

START

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Series: **XXXIV**

No: **183**

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REDUCTION RATIO:

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Tones
in
Aguacatenango, Tzeltal

by
Nicholas A. Hopkins
(August, 1964)

MICROFILM COLLECTION
OF
MANUSCRIPTS
ON
CULTURAL ANTHROPOLOGY

No. 183
Series XXXIV

University of Chicago Library
Chicago, Illinois
October 1, 1977

The tape was transcribed in a 4-pitch frame, (0) lowest through (3) highest. Pitch (0) was introduced to account for low final pitch probably associated with a terminal contour, occurring in final syllables only (cf. pp. 4, 34, 35).

Stresses (') primary and (,) secondary are often interchanged in successive repetitions of the same stretch of segmental phones and pitch line. No alternation of (') or (,) with weak stress (unmarked) was noted. A two-way stress contrast is therefore postulated; this contrast is probably lexically phonemic if loans are considered, and may be involved in distinctive patterns on an utterance level.

A number of morphemes were found to take pitch (2) in non-final position, while others consistently took (1). Final syllables of all pitches were observed, but (1) occurred in hesitations of items which normally had (1) in non-final position, (2) and (3) occurred with items which normally had (2) in non-final position, and (0) occurred in variation with final (3), presumably as a terminal contour.

One minimal tonal pair was found, mail 13 cala-baza contrasting with mail 23 listón. Other morphologically parallel constructions were found to differ significantly in pitch patterns.

The differences have been analyzed here as manifestations of a system of two phonemic tones, with the following allotones:

low tone: /unmarked/

(3) in phrase-final syllables ~ (0) terminal contour
(1) elsewhere;

high tone: /H/

(3) in phrase-final syllables ~ (0) terminal contour

- (2) ~ (3) in penultimate syllables (before (3))
(2) elsewhere.

Phrases ending in (1) were analyzed as hesitations of forms ending in low tone. The tones are neutralized in final syllables as (3) or (0), so the phonemic tone of syllables which only occurred finally in the list cannot be ascertained.

Examples of tone sequences with page references to the transcription are:

- p.62 péhkat 23
p.62 čin péhkat 123
p.62 múkul péhkat 2133 ~ 2123
- p.17 múkul 21~~3~~(hásitation)
p.59 núhkul pat 213
p.59 múkul núhkul pat 21213
- p.4 níak tántam 2133
p.4 níak ≠ tántam 21~~3~~ 23
p.3 níak pánčam pulyok 212113
- p.3,4 ma?ókesíbel wámal 1212133
p.5 ?ínkal čilčil wahč 21113
p.6 bakal nič wámal 11133
- p.6 ?ínkal 21~~3~~
p.5 čin ?ínkal 121~~3~~
- p.34 čin cemenetik 11110↓
p.34 čin cemenetik 11113
- p.35 ?ínkal cemenetik 212113
p.36 ?ínkal cemenetik 212110↓

Some assimilation of low tone to high was observed in the suffix -etik (normally 13):

p.34 čin cemenetik 11113, but

p.42,43 čin ʔihkal mésteʔetik 1212323. This last sequence should probably be written čin ʔihkal mésteʔetik.

Items having high tone are the following:

péhpen	ʔihkal
péhkat	ʔóʔkol(teʔ)
páhčam(pulyok)	ʔóhkoc
pohetá(čís)	-óʔtan
páskil	k-óʔtan
púhul	y-óʔtan(teʔ)
	ʔúhčul
táhtam	
tóʔkoy (tókoy ?)	báh(teʔ)
túhkul	bél(ʔak)
túhčuč	bíkit
túluʔ	
	céman
cílahan	čábil
cóhcol	
cúhcum	čí
	čómal
čúʔ	čábik
čábek(teʔ)	čá(1)čál(teʔ)
čanbálam	čúšʔilaʔ
čáwuk	čúm (čó, teʔ)
kášan	sísim
kóntom	síbil(ʔak)
k-óʔtan	sáben
	sábal

šíníl-	y-óʔtan(teʔ)
šášíb	yéhkač(púku)
híh(teʔ)	lóʔloʔ(šʔin)
més(teʔ)	lóʔbal(peč)
múkul	láʔpas
máhto	-----
máhtas	
máil = liston	
niak	
núhkul(pat)	
wunʔéle	
wámál	
wáhč	

Some questionable items are the following which occurred at least once with pitch (1) or pitch (2) where it was not expected from other occurrences:

púku *Tone is marked where it occurred when it occurred.*
tánat
cúnun
cúhkum
čáben
~~šáben~~
šáh(teʔ)
múkul
yóʔkes
-étik

The minimal pair that was found is mail liston
versus mail calabaza. Near-minimal pairs are as
follows:

táhtam: čítam
táhtam: tanal
máhtas: makum
bél'ak: cic'ak
céman : cemen
cúhkum: čučum
wámal : wakaš
čáhte?: čište?
híhte?: čínte?.

Nicholas A. Hopkins
San Cristóbal de las Casas
August 1964

END
of film
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