

**Assignment 1: Reduplication in Tagalog and some other languages**  
due Wed., April 14 in class

**1. Develop an analysis of the Tagalog data on the verso (from English 1986, a dictionary)**

Account for

- how much is copied, especially which coda consonants.
- stress in the reduplicant. In certain cases, I've given in parentheses for the unreduplicated form what you can consider as the underlying form for stress purposes.<sup>1</sup> Otherwise, use the real stress of the unreduplicated form as the underlying stress.
- where the reduplicant goes in relation to the stem. This part doesn't have to be especially deep; just give something that works and thereafter consider only candidates where the reduplicant immediately precedes the stem.<sup>2</sup>

Ignore

- vowel height.
- the stress on 'priest impersonator'.

Tips

- Underlying stress shifts one to the right under suffixation. You can just use an ad-hoc constraint `SHIFTSTRESS` to account for this if you like.
  - This is the 'two-syllable' reduplicant of Tagalog (there is also a 1-syllable one). There are various tools you can use to get the reduplicant to be two syllables: emergent `*STRUC-FT` or `STEM=FOOT` (assuming that this reduplicant counts as a stem) are possibilities; or, you could use `ALIGN(RED, L, FT, L)` and `ALIGN(RED, R, FT, R)`.
  - It is not significant that *baluktot* and *baligtad*'s third consonants are both velar. My database is not set up for me to get examples to prove this, but imagine that there are also data like *limonsito* 'shrub sp.' and *limó-limonsitúhan* 'fake limonsito'.
2. Putting aside stress and focusing on how much gets copied, can the Tagalog data be analyzed by Marantzian copying to a C-V skeleton? Consider especially cases like *patid-patid* vs. *balu-baluktot*.
  3. How would you modify your Tagalog analysis in (1) to account for the Balangao facts discussed by McCarthy & Prince (1995) on pp. 19, 22-23 (also 81-82, if you are looking at the full version)?
  4. How would you modify your Tagalog analysis to account for the Yidin<sup>y</sup> facts from class?
  5. Does the language you worked on in 201 have any reduplication?

If so, see what you can find out about

- the position of the reduplicant
- the size and shape of the reduplicant
- any over-, under-, or transparent application cases you notice

<sup>1</sup> I'm not proposing that these really are the underlying representations; there are all kinds of stress shifts in Tagalog that I don't fully understand.

<sup>2</sup> There are a few exceptions to that, where a prefix (or even suffix after syncope) gets copied, but I haven't included any examples here.

You don't need to provide an analysis; just give a description of the facts. If your language doesn't have reduplication, look for pseudoreduplication (like Japanese *gara-gara* or English *tick-tock*); if there's still none you're off the hook this time...

### Tagalog data

<i>reduplicated</i>		<i>unreduplicated</i>	
menós-menós	‘slightly crazy’	ménos (menós)	‘less’
patíd-patíd	‘disjointed’	patíd	‘cut off’
ʔabúj-ʔabój	‘(animals) being driven’	mag-ʔabój	‘to drive (animals)’
me.djú-me.djó	‘half-witted’	médjo (medjó)	‘half, somewhat’
basú-basú-han	‘small or toy drinking glass’	báso	‘drinking glass’
grúpu-grúpo	‘in groups’	grúpo	‘group’
ʔábut-ʔábot	‘chain (smoking)’	ʔábot	‘overtaken’
jákap-jákap	‘lovingly embraced’	jákap	‘hug’
bále-bále	‘quite valuable’	bále	‘worth’
díli-díli	‘meditation’	(root doesn’t occur in isolation—assume díli)	
roljú-roljo-hín	‘make into rolls’	róljo (roljó) <sup>3</sup>	‘roll’
dilí-dilí-hin	‘to contemplate’	(root doesn’t occur in isolation—assume díli)	
lajú-lajóʔ	‘somewhat separated’	lájóʔ (lajóʔ)	‘distance’
dalí-dalíʔ	‘hurriedly’	dalíʔ	‘quickness’
pári-paríʔ-an	‘priest impersonator’	páre	‘priest’
mag-ka-ʔakmá-ʔakmáʔ	‘to fit exactly’	ʔakmá	‘fitting’
dalí-dalíʔ-in	‘to hasten’	dalíʔ	‘quickness’
santú-santú-han	‘one who makes a show of saintliness’	sánto	‘saint’
ʔakbáj-ʔakbáj	‘with arms on each other’s shoulders’	ʔakbáj	‘having an arm on the shoulder of’
lingú-lingó	‘weekly’	lingó	‘week’
tjémpu-tjémpo	‘dependent on timing’	tjémpo	‘time’
sundá-sundalú-han	‘toy soldier’	sundálo	‘soldier’
dalá-dalawá	‘two by two’	dalawá	‘two’
pa-balú-baluktót	‘sinuous’	baluktót	‘curved’
dilí-dilirjú-han	‘feigned delirium’	dilirjo	‘delirium’
mag-pa-balí-baligtád	‘to tumble’	baligtád	‘inside-out’
paré-parého	‘equally’	parého	‘similar’

<sup>3</sup> If you want the real story, this is a stem where stress jumps two to the right because it starts out in a closed penult.