

Geisha Code Names in Japanese - 1

Certain geisha houses in Japan keep patrons' identity confidential by referring to patrons discreetly by code names rather than by their full names. These code names consist of a *stem* that is preceded by the honorific prefix *o-* and is followed by the suffix *-san* (a unisex suffix that does the work of *Mr.*, *Ms.*, *Mrs.*, *Miss* in English).

	<u>Family Name</u>	<u>Geisha Code Name(s)</u>	<u>Some Impossible Forms</u>
1.	iida	o-ii-san	
2.	itoo	o-ii-san	
3.	isii	o-ii-san	
4.	wada	o-waa-san	
5.	yasuda	o-yaa-san	
6.	yasuoka	o-yaa-san	
7.	yamamoto	o-yaa-san	
8.	yamada	o-yaa-san	
9.	yosida	o-yoo-san	
10.	kimura	o-kii-san	
11.	kitagawa	o-kii-san	
12.	huzimura	o-huu-san	
13.	hukunaga	o-huu-san	
14.	nakasima	o-naa-san	
15.	nagano	o-naa-san	
16.	nakamura	o-naa-san	
17.	sawasima	o-saa-san	
18.	nomura	o-noo-san	
19.	miyakosi	o-mii-san	
20.	mihune	o-mii-san	
21.	suzuki	o-suu-san	
22.	harada	o-haa-san	
23.	haraguti	o-haa-san	
24.	harano	o-haa-san	
25.	takeda	o-taa-san	
26.	takano	o-taa-san	
27.	tanaka	o-taa-san	*o-tan-san
28.	tanizaki	o-taa-san	*o-tan-san
29.	inaba	o-ii-san	*o-in-san
30.	uno	o-uu-san	*o-un-san
31.	koono	o-koo-san	*o-kon-san
32.	kobayasi	o-koo-san	

	<u>Family Name</u>	<u>Geisha Code Name(s)</u>	<u>Some Impossible Forms</u>
33.	kondo	o-kon-san	
34.	honda	o-hon-san	
35.	ando	o-an-san	
36.	sakakibara	o-saa-san	
37.	saiki	o-sai-san	
38.	saitoo	o-sai-san	
39.	kaihu	o-kai-san	
40.	kumasiro	o-kuu-san	
41.	kuno	o-kuu-san	*o-kun-san
42.	kuroda	o-kuu-san	
43.	kubozono	o-kuu-san	

Preliminary Work

A. Constraints on output: What do geisha code name stems have in common?

What do all the stems have in common? State the generalization in words.

[The generalization might be statable in terms of more than one type of prosodic unit.

List the different ways it can be stated.

B. What must the grammar posit to account for what geisha code name stems have in common?

State the generalization as a prosodic template that all well-formed geisha code name stems must satisfy.

C. Constraints on input: How much of the source name is used to form the code name stem?

What restrictions are there on how much of the melody of the source name can be used in the code name stem? State these restrictions.

Grammar Construction

Write a minigrammar to account for the geisha code names above.

1. It must derive all the well-formed stems and none of the ill-formed ones from the source names.
2. It must account for any restrictions there are in the selection of source name melody for code name stems.
3. It must account for what all the code name stems have in common.
4. It must account for the affixation to the stems that occurs in geisha code names.

The key to this problem is to regard prosodic structure and melody as two separate things, subject to separate constraints.

What is the constraint on melody selection for a geisha code name from the source name?

What prosodic condition must melodies selected for geisha code names satisfy?