A Grammar of Ayeri

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Documenting a Fictional Language

by Carsten Becker

Benung. The Ayeri Language Resource

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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/
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Contents

List of Figures

List of Tables

Glossing Abbreviations

1	First person
2	Second person
3	Third person
A	Agent
ACC	Accusative
AGTZ	Agentizer
AN	Animate
AT	Agent topic
CAUS	Causative
DAT	Dative
F	Feminine
FUT	Future
GEN	Genitive
HAB	Habitative
IMP	Imperative
INAN	Inanimate
INDF	Indefinite
INS	Instrumental
LOC	Locative
M	Masculine
N	Neuter
NEG	Negative
NMLZ	Nominalizer
NN	Noun
NOM	Nominative
NPST	Near past
P	Patient
PL	Plural
PROG	Progressive
PST	Past
PT	Patient topic
PTCP	Participle
REL	Relative
RPST	Remote past
SBJ	Subject
SG	Singular
SUPL	Superlative
TOP	Topic
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when the first thing people look for on my website is often the grammar, incomplete as well as partially inaccurate and outdated as it may be.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).[1] This is to say that previous attempts of writing a full-fledged grammar of Ayeri have been incomplete due to loss of enthusiasm and 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 LaTeX, combined with using GitHub as a version control system, maintaining and editing will become faster, more transparent, and more elegant, since LaTeX operates on plain text files, and version control helps in keeping track of changes over time.

Carsten Becker
Marburg, July 18, 2016

[1] ཀཱུ་ཏཱ་ནཱས་ཨི་ཀཱན། *Kutānas-ikan* ‘thanks a lot’ to Bella Boga, Madita Breuninger, 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.

0 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.[1] 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:

[1] Most of the text here is taken from the blog article, "Happy 10th anniversary, Ayeri!" (Becker 2013) with some slight rephrasings and extensions.

(1)

Ayevhoi	*agiaemaesim*	*coyaieliеðamavir*	*vhaieloyaŋaiye.*
Ay-evhoi	agia-ema-esim	coyai-el-i-eðam-avir	vhai-el-o-yaŋa-iye
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	*layaiyạin*	*mecoyalei*	*ling*	**pinamea.*
Ang	laya-iy-a-in	me-coya-lei	ling	*pinam-ea
A.SBJ	read-3SG.AN$_1$-a$_1$-SBJ	INDF.INAN-book-P.INAN	top.of	bed-LOC

'He reads a book on the bed.'

A word for 'bed'—  *pinam*—was only (re-)introduced on October 24, 2008, however. 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 really familiar 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 third-person referents: originally, every third-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, aligment. 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 were 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;[2] Figure 0.1 shows a draft dated February 9, 2004. However, 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" there 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.

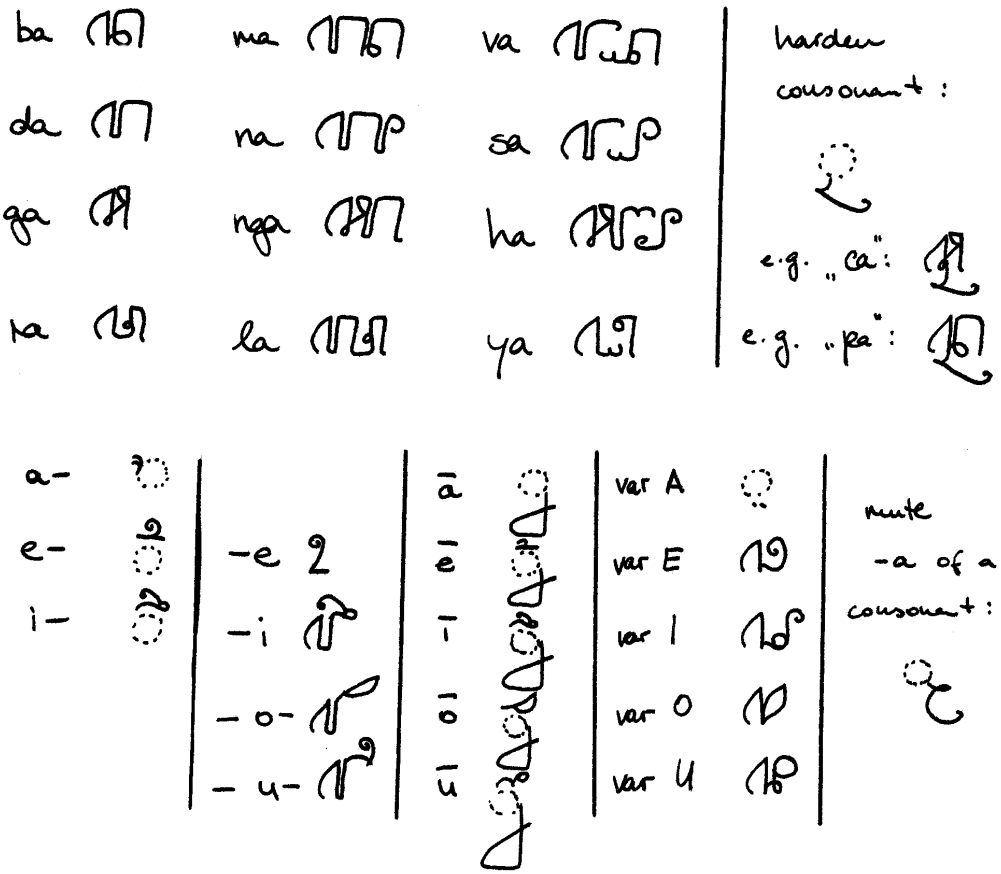
An important date in the history of Ayeri was when I decided to set up an improved website for Ayeri that would include a blog. The idea was that this way, I could more freely write on whatever detail I currently interested me in Ayeri, outside of the constraints of the Grammar. Thus, *Benung. The Ayeri Language Resource* launched on March 1, 2011. Being able to write short articles, however, probably also led to neglecting work on the actual formal reference grammar, which had been lying dormant from January 2011 on. This was always on the premise that I would eventually include the information from blog articles in the grammar. However, juggling such a big document had always felt daunting, so I let laziness take the better part of me eventually as enthusiasm gradually subsided. [3] This renewed attempt at documentation has been started with the intention to right those wrongs.

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

[2] Compare, for instance, the charts in Kuipers and McDermott (1996). The Wikipedia articles on either script contain a number of images depicting the scripts in use, both current and historic.

[3] 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 Ayeri.

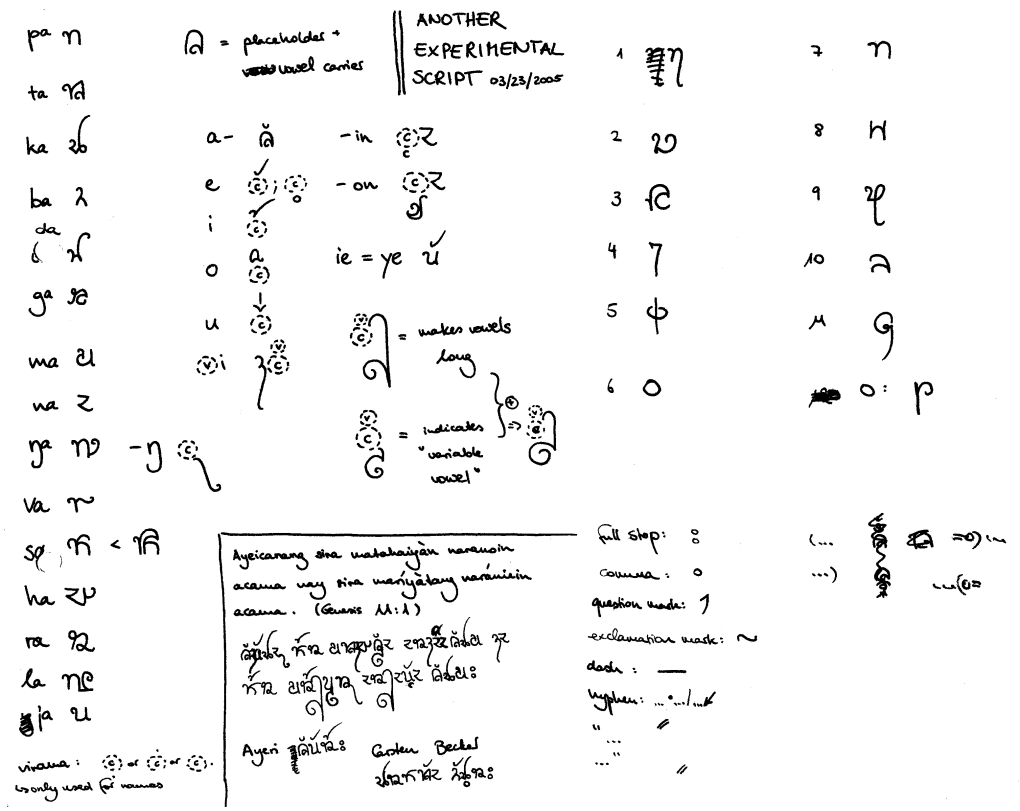
Figure 0.1: First design for an Ayeri script (February 9, 2004)



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 ever be as perfect as miniature models of things can 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 that natural languages normally entail. The ultimate goal in my work on Ayeri is, I suppose, 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

Figure 0.2: First draft for Tahano Hikamu (March 23, 2005)



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.[4] Criticism is always welcome as long as it is constructive.

4 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], respecitively, except if a homorganic nasal /n/ or /ŋ/ is preceding: for instance, ᵹᵹ *ankyu* /ˈaŋkju/ 'really' is realized as [ˈaŋkju], not as *[ˈaŋtʃu] or *[ˈantʃu]. 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 example, there is no way to predict whether ᵹᵹ *cuna* 'original, initial', ᵹᵹ *panca* 'finally, eventually', and ᵹᵹ *vac-* 'like', or ᵹᵹ *jaran* 'pilgrimage', ᵹᵹ *aja-* 'play', and ᵹᵹ *nuj-* 'pour' have /tj/ or /kj/, /dj/ or /gj/, respectively, unless we consider the clues given by the conservative native spellings of the respective words.[1] 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.

[1] 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 *-ye* is commonly contracted to [dʒ] when a case suffix beginning with a vowel follows:[2]

(4) a. *nyān**ye**ang* → *nyān**j**ang* [ˈnjaːndʒaŋ] ‘persons’ (person-PL-A);
    b. *netu**ye**as* → *netu**j**as* [neˈtudʒas] ‘brothers’ (brother-PL-P).

The plural marker may also contract before the locative marker *-ya* and the dative marker *-yam*, basically for dissimilation:[3]

(5) a. *niva**ye**ya* → *niva**j**ya* [niˈvadʒja] ‘at the eyes’ (eye-PL-LOC);
    b. *mavi**ye**yam* → *mavi**j**yam* [maˈvidʒjam] ‘to the sheep’ (sheep-PL-DAT).

Dissimilation of the sequence *-yaya* is attested in my translation of Kafka’s short story “Eine kaiserliche Botschaft,” where the relative pronoun *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 *lajāy* ‘student’ is special in that it is the only word with [dʒa] so far. Presumably it is derived from the verb *laya-* ‘read’ with the agentive suffix *-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 * **layāya*. The regular form *layamaya* means ‘reader’.

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

(6) a. *ta**h**i* [ˈtaçi] ‘favorable’;
    b. *ba**h**o* [ˈbaxo] ‘loud’.

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

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

[3] *-ea* also occurs as an allomorph, so that *-ye* + *-ea* → *-yēa*.

(7) a. *tavvāng* [taˈvaːŋ] ‘you get’ (get=2SG.A),

b. *disyyang* [diˈsjaŋ] ‘I fasten’ (fasten=1SG.A).

With diphthongs, the sequence /V1.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) *tipuyya* [tiˈpʊ.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, iː ⟨ī⟩		u, uː ⟨ū⟩
Mid	e, eː ⟨ē⟩	(ə ⟨ə, e⟩)	o, oː ⟨ō⟩
Back		a, aː ⟨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. At $\frac{17}{5}$, the consonant–vowel ratio is 4.25, which Maddieson (2013b) again 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. ***ming*** [mɪŋ] ‘can, be able’,

b. ***en**ya* [ˈɛn.ja] ‘everyone’,

c. *a**gon*** [ˈa.gɔn] ‘outer, foreign’, and

d. *pa**kur*** [ˈpa.kʊr] ‘ill, sick’.

/ə/ occurs marginally in the tense prefixes *kə-* ‘NPST’, *mə-* ‘PST’, *və-* ‘RPST’, as well as in the prefix *mə-* ‘some, whichever’. Otherwise, [ə] acts as as an allophone of /e/ in final unstressed position, for instance, in the word *mine* [ˈminə] ‘affair, matter, issue’.

Ayeri also possesses a number of diphthongs, these are: /aɪ eɪ ɔɪ ʊɪ aʊ/, spelled ⟨ay⟩, ⟨ey⟩, ⟨oy⟩, ⟨uy⟩, and ⟨au⟩. Furthermore, there are long equivalents of the short vowels: /iː eː aː oː uː/; in romanization, long vowels are marked with a macron ⟨¯⟩ over the letter. Long vowels are lexicalized in a few words, for example:

(10) a. *nīsa* 'wanted', *pasīsa* 'interesting';
  b. *arēn* 'anyway, however', *lēra* 'whore';
  c. *lā* 'tongue', *yāng* 'he' (he.A);
  d. *nōn* 'will, intention'; and
  e. *babūan* 'barbarian'.[4]

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

(11) *aja-* 'play' + *-an* 'NMLZ' → *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, *sinā* 'of which, about which', as in the following example:

(12)

Le	*turayāng*	*taman*	*sinā*	*ang*	*ningay*
Le	tura-yāng	[taman-Ø]$_1$	si-Ø$_1$-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 *sina* 'which.GEN':[5]

(13)

tamanreng	*ledanena*	*nā*	*sina*	*koronvāng*
taman-reng	[ledan-ena	nā]$_1$	si-na$_1$	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 *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 hiat, a glide /j/ may be inserted, so both of the following renditions are possible:

[4] 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, *babūan* 'barbarian' and its adjective *babū* 'barbarian (adj.)' were coined as *prankaye*—things 'that you put in specifically to make things fit', another new coining this decision resulted in.

[5] A variant which combines the allomorphs of the relativizer and the genitive case marker in the opposite way also exists: *s-* + *-ena* → *sena*.

(14) a. *Aku* *lāas!*
Aka-u lā-as
swallow-IMP tongue-P

'Shut up!'

b. *Aku lāyas!*

(idem)

With diphthongs—as described above—, /ɪ/ coalesces with a following /j/ to /j/, but the initial vowel will not become tense, thus:

(15) *tipuyya* [tiˈpʊ.ja] 'on the grass' (grass-LOC).

Moreover, /u/ is commonly realized as [w] when followed by a vowel, for example in *huākaya* [ˈwaːkaja] 'frog' or *rua-* [rwa] 'have to, must'. [w] may also be an allophone of /uj/, as in *adauyi* [aˈdawi] 'then', *edauyi* [eˈdawi] 'now', or *nekuyi* [ˈnekwi] 'eyebrows'. The negative suffix *-oy* is also commonly contracted to [w] before a diphthong:

(16) *ming**oy**ay* → *ming**u**ay* [mɪŋˈwaɪ] 'I cannot' (can-NEG=1SG.TOP).

1.2 Phonotactics

For the purpose of this statistical analysis, most of the available translations into Ayeri from late 2008 to July 2016 have been used as a text corpus;[6] 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.[7] Borrowings have been deleted if they could not

[6] 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).

[7] 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	*ca-* 'love'	*gum-* 'work'	*babr-* 'mumble'
-ay (1SG)	cā́y	gu.máy	ba.bráy
-va (2SG)	cá.va	gúm.va	ba.brá.va
-yam (PTCP)	cá.yam	gúm.yam	bá.bryam

For the purpose of gathering statistics on phonemes, the words from translated 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 entries (55.43%) in the dictionary subsample are disyllabic: 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. *ang* (AT),
nay 'and',
rua 'must';

b. *datau* 'normal',
nasay 'near to';

c. *avanyāng* 'he sinks' (sink=3SG.M.A),
tovaley 'a cloak' (cloak-P.INAN);

d. *hinyanveno* (corner.beautiful, a place name),
mitanena 'of the palace' (palace-GEN);

e. *haruyamanas* 'a beating' (beat-PTCP-NMLZ-P),
sungkorankihas 'geography' (science.map);

f. *kaytomayanena* 'of righteousness' (righteous-NMLZ-GEN),
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 carried out 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:
linktang /liŋk.ˈtaŋ/ 'they try' (try=3PL.M.A),[8]
silvnang /silv.ˈnaŋ/ 'we see' (see=1PL.A);

b. Final CCCV:
migryo /ˈmi.grjo/ 'flourishes' (flourish-3SG.N),
subryo /ˈsu.brjo/ 'ceases' (cease-3SG.N);

c. Single V:
ay /aɪ/ 'I' (1SG.TOP).

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

Type	Initial		Medial		Final		Single		Total	
CV	2896	67.36%	1974	72.02%	2109	49.06%	578	48.13%	7557	60.26%
CCV	55	1.28%	24	0.88%	46	1.07%	32	2.66%	157	1.25%
CCCV		—		—	2	0.05%		—	2	0.02%
CVC	761	17.70%	610	22.25%	1902	44.24%	298	24.81%	3571	28.48%
CCVC	29	0.67%	10	0.36%	85	1.98%	9	0.75%	133	1.06%
CVCC	2	0.05%		—		—		—	2	0.02%
V	488	11.35%	95	3.47%	67	1.56%	2	0.17%	652	5.20%
VC	68	1.58%	28	1.02%	88	2.05%	282	23.48%	466	3.72%
Total	4299	100.00%	2741	100.00%	4299	100.00%	1201	100.00%	12540	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 𑖀𑖨𑖿 *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:[9]

(19)
```
C = (?:tʃ|dʒ|[ptkbdgmnŋvshrljw])
V = (?:[ae]:?ɪ|aʊ|[ieaou]:?|[ɪɛɔʊə])
```

As we have seen above (Table 1.2), CCV syllables only make up 1.28% of initial syllables, insofar 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.

[8] The verb stem is found in the dictionary as 𑖪𑖾𑖫𑖽 *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.

[9] However, `sort` was unable to handle all IPA characters, so `sed 'y/ɛɪɔʊəːʃʒŋ/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	*802*	*18.66%*
	ɪ	*209*	*4.86%*
e		705	16.40%
	e	*523*	*12.17%*
	ɛ	*164*	*3.81%*
	ə	*18*	*0.42%*
u		260	6.05%
	u	*228*	*5.30%*
	ʊ	*32*	*0.74%*
o		227	5.28%
	o	*188*	*4.37%*
	ɔ	*39*	*0.91%*
aː		109	2.54%
aɪ		88	2.05%
eɪ		40	0.93%
eː		4	0.09%
ɔɪ		3	0.07%
ʊɪ		1	0.02%
oː		1	0.02%
iː		1	0.02%
eːɪ		1	0.02%
aʊ		1	0.02%

Perhaps most striking about the nuclei of initial syllables presented in Table 1.4 is that plain vowels occur most frequently. As mentioned above, lax vowels are counted here as allophones of tense ones as their distribution is complementary and are listed here for the sake of completeness. This is the reason why the plain vowels are presented as grouped with their allophones in this table as well as in subsequent ones. Long vowels and diphthongs find themselves below the 5% threshold, and the words with single occurrences are:

(20) a. *kuysān* 'comparison',
b. *nōn* 'will, intention',
c. *nīsa* 'wanted',[10]
d. *sēyraya* 'will overcome' (FUT-overcome-3SG.M),
e. *sautan* 'cork'.

As the diphthong [eːɪ] 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 [aː] included here—this caveat applies to all nouns derived from verbs ending in *-a* with the very common nominalizing suffix *-an*, as exemplified in (11) above. Similarly, the 18 instances of /ə/ reported here are mostly from tense prefixes also mentioned above, for instance, *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 cluster attested are /ŋk/ in the word *linktang* 'they try' (try=3PL.M.A), and /lv/ in the word *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. *mehvāng* 'you are supposed to' (be.supposed.to=2SG.A),[11]
rohtang 'they bite' (bite=3SG.M.A);
b. *mutva* 'you rub' (rub=2SG.TOP),
patlay 'cousin';
c. *sik-sik* 'tits';
d. *vacvāng* 'you like' (like=2SG.A).

10 *nīsa* and *nōn* are both related to *no-* 'want, plan'.

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 different here—for example, the most common onset is /r/, not Ø or /s/—, but there are no restrictions on 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/). As for 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 /eːɪ/, there is an attestation of /uː/ (see footnote 4), for which there is more reason to be counted as a phoneme than for /eːɪ/. The sequences /iː/ and /ʊɪ/ also only occur once and twice, respectively, namely in the following words:

11 The dictionary entry for the verb is *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 1.6: 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	*387*	*14.12%*
	ɪ	*93*	*3.39%*
e		254	9.26%
	e	*206*	*7.52%*
	ɛ	*48*	*1.75%*
o		194	7.08%
	o	*119*	*4.34%*
	ɔ	*75*	*2.74%*
u		120	4.38%
	u	*101*	*3.68%*
	ʊ	*19*	*0.69%*
aː		110	4.01%
aɪ		51	1.86%
ɔɪ		33	1.20%
eɪ		5	0.18%
eː		5	0.18%
aʊ		5	0.18%
ʊɪ		2	0.07%
uː		1	0.04%
iː		1	0.04%

(22) a. ကၠိသ *pasīsa* ‘interesting’;

b. ပ်ုယ်ုင်ုက် *puluyley* ‘a mirror’ (mirror-P.INAN),
တိုပ်ုယ်ု *tipuyya* ‘on the grass’ (grass-LOC).

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

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%

(23) a. *pangitlan* ‘money change’,[12]and

b. *telugtong* ‘they survive’ (survive=3PL.N).

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 *-ye*, the locative marker *-ya*, the dative and participle marker *-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

12 The word for ‘money’ is *pangis*, so (23a) is probably a compound, albeit not a fully transparent one. The word for ‘change’ is *tila-*, and there seems to be a nominalizing *-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 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 *tilān* underwent metathesis to **itlān* to match the rhyme of *pangis*. **pangisitlān* then underwent irregular haplology (and shortening of the nominalizing suffix) to *pangitlan*.

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

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

are attached. Even though single-segment onsets are strongly preferred, Cr, Cw, and especially C(C)j seem to be generally permissible.[13]

Nuclei of final syllables (Table 1.10) do not bear striking differences to nuclei in other positions. /aː/ comes out second here due to the common nominalizer ꦲꦤ꦳ *-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, /aːɪ/ occurs a number of times—the

[13] 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 the difference either, since /sja/ is spelled ꦯ꦳ either way, and there is no heeding morpheme breaks in placing the diacritic. /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%
aː		316	7.35%
o		411	9.56%
	o	*298*	*6.93%*
	ɔ	*113*	*2.63%*
i		289	6.42%
	ɪ	*147*	*3.42%*
	i	*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%*
	e	*1*	*0.02%*
eɪ		103	2.40%
ɔɪ		42	0.98%
aːɪ		23	0.54%
ʊɪ		14	0.33%
aʊ		14	0.33%
eː		5	0.12%
iː		3	0.07%
uː		1	0.02%

vowel-lengthening rule applies here as well, so its status as a phoneme is marginal. All instances of /eː/ in the sample are from the word 𐑨𐑮𐑧́𐑯 *arēn* 'anyway, however'; all evidence for /iː/ is from 𐑕𐑦𐑮𐑰 *sirī* 'due to which' (see section 1.1.2). The only evidence for /uː/ in the sample is from 𐑚𐑩𐑚𐑵 *babū* 'barbarian (adj.)'.

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%

The list of coda consonants in final syllables (Table 1.11) is very slightly more 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 𐑕𐑦𐑒-𐑕𐑦𐑒 *sik-sik* '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.[14]

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 𐑥𐑾 *mya* 'be supposed to', which is very commonly used as an unconjugatable modal particle.

[14] Kroonen (2013: 489–490) identifies PGmc **sūgan-, *sūkan-* 'to suck' as an iterative of PGmc **sukkōn-, *sugōn-* 'to suck' and reconstructs PIE **souǩ-neh₂-*. However, he does not say anything about the Germanic word being onomatopoetic in origin.

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%

A consonant onset that can only be found in monosyllables is /ŋ/,[15] in *-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:

(24) *Apayeng-ngas.*
Apa-yeng-ngas
laugh=3SG.F.A=almost

'She almost laughed.'

Here, *-ngas* modifies the verb complex like any other adverb:

(25)

	Apayeng	*baho.*
	Apa-yeng	baho
	laugh=3SG.F.A	loudly

'She laughs loudly.'

However, whereas *baho* 'loud' is treated as a separate unit in terms of intonation, *-ngas* is unstressed and binds to what it follows:

(26) a. *Apayeng-ngas.* [ˌapaˈjɛŋas];
b. *Apayeng baho.* [ˌapaˈjɛŋ ˈbaxo].

As with onset consonants of monosyllabic words, nuclei of this syllable type are the least diverse group again (Table 1.13). One segment that is notably absent is /aʊ/, and the marginally phonemic /eː/ is not present either. By having /a/, /aɪ/, /aː/ at the top, monosyllabic words behave similar to final syllables of polysyllabic words (see Table 1.10), however, the order of the most common vowels bears more similarities to that of initial and medial syllables (see Tables 1.4 and 1.7). The very uncommon /oː/ features twice in this group, namely in two instances of the word *nōn* 'will, intention'.[16]

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

[15] At least according to the analysis chosen here, see section 1.2.1 for an explanation.

[16] Ayeri used to have *-on* as a nominalizer beside *-an*, however, it was not very productive and has long fallen out of use. *nōn* is thus, in fact, originally a nominalization of *no-* 'want, plan'.

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

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

agent-topic marker ཨང་ *ang* (see section 1.2.1). /h/ only occurs in the interjections ཧཱ *ah!* and ཧཱཱ *āh!*, so its status as an actual phoneme in this position is marginal at best.

1.2.6 Cross-Syllable Consonant Clusters

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%).

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 (83/112 purely bilabial CC combinations = 74.11%), alveolars with alveolars (317/948 = 33.44%), and velars with velars (59/207 = 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 a total of 25.35%. Alveolars provide the highest variety of both first and second consonants, with 6 different phonemes making up 74.65% of C_1, and 8 different phonemes making up 28.74% of C_2.

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 largest group going by manner of articulation, followed by the tap /r/, which appears 175 times (13.78%) as the first consonant. 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 accent, that is, stress is based on differences in the loudness of syllables, among others.[17] Which syllable is stressed depends on a mix of which position in a word a syllable occupies and the phonemic shape of it. In fact, English, which also has phonemic stress in pairs such as *record* /ˈrɛkərd/ (noun) and /riˈkɔrd/ (verb) that Ayeri lacks, does a similar thing (examples adapted from Halle 1998: 552):

(27) *admire* /ædˈmaɪər/ — *admirable* /ˈædmərəbl/ [English]
carnivore /ˈkarnɪvɔr/ — *carnivorous* /karˈnɪvərəs/
ignore /ɪgˈnɔr/ — *ignorant* /ˈɪgnərənt/

Stress does not stay at fixed intervals in these words and they even change their sound structure a little, but there are a number of variables which can nonetheless be formally described and applied here (564–565).[18] To demonstrate how word stress moves around in Ayeri, the complete declension paradigm for *niva* 'eye' is presented in Figure 1.4.

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 *niva*, which is disyllabic with stress on the first (= penultimate) syllable, to the agent and patient singular forms, *nivāng* and *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 *nivajang* is trisyllabic and has its main

17 For a discussion of terms, see Kager (2007), for instance.

18 Halle (1998) takes a generativist approach rather than a more modern Optimality-Theory based one like Kager (2007) does, who only deals with fixed-stress systems in this introductory article, though Halle's article is still informative. Simplifying a lot, English essentially tries to construct trochaic feet from the right edge of the word. If the last syllable's vowel is not light, it is skipped and stress moves to the antepenultimate syllable; this process is recursive for words with multiple feet, although some suffixes introduce irregularities in rule application.

19 Final-syllable stress is possible as well, also in the plural.

Figure 1.4: Declension paradigm for Ayeri *niva* 'eye'

	Singular		Plural	
TOP	*ní.va*	'the eye'	*ni.vá.ye*	'the eyes'
A	*ni.vā́ng*	'eye'	*ni.va.jáng*	'eyes'
P	*ni.vā́s*	'eye'	*ni.vá.jas*	'eyes'
DAT	*ni.vá.yam*[19]	'to the eye'	*ni.vá.jyam*	'to the eyes'
GEN	*ni.vá.na*	'of the eye'	*ni.va.yé.na*	'of the eyes'
LOC	*ni.vá.ya*	'at the eye'	*ni.vá.jya*	'at the eyes'
CAUS	*ni.va.í.sa*	'due to the eye'	*ni.va.jí.sa*	'due to the eyes'
INS	*ni.vá.ri*	'with the eye'	*ni.va.yé.ri*	'with the eyes'

stress on the third (= ultimate) syllable, while the equally trisyllabic patient plural form *nivajas* is stressed on the second (= penultimate) syllable again.

It should have become clear that even though the basic form *niva* 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 has something to do with counting syllables from the right edge of a word, although some complications need to be factored in. The following sections will try to describe these formally.

Analysis of Stress Patterns in Disyllabic Words

The basic foot in Ayeri is a trochee, and for the most part it does not matter whether the syllable is open or closed, or whether there are complex onsets or codas, or no onsets or codas at all:[20]

(28) a. ×́ × ||
ha - *ri* 'pithy, striking'

b. ×́ × ||
sa - *yan* 'hole, cave'
sem - *ba* 'comb'

[20] In the following, a syllable will be marked by ⟨×⟩ and receives an acute accent ⟨´⟩ when carrying primary stress, a grave accent ⟨`⟩ 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 ⟨||⟩.

c. ˊ× × ||
bri - *ha* 'grace'
ba - *brya* '(he) mumbles'
a - *gu* 'chicken'

It can be deduced from words with more than two syllables that stress assignment is trochaic. Stress assignment furthermore runs from right to left, so that in a word with more than two syllables, the last two syllables form a full foot:

(29) a. × | ˊ× × ||
ba - *ha* - *lan* 'target, goal'
jar - *ma* - *ya* 'pilgrim'

b. ˋ× × | ˊ× × ||
ho - *ra* - *ma* - *ya* 'sinner'
ya - *ma* - *na* - *ti* 'causer'

In the case of (29b), 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.[21] 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 kinds of syllable types that we will now see have a manipulative effect on trochaic stress assignment. These 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. As will be shown in the following example, heavy syllables in ultimate positions attract stress while quasi-regular results are produced when they are in penultimate position and the ultimate syllable is not heavy:

[21] It might thus be possible to alternatively analyze diphthongs in /ɪ/ as /Vj/ sequences, essentially.

(30) a. × x́ ||

ma - *tay* ‘summer, wet season’
pa - *dang* ‘mind; heart, mood’
ka - *nāy* ‘I marry’ (marry=1SG.TOP)
bras - *yāng* ‘he bathes’ (bathe=3SG.M.A)
na - *rān* ‘word; speech’

b. x́ × ||

kār - *yo* ‘strong’
key - *nam* ‘humans, people’
kan - *ka* ‘mind; heart, mood’

Unfortunately, there are no disyllabic examples for the feature sets [+ LONG, − DIPH, + ŋ] and [+ LONG, + DIPH, − ŋ] in the first syllable (syllables of the type /C(C(j))Vːŋ/ or /C(C(j))Vɪŋ/). If there were, they would group with (30b).

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, − ŋ] and the elements from the [+ LONG] row (31a), and the possible combinations between [− LONG, − DIPH, + ŋ] and the [+ LONG] row (31b).

(31) a. × x́ ||

bay - *hāy* ‘I govern’ (govern=1SG.TOP)
say - *lyāng* ‘he sails’ (sail=3SG.M.A)
kay - *vān* ‘container’

b. × x́ ||

kong - *āyn* ‘we enter’ (enter=1PL.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/long syllable in spite of a heavy syllable preceding in the examples in (31b). The question then is, however, what happens if we invert this order. This is more problematic than it sounds, however, as initial [+ LONG, + DIPH, − ŋ] and [+ LONG, − DIPH, + ŋ], as well as final [− LONG, + DIPH, + ŋ] do not occur, insofar there will only be one possible combination here—the reverse pattern of *lang-vā* ‘in the most tiresome way’ from (31b) above, also compare with (30):

(32) x́ × ||
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 *nāreng* 'rather', for example, behave in the same way. A long syllable has precedence over other kinds of heavy syllables, so *-nang* does not take away stress from *cā-* as one might expect from the examples in (30a). 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:

(33) a. × x́ ||
bay - *tang* 'blood'

b. × x́ ||
pang - *lay* 'goddess'

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

(34) x̀ x́ ||
mā - *sāy* 'I traveled' (PST-travel=1SG.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 if we combine each pattern with itself; the combinatorical restrictions mentioned above apply again, of course:

(35) a. × x́ ||
kay - *vay* 'without'
dang - *reng* 'bell' (bell-A.INAN)

b. x̀ x́ ||
bā - *mā* 'parents, mom-and-dad'

As demonstrated in (31), 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 after another, the first syllable receives secondary stress.
5. Secondary stress is 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 were to become even longer. Since the feature pair [± DIPH, ± ŋ] behaves the same way throughout and both features are in complementary distribution, we need not test iterations of them separately, but can subsume them under the label [± HEAVY]. The parameters that need testing, then, are [± HEAVY] in combination with [± 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 [+ HEAVY, − LONG] combined with [− HEAVY, − 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 [± HEAVY] feature: ᠨᠠᠨᠲᠠᠨᠯᠧ *prantanley*, ᠠᠯᠠᠩᠭᠠᠢ *ralanghay*, ᠺᠠᠢᠪᠦᠨᠠᠢ *kaybunay*, and ᠫᠠᠩᠯᠠᠢ᠊ᠺᠠᠢ *panglay-kay* receive final-syllable stress since this is their last heavy syllable. The first syllables of ᠲᠠᠢᠺᠣᠨᠳᠠᠮ *taykondam* and ᠮᠠᠢᠺᠣᠩᠭᠠᠰ *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 syllables to not be unstressed does not come into effect here. ᠲᠠᠢᠺᠣᠨᠳᠠᠮ *taykondam* is

Figure 1.6: Stress patterns for [+ HEAVY, – LONG] in trisyllabic words

–h –h +h	*prantanley*	× | × ×́ ||	'question' (question-P.INAN)
–h +h –h	*sarayya*	× | ×́ × ||	'(he) bows' (bow-3SG.M)
+h –h –h	*taykondam*	× | ×́ × ||	'break (n.)'
–h +h +h	*ralanghay*	× | × ×́ ||	'thumbnail'
+h –h +h	*kaybunay*	×̀ | × ×́ ||	'by the way'
+h +h –h	*maykongas*	× | ×́ × ||	'harbor' (harbor-P)
+h +h +h	*panglay-kay*	×̀ | × ×́ ||	'a few goddesses' (goddess=few)

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 moving the feature [+ LONG] through the various positions, we receive the results depicted in Figure 1.7.[22] 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.[23]

Figure 1.7: Stress patterns for [± HEAVY, + LONG] in trisyllabic words

–l –l +l	*peraysān*	× | × ×̋ ||	'paste'
–l +l –l	*raypānya*	× | ×̋ × ||	'at the stop' (stop-LOC)
+l –l –l	*nōneri*	×̏ | ×́ × ||	'deliberate, intentional'
–l +l +l	*mə-cān-cān*	× | ×̏ ×̋ ||	'whatever fling' (whatever=fling)
+l –l +l	*sānisān*	×̏ | × ×̋ ||	'copula; clutch (n.)'
+l +l –l	*lērāyon*	×̏ | ×̋ × ||	'manwhore'
+l +l +l	—	—	—

Again, we can see that long syllables attract stress, in that the final syllables of *peraysān* and *sānisān* are stressed even though the penultimate syllable

[22] For more precision, modifications will be made to the symbols given in footnote 20: let a double acute ⟨̋⟩ denote superheavy syllables with primary stress, and a double grave ⟨̏⟩ denote superheavy syllables with secondary stress.

[23] It would be possible to construct a word with three long syllables if the habitative suffix *-asa* did not delete the vowel at the end of the verb stem if there is one. *māsāy* 'I traveled' (PST-travel=1SG.TOP) would then become * **māsāsāy* 'I used to travel' (PST-travel-HAB=1SG.TOP) instead of the actual form *māsasāy*; the verb stem is *asa-* 'travel'.

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 *raypānya* loses stress adjacent to the stressed long penultimate syllable. *nōneri* and *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 *-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. *mə-cān-cān* is interesting insofar as the long-syllable stress rules operate on the second foot regularly, while the marker *mə-* 'whatever' is by default unstressed, so even if it is added to stressed monosyllabic words like *hin* 'box', the foot of *mə-hin* 'which box so ever' would appear iambic, even though the syllable *hin* itself is not heavy.

A further exception is formed by monosyllabic quantifying clitics like *-hen* 'all, every' or *-ngas* 'almost'. These are unstressed also when following an unstressed syllable of their host if they contain a short vowel.

Stress in Compounds

Ayeri has a number of lexicalized compound nouns that are treated as one word morphologically (36a). This is in contrast to compounds that are not as established terms, or formed ad hoc (36b):

(36) a.

Ang	*bengay*	***kardangirayya***	*ya*	*Litareng.*
Ang	beng-ay.Ø	kardang.iray-ya	ya	Litareng
AT	attend=1SG.TOP	school.high-LOC	LOC=	Litareng

'I attend university in Litareng.'

b.

Ang	*pasyye*	*Pila*	***sungkoranyam***	***kihas.***
Ang	pasy-ye	Ø=Pila	sungkoran-yam	kihas
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 (36a), though it may be noted that when not being overtly inflected, the second kind of compound will be treated as a word as well: *sungkorankihas* 'geography'. Another kind of indivisible compound as in (36a) is one formed from reduplication, for instance, *kusang-kusang* 'model', from *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, *apan-apan*, is not very noteworthy but I included it nonetheless as a reference for regular stress assignment to light syllables. The word

Figure 1.8: Examples of stress patterns in compounds

Word	Pattern	Translation	Constituents					
			Word	Pattern	Translation	Word	Pattern	Translation
apan-apan	x̀ × | x́ × ||	'extensive'	*apan*	x́ × ||	'wide'	*apan*	x́ × ||	'wide'
depangcāti	x̀ × | x̋ × ||	'cuckold'	*depang*	× x́ ||	'fool'	*cāti*	x̋ × ||	'lover'
kusang-kusang	× x̀ | × x́ ||	'model'	*kusang*	× x́ ||	'double'	*kusang*	× x́ ||	'double'
latunkema	x̀ × | x́ × ||	'tiger'	*latun*	x́ × ||	'lion'	*kema*	x́ × ||	'stripe'
malingkaron	x̀ × | x́ × ||	'coast, seashore'	*maling*	× x́ ||	'shore'	*karon*	x́ × ||	'water'
māvaganeng	x̏ × | × x́ ||	'mother's siblings'	*māva*	x́ × ||	'mother'	*ganengan*	× | x́ × ||	'siblings'
pikunanding	x̀ × | × x́ ||	'mustache'	*piku*	x́ × ||	'beard'	*nanding*	× x́ ||	'lip'
sapayyila	x̀ × | x́ × ||	'limbs'	*sapay*	× x́ ||	'hand'	*yila*	x́ × ||	'foot'

decomposes into two feet, each of them has trochaic stress, which does not change when reduplicated. Per rule, the first syllable of the word receives secondary stress while the penultimate syllable bears primary stress. *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.

depangcāti is noteworthy since it follows the same stress pattern as *apan-apan* in spite of consisting of one foot with a heavy second syllable (*depang*) and another with a superheavy first syllable (*cāti*). To avoid a clash, stress is not shifted to the heavy syllable in *depang*, since it is not strictly necessary for it to be stressed:

(37) $(^{*}\textit{dépang} \rightarrow \textit{depáng}) + \textit{cā́ti} \rightarrow \begin{cases} ^{*}\textit{depàng} + \textit{cā́ti} \\ \textit{dèpang} + \textit{cā́ti} \end{cases}$

In the case of *malingkaron* again the rule operates that prohibits two stressed non-long syllables after another. Thus, even if the first component *maling* contains a heavy syllable, stress will not move there. In *latunkema*, the syllable /tʊn/ is assimilated to [tʊŋ] 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 *malingkaron*. The same rule of stress hiatus avoidance operates in *sapayyila*.

Besides the shortening of the second component of the compound, *māvaganeng* retains the stress pattern of its constituents. Since /maː/ is not in a final foot, it receives secondary stress. Moreover, *māvaganeng* and *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 applying.[24]

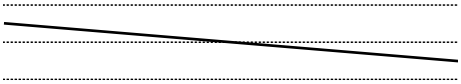
Since intonation contours are notoriously difficult to display in print, I will give very approximate graphs of pitch in the respective examples for each surveyed pattern. Certainly there will be other patterns as well which would require more

24 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.

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:

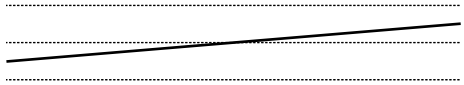
(38) 

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:

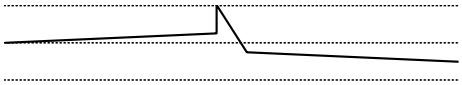
(39) 

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.

'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.

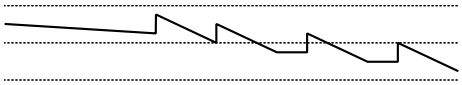
(40) 

Ang	*engyo*	*mico*	*sinya*	*luga*	*toya*	*sam?*
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.

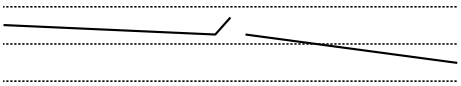
(41) 

Le	*vacyeng*	*seygo,*	*disu,*	*betay*	*nay*	*vasra.*
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

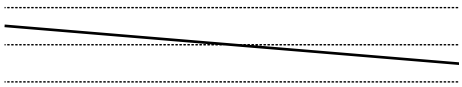
Complement clauses are characterized by the short spike at the end of the preceding main clause followed by a short break which together signal the beginning of a new syntactic unit within the context of the current sentence, which is broadly similar to list statements. Otherwise, statements with complement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

(42) 

Ang	*manga*	*rantong,*	*engyo*	*mico*	*sinyāng.*
Ang	manga	ran-tong,	eng-yo	mico	sinya-ang
AT	PROG	argue=3PL.N.A,	be.more-3SG.N	strong	who-A

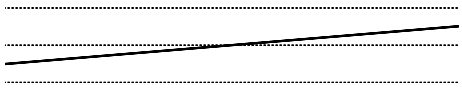
'They were arguing who is stronger.'

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:

(43) 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.'

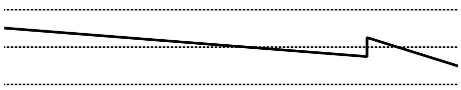
b. 

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 semantic difference in the same syntactic position, as in the following example, which presents a possible answer to the question posed in (43b):

(44) 

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.

2 Writing System

In the past chapter, example words were given in Ayeri's script, *Tahano Hikamu*, wherever possible. Thus, it seems advisable to include a description of Ayeri's native writing system here as well. Literally, *Tahano Hikamu* means 'Round Script' (script round), which is an old formation based on the word *tahan-* 'write' that stuck. The current word for 'script' is *tahanan* 'writing'. Tahano Hikamu was originally named thus because of an earlier draft for a script that never made it very far beyond the drawing board and which was a lot more angular, or *hinya*, see Figure 2.1a.[1]

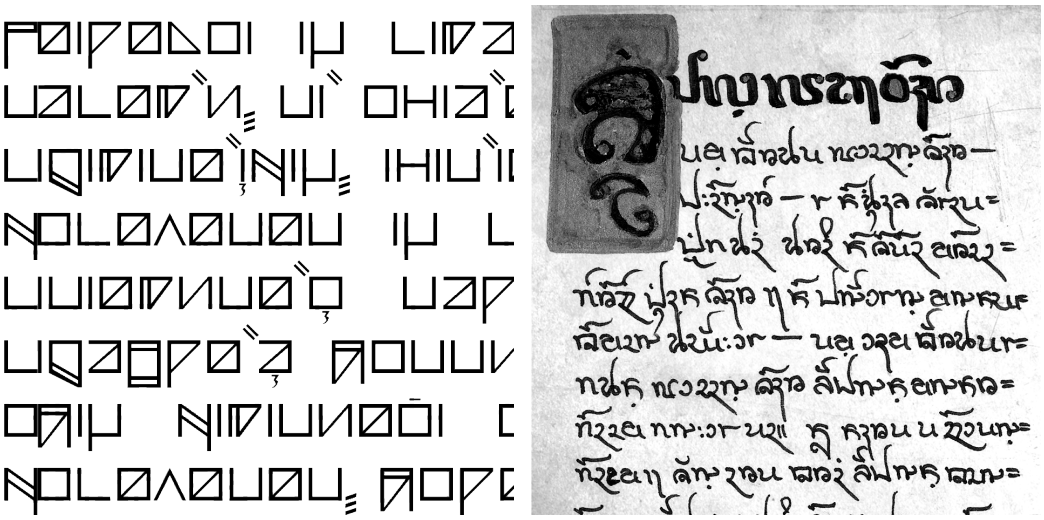
As we have seen in the previous chapter, Ayeri's prosody strongly emphasizes the syllable as a unit. Thus, it is not a surprise that Ayeri's native script, Tahano Hikamu, is an alphasyllabary like the Brāhmī-derived alphabets of India and Southeast Asia (Salomon 1996; Court 1996). This means that its

> system is based on the unit of the graphic "syllalbe" […], which by definition always ends with a vowel (type V, CV, CCV, etc.). Syllables consisting of a vowel only (usually at the beginning of a word or sentence) are written with the *full* or *initial vowel signs* […]. But when, as is much more frequently the case, the syllable consists of a consonant followed by a vowel, the vowel is indicated by a diacritic sign attached to the basic sign for the consonant […]. (Salomon 1996: 376)

Different than in Brāhmī-type scripts, however, consonant conjuncts like Devanāgarī त्व ⟨tva⟩ ← त ⟨ta⟩ + व ⟨va⟩ or idiosyncratic conjuncts like क्ष ⟨kṣa⟩ ← क ⟨ka⟩ + ष ⟨ṣa⟩ are not known in Tahano Hikamu. Another difference from Brāhmī-style scripts is that all basic vowels have unique graphemes; vowel length and diphthongs in [ɪ] are indicated by dedicated diacritics. Tahano Hikamu also does not know subscript notation for consonant clusters and special diacritics marking coda consonants like in Javanese (Kuipers and McDermott 1996: 478–479). This does not mean, however, that final consonants are simply omitted in writing, since closed syllalbes are reasonably common enough to warrant indicating them. Thus, like in

[1] Unfortunately, there is no documentation surviving that I know of.

Figure 2.1: Tahano Hinya and Hikamu



(a) Old and aborted draft: Tahano Hinya

(b) Ayeri's native script: Tahano Hikamu

the Sumatran scripts, there is "a special mark to eliminate the vowel of the previous syllable, thereby leaving a consonant in a syllable-final position." (Kuipers and McDermott 1996: 476) Like in Kharoṣṭhī—another historically important ancient script of India—, initial vowels are not represented by unique graphemes but they are all written like post-consonantal diacritics with the grapheme for initial ⟨a⟩ as a basis, 𑖀 (Salomon 1996: 377). The ◌𑖾 on 𑖀 is understood as a diacritic as well, however, namely for /a/, which is why it is indicated in the table below as 𑖀 ⟨Ø⟩ for no intrinsic sound value; its native name is 𑖀𑖭𑖽 *ranyan* 'nothing'.[2] Similar to the Javanese script, Tahano Hikamu puts diacritics not only below or above consonant bases, but also before them. This, however, is not limited to vowel graphemes as in Javanese (Kuipers and McDermott 1996: 478).

2.1 Consonants

Tahano Hikamu is mainly based on consonant bases that are modified by diacritics. Since the vowel /a/ is so highly frequent in Ayeri, it is also the vowel that is *inherent* to every consonant grapheme if not further modified by vowel diacritics. Consonant graphemes are simply referred to as *pa, ta, ka,* … Figure 1.1 displays all the main graphemes. The customary collation is—like the IPA table—grouping

[2] I will give the native names of graphemes here, but will refer to them by their English names for clarity.

the graphemes according to their sound value by anteriority (front → back) and sonority (low → high). The script is monocameral, that is, there is no distinction between capital letters and minuscule letters as in the Latin, Greek, Russian, Georgian, and Armenian alphabet. It is also written in lines from left to right.

Figure 2.2: The consonant graphemes of Tahano Hikamu

pa	ta	ka	ba	da	ga
					
ma	**na**	**ŋa**	**va**	**sa**	**ha**
					
ra	**la**	**ja**	**Ø**		
					

Tahano Hikamu knows a few ligatures. First of all, when two ⟨na⟩ are in succession, they will form a ligature ⟨nana⟩. This is distinct from conjuncts like in Devanāgarī et al., since the unmodified sound value will still be /nana/, not */n(n)a/, so the inherent vowel of each ⟨na⟩ is not deleted, and each ⟨na⟩ retains the ability to be modified by diacritics. Tahano Hikamu also has a few ligatures of the kind you would find in Brāhmic scripts, however:

(45) a. ⟨tsa⟩ ← ⟨ta⟩ + ⟨sa⟩,

b. ⟨kwa⟩ ← ⟨ka⟩ + ⟨va⟩, and

c. ⟨ksa⟩ ← ⟨ka⟩ + ⟨sa⟩,

though these graphemes are not normally employed by Ayeri. Figure 2.3 shows all additional consonants, added to write other languages. Individual languages may adapt the sound values slightly to fit their own purposes.

Figure 2.3: Additional consonant graphemes of Tahano Hikamu

fa	wa	za	ʃa	ʒa	ça
					
xa	**ɣa**	**tsa**	**kwa**	**ksa**	
					

2.2 Vowels

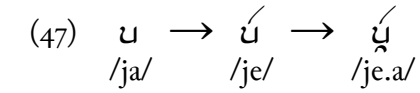
As mentioned above, vowels are written as diacritics that are added to consonants. In principle, every consonant has two slots for vowels, a primary one atop it, and a secondary one below it. Vowels added to consonants in the primary slot delete their inherent /a/:

(46) 
/pa/ /pe/

Figure 2.4: Primary vowel graphemes of Tahano Hikamu

	i	e	a	o	u	ə	au
Diaritics							
Independent							

Figure 2.4 gives the primary vowel graphemes. Of the vowel graphemes given there, only ◌ə ⟨ə⟩ is not used in Ayeri. ◌ᵊ ⟨au⟩ is the only diphthong for which a dedicated grapheme exists, even though its occurrence is rather limited. The independent vowel graphemes are used at the beginning of words or inside words when there is no other way to spell the vowel, which is occasionally the case for secondary vowels. Secondary vowels are vowels that are not parts of diphthongs, but follow the vowel of a syllable directly. They are attached underneath a consonant base, for example:

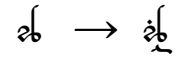
(47) 
/ja/ /je/ /je.a/

In fact, the principle that every consonant base with its diacritics represents one syllable is slightly violated here, which is also the reason why secondary vowels occasionally need to spelled as independent vowels. Figure 2.5 gives a list of secondary vowels corresponding to that of primary vowels above.

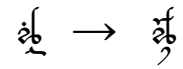
Figure 2.5: Secondary vowel graphemes of Tahano Hikamu

i	e	a	o	u	ə	au
						

As a further exception, those consonants bases with a descender (𑖨, 𑖪, 𑖬) move the primary vowel to the secondary slot by default while indicating the vacancy of the primary slot with a dot; this is mainly done to avoid crossing the ascender of the consonant with a vowel diacritic:

(48) 
/ka/ /ki/

If, however, a secondary vowel diacritic is added, for example, primary and secondary vowels will be assigned the primary and secondary slot, respectively, again:

(49) 
/ki/ /ki.e/

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Index