*  
 PT.INAN send=3SG.M.A letter-TOP REL-PT.INAN-GEN AT tell=1SG.TOP  
*tamala vās.*  
*tamala vās*  
 yesterday 2SG.P

‘The letter which I told you about yesterday, he sent it.’

This is to disambiguate it from the plain genitive-marked relative pronoun  $\text{ᠰᠢᠨᠠ}$  *sina* ‘which.GEN’:<sup>5</sup>

- (13) *tamanreng ledanena nā sina koronvāng*  
*taman-reng ledan-ena nā si-na koron-vāng*  
 letter-A.INAN friend-GEN 1SG.GEN REL-GEN know=2SG.A

‘the letter of my friend which you know’

As pointed out in (10c), the word  $\text{ᠯᠠ}$  *lā* ‘tongue’ ends in a long vowel, so the question is what happens when a case suffix beginning with a vowel is appended. To avoid a hiatus, a glide /j/ may be inserted, so both of these are possible:

<sup>4</sup> I have gone years without /u:/, but it has always seemed slightly odd to me to lack a vowel in that position when all other vowels can be long. Therefore,  $\text{ᠪᠠᠪᠤᠠᠨ}$  *babūan* ‘barbarian’ and its adjective  $\text{ᠪᠠᠪᠤ}$  *babū* ‘barbarian (adj.)’ were coined as  $\text{ᠫᠠᠫᠠᠭᠡ}$  *prankayē*—things ‘that you put in specifically to make things fit’, another new coining this decision resulted in.

<sup>5</sup> A variant which combines the allomorphs of the relativizer and the genitive case marker in the opposite way also exists:  $\text{ᠰᠢ}$  *s-* +  $\text{ᠠᠨᠠ}$  *-ena*  $\rightarrow$   $\text{ᠰᠢᠨᠠ}$  *sena*.

- (14) a. *Aku lāas!*  
           Aka-u lā-as  
           swallow-IMP tongue-P  
           ‘Shut up!’  
       b. *Aku lāyas!*  
           (idem)

With diphthongs, /ɪ/ coalesces with a following /j/ to /j/, but the initial vowel will not become tense, hence:

- (15) ၼိပူယ tipuyya [ti'pu.ja] ‘on the grass’ (grass-LOC).

Moreover, /u/ is commonly realized as [w] when followed by a vowel, for example in ဘူကာယ *buākaya* ['wa:kaja] ‘frog’ or ရွာ *rua-* [rwa] ‘have to, must’. [w] may also be an allophone of /uj/, as in ၼာဿိ *adauyi* [a'dawi] ‘then’, ၼာဿိ *edaui* [e'dawi] ‘now’, or နေကျိ *nekuyi* ['nekwi] ‘eyebrows’. The negative suffix -oy is also commonly contracted to [w] before a diphthong:

- (16) မိနွှာယ *mingoyay* → *minguay* [miŋ'wai] ‘I cannot’ (can-NEG=ISG.TOP).

## 1.2 Phonotactics

For the purpose of this statistical analysis, all of the available translations into Ayeri from late 2008 to July 2016 have been used as a text corpus;<sup>6</sup> example sentences from various blog articles have also been added, as well as dictionary entries for all nouns, adjectives, adverbs, pronouns, adpositions, conjunctions, and numerals if they were not prefixes or suffixes.<sup>7</sup> Borrowings have been deleted, if they could not

<sup>6</sup> These texts are: A Medieval Neighborhood Dispute (2015), A Message from the Emperor (2012), Article 1 of the Universal Declaration of Human Rights (2011), The Beginning of Tolstoy’s *Anna Karenina* (2014), Conlang Christmas Card Exchange 2008/09 (2009), Conlang Holiday Card Exchange 2010/11 (2011), Conlang Relay 15 (2008), Conlang Relay 17 (2010), Conlang Relay 18 (2011), The First Two Chapters from Saint-Exupéry’s *Le Petit Prince* (2013), The Four Candles (2010), Honey Everlasting (2014), LCC4 Relay (2011), The Lord’s Prayer (2015), The North Wind and the Sun (2016), The Origin of the Wind (2009), Ozymandias (2011), Please Call Stella ... (2008), Psalm 23 (2013), The Scientific Method (2014), The Sheep and the Horses (2012), Sugar Fairies (2011), The Upside-Down Ice Skater (2009). The texts can be accessed from Becker (2016: Examples).

<sup>7</sup> This section updates and extends a previous analysis of the phonological makeup of dictionary entries (Becker 2010). The previous study had its focus on gathering frequency statistics for word generation, however, we want to know about words generally here.

reasonably be words in Ayeri. Altogether, the corpus comprises 5,500 words, which is a very small figure for such a study, but there are only so many texts available unfortunately. Words may occur more than once.

Among the dictionary entries, verbs have notably been ignored, since verb stems alone do not constitute independent words—they are always inflected in some way, so that they may end in consonants or consonant clusters that independent words cannot end in. This also has repercussions on syllabification and stress, which depend on the inflection of the verb stem:

Figure 1.3: Syllabification of inflected verbs

Suffix	<i>ca-</i> ‘love’	<i>gum-</i> ‘work’	<i>babr-</i> ‘mumble’
- <i>ay</i> (1SG)	cáy	gu.máy	ba.bráy
- <i>va</i> (2SG)	cá.va	gúm.va	ba.brá.va
- <i>yam</i> (PTCP)	cá.yam	gúm.yam	bá.bryam

For the purpose of gathering statistics on phonemes, the words from translation texts were converted to IPA first. Fortunately, this is rather easy as Ayeri’s romanization is very straightforward. Syllable breaks have also been inserted semi-automatically.

### 1.2.1 Number of Syllables per Word

First, let us see how many syllables words commonly have (see Table 1.1). The higher the syllable count, the more likely it is for them to be compounds or inflected words.

Table 1.1: Frequency of words with different numbers of syllables (n = 5500)

Segment	Count	Percentage
2 syllables	2277	41.40 %
3 syllables	1393	25.33 %
1 syllable	1201	21.84 %
4 syllables	547	9.95 %
5 syllables	74	1.35 %
6 syllables	8	0.15 %

Two-syllable words make up the bulk of the sample, which is not surprising since 1,072 (55.43 %) of the dictionary subsample are disyllabic words. Most of Ayeri’s roots are disyllabic; unsurprisingly, most monosyllabic words are function words like the ones cited below. In the following, I will quote a few examples for each number of syllables per word:

- (17) a. ယှာ *yeng* ‘she’ (she.A),  
           ရူ *rua* ‘must’;
- b. သီ *datau* ‘normal’,  
       နာယ *nasay* ‘near to’;
- c. သီဝဒ္ဓါ *avanyāng* ‘he sinks’ (sink=3SG.M.A),  
       တဝါ *tovale* ‘a cloak’ (cloak-P.INAN);
- d. နီယာ *binyanveno* (corner.beautiful, a place name),  
       မိတီ *mitanena* ‘of the palace’ (palace-GEN);
- e. နီယာ *haruyamanas* ‘a beating’ (beat-PTCP-NMLZ-P),  
       နီယာ *sungkorankihas* ‘geography’ (science.map);
- f. နီယာ *kaytomayanena* ‘of righteousness’ (righteous-NMLZ-GEN),  
       နီယာ *nasimayajang-hen* ‘all followers’ (follow-AGTZ-PL-A=all).

Table 1.2 shows the frequencies of syllable types by position in a word. It is important to note here that phonemes which consist of more than one segment—affricates, diphthongs, and long vowels—have been counted as only one of C (consonant) or V (vowel), respectively. The following subsections will elaborate on which sounds the Cs and Vs correspond to. Moreover, it is important to note that medial syllables have not been further distinguished by position in the word for the sake of this analysis, so anything between the second and the fifth medial syllable is treated the same. It would furthermore be possible to calculate the frequencies of one syllable type following the other, however, no such calculations have been performed here.

In all positions, CV is the most common syllable type, followed by CVC. With a very big margin, V is the next most common syllable type, which is also most common in initial syllables and least common in monosyllabic words. The cases with only a few attestations are the following:

- (18) a. Initial CVCC:  
           လီနာ *linktang* /lɪŋk.'taŋ/ ‘they try’ (try=3PL.M.A),<sup>8</sup>  
           နီယာ *silvnang* /silv.'naŋ/ ‘we see’ (see=1PL.A);
- b. Final CCCV:  
           မီဂရီ *migryo* /'mi.grjo/ ‘flourishes’ (flourish-3SG.N),  
           နီယာ *subryo* /'su.brjo/ ‘ceases’ (cease-3SG.N);
- c. Single V:  
           အီ *ay* /aɪ/ ‘I’ (1SG.TOP).



Table 1.2: Frequency of syllable types per word (n = 5500)

Type	Initial	Medial	Final	Single	Total
CV	2896	1974	2109	578	7557
CCV	55	24	46	32	157
CCCV	—	—	2	—	2
CVC	761	610	1902	298	3571
CCVC	29	10	85	9	133
CVCC	2	—	—	—	2
V	488	95	67	2	652
VC	68	28	88	282	466
Total	4299	2741	4299	1201	12540
	100.00%	100.00%	100.00%	100.00%	100.00%

The medial and final VC cases may seem like an oddity, but they are mostly due to the previous syllable ending in /ŋ/, with that syllable also containing a lax vowel, which means that this syllable must be closed. An alternative explanation would be to assume that /ŋ/ is ambisyllabic, or actually /n.g ~ ŋ.g/, but realized as [ŋ]. The high number of single-syllable VC is due to ၵၵၵ *ang* ‘AT’, which alone appears 255 times in the sample (4.63% of all words, 21.23% of monosyllabic words, 90.43% of monosyllabic VC words).

### 1.2.2 Phonemic Makeup of Initial Syllables

The statistics in the following sections have been gathered from the IPA conversions of translated texts and dictionary entries mentioned above. The transcribed words have been split into syllables and then the collected contents of each position group were written into separate plain text files, one each for:

- all initial syllables of polysyllabic words,
- all medial syllables of polysyllabic words,
- all final syllables of polysyllabic words, and
- all monosyllabic words.

Monosyllabic words are both initial and final syllables at the same time; they have been counted separately for the purpose of this analysis. Onsets, nuclei and codas have been matched by regular expressions; the command line tools *grep*, *sort*, and *uniq* were used to aggregate all occurring variants for each syllable segment as well as their absolute frequencies:<sup>9</sup>

(19) C = (? : t f | d ʒ | [ p t k b d g m n ŋ v s h r l j w ] )  
 V = (? : [ a e ] : ? ɪ | a u | [ i e a o u ] : ? | [ ɪ ɛ ɔ u ə ] )

As we have seen above (Table 1.2), CCV syllables only make up 1.28% of initial syllables, in so far it is no surprise that consonant clusters all appear at the bottom of Table 1.3. There also seem to be combination patterns in that initial clusters exist for all plosives plus /r/, and almost all bilabials plus /j/, with the exception of /bj/, however, /nj/ is added to the group instead. Combinations with /w/ only occur for /b/, /r/, and /s/, which do not share an obvious connection. Syllables without a consonant filling the onset position are marked with ‘Ø’; these numbers correspond to the VC and VCC rows in Table 1.2.

<sup>8</sup> The verb stem is found in the dictionary as ၵၵၵ *linka-*, with a final *-a*, and thus is possibly an entry changed at a later point, or the example from the text (Sugar Fairies) chosen here contains an error.

<sup>9</sup> However, *sort* was unable to handle all IPA characters, so *sed 'y/ɛɪɔuə:fʒŋ/EIOU@:SZN/'* had to be used to compensate by transcribing everything into X-SAMPA.

Table 1.3: Frequency of onsets in initial syllables (n = 4299)

Phoneme	Frequency	Percentage
Ø	556	12.93 %
s	488	11.35 %
t	432	10.05 %
m	418	9.72 %
k	380	8.84 %
n	375	8.72 %
p	334	7.77 %
b	231	5.37 %
d	172	4.00 %
v	164	3.81 %
l	159	3.70 %
r	134	3.12 %
j	126	2.93 %
g	111	2.58 %
h	99	2.30 %
tʃ	30	0.70 %
pr	27	0.63 %
nj	27	0.63 %
kr	8	0.19 %
br	8	0.19 %
tr	6	0.14 %
dʒ	4	0.09 %
gr	3	0.07 %
w	2	0.05 %
sw	1	0.02 %
rw	1	0.02 %
pj	1	0.02 %
mj	1	0.02 %
bw	1	0.02 %

Table 1.4: Frequency of nuclei in initial syllables (n = 4299)

Phoneme	Frequency	Percentage
a	1847	42.96 %
i	1011	23.52 %
<i>i</i>	802	18.66 %
<i>ɪ</i>	209	4.86 %
e	705	16.40 %
<i>e</i>	523	12.17 %
<i>ɛ</i>	164	3.81 %
<i>ə</i>	18	0.42 %
u	260	6.05 %
<i>u</i>	228	5.30 %
<i>ʊ</i>	32	0.74 %
o	227	5.28 %
<i>o</i>	188	4.37 %
<i>ɔ</i>	39	0.91 %
a:	109	2.54 %
aɪ	88	2.05 %
eɪ	40	0.93 %
e:	4	0.09 %
ɔɪ	3	0.07 %
ʊɪ	1	0.02 %
o:	1	0.02 %
i:	1	0.02 %
e:ɪ	1	0.02 %
aʊ	1	0.02 %

Perhaps most striking about the nuclei of initial syllables presented in Table 1.4 is that it is plain vowels which occur most of the time. As mentioned above, lax vowels are counted here as allophones of tense ones as their distribution is complementary, which is why the plain vowels are presented as grouped. Long vowels and diphthongs find themselves below the 5% threshold, and the words with single occurrences are:

- (20) a. ကွယ်နှိုင်း *kuysān* ‘comparison’,  
 b. ဝံ့ *nōn* ‘will, intention’,  
 c. ဝံ့ *nīsa* ‘wanted’,<sup>10</sup>  
 d. နှိပ် *sēyraya* ‘will overcome’ (FUT-overcome-3SG.M),  
 e. နီဆံ *sautan* ‘cork’.

As the diphthong [e:i] only occurs due to allophony, it should not be counted as a phoneme for the purposes of this analysis. On the other hand, the same could be said for a lot of cases of [a:] included here—this caveat applies to all nouns derived from verbs ending in *-a* with the very common nominalizing suffix နှ် *-an*, as exemplified in (11) above. Similarly, the 18 cases of /ə/ reported here are mostly from tense prefixes also mentioned above, for instance, မသိရ *məkoronay* ‘I knew’ (PST-know=1SG.TOP).

Initial-syllable codas (Table 1.5) are far less diverse than consonant onsets: there are only 10 attested segments in comparison to 28 for onsets (not counting empty codas of C(C)V syllables, which constitute the majority by a large margin), and the only two clusters attested are /ŋk/ in the word လှိုင်း *linktang* ‘they try’ (try=3PL.M.A), and /lv/ in the word လှိုင်း *silvnang* ‘I see’ (see=1PL.A). There only being two incidences of a CC cluster is very probably an effect of the small sample size. Furthermore, the only unvoiced single coda consonants attested are /s/, /h/, /t/, /tʃ/ and /k/, the latter two only once, /h/ twice:

- (21) a. မသိရ *mehvāng* ‘you are supposed to’ (be.supposed.to=2SG.A),<sup>11</sup>  
 လှိုင်း *rohtang* ‘they bite’ (bite=3SG.M.A);  
 b. မှီ *mutva* ‘you rub’ (rub=2SG.TOP),  
 နတ် *patlay* ‘cousin’;  
 c. နီဆံ *sik-sik* ‘tits’;  
 d. လှိုင်း *vacvāng* ‘you like’ (like=2SG.A).

<sup>10</sup> ဝံ့ *nīsa* and ဝံ့ *nōn* are both related to ဝံ့ *no-* ‘want, plan’.

<sup>11</sup> The dictionary entry for the verb is မှီ *mya-*, so this may be an instance of my changing a word in the dictionary with the old one staying in the text (The Four Candles).

Table 1.5: Frequency of codas in initial syllables (n = 4299)

Phoneme	Frequency	Percentage
Ø	3441	80.04 %
n	298	6.93 %
ŋ	243	5.65 %
r	129	3.00 %
l	88	2.05 %
m	74	1.72 %
s	20	0.47 %
t	2	0.05 %
h	2	0.05 %
tʃ	1	0.02 %
ŋk	1	0.02 %
lv	1	0.02 %
k	1	0.02 %

### 1.2.3 Phonemic Makeup of Medial Syllables

The onsets of medial syllables (Table 1.6) show properties very similar to those of initial syllables. The order of most common consonants may differ here—for example, the most common onset is /r/, not Ø or /s/—, but there are no restrictions for which consonants to appear in this position, with the exception of /ŋ/ for reasons stated above (see section 1.2.1). Regarding initial clusters, there are further attestations for plosive plus /r/ (except for /kr/). Regarding clusters with /j/, the only one with a bilabial is /bj/, but the set is extended to /sj/ and /kj/. For clusters with /w/, only /sw/ and /kw/ occur here, while attestations for /bw/ and /rw/ as in initial-syllable onsets are lacking. This does not mean that those combinations are not principally possible in this position, however.

As with onset consonants, vowel nuclei of medial syllables (Table 1.7) do not show significant differences compared to those of initial syllables either. /a/ is more common here, and /o/ and /u/ switch places. Instead of /e:ɪ/, there is an attestation of /u:/ (see footnote 4), for which there is more reason to be counted as a phoneme than for /e:ɪ/. The sequences /i:/ and /uɪ/ also only occur once and twice, respectively, namely in the following words:

- (22) a. ကရီန် *pasisa* ‘interesting’;  
 b. ကိယုလ် *puluyley* ‘a mirror’ (mirror-P.INAN),  
 ခိယုယ *tipuyya* ‘on the grass’ (grass-LOC).

Table 1.6: Frequency of onsets in medial syllables (n = 2741)

Phoneme	Frequency	Percentage
Ø	123	4.49%
r	343	12.51%
n	260	9.49%
j	233	8.50%
t	222	8.10%
d	213	7.77%
k	189	6.90%
s	170	6.20%
m	169	6.17%
l	149	5.44%
v	148	5.40%
h	147	5.36%
p	119	4.34%
g	92	3.36%
b	89	3.25%
tʃ	20	0.73%
dʒ	15	0.55%
tr	11	0.40%
dr	8	0.29%
pr	7	0.26%
w	6	0.22%
sj	2	0.07%
br	2	0.07%
sw	1	0.04%
kw	1	0.04%
kj	1	0.04%
bj	1	0.04%

Table 1.7: Frequency of nuclei in medial syllables (n = 2741)

Phoneme	Frequency	Percentage
a	1480	53.99%
i	480	17.51%
<i>i</i>	387	14.12%
<i>ɪ</i>	93	3.39%
e	254	9.26%
<i>e</i>	206	7.52%
<i>ɛ</i>	48	1.75%
o	194	7.08%
<i>o</i>	119	4.34%
<i>ɔ</i>	75	2.74%
u	120	4.38%
<i>u</i>	101	3.68%
<i>ʊ</i>	19	0.69%
a:	110	4.01%
aɪ	51	1.86%
ɔɪ	33	1.20%
eɪ	5	0.18%
e:	5	0.18%
aʊ	5	0.18%
ʊɪ	2	0.07%
u:	1	0.04%
i:	1	0.04%

The word in (22a), *పాసి* *pasīsa* ‘interesting’, should count as a lexeme in its own right, since it possesses idiomatic meaning. Nonetheless, it rather transparently constitutes a causative derivation of the verb *పాసి* *pasy-* ‘wonder, be curious, be interested’, essentially meaning ‘making one wonder/curious’—the causative suffix *-isa* can as well be used to derive adjectives with a causative or resultative meaning.

With medial-syllable codas (Table 1.8) again, sonorants and /s/ make up the largest number of consonants in this position; /t/ and /g/ only occur once each in

- (23) a. *పానాదన* *pangitlan* ‘money change’ and  
 b. *తెలుగులు* *telugtong* ‘they survive’ (survive=3PL.N).<sup>12</sup>



Table 1.8: Frequency of codas in medial syllables (n = 2741)

Phoneme	Frequency	Percentage
Ø	2093	76.36%
n	313	11.42%
ŋ	193	7.04%
r	48	1.75%
m	39	1.42%
s	32	1.17%
l	21	0.77%
t	1	0.04%
g	1	0.04%

As documented in Table 1.2 above, Ayeri very strongly favors CV syllables in medial positions, hence the high count of zero segments here.

#### 1.2.4 Phonemic Makeup of Final Syllables

The onsets of final syllables of polysyllabic words (Table 1.9) show the greatest amount of variety, which is due to Ayeri mostly using suffixes for grammatical purposes. Hence it is no surprise that combinations with /j/ and, indeed, /j/ itself as an onset, are especially common, since /j/ is also what a number of very common suffixes start with, for example the plural marker :ɰ -*ye*, the locative marker :ɰ -*ya*, the dative and participle marker :ɰɰ -*yam*, as well as third-person animate pronoun agreement suffixes, and the various first-person and third-person animate pronominal clitics. Figure 1.3 above shows exemplarily how verbs resyllabify when suffixes are attached. Even though single-segment onsets are strongly preferred, Cr, Cw, and especially C(C)j seem to be generally permissible.<sup>13</sup>

<sup>12</sup> The word for ‘money’ is 𐌱𐌹𐌸𐌺 *pangis*, so (23a) is probably a compound, albeit not a fully transparent one. The word for ‘change’ is 𐌲𐌹𐌸𐌺 *tila-*, and there seems to be a nominalizing 𐌲𐌹𐌸𐌺 -*an*. Ayeri allows noun–verb compounds to have a nominalized verb in the second position in spite of it being the head—noun–noun compounds mostly come in a head-initial order—probably due to an avoidance of placing a derivative suffix in the middle of a word. Possibly, what happened after all is that 𐌲𐌹𐌸𐌺 *tilān* underwent metathesis to \*𐌲𐌹𐌸𐌺 \**itlān* to match the rhyme of 𐌱𐌹𐌸𐌺 *pangis*. \*𐌱𐌹𐌸𐌺 \**pangisitlān* then underwent irregular haplology (and shortening of the nominalizing suffix) to 𐌱𐌹𐌸𐌺 *pangitlan*.

<sup>13</sup> The sequence /sj/ poses difficulty here as there are examples for /Vs.jV/ as well as for /V.sjV/, and I cannot tell for sure if there is a strict rule in operation. It seems that /V.sjV/ is more likely to occur when the second syllable is stressed, whereas /Vs.jV/ is more likely to occur when the first syllable is stressed. Ayeri’s own Tahano Hikamu orthography would not show

Table 1.9: Frequency of onsets in final syllables (n = 4299)

Phoneme	Frequency	Percentage	Phoneme	Frequency	Percentage
Ø	155	3.61%	pr	7	0.16%
j	1101	25.61%	kj	6	0.14%
n	528	12.28%	hj	5	0.12%
r	398	9.26%	bj	5	0.12%
t	268	6.23%	tw	4	0.09%
s	244	5.68%	sw	4	0.09%
l	238	5.54%	sj	4	0.09%
k	199	4.63%	kw	3	0.07%
d	184	4.28%	kr	3	0.07%
m	154	3.58%	br	3	0.07%
v	144	3.35%	vr	2	0.05%
h	128	2.98%	rw	2	0.05%
p	115	2.68%	nw	2	0.05%
g	103	2.40%	tʃ	1	0.02%
dʒ	73	1.70%	rj	1	0.02%
b	73	1.70%	nj	1	0.02%
tʃ	52	1.21%	mw	1	0.02%
vj	26	0.60%	grj	1	0.02%
pj	22	0.51%	dv	1	0.02%
dʒj	17	0.40%	dr	1	0.02%
tr	10	0.23%	brj	1	0.02%
w	9	0.21%			

Nuclei of final syllables (Table 1.10) do not bear striking differences to nuclei in other positions. /a:/ comes out second here due to the common nominalizer *-an*, which lengthens the vowel of verb stems ending in /a/, as demonstrated in (11). /aɪ/ is also fairly common here as it is the topic-marked first-person pronoun/pronominal clitic; for the same reason, /a:ɪ/ occurs a number of times—the vowel-lengthening rule applies here as well, so its status as a phoneme is marginal. All instances of /e:/ in the sample are from the word *arēn* ‘anyway, however’; all evidence for /i:/ is from *sirī* ‘due to which’ (see section 1.1.2). The only evidence for /u:/ in the sample is from *babū* ‘barbarian (adj.)’.

The list of coda consonants in final syllables (Table 1.11) is very slightly more

the difference either, since /sja/ is spelled *ṣ* either way, and there is no heeding morpheme breaks either. /CsjV/ will be /C.sjV/ in any case, since Ayeri avoids final consonant clusters if possible, see Table 1.2.

Table 1.10: Frequency of nuclei in final syllables (n = 4299)

Phoneme	Frequency	Percentage
a	2408	56.01%
a:	316	7.35%
o	411	9.56%
o	298	6.93%
ɔ	113	2.63%
i	289	6.42%
ɪ	147	3.42%
ɨ	142	3.30%
aɪ	254	5.91%
u	207	4.82%
u	155	3.61%
ʊ	52	1.21%
e	209	4.85%
ɛ	127	2.95%
ə	81	1.88%
ɐ	1	0.02%
eɪ	103	2.40%
ɔɪ	42	0.98%
a:ɪ	23	0.54%
ʊɪ	14	0.33%
aʊ	14	0.33%
e:	5	0.12%
i:	3	0.07%
u:	1	0.02%

Table 1.11: Frequency of codas in final syllables (n = 4299)

Phoneme	Frequency	Percentage
Ø	2224	51.73 %
n	899	20.91 %
ŋ	651	15.14 %
s	244	5.68 %
m	225	5.23 %
l	34	0.79 %
r	21	0.49 %
k	1	0.02 %

restrictive than even that of coda consonants in medial syllables (see Table 1.8), since the only non-sonorant attested is /k/, which only occurs in *ṣik-ṣik* ‘tits’ again, which—besides being a vulgar term, thus maybe slightly more dispositioned to allow for deviating phonotactics—looks quite like onomatopoeia, possibly for the sound of sucking.<sup>14</sup>

### 1.2.5 Phonemic Makeup of Single Syllables

Onsets of single syllables (Table 1.12) appear to be the least varied category. Still, none of the basic set of consonant morphemes (see Figure 1.1) is missing—the frequency order is just completely different from the other onsets surveyed, not merely a mix of initial and final syllables. Consonant clusters with /j/, /w/ and /r/ exist here as well. Combinations with /j/ are only present for /m/ and /n/, while /r/ again combines with plosives; /w/ combines with /n/ and /r/ at least, which we have already seen in final-syllable onsets (see Table 1.9). Whereas /mj/ has only occurred once in initial-syllable onsets so far (see Table 1.3), it occurs a few more times here, all in the word *ṣṣ mya* ‘be supposed to’, which is very commonly used as an unconjugatable modal particle.

A consonant onset that can only be found in monosyllables is /ŋ/,<sup>15</sup> in *ṣṣ -ngas* ‘almost’, a quantifier suffix that has managed to sneak in due to being marked as an adverb in the dictionary, since it can modify a verb:

<sup>14</sup> Kroonen (2013: 489–490) identifies PGmc *\*sūgan-*, *\*sūkan-* ‘to suck’ as an iterative of PGmc *\*sukkōn-*, *\*sugōn-* ‘to suck’ and reconstructs PIE *\*souk̑-neh₂-*. However, he does not say anything about the Germanic word being onomatopoeic in origin.

<sup>15</sup> At least according to the analysis chosen here, see section 1.2.1 for an explanation.

Table 1.12: Frequency of onsets in single syllables (n = 1201)

Phoneme	Frequency	Percentage
Ø	284	23.65%
n	231	19.23%
s	147	12.24%
j	144	11.99%
k	51	4.25%
v	48	4.00%
m	46	3.83%
l	44	3.66%
t	41	3.41%
d	33	2.75%
r	26	2.16%
h	23	1.92%
mj	16	1.33%
p	13	1.08%
tʃ	9	0.75%
g	9	0.75%
nj	8	0.67%
rw	7	0.58%
b	7	0.58%
pr	5	0.42%
dʒ	3	0.25%
tr	2	0.17%
nw	1	0.08%
ŋ	1	0.08%
kr	1	0.08%
br	1	0.08%

- (25) *Apayeng*                    *baho*.  
 Apa-yeng                    baho  
 laugh=3SG.F.A   loudly  
 ‘She laughs loudly.’

[illegible]

Like the other syllable segments of monosyllabic words, coda consonants (Table 1.14) as well show the lowest degree of variety among all the coda consonants of the various syllable classes discussed so far. The order is basically the same as that of final-syllable codas (see Table 1.11), though /ŋ/ supersedes /n/ and there is some attestation of final /h/. As noted above, the prevalence of /ŋ/ is due to the agent-topic marker *ang* (see section 1.2.1). /h/ only occurs in the interjections *ah!* and *āh!*, so its status as an actual phoneme in this position is marginal at best.

Table 1.13: Frequency of nuclei in single syllables (n = 1201)

Phoneme	Frequency	Percentage
a	568	47.29%
aɪ	171	14.24%
a:	140	11.66%
i	113	9.41%
i	65	5.41%
ɪ	48	4.00%
e	104	8.66%
ɛ	65	5.41%
ɐ	34	2.83%
ə	5	0.42%
o	45	3.75%
ɔ	30	2.50%
o	15	1.25%
u	20	1.67%
a:ɪ	14	1.17%
ɔɪ	10	0.83%
i:	6	0.50%
eɪ	5	0.42%
ʊɪ	3	0.25%
o:	2	0.17%

Table 1.14: Frequency of codas in single syllables (n = 1201)

Phoneme	Frequency	Percentage
Ø	612	50.96%
ŋ	377	31.39%
n	105	8.74%
s	58	4.83%
m	36	3.00%
l	6	0.50%
h	4	0.33%
r	3	0.25%

Table 1.15: Frequency of cross-syllable consonant clusters (n = 1270)

Interval [%]	Consonant cluster
0.00 ... 0.09	g.t, h.t, h.v, k.s, l.n, lv.n, m.bj, m.d, m.dʒ, m.l, m.n, m.pr, m.r, n.dv, n.g, n.h, n.w, ŋ.dʒj, ŋ.kw, ŋ.m, ŋ.n, ŋ.rj, ŋ.t, ŋk.t, r.b, r.dʒ, r.g, r.l, r.m, r.sj, r.tʃ, r.v, s.dʒ, s.h, s.l, s.n, s.p, s.v, t.v, tʃ.v (0.08%)
0.10 ... 0.24	l.bj, m.br, m.t, n.s, ŋ.b, ŋ.h, ŋ.p, ŋ.w, r.dʒj, r.pj, s.dʒj, s.m, t.l (0.16%); l.dʒ, l.p, m.k, n.sj, ŋ.dʒ, ŋ.g, ŋ.s, r.pr (0.24%)
0.25 ... 0.49	m.v, r.s, s.r (0.31%); n.r, s.t (0.39%); m.pj, n.dʒj, r.d (0.47%)
0.50 ... 0.74	ŋ.kj, ŋ.v, r.k, r.n (0.55%); l.b, l.t, ŋ.r (0.71%)
0.75 ... 1.00	r.p, r.t (0.87%); l.vj (0.94%)
1.0 ... 2.4	m.j (1.18%); ŋ.l (1.34%); n.tʃ (1.50%); n.dʒ (2.13%); n.v (2.28%); l.j (2.36%)
2.5 ... 4.9	m.p (2.52%); s.j (2.60%); n.l (2.91%); l.v (3.15%); m.b (3.23%); ŋ.k (3.78%)
5 ... 9	n.t (5.28%); n.d (6.85%); ŋ.j (7.32%); r.j (8.98%)
10+	n.j (25.35%)

### 1.2.6 Cross-Syllable Consonant Clusters

Since a table detailing every combination with its absolute and relative frequency would be too large here, Table 1.15 gives the attested combinations ordered by brackets. As can be expected, bilabials cluster mostly with bilabials (74.11%), alveolars with alveolars (33.44%), and velars with velars (28.51%). However, at least for alveolars and velars, the score is even higher with /j/: 52.64% and 44.93%, respectively. /j/ is also the most common second consonant overall, at 47.8% of all consonant clusters; /n.j/ is the most common cluster at 25.35%. Alveolars provide the highest variety of both first and second consonants, with 6 different phonemes making up 74.65% of C<sub>1</sub>, and 8 different phonemes making up 28.74% of C<sub>2</sub>.

Labiodentals and glottals occur least frequently, on the other hand: There is only one cluster with /v/ as a first consonant, namely, /lv.n/ (0.08%). For /h/, there are two, which are /h.v/ and /h.t/ (0.16%). Altogether, however, there are 97 combinations in /v/ (7.64%)—most commonly /l.v/ (3.15%) and /n.v/ (2.28%)—while there are only 4 in /h/ (0.31%): /n.h/, /s.h/, and twice /ŋ.h/.

At 924 first consonants (72.76%), the nasals /m/, /n/, and /ŋ/ make up the

<sup>16</sup> Ayeri used to have 𐌂𐌆 -on as a nominalizer beside 𐌂𐌆 -an, however, it was not very productive and has long fallen out of use. 𐌂𐌆 nōn is thus, in fact, originally a nominalization of 𐌂 no- ‘want, plan’.



largest group going by manner of articulation, followed by the tap /r/, which appears 175 times as the first consonant (13.78%). For second consonants, approximants constitute the largest group at 669 combinations (52.68%), followed by 387 pairs with plosives second (30.47%).

## 1.3 Notes on Prosody

### 1.3.1 Stress

Ayeri uses dynamic stress, that is, stress is primarily based on differences in the loudness of syllables. Which syllable is stressed depends on a mix of which position in a word a syllable occupies and the phonemic shape of syllables. English, on the other hand, possesses a system where a certain syllable in a word will stay stressed even if prefixes or suffixes are added to a word:

- (27) *establish* /ɪ'stæblɪʃ/ [English]  
*establishment* /ɪ'stæblɪʃmənt/  
*disestablish* /dɪsɪ'stæblɪʃ/

In all cases, stress stays on the second syllable of *establish*, whether a prefix or a suffix is added. Thus, it is not possible to predict the stressed syllable in a given word without knowing something about its morphology—one cannot simply count *n* syllables from the front or the back and reach a valid conclusion. German may be an even more illustrative example than English here, as it is still richer in morphology than English:

- (28) *reden* /'re:dən/ 'talk' (talk-INF) [German]  
*redete* /'re:dətə/ 'talked' (talk-PST-1/3SG)  
*geredet* /gə're:dət/ 'talked' (PTCP-talk-PTCP)  
*überredete* /y:bər're:dətə/ 'persuaded' (over.talk-PST-1/3SG)

In all these words, stress remains on (the first syllable of) the word stem, as is typical of modern Germanic languages, no matter whether one or several affixes are added.<sup>17</sup> The position of this syllable in a given inflected word is effectively variable, though, so counting syllables is, again, no use. In Ayeri, complications are slightly different. To demonstrate, the complete declension paradigm for *ȝr niva* 'eye' is given in Figure 1.4.

<sup>17</sup> Wiese (2006: 282-???) elaborates that ...

<sup>18</sup> Final-syllable stress is possible as well, also in the plural.

Figure 1.4: Declension paradigm for Ayeri ຂໍ້ *niva* ‘eye’

	Singular		Plural	
TOP	<i>ní.va</i>	‘the eye’	<i>ni.vá.ye</i>	‘the eyes’
A	<i>ni.vǎng</i>	‘eye’	<i>ni.va.jǎng</i>	‘eyes’
P	<i>ni.vǎs</i>	‘eye’	<i>ni.vá.jas</i>	‘eyes’
DAT	<i>ni.vá.yam</i> <sup>18</sup>	‘to the eye’	<i>ni.vá.jyam</i>	‘to the eyes’
GEN	<i>ni.vá.na</i>	‘of the eye’	<i>ni.va.yé.na</i>	‘of the eyes’
LOC	<i>ni.vá.ya</i>	‘at the eye’	<i>ni.vá.jya</i>	‘at the eyes’
CAUS	<i>ni.va.í.sa</i>	‘due to the eye’	<i>ni.va.jí.sa</i>	‘due to the eyes’
INS	<i>ni.vá.ri</i>	‘with the eye’	<i>ni.va.yé.ri</i>	‘with the eyes’

It may appear that in the table above, stress is always on the penultimate syllable, which is indeed the case for most forms quoted there, but compare the superficially unmarked form ຂໍ້ *nisa*, which is disyllabic with stress on the first (= penultimate) syllable, to the agent and patient singular forms, ຂໍ້ນົວ *nivāng* and ຂໍ້ນົວ *nivās*, respectively. These are also disyllabic, however, they are stressed on the second (= ultimate) syllable. Similarly, compare the agent and patient plural forms to each other: the agent plural form ຂໍ້ນົວ *nivajang* is trisyllabic and has its main stress on the third (= ultimate) syllable, while the equally trisyllabic patient plural form ຂໍ້ນົວ *nivajas* is stressed on the second (= penultimate) syllable again.

It should have become clear that even though the basic form ຂໍ້ *nisa* has first-syllable stress, *ni* will not necessarily carry stress across the whole paradigm, as it would be the case in English or German. It should also have become clear that the basic algorithm to determine stressed syllables in Ayeri is based on counting syllables from the right edge of a word, although some complications need to be factored in.

#### Analysis of Stress Patterns in Disyllabic Words

The basic foot in Ayeri is a trochee, and it does not matter whether the syllable is open or closed, or whether there are complex onsets or codas, or no onsets or codas:<sup>19</sup>

<sup>19</sup> In the following, a syllable will be marked by ⟨x⟩ and receives an acute accent ⟨ˊ⟩ when carrying primary stress, a grave accent ⟨ˋ⟩ when carrying secondary stress, and no accent when unstressed. Feet are marked by horizontal lines ⟨|⟩; the end of a word is marked by two horizontal lines ⟨||⟩.

- (29) a.  $\acute{x} \quad \times \quad ||$   
           *ba - ri*   ‘pithy, striking’
- b.  $\acute{x} \quad \times \quad ||$   
       *sa - yan*   ‘hole, cave’  
       *sem - ba*   ‘comb’
- c.  $\acute{x} \quad \times \quad ||$   
       *bri - ha*    ‘grace’  
       *ba - brya*   ‘(he) mumbles’  
       *a - gu*     ‘chicken’

That stress assignment is basically trochaic can be deduced from words with more than two syllables. Stress assignment furthermore runs from right to left:

- (30) a.  $\times \quad | \quad \acute{x} \quad \times \quad ||$   
           *ba - ha - lan*   ‘target, goal’  
           *jar - ma - ya*   ‘pilgrim’
- b.  $\acute{x} \quad \times \quad | \quad \acute{x} \quad \times \quad ||$   
       *ho - ra - ma - ya*   ‘sinner’  
       *ya - ma - na - ti*   ‘causer’

In the case of (30b), the stressed syllables of the first foot bear secondary stress while those of the second foot bear primary stress. Complications, then, come in the form of syllables ending in /ŋ/, containing a long vowel, or containing a diphthong, or a combination of those features. Ayeri does not have syllables that contain a diphthong and also end in /ŋ/, though, since consonant codas after a diphthong are largely avoided.<sup>20</sup> Since the presence or the absence of a certain element that is suspected to have an effect on stress assignment is a yes–no decision, we can make a matrix of binary features:

Figure 1.5: Types of heavy syllables

	[+ diph, – ŋ]	[– diph, + ŋ]	[– diph, – ŋ]
[+ LONG]	++	++	++
[– LONG]	+	+	–

The feature matrix above (Figure 1.5) shows the various kind of syllable types that we will now see have a manipulative effect on trochaic stress assignment. These

<sup>20</sup> It would thus be possible to alternatively analyze diphthongs in /ɪ/ as /Vj/ sequences, essentially.

syllable types can be considered ‘heavy’ in that they attract stress and thus modify the regular assignment of stress to every other syllable from the right edge of a word. For the time being, we will only test their effects on disyllabic words as the most common type.

- (31) a.    ×        ́        ||  
           *ma* - *tay*        ‘summer, wet season’  
           *pa* - *dang*        ‘mind; heart, mood’  
           *ka* - *nāy*        ‘I marry’ (marry=ISG.TOP)  
           *bras* - *yāng*        ‘he bathes’ (bathe=3SG.M.A)  
           *na* - *rān*        ‘word; speech’
- b.        ́        ×        ||  
           *kār* - *yo*        ‘strong’  
           *key* - *nam*        ‘humans, people’  
           *kan* - *ka*        ‘mind; heart, mood’

Unfortunately, there are no disyllabic examples for the feature sets [+LONG, –DIPH, +η] and [+LONG, +DIPH, –η] in the first syllable. If there were, they would group with (31b).

So far, we have only looked at heavy syllables combined with regular/light ones. In the following case, however, another property of heavy syllables will become apparent: long syllables outweigh those containing a diphthong or ending in /ŋ/. They are essentially superheavy, which is why some of the fields in Figure 1.5 are marked with two plus signs. The following examples show what happens when heavy syllables are combined with other heavy syllables. Let us start by examining the various combinations possible between [–LONG, +DIPH, –η] and the elements from the [+LONG] row (32a), and the possible combinations between [–LONG, –DIPH, +η] and the [+LONG] row (32b).

- (32) a.    ×        ́        ||  
           *bay* - *hāy*        ‘I govern’ (govern=ISG.TOP)  
           *say* - *lyang*        ‘I sail’ (sail=ISG.A)  
           *kay* - *vān*        ‘container’
- b.        ×        ́        ||  
           *kong* - *āyn*        ‘we enter’ (enter=IPL.TOP)  
           *keng* - *vāng*        ‘you notice’ (notice=2SG.A)  
           *lang* - *-vā*        ‘in the most tiresome way’ (tiresome=SUPL)

We can see here that these words have primary stress invariably on the last/heavy syllable. The question then is, however, what happens if we invert this order. This

is more problematic than it sounds, however, as initial [+LONG, +DIPH, -η] and [+LONG, -DIPH, +η], as well as final [-LONG, +DIPH, +η] do not occur, insofar there will only be one possible combination here—the reverse pattern of  $\text{ႬႬႬႬ}$  *lang-vā* ‘in the most tiresome way’ from (32b) above:

- (33)  $\acute{x} \quad \times \quad ||$   
*cā - nang* ‘love’ (love-A)

There is only one one pattern possible here, which is very little to make a point, however, other words following this syllable pattern, like  $\text{ႬႬႬႬ}$  *nāreng* ‘rather’, for example, behave in the same way. A long syllable will attract stress either way, as we have already seen in (31b). Another question is what happens if we pit elements from the [±LONG] rows against another feature combination of the same row. As above, we will start with the [-LONG] row:

- (34) a.  $\times \quad \acute{x} \quad ||$   
*bay - tang* ‘blood’  
 b.  $\times \quad \acute{x} \quad ||$   
*pang - lay* ‘goddess’

In the case of examples for [+LONG] pattern combinations, we need to keep in mind again that initial [+LONG, +DIPH, -η] and [+LONG, -DIPH, +η] are not attested, so again, there will only be one possible combination of two syllables with a long vowel:

- (35)  $\acute{x} \quad \acute{x} \quad ||$   
*mā - sāy* ‘I traveled’ (PST-travel=ISG.TOP)

Combining two long syllables with each other will result in both being stressed, which is otherwise avoided in Ayeri, as we will see later. Moreover, the following patterns emerge when we combine each pattern with itself; the combinatorial restrictions mentioned above apply again, of course:

- (36) a.  $\times \quad \acute{x} \quad ||$   
*kay - vay* ‘without’  
*dang - reng* ‘bell’ (bell-A.INAN)  
 b.  $\acute{x} \quad \acute{x} \quad ||$   
*bā - mā* ‘parents, mom-and-dad’

As demonstrated in (32), the last heavy syllable will receive primary stress, except if two long syllables collide, in which case the first long syllable will receive secondary stress.

To summarize the above findings:

1. Ayeri assigns trochaic stress from the right edge of a word. A foot thus consists of two syllables, of which the first is stressed.
2. Syllables ending in /ŋ/ or ones containing a diphthong are considered heavy. They attract stress and take it away from a preceding stressed syllable if the following syllable is not stressed already.
3. Syllables containing a long vowel are considered superheavy and override both light and heavy syllables in attracting stress, since long vowels cannot be unstressed.
4. Primary stress is assigned to the last stressable syllable, or otherwise the last heavy syllable. In the rare case of two long/superheavy syllables, the first syllable receives secondary stress. This also happens when both syllables are next to each other.
5. Secondary stress is also assigned to syllables that are eligible for word stress but which are not in the final foot.

#### *Analysis of Stress Patterns in Trisyllabic Words*

So far, we have only considered all the possible combinations of two heavy and light syllables. Doing the same for all combinations of three and more syllables would be possible, though the list of examples becomes even longer. Since the feature pair  $[\pm \text{DIPH}, \pm \eta]$  behaves the same way throughout and both constituents are in complementary distribution, we need not test iterations of them separately, but can subsume them under the label  $[\pm \text{HEAVY}]$ . The parameters that need testing, then, are  $[\pm \text{HEAVY}]$  in combination with  $[\pm \text{LONG}]$ . There are 4 possible outcomes for these two features, which in the case of three syllables leads us to  $(2 \times 2)^3 = 64$  theoretically possible combinations. For this reason, I want to point out just a few cases, since the general rules sketched out above still apply.

First, let us look at  $[+ \text{HEAVY}, - \text{LONG}]$  combined with  $[- \text{HEAVY}, - \text{LONG}]$  in all positions (Figure 1.6). Finding words that fit the respective permutations is not too much of a problem, especially in cases where there is only one heavy syllable.

It becomes clear from Figure 1.6 that the rules stated at the end of the previous section (p. 38) also hold in the case of trisyllabic words whose syllables alternate short syllables based on the  $[\pm \text{HEAVY}]$  feature: ကုဏ္ဍိလ် *prantanley*, ကလင်္ဂဟယ် *ralanghay*, နီနီလ် *kaybunay*, and ကလင်္ဂဟယ် *panglay-kay* receive final-syllable stress since this is their last heavy syllable. The first syllables of ကလင်္ဂဟယ် *taykondam* and ကလင်္ဂဟယ် *maykongas*, on the other hand, lose the secondary stress they would normally be assigned as two stressed syllables after another are normally avoided; the requirement of long

Figure 1.6: Stress patterns for [ $\pm$  HEAVY, – LONG] in trisyllabic words

– – +	<i>prantanley</i>	×   × ×	‘question’ (question-P.INAN)
– + –	<i>sarayya</i>	×   × ×	‘(he) bows’ (bow-3SG.M)
+ – –	<i>taykondam</i>	×   × ×	‘break (n.)’
– + +	<i>ralanghay</i>	×   × ×	‘thumbnail’
+ – +	<i>kaybunay</i>	×   × ×	‘by the way’
+ + –	<i>maykongas</i>	×   × ×	‘harbor’ (harbor-P)
+ + +	<i>panglay-kay</i>	×   × ×	‘a few goddesses’ (goddess=few)

syllables to not be unstressed does not come into effect here. <sup>ᠠᠨᠠᠨᠠᠨ</sup> *taykondam* is also an example for the rule that even if a syllable is not heavy, the last syllable that can be assigned stress will receive primary stress.

Carrying out the same analysis as above and pegging the feature [+ LONG], we receive the results depicted in Figure 1.7.<sup>21</sup> Since long syllables override stress of both light and heavy syllables as pointed out above (p. 38), the example words in this chart contain both of these syllable types. It was not too hard finding examples for all the slots in this case either, except that words with two long syllables in succession are rather rare. Still, only the case of three long syllables must remain unattested.<sup>22</sup>

Figure 1.7: Stress patterns for [ $\pm$  HEAVY, + LONG] in trisyllabic words

– – +	<i>peraysān</i>	×   × ×	‘paste’
– + –	<i>raypānya</i>	×   × ×	‘at the stop’ (stop-LOC)
+ – –	<i>nōneri</i>	×   × ×	‘deliberate, intentional’
– + +	<i>mə-cān-cān</i>	×   × ×	‘whatever fling’ (whatever=fling)
+ – +	<i>sānisān</i>	×   × ×	‘copula; clutch (n.)’
+ + –	<i>lērāyon</i>	×   × ×	‘manwhore’
+ + +	—	—	—

<sup>21</sup> For more precision, modifications will be made to the symbols given in footnote 19: let a double acute (ˆˆ) denote superheavy syllables with primary stress, and a double grave (˘˘) denote superheavy syllables with secondary stress.

<sup>22</sup> It would be possible to construct a word with three long syllables if the habitative suffix <sup>ᠠᠨᠠᠨᠠᠨ</sup> *-asa* did not delete the vowel at the end of the verb stem if there is one. <sup>ᠠᠨᠠᠨᠠᠨ</sup> *māsāy* ‘I traveled’ (PST-travel=1SG.TOP) would then become <sup>ᠠᠨᠠᠨᠠᠨ</sup> *\*māsāsāy* ‘I used to travel’ (PST-travel-HAB=1SG.TOP) instead of the actual form <sup>ᠠᠨᠠᠨᠠᠨ</sup> *māsasāy*.

Again, we can see that long syllables attract stress, in that the final syllables of ပါရယ်ဆံ peraysān and ဆံနီဆံ sānisān are stressed even though the penultimate syllable is heavy on the virtue of containing a diphthong. As it is in an unstressed position and there is no requirement for the syllable to be stressed, the first syllable of ရာပယ် raypānya loses stress adjacent to the stressed long penultimate syllable. နိုနီ noneri and လီရယ် lērāyon display a secondary-stressed and a primary-stressed syllable next to each other, in the first case due to the rule that long syllables must not be unstressed and နီ -eri forming a valid disyllabic foot that receives regular trochaic stress, and in the second case due to two long syllables next to each other, of which the first—again—must not be unstressed. မာသံသံ mǎ-cān-cān is interesting insofar as the long-syllable stress rules operate on the second foot regularly, while the marker မာ mǎ- ‘whatever’ is by default unstressed, so even if it is added to stressed monosyllabic words like ဆံ hin ‘box’, the foot of မာဆံ mǎ-hin ‘which box so ever’ would appear iambic, even though the syllable ဆံ hin itself is not heavy.

#### Stress in Compounds

Ayeri has a number of lexicalized compound nouns that are treated as one word morphologically (37a). This is in contrast to compounds that are not as established terms, or formed ad hoc (37b):

- (37) a. *Ang bengay kardangirayya ya Litareng.*  
 Ang beng-ay.Ø kardang.iray-ya ya Litareng  
 AT attend=ISG.TOP school.high-LOC LOC= Litareng  
 ‘I attend university in Litareng.’
- b. *Ang pasyye Pila sungkoranyam kibas.*  
 Ang pasy-ye Ø=Pila sungkoran-yam kibas  
 AT be.intersted.in-3SG.F TOP=Pila science-DAT map  
 ‘Pila is interested in geography.’

For purposes of surveying stress patterns, we will only deal with the kind in (37a), though it may be noted that when not being overtly inflected, the second kind of compound will be treated as a word as well: နီဆံနီဆံ sungkorankihas ‘geography’. Another kind of indivisible compound is one formed from reduplication, for instance, ကွဆံကွဆံ kusang-kusang ‘model’, from ကွဆံ kusang ‘double’. Figure 1.8 gives several examples along with their stress patterns. As a reference for the various rules in operation, consider the list above (p. 38).

The first word, အပါအပါ apan-apan, is not very noteworthy but I only included it as a reference for regular stress assignment to light syllables. The word decomposes into two feet, each of them has trochaic stress, which does not change when



Figure 1.8: Examples of stress patterns in compounds

Word	Translation		Constituents	
	Pattern	Word	Translation	Pattern
<i>apan-apan</i>	ᵂ ᵂ   ᵂ ᵂ	<i>apan</i>	‘wide’	ᵂ ᵂ
<i>depangcāti</i>	ᵂ ᵂ   ᵂ ᵂ	<i>depang</i>	‘fool’	ᵂ ᵂ
<i>kusang-kusang</i>	ᵂ ᵂ   ᵂ ᵂ	<i>kusang</i>	‘double’	ᵂ ᵂ
<i>latunkema</i>	ᵂ ᵂ   ᵂ ᵂ	<i>latun</i>	‘lion’	ᵂ ᵂ
<i>malingkaron</i>	ᵂ ᵂ   ᵂ ᵂ	<i>maling</i>	‘shore’	ᵂ ᵂ
<i>māvaganeng</i>	ᵂ ᵂ   ᵂ ᵂ	<i>māva</i>	‘mother’	ᵂ ᵂ
<i>pikunanding</i>	ᵂ ᵂ   ᵂ ᵂ	<i>piku</i>	‘beard’	ᵂ ᵂ
<i>sapayvila</i>	ᵂ ᵂ   ᵂ ᵂ	<i>sapay</i>	‘hand’	ᵂ ᵂ

reduplicated. Per rule, the first syllable of the word receives secondary stress while the penultimate syllable bears primary stress.  $\text{နွဲ့နွဲ့နွဲ့နွဲ့}$  *kusang-kusang* is following the normal rules as well in that a heavy syllable takes stress from a light one. This does not change in reduplication.

$\text{ပုံကောသလီ}$  *depangcāti*, is noteworthy since it follows the same stress pattern as  $\text{နီကဲနီကဲ}$  *apan-apan* in spite of consisting of a foot with a heavy second syllable and one with a superheavy first syllable. To avoid a hiat, stress is not shifted to the heavy syllable (or shifted back to the first syllable of the foot), since it is not strictly necessary for it to be stressed:

$$(38) \quad (\acute{x} \ x \rightarrow x \ \acute{x}) + \acute{\acute{x}} \ x \rightarrow \quad * \ x \ \grave{x} \mid \acute{\acute{x}} \ x \rightarrow \quad \grave{x} \ x + \acute{\acute{x}} \ x$$

In the case of  $\text{မာလိင်္ဂကရဝ်}$  *malingkaron* again the rule operates that prohibits two stressed non-long syllable after another. Thus, even if the first component  $\text{မာလိင်္ဂ}$  *maling* contains a heavy syllable, stress will not move there. In  $\text{လတ်ကဲမာ}$  *latunkema*, the syllable /tun/ is assimilated to [tun] before the /k/ onset of the next syllable. For one, however, this does not make it heavy, and second, even if it did, stress would stay on the first syllable of the word for the same reason as in  $\text{မာလိင်္ဂကရဝ်}$  *malingkaron*. The same rule of stress hiatus avoidance operates in  $\text{ဆာပယျိလာ}$  *sapayyila*.

Besides the shortening of the second component of the compound,  $\text{မာဗာဂင်္ဂ}$  *māva-ganeng* retains the stress pattern of its constituents. Since /ma:/ is not in a final foot, it receives secondary stress. Moreover,  $\text{မာဗာဂင်္ဂ}$  *māvaganeng* and  $\text{ပိကုနင်္ဂ}$  *pikunanding* both show that it is acceptable for two light syllables to follow each other.

### 1.3.2 Intonation

Peterson (2015: 66) writes that if “you’re creating a language on your own and you’re the only speaker, intonation is usually not high on the list of features to focus on, but intonational flavoring is well worth it (read: crucial) when it comes to making an authentic language.” Indeed, this has so far been a rather neglected topic in my work on Ayeri. Even though I made a handful of recordings in the past, I have never considered intonation much. Yet, of course, the spoken words in those recordings do not sound like robot speech either, so there must be intonational patterns that I have been subconsciously following.<sup>23</sup>

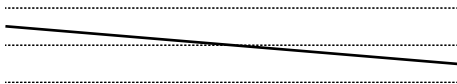
Since intonation contours are notoriously difficult to display in print, I will give very approximate graphs of pitch in the respective examples for each surveyed pattern. Certainly there will be other patterns as well which would require more

<sup>23</sup> Whenever this happens, the fallback is likely to be a mix of German and English, since those are the languages I am most familiar with—the former being my native language, and the latter the secondary language I studied formally for the longest time.

detailed gradations, but for the time being, I will only try to briefly describe those that are most prominent.

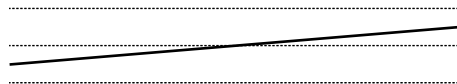
### Statements

Regular statements have a gradually falling pitch contour based around an average pitch height, not deviating considerably on both ends:

- (39) 
- Ang gihayo Pintemis minganeri-hen yona.*  
 Ang giha-yo Ø=Pintemis mingan-eri=hen yona  
 AT blow-3SG.N TOP=North Wind ability-INS=all 3SG.N.GEN.  
 ‘The North Wind blew with all of his might.’

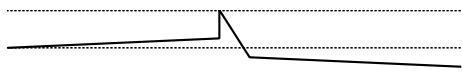
### Yes-no questions

Since Ayeri does not use a particle or word order to mark closed questions as such, intonation is used to mark the difference from a regular statement. To achieve a strong contrast to statements, questions exhibit gradually rising intonation:

- (40) 
- Ang gihayo Pintemis minganeri-hen yona?*  
 Ang giha-yo Ø=Pintemis mingan-eri=hen yona  
 AT blow-3SG.N TOP=North Wind ability-INS=all 3SG.N.GEN.  
 ‘Did the North Wind blow with all of his might?’

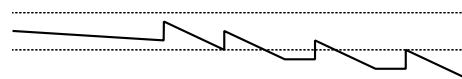
### ‘Wh-’ questions

Unlike English, Ayeri marks open questions with an in-situ question word. Open questions are thus marked by the question word causing a sharp rise and fall in the overall contour of the question. The first half of the clause has the rising contour of a question, the second half has gradually falling pitch.

- (41) 
- |                  |             |              |             |             |             |
|------------------|-------------|--------------|-------------|-------------|-------------|
| <i>Ang engyo</i> | <i>mico</i> | <i>sinya</i> | <i>luga</i> | <i>toya</i> | <i>sam?</i> |
| Ang eng-yo       | mico        | sinya-Ø      | luga        | toya        | sam         |
| AT be.more-3SG.N | strong      | who-TOP      | among       | 3PL.N.LOC   | two         |
- ‘Who was the stronger of the two?’

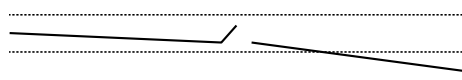
### Lists

List statements have the general gradual downward slope of statements, but the individual items can nonetheless be marked by a pitch rise on the primary accent of each item.

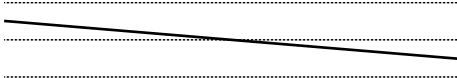
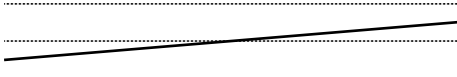
- (42) 
- |                      |               |              |              |                   |
|----------------------|---------------|--------------|--------------|-------------------|
| <i>Le vacyeng</i>    | <i>seygo,</i> | <i>disu,</i> | <i>betay</i> | <i>nay vasra.</i> |
| Le vac-yeng          | seygo-Ø,      | disu-Ø,      | betay-Ø      | nay vasra-Ø       |
| PT.INAN like=3SG.F.A | apple-TOP,    | banana-Ø,    | berry-Ø      | and nut-Ø         |
- ‘She likes apples, bananas, berries and nuts.’

### Complement and Relative Clauses

Complement clauses are characterized by the short spike at the end of the preceding main clause followed by a short break which together mark the beginning of a new syntactic unit, which is broadly similar to list statements. Otherwise, statements with complement clauses as well bear the overall downward-sloping contour of statements.

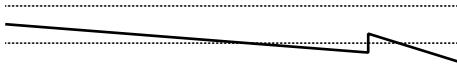
- (43) 
- |                           |               |             |                 |
|---------------------------|---------------|-------------|-----------------|
| <i>Ang manga rantong,</i> | <i>engyo</i>  | <i>mico</i> | <i>sinyāng.</i> |
| Ang manga ran-tong,       | eng-yo        | mico        | sinya-ang       |
| AT PROG argue=3PL.N.A,    | be.more-3SG.N | strong      | who-A           |
- ‘They were arguing who is stronger.’

Relative clauses, on the other hand, do not receive special prosodic marking, but are treated the same as other basic sentence types. They display a continuous downward slope if part of a statement, or a continuous upward slope if part of a question:

- (44) a. 
- Lugaya asāyāng si sitang-naykonyāng kong tovaya.*  
 Luga-ya asāya-ang si sitang-naykon-yāng kong tova-ya  
 pass-3SG.M traveler-A REL self=wrap=3SG.M.A inside cloak-LOC  
 ‘A traveler passed who had wrapped himself into a cloak.’
- b. 
- Adareng asāyās si le ninyāng tova?*  
 Ada-reng asāya-as si le nin-yāng tova-Ø  
 that-A.INAN traveler-P REL PT.INAN wear=3SG.M.A coat-TOP  
 ‘Is that the traveler who wore the coat?’

### Contrast

Ayeri uses a kind of topic system for highlighting constituents in a clause by morphosyntactic means, but this is still different from emphasis on semantic grounds, for example when the speaker wants to highlight a difference in the same syntactic position, as in the following example, which presents a possible answer to the question posed in (44b):

- (45) 
- Adareng asāyās si le nin-yāng kegan.*  
 Ada-reng asāya-as si le nin-yāng kegan-Ø  
 that-A.INAN traveler-P REL PT.INAN wear=3SG.M.A hat-TOP  
 ‘It is the traveler who wore the *hat*.’

We can see here a spike towards the end of the utterance where the word *kegan* ‘hat’ is placed. This word receives extra stress for contrast with *tova* ‘coat’, which is what the other person had asked about.



## Bibliography

---

- Becker, Carsten. 2010. The syllable structure of Ayeri's stems: A statistical analysis. Draft. April 3. Accessed June 20, 2016. <http://benung.nfsbhost.com/files/frequency.pdf>.
- . 2012. Imperial messages: On translating Franz Kafka's "Eine kaiserliche Botschaft" into Ayeri. August 8. Accessed July 4, 2016. <http://benung.nfsbhost.com/wp-content/uploads/2012/04/2012-04-07-imperial-messages.pdf>.
- . 2013. Happy 10th anniversary, Ayeri! *Benung: The Ayeri Language Resource* (December 1). Accessed July 3, 2016. <http://benung.nfsbhost.com/archives/3817>.
- . 2016. Benung: The Ayeri language resource. Accessed June 9, 2016. <http://benung.nfsbhost.com>.
- Boga, Bella, Madita Breuninger, Thora Daneyko, and Martina Stama-Kirr. 2016. Ayeri. Universität Tübingen. June 30. Accessed July 4, 2016. <http://www.sfs.uni-tuebingen.de/-abuch/16ss/Referate/Ayeri.pdf>.
- Buch, Armin. 2016. Kunst- und Plansprachen – von Esperanto bis Dothraki. Accessed July 2. <http://www.sfs.uni-tuebingen.de/-abuch/16ss/conlang.html>.
- Dryer, Matthew S., and Martin Haspelmath, eds. 2013. *The world atlas of language structures online*. Leipzig: Max Planck Institute for Evolutionary Anthropology. Accessed July 12, 2016. <http://wals.info>.
- Kroonen, Guus. 2013. *Etymological dictionary of Proto-Germanic*. Edited by Alexander Lubotsky. Leiden Indo-European Etymological Dictionary Series 11. Leiden: Brill.
- Maddieson, Ian. 2013a. Consonant inventories. In Dryer and Haspelmath 2013.
- . 2013b. Consonant-vowel ratio. In Dryer and Haspelmath 2013.
- . 2013c. Vowel quality inventories. In Dryer and Haspelmath 2013.

Peterson, David J. 2015. *The art of language invention: From horse-lords to dark elves, the words behind world building*. New York: Penguin.

Wiese, Richard. 2006. *The phonology of German*. Reprint. Oxford: Oxford University Press.



# Index

---

- allophony
  - of consonants, 9–12, 42
  - of vowels, 12–14, 21
- complement clause, 44
- compounds, 40–42
- consonants, 9–12, 18, 21, 22, 24–26, 28, 30
  - clusters, 18, 25, 32–33
- dative, 11
- diphthongs, 12, 21, 35
- goals, 7
- morphophonology
  - of relative pronouns, 11, 13
- nouns, 40
- plural, 9, 11
- questions
  - closed, 43
  - open, 43
- relative clause, 44
- stress, 33–40
- syllable
  - final, 25–28
  - heavy, 35–40
  - initial, 18–21
  - medial, 22–25
  - monosyllabic words, 28–30, 40
  - superheavy, 36, 39–40
  - types, 16, 35
- Tahano Hikamu, 5
- tense
  - past, 12
- topic, 45
- vowels, 12–14, 18, 22, 25, 30