

# Achumawi Database

## Summary of July 2022 work

You can download the current backup from

- <http://zelligharris.org/Achumawi/achumawi-db.html>

I have updated the webonary at

- <https://www.webonary.org/odissi/>

Pneumonia took out nearly a week, first Sarah's and then mine, but all is well again. Some scattered results are pulled together this month under these headings:

1. Put a pin in it
2. 'Green'
3. Full status
4. Dependent status of *ku*
5. 'Run' vs. 'blow (wind)' and *h* vs. *ḥ*.
6. Stewardship.

1. **Put a pin in it.** This will be useful for conversation skills. The CVC root *tač* 'stick, sticky', as in *tač* *yuwí* 'It's sticky' is also used in time expressions *c<sup>h</sup>útač* 'when?', *mítač* 'at that time, at the same time', *kítač* 'at that time, then', *c<sup>h</sup>ítač* 'then, at the time when' (Aurelia), *wítač* 'at the time when', *pítač* 'this time, this time of year'

- *káákuuwac kúci itt<sup>h</sup>ú tíni kúci wítač*. 'Be here when I come' (not bossy)
- *c<sup>h</sup>úútač túuwí qá čul?* 'What time is it?'
- *qa pítač tyuwí qá puwwáawí qa téhtač ámmí' amq<sup>h</sup>á winíphááci twiyí*.

This time of year the bucks eating acorns are surely fat.

Speaking of conversation, the distinction between *tilaháámi* 'converse, talk' and *tilaháámíci* 'discuss, have a meeting' ('do talking') is suggestive, but I have not yet wrapped up any kind of summary about how auxiliary verbs extend verb stems.

2. **'Green', *tay wiccí***. Finding equivalents to English color terms has been a challenge. For 'green' an alternative to *masúúqaati* 'hay-colored, grass-colored', which includes gold and orange shades could be based on *tay* 'green grass'. On the model of *aḥti wiccí* 'red (like blood)', *aseḥlá wiccí* 'blue (like

the sky)', *huk wicci*' > *hukííci*, *hokúúci* 'black (like coal)', we could say *tay wicci*' 'green (like green grass)' is another candidate for 'green'. A couple of caveats. First, Johnny told me that in Big Bend *tay* is synonymous with *hásti* 'hay'. Similar in sound are *íay* 'white chalk' and *tay* a kind of white flower (Big Valley).

**3. Full status:** *tííyi*. I've been uncertain of the distinction between *kac<sup>h</sup>ú tatýi* and *ac<sup>h</sup>ú tatýi tííyi*, both glossed 'her mother'. One of those questions I never asked. Reviewing the contexts, and given that *tííyi* seems to be a participle of the *y* copula (as in *it tsiýi* vs. *allu suwí*), I think that *tííyi* identifies the proper, full, or core relationship as distinct from its collateral extensions.

- *Kac<sup>h</sup>ú tatýi tííyi* her birth mother, not her aunt or her adoptive mother.
- *Kac<sup>h</sup>ú yalyú tííyi* the man she was married to.

The *y* appears as a stative morpheme elsewhere and in some verb stems probably underlies occurrences of the mid vowel *e* that are not due to being next to *q*, *q<sup>h</sup>*, or *h*.

**4. Dependent status of *ku*.** The particle *ku* 'future, potential' occurs sometimes as though a separate word between words (*sáámi kú suwa* 'I am going to eat') and sometimes as though a suffix between the verb stem and suffixes that usually occur at the end of the verb (*lhámmi kúcumá* 'we shall eat', *lhámmi kúcička* 'I shall eat you'). A clue to its status is in the pronunciation of the initial *k*.

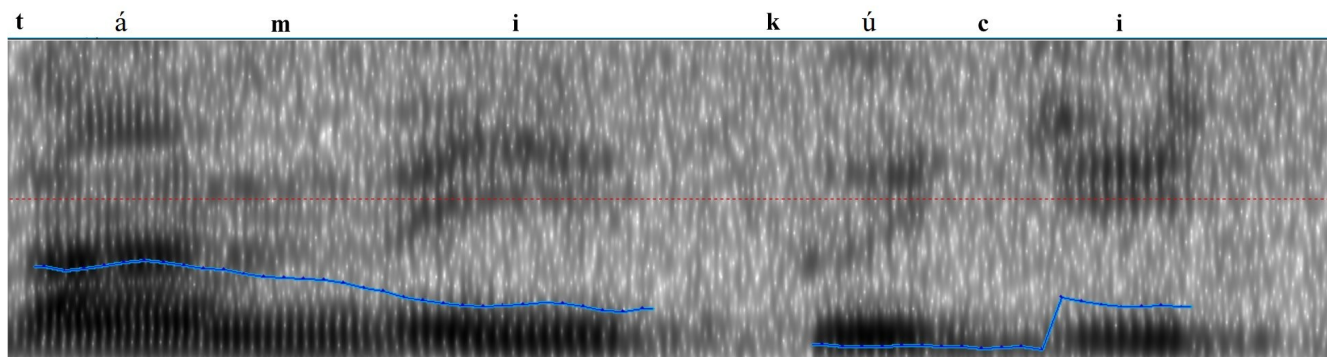
- Word-initially (after word boundary) plain stops such as *k* are voiced: the *t* in *allu tuci* sounds like English *d*.
- Within a word, plain stops such as *k* are voiced after a short vowel (*titanínmíci* 'rainbow') or consonant (*tupté* 'go!') but devoiced after a long vowel (*tííqaati* 'earth, land, territory') or syllable-closing continuant *m*, *n*, *l*, *w*, *y* (*taatíwci* 'fight').

A word-final vowel is normally long. When the perceived duration is cut short by devoicing before a voiceless consonant (plain stop, aspirated stop, *s*, *h*, *h*) or by anticipatory laryngealization before a laryngealized stop (*p̣*, *ṭ*, *c̣*, *ḳ*, *q̣*) an important cue is the apical vowel quality of a long vowel, vs. the centralized quality of a short vowel.) In *allu tuci* the *u* is fully voiced; in *tííúúci* the second *ú* and the *c* are devoiced. (The farthest upriver dialects more fully voice long vowels and syllable-closing continuants, so the above examples may there sound like *dííqaadi*, *daddúúji*, *dilúúji*.)

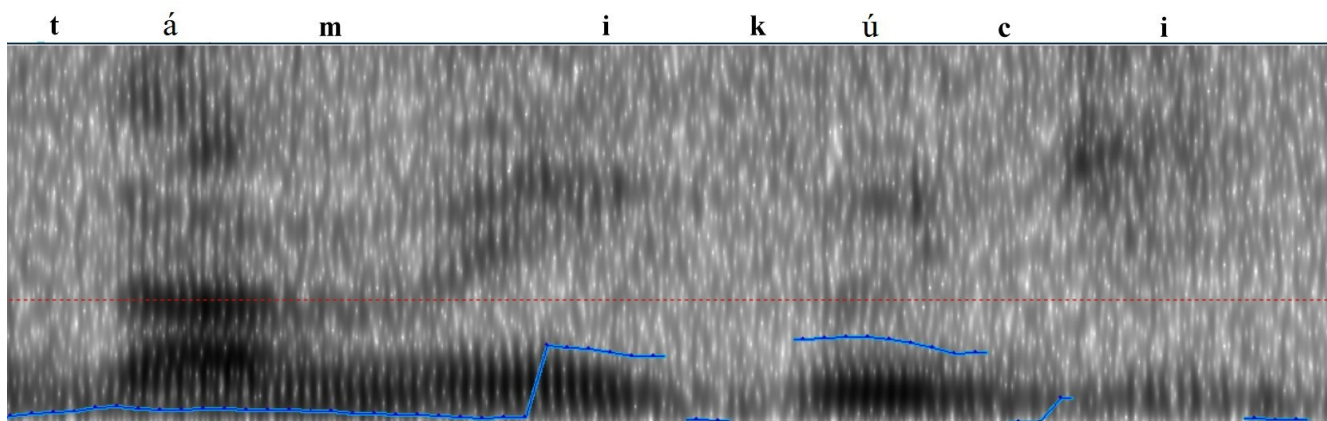
Given this pattern, if *ku* is a separate word the *k* should be voiced, and if it is a suffix it should be devoiced. An examination of the audio record shows that both occur, though the voiceless alternants appear to be less frequent.

This is illustrated by two occurrences of *támmi kúci* near the beginning of the text LR: Fox and Hungry Coyote (LA49.002 = MP3 002). In the first occurrence, devoicing of the first *i* starts before the end of the blue line by which the Praat software estimates pitch, where you can see attenuated vowel formants before the closure for *k*. Under where I have positioned the letter *k* you can see the high second formant for *i* dropping (for *k* and for the following *u* vowel), random background noise

continuing during the stop closure, and the second formant rapidly rising as the tongue moves up and forward to articulate the final *ci*. You can listen to the audio excerpt [here](#).



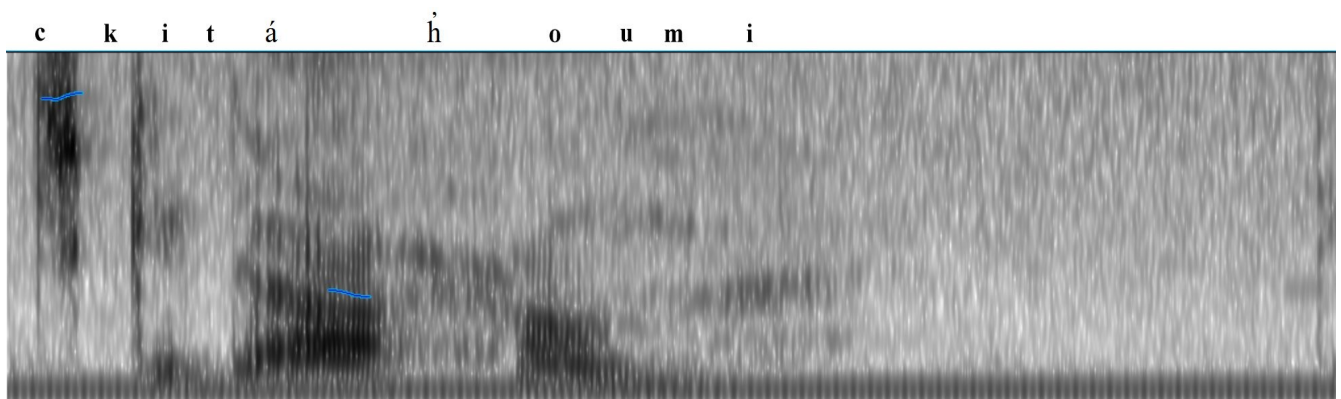
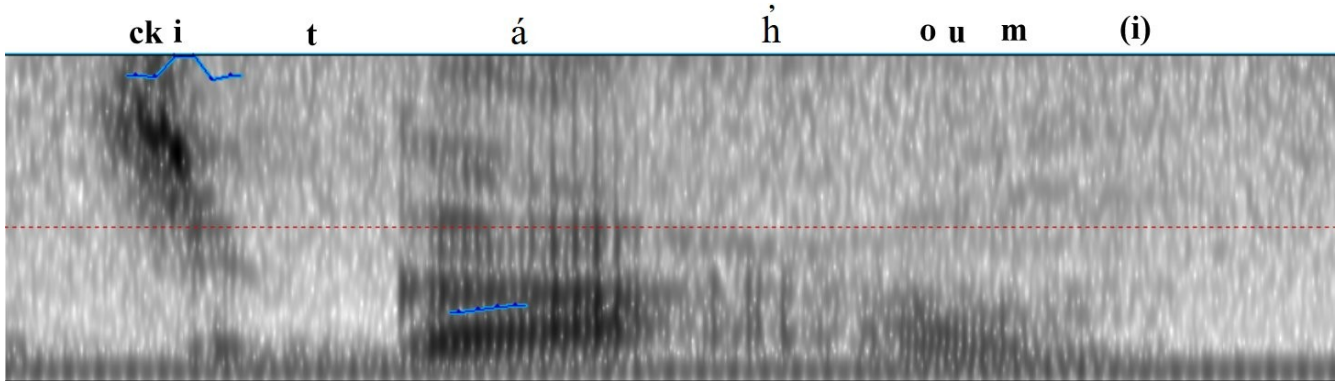
In the second occurrence she spoke more quietly, so there is less formant energy throughout. Even with that visual deficit, one can make out the continuity of formants at the end of the *i* vowel before the brief stop closure. The difference is more evident to the ear, listening to the second excerpt [here](#).



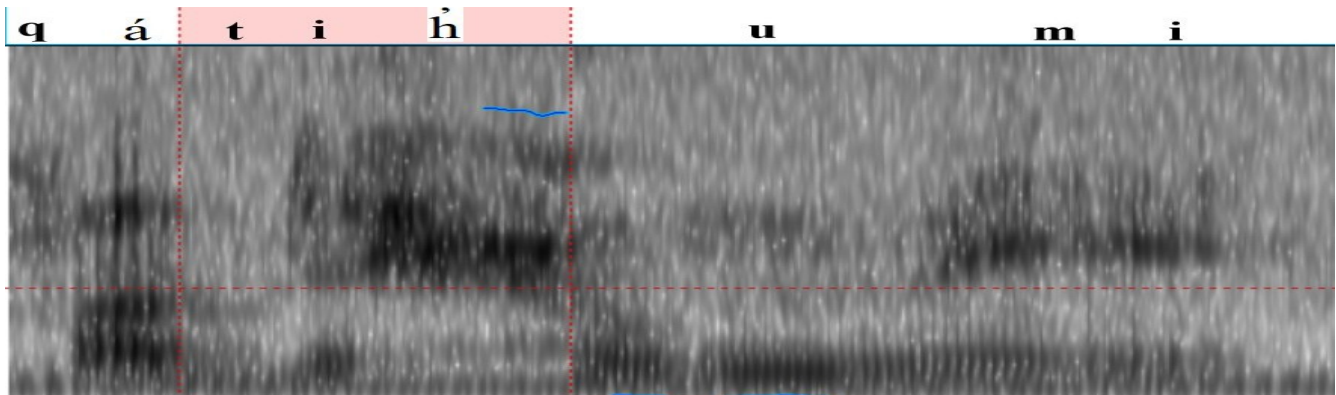
This variability is consistent with treating *ku* as an enclitic, an intermediate status between word and affix. As hinted above, it is difficult to describe the ‘patient’ morphemes *-umi*, *-umá*, *-ícka* as suffixes on the verb stem if *ku* is not itself a suffix extending the verb stem. This may find a place in a more general treatment of what for convenience I have been calling auxiliary verbs that follow closely on the main verb stem (*waci*, *waymi*, *walmi*, *w̃*, *ỹ*, etc.).

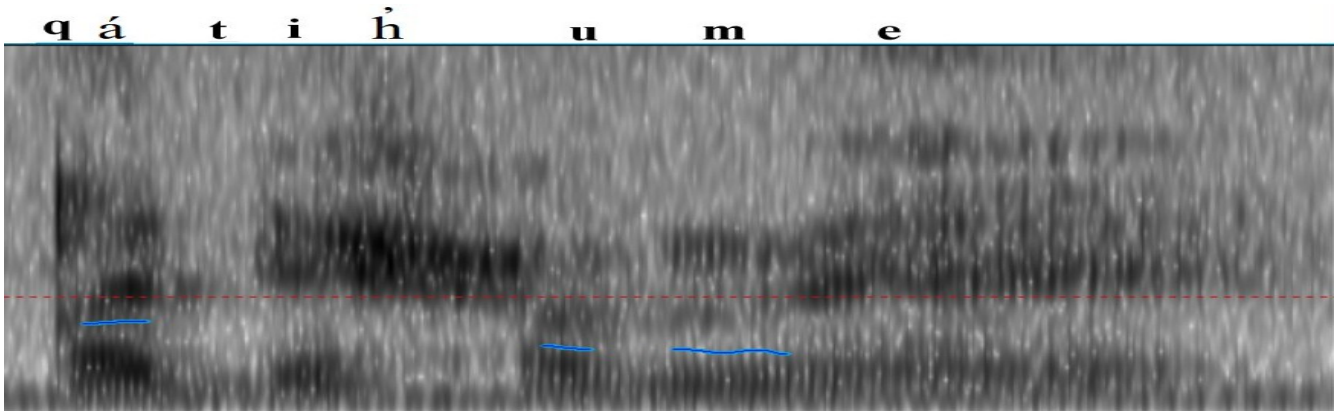
**5. ‘Run’ vs. ‘blow (wind)’ and *h* vs. *h̃*.** In de Angulo’s stories he has his Pit River characters making fun of a Paiute character traveling with them for being unable to distinguish ‘wind blowing’ from ‘running’. One imagines his conversations with Mr. Folsom in the 1920s. In his grammar, he seems to have decided that this was a difference in location of length, a long vowel for ‘run’ and a long *m* for ‘wind’, but the record in his texts is indiscriminate. I suspect that the difference in the English Glosses required there to be a difference in the morpheme. A comparison of words in the audio record does not support this.

Below are sound spectrograms of two occurrences of *ckitááhuumi* ‘she ran’.

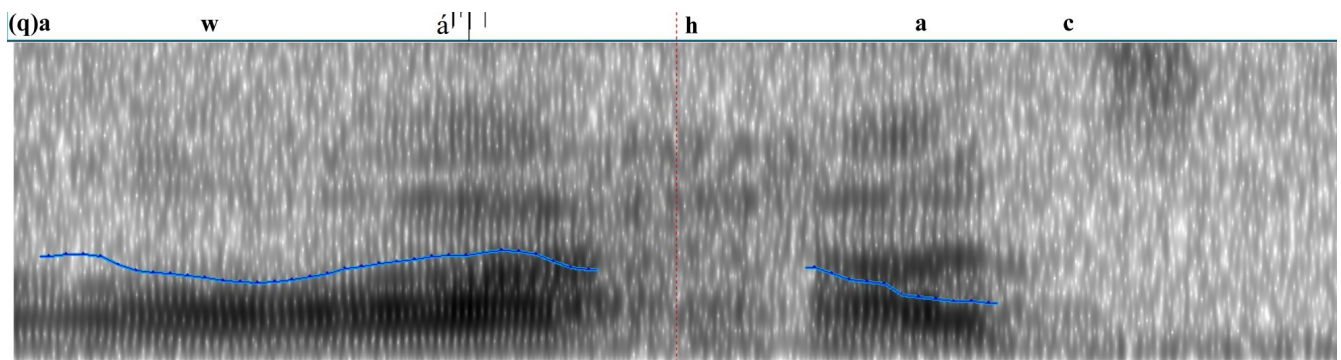


Below are sound spectrograms of *tíhuumi* and *tíhuume* ‘wind’ as they occur consecutively in ‘Fox, Coyote, and the cyclone’. (The two were in one image. The letter shapes are widened due to separating and resizing the two halves. Unfortunately the recording is not a clean.)



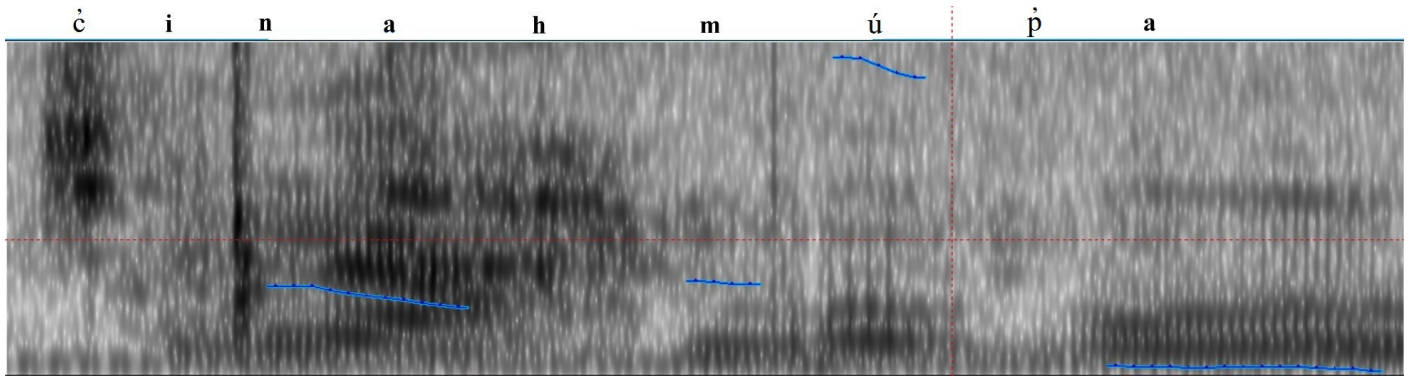


The first formant essentially drops out, while the higher formants are still energized by the epiglottal turbulence of ħ. As you see the formants drop from those of *i* to those of *u* the resumption of the first formant and the loss of energy in the second and third is particularly striking. Compare these ħ segments with the plain *h* in *wáhhac* ‘bread’, where all the formants continue and all are equally attenuated as voicing drops out:



Morphology provides another cross check on this contrast. For example, *ċinahmúúpá* ‘grasshopper’ was assumed to have ħ, but the vowel formants are continuous (see below), and knowing now a bit more about the morphology than I did in the 1970s, I relate this to *hamúḗ* ‘cover, conceal, pull a cover over’ with the first vowel elided.

This exercise has launched me into collecting examples of other words with *h* or ħ. The contrast has been difficult to capture reliably for everyone who has worked with this language. That will be subject of a future report.



There are not many occurrences, variously recorded as *ċinahmúúpá*, *ċinahmúúpa*, *ċnahmúúpá*. [This production](#) occurs in ‘Fox, Coyote, and the cyclone’. With Coyote’s meddling they escape from Kwan’s sack and are crawling all over it, followed by the release of a whirlwind (*ċímáátooqá*). It seems likely this is a kind of grasshopper that swarms, covering surfaces, perhaps a descriptive doublet of an older word *ááca* ‘locust’.

**6. Stewardship.** I hold these materials in trust. Transfer of stewardship is inevitable. My DEL proposal draft provided a nudge in one direction that this transfer could take. One of the exciting developments this month is ILN friends responding to that nudge with an initiative to learn how to build and manage a FLEx database. Below, for the record, are the suggestions that I provided in support of this initiative, slightly edited.

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This is good and I'm glad you're initiating it. At the present stage, until I step aside and you folks own the DB and continue the analysis, my copy will be the gold standard for reference. However, there are several ways you can have an 'exercise' DB for learning. The simplest may be

1. You can each play with the private copy of the Achumawi project. You can communicate with one another, demonstrate on Zoom, establish one as your standard copy and share a backup of it, etc. End of month, each of you can overwrite changes with my latest update, losing your changes.
2. You can create a new DB with its own name, which you can share among you as above. This will give you experience configuring everything for a new language. In the Achumawi project, go to  
 Help > Training  
 Help > Demo Movies (online) ...

3. If in case (1) you decide to let your 'exercise' DB diverge, ignoring my monthly updates, you must rename it. First, make sure you have my most recent backup.

**File > Project Management > Fieldworks Project Properties**

Edit the Project Name field. You could call it ILN, or Achumawi-iln, or sandbox, whatever works for you as a group.

Click in the Description field (so the name is no longer being edited).  
Click **OK**.

You now have a copy of the DB under a new name. FLEx reopens on your clone of the original.

After the project reopens under the new name, you can reopen the 'official' database at the same time.

**File > Project Management > Restore a Project**

Select the most recent backup.  
Click **OK**.

You now have a copy of the DB under a new name.

To remind yourself where the backup files are stored, go to

**File > Project Management > Back up this Project**

The pathname is the Save in field.