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Prosody of the Compounds in the Sandnes Dialect of Norwegian: A Descriptive Study

This paper is a revised version of my earlier studies (Mimura 2010a, b) and discusses the several aspects of the compounds in the Sandnes dialect of Norwegian, one of the Norwegian dialects which have not been studied in depth, from a purely descriptive-linguistic point of view. Like the Oslo Norwegian, the Sandnes dialect also has two lexically contrastive tonal patterns associated to a tonic syllable: (in most cases) a high-level tone, or Accent/Acc1 (e.g. *avtala* [HML] ‘to promise’; a boldfaced letter denotes a primary stress) and a falling tone, or Acc2 (e.g. *avtale* [FML] ‘promise’).

The first part of this paper presents an overall picture of the prosodic system of the simplex words in this dialect, focusing particularly on the stress patterns and tonal patterns: 1) the primary stress falls on any of the last three syllables, irrespective of the number of syllables of a word; 2) basic melodies of Acc1- and Acc2-words are (M...)H(M...)L and (M...)F(M...)M(L) respectively; a capital letter in parentheses denotes that the syllable or syllables in question is or are optional.

The second part of this paper discusses the compound accent rules, dealing with both stress and tonal patterns. The first half of this part argues that stress patterns will be generated through a simple rule: the primary stress of the first element emerges, in principle, as the primary stress of a compound, and the primary stress of the second component emerges as the secondary stress of a compound (e.g. *appelsínmarmelåde* ‘orange marmalade’ < *appelsín* ‘orange’ + *marmelåde* ‘marmalade’). Particular attention will also be paid to the relationship between melodies/quantity and the secondary stress.

The second half of this part discusses lexical tones, and attempts to establish a couple of rules to predicting precisely which of the two tones a tonic syllable of a compound may take: 1) if the first compound element is polysyllabic, then its lexical tone will be realized as the one of a whole compound (e.g. ¹*appelsinsaft* ‘orange juice’ < ¹*appelsin* + ¹*saft* ‘juice’, *appelsinmarmelade* < ¹*appelsin* + ²*marmelade*; ²*sjokoladeegg* ‘Easter egg’ < ²*sjokolade* ‘chocolate’ + ¹*egg* ‘egg’, ²*sjokoladekaga* ‘chocolate cake’ < ²*sjokolade* + ²*kaga* ‘cake’; a superscript figure indicates one of the two lexical tone); 2) if the first element is monosyllabic, then a) the tone of a compound will be Acc2 given that the second element is also monosyllabic (e.g. ²*tannkost* ‘toothbrush’ < ¹*tann* ‘tooth’ + ¹*kost* ‘brush’), and b) the tone of the second component will be the one of a whole compound given that the component is polysyllabic (e.g. ¹*tannklinikk* ‘dental clinic’ < ¹*tann* + ¹*klinikk* ‘clinic’; ²*tannlege* ‘dentist’ < ¹*tann* + ²*lege* ‘doctor’). Particular attention will also be paid to exceptional cases to the rules and it will be attempted to account for those exceptions from semantics and the syllable construction of the components, and the types of a combining element.

References

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