Ilot-Romance Metaphory as non-concatenative morphology. A bracketing paradox?

Michela Russo - University of Lyon 3 & CNRS UMR 7023 SFL (Paris 8)

4. Openness Metaphory,....

The vowel change, relative to the height, can be represented as a decrease of a vowel component. Within Dependency Phonology, Maiden (1991, 1993, 2001a and 2007) already proposed to express the structural change by means of a so-called clitic phenomenon, which labels the cliticisation of an interlinear hypothesis. The clausal relationship with the metaphor triggers consist in the fact that b/ and ad/ are \= b.

We have continued in the same line, considering the metaphor as the dissociation of the Element (A) (Russo 1996; 2001a, 2007): 

I have argued strongly (in Russo 2001a,b, 2007) that the responsible of the Metaphony is the Agent, and specifically not one or the other in which we were expecting for.

I have brought conceptual and empirical arguments, which indicate that the Element A (the one that defines low and mid vowels) is active in a conjunctive process. The agent is active in making a spontaneous change in the target vowels.

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We argue strongly that Metaphony results - as in non-concatenative morphology - from the fusion of two elements/instances, a disassembled open A Element which merges with an I or U morphemes in the root - as an interdigitation of two infixes: I’/A” + e’/U” = e’ in Italo-Romance metaphors we have a non-concatenative fusion of two heads morphemes: I’/A” = e’.

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Ia. metai Eng. Months

m+e’/A” Head[23Head1]

or U’A” = o’

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Ia. Rewritten Eng. Rod

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6. Linearity and Morphology. Minimalist Position

In our approach, linearity is not a feature (pre-specified by the syllables).

Linearity is a derived property built. We criticize numeric concatenation which we consider to be an ad hoc hypothesis. Our approach to the concatenation uses a (a) local relation and build constituents. We start from a non-oriented adjacency, a binary relation, syntactic and non-syllabic. It is an adjacency hypothesis and the focus points of the primitives. Our objectives are two: construction and interpretation. We derive linearity through syllabification from right to left.

Here on the voicing.

In many Central and Southern Italian dialects, the result of the metaphoric process is in syncretism, a system of apophonic alternations.

We claim that in this apophonic operation, the morphological value of the Ilot-Romance Metaphory is reduced to an Element, the apophonic A Element, that lends itself to an interpretation by combination with other vocative material.

3. What constitutes in the Metaphoric Italo-Romance Grammar?

In the absence of a ‘true’ metaphorical morphology (here suffixation) we can think that it is the internal morphology, which bears the inflectional affix within an apophonic system which is a set of predictable alterations.

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