A. Overview

(1) Outline:
   a. Questions from last time
   b. Games generally
   c. The no-crossing constraint

B. Games generally

(2) Two kinds of games:
   a. Reversing
   b. Replacing/Substitution

(3) Pig Latin (Davis and Hammond, 1995)

(4) Obvious questions when we compare with meter:
   a. Do the same notions of stress/prominence as meter play a role? Apparently not.
   b. Does syllable count play a role?
   c. Does tension play a role?
   d. Do esthetics or convention play a role?

(5) Do games:
   a. have their own rules?
   b. violate the rules of the language?
   c. violate the rules of any language?

(6) Computational complexity:
   a. $ww^R$ is context-free;
   b. $ww$ is context-sensitive;
   c. reduplication is $ww$;
   d. which are games? (Cf. Adam Baker paper.)
C. The no-crossing constraint

(7) Mende (Leben, 1973)

\[\begin{align*}
\text{H} & \quad \text{kó} \quad \text{‘war’} & \quad \text{pélé} \quad \text{‘house’} & \quad \text{háwámá} \quad \text{‘waist’} \\
\text{L} & \quad \text{kpà} \quad \text{‘debt’} & \quad \text{bélë} \quad \text{‘pants’} & \quad \text{kpákàlì} \quad \text{‘chair’} \\
\text{HL} & \quad \text{mbú} \quad \text{‘owl’} & \quad \text{ngílà} \quad \text{‘dog’} & \quad \text{félàmà} \quad \text{‘junction’} \\
\text{LH} & \quad \text{mbá} \quad \text{‘rice’} & \quad \text{fândé} \quad \text{‘cotton’} & \quad \text{ndávúlá} \quad \text{‘sling’} \\
\text{LHL} & \quad \text{mbĩ} \quad \text{‘companion’} & \quad \text{nyahà} \quad \text{‘woman’} & \quad \text{nikilì} \quad \text{‘peanut’}
\end{align*}\]

(8) \[\begin{align*}
\text{L H L} & \quad \Rightarrow \\
\text{mb a } & \quad \text{mb a}
\end{align*}\]

(9) \[\begin{align*}
\text{L} & \quad \Rightarrow \\
\text{kp a k a l i } & \quad \text{kp a k a l i}
\end{align*}\]

(10) **Unassociated Material**

Unassociated elements are not pronounced.

(11) **No-crossing clause of the Well-Formedness Condition**

Association lines do not cross.


(13) \[\begin{align*}
a_1 & \quad a_2 \\
s_1 & \quad s_2
\end{align*}\]

(14) a. if \(a < b\) and \(b < c\) then \(a < c\) (Transitivity)

b. if \(a < b\) then \(\neg(b < a)\) (Antisymmetry)

c. \(\neg(a < a)\) (Irreflexivity)

(15) \[\begin{align*}
(s_1 < s_2) & \quad \Rightarrow (\forall p_1)(\forall p_2)((p_1 \in s_1) \land (p_2 \in s_2)) \quad \Rightarrow \quad (p_1 < p_2)
\end{align*}\]

(16) \[\begin{align*}
(a \leftrightarrow s) & \quad \Rightarrow (\exists p_1)(\exists p_2)((p_1 \in a) \land (p_2 \in s) \land (p_1 = p_2))
\end{align*}\]
The bottom line: if the WFC is formally required, how can it be violated in a language game?

D. Bagemihl (1989)

18 Transposition, e.g. first syllable to end: Cuna
   uwaya waya ‘ear’
   arkan kenar ‘hand’

19 Interchange, e.g. first two syllables: Zande
   degude gudede ‘girl’
   mirase ramese ‘tongue’

20 Exchange, e.g. consonants: Javanese
   satus tasus ‘100’
   ḷuṅit wudit ‘money’

21 Exchange, e.g. vowels: Tagalog
   dito doti ‘here’

22 “Clear instances of foot reversal are virtually unattested…” (p.494).

23 “…they testify more to the overriding importance of notions such as ‘syllable’ and ‘segment’…” (p.497).

24 Are games like anti-meter? Different prosodic elements are visible outside of language in different ways.

25 Some dated notions: maximal projections in syllabic and segmental structure

26 False syllable reversal:
   Luganda kutegeza zageteeku ‘to inform’
   kubajja jabakku ‘to work in wood’
   Bakwiri lùŋŋàŋ ñjìà:ì ‘stomach’
   zééyà yáázè ‘burn’
   Finnish kuuluupi piiluuku

27 Length and tone, but what about stress? Is there false syllable reversal that leaves stress intact?
E. References


